

## Plays and Players

NEW YORK, Dec. 10.—Theatergoers will long have cause to remember this week, for a flood of plays will be loosed before the end of the week such as has not been known here in a long, long time. The current week will be marked by the return to the local stage of Mme. Bernhardt, of Miss Julia Marlowe, and E. H. Sothern, of William Gillette and Miss Olga Nethersole, and the production of a long list of plays and the revival of many familiar ones.

Mme. Bernhardt, after four years' absence from the New York stage returns for a three weeks' engagement. On Monday evening she appeared in "L'Aiglon," a play in six acts by Edmond Rostand. Mme. Bernhardt at the age of 67 appeared as young as the youth she portrayed. There were no signs of feebleness in her acting, no indication of age in her voice. The audience rose to wild enthusiasm in the scene where the ambitious youth is made to look at his own weak form in the glass and to realize the impossibility of his ambitions, here her voice reached its greatest pitch and fullest volume. The Wagram scene, too, brought much applause, and tested the powers of the actress, who seems to be beyond test. One of the features of Mme. Bernhardt's engagement will be her appearance for the first time here in "Jeanne d'Arc," a play by M. de Mores. It is not to be confounded with the play of the same title by M. de Jules Barbier, in which she appeared years ago. She will also be seen in "Camille," "La Sacerdote," by M. de Victorien Sardou and M. de Miguel Jannacois, "Les Bouffons," "The Aviator" will be reviewed in next week's letter.

"Macbeth" at Broadway. E. H. Sothern and Miss Julia Marlowe gave a very notable performance of "Macbeth" at the Broadway theater. Laudatory adjectives have long been exhausted in describing their art. Mr. Sothern's "Macbeth" was excellent and in the scene with Banquo's ghost, Sothern was superb. Miss Marlowe's Lady Macbeth was a delight to the eye and ear. She was beautiful to look upon and her diction was more charming than her face, her art as appealing as either. The most impressive moment of the play is when Macbeth, completely broken with the terrors of the ghost's visitation, his lady seeks to allay his fears, then succumbs herself and falls hysterically weeping across his knees. This moment is touched with tender pity. It would be hard to say where she was better—in infusing into the hesitant Macbeth her own fire and steely purpose, in merging her fears and raptures with her lord's after the banquet scene or in that sleep-walk of a distracted mind and conscience that shortly precedes her death. The production of "Macbeth" is probably the most elaborate that New York has seen. It is given in six acts and 20 scenes. The text of the play is given in full, with the exception of a few lines here and there. Of the supporting cast, Frederick Lewis, as Macduff, shared the honors of the evening with the leading characters. In his grief, he brought tears to the eyes of many. He was

called before the curtain by well-deserved applause. Rowland Bacon as the porter was on the stage only a few minutes, but his appearance brought forth a round of applause. The witches are worthy of mention if only for the art displayed in their make-up. They were impersonated by Albert S. Howson, Malcolm Bradley and Leonore Chipendale.

"Mary Magdalene" at New Theater. Maurice Maeterlinck's Biblical play, "Mary Magdalene," was presented at the New theater, with Miss Olga Nethersole in the title role. It is full of poetic beauty as a literary production. "Mary Magdalene" follows the Biblical story of Mary of Magdala, and her reformation brought about by a spiritual contact with the Nazarene. As a drama it is not at all convincing, the weak point of the play, technically speaking, is that the reformation of Mary through the influence of the Savior is not strongly enough emphasized. Miss Nethersole acted in the main very well indeed. Edward Mackay gave a good representation of Lucius Verus, and Arthur Forrest as Ammonius Silanus, the philosopher, was admirable.

"Sherlock Holmes" at Empire. Sherlock Holmes, in the person of William Gillette, furnished thrills

at the Empire theater, where Mr. Gillette began a short engagement, reviving his famous detective play. Never did this actor's audiences of other years show keener delight, and with good reason, for he had lost none of his power to portray the cool, shrewd detective who always was ready for the emergency through his wonderful ability to reason from the most trivial things. Mr. Gillette responded to nine curtain calls after the gas chamber scene, but was deaf to calls for a speech.

"Daddy Dufard" at the Hackett. "Daddy Dufard," a comedy by Lechmere Worrall and Albert Chevalier, in which Albert Chevalier, music hall artist, delightfully acts an old French actor. The play is a very simple one. The first two acts are rather tiresome, but the third act is so good that it makes up for all shortcomings. Chevalier's old Frenchman is excellent. Daddy Dufard, the old French actor, has a daughter in whose talents he has much faith. She is to have the principal role in a sketch at the California theater, but after a few rehearsals the theater manager is persuaded to give the part to one of his other actresses because he is afraid of her. The author of the sketch, Paul Hammond, is in love with Dufard's daughter, Rose. The old man finds an opportunity to take up residence as a baron in a gambling house that is about to be raided on a charge of cheating, and as a baron

he brings the music hall manager to his terms regarding Rose. The girl makes her first appearance successfully, pleases the manager and receives the salary that her father thinks is due her. In the third act he appears as Chevalier, as Chevalier is—and he sings two cozier songs, "Mrs. Early Awkins" and "Right as Ninepence." He also does his familiar "Workhouse Man" re-statement. In these impersonations he was splendid, and the house applauded him vociferously. This was by far the best feature of the evening, and the play seemed merely a monologue for Albert Chevalier. Miss Violet Henning played the leading role charmingly. Leslie Kenyon was good as the music hall manager. Arthur Brankston played the French gambling house manager realistically and

Mary E. Barker was very good as Mme. Poulard, Dufard's landlady.

### Tips and Tales.

William A. Brady sprang a surprise at the Circle theater, when James Corcoran, who has been playing the comparatively small part of Elizabeth Terhune, the show girl, in "Mother," was presented in the leading role of Mrs. Catherine Wetherill. Richard Walton Tully, who wrote "The Rose of the Rancho" with David Belasco, has just completed a stage version of Robert W. Chambers' novel, "The Firing Line." The first production of the American Dramatic guild this season will be the morality play, "Mankind," and the miracle play, "The Second Shepherds' Play," both to be presented at the Hackett theater under the direction of Frank Lea Short.

Billie Burke appeared in "Suzanne" in Buffalo. It is a comedy by Franz Fanson and Fernand Wicheler.

Truly Shattuck has been engaged by Joe Weber for the role of Alma in "Alma, Where Do You Live?" She will succeed Kitty Gordon in the part.

Charles Dillingham began rehearsals of "Sentimental Sally," a play by David and Milton Higgins.

Emma Dunn, who retired from the cast of "Mother," intends to go into vaudeville, playing the role of a girl.

Henry Miller will produce a new play by H. S. Sheldon, called "The Havoc."

David Kessler, the Yiddish actor, will give the first Yiddish performance of Charles Coghlan's play, "The

Royal Box," at Adler's Thalia theater, on the Bowery, tonight. Mr. Kessler will assume the role of Edmund Kean. HAZEL EASTMAN.

### CHRISTMAS BEEF FOR PORTLAND PURCHASERS

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