

GREATER NEW YORK NEWS BY OUR NEW YORK CORRESPONDENT NEW YORK OFFICE OF THE BILLBOARD SUITE D, HOLLAND BLDG., 1440 BROADWAY

HERE'S A RIP-SNORTER

Week beginning Monday matinee, November 23, Sure Shot Sam, by Lem B. Parker.

CAST OF CHARACTERS.

- Sam Stuart, Shure Shot Sam. Alvah D. Simms
Jim Redfield, Sheriff of county. Romaine Fielding
Bill Hatwell, leader of moonshiners. Oswald Roberts
Harry Hatwell, son of Bill. Charles Payton
Nep, a colored servant. Harry Martell
Col. Bailey, head of counterfeiters. J. C. Henry
Bud Jackson, tavern keeper. John Fernlock
Moonshiners:
Si Raine. Frank W. Wolf
Zeb Jackson. Harry Alee
Sorgum Joe. Edward Rozell
Red Dempsey. James Hudson
Counterfeiters:
Black Dempsey. J. F. Fernlock
Gib Bailey. Hugh O'Hanlon
Sandy Buck. Bernie Winks
June Hatwell, Bill's granddaughter. Nina Carleton
Jinnie Jackson, a mountain girl. Mabel Vann
Cloe, Nep's better half. Lillian Allen

MOST of the good plays get to Broadway, at least. It's seldom you can see anything there that the managers don't think is worth a couple of notes—but if B'way has a cinch on the plays, there are a lot of players still browsing in the tall grass who would do Broadway justice. Some times they are in minor musical companies, some times in melodrama, some time they come from Chicago.

At the Grand Theatre, last Monday night, Sure Shot Sam came to the Bowery. It is a Bowery edition of David Belasco's Girl of the Golden West. The author, had he the talent could have gotten closer to the text without being called any more a plagiarist, but he didn't. Many scenes are similar, several characters also. There is no originality in the play, but a decidedly original interpretation by the players.

Two characters, perhaps three, came very prominently to the front, so much so that one is wonder stricken. Is it lack of opportunity, or what, that keeps such as these in the popular priced business?

Managers who want talent should occasionally take a squint at some of these thunder bolting productions, and if they can put prejudice aside, may possibly find a find.

In the character of Jim Redfield, sheriff, Romaine Fielding gives evidence of talent, most astonishingly surprising in a melodramatic actor. Begin at the beginning—the make-up—run your eye along every nook and cranny and crevice of the performance, and you come away wondering why he is in melodrama. There is temperament, poise, magnetism and sincere artistry in his work. In such a part as Jack Rance, Fielding would have jumped into stardom in a single night.

His height, striking personality and suave villainy makes one shudder at times, then when he trips into lighter moods you find it irresistible not to amble along. Romaine Fielding is one of the best heavies ever seen in New York.

Another member of the cast that didn't belong there is Nina Carleton, an amazingly winsome little lass, who gives decided promise of better things in a more opportune role. She plays an ingenue role with remarkable taste. Mabel Vann, in a difficult part, shares honors with the two foregoing, and in certain ways is the best in the cast.

This actress will duplicate Thais Lawton's history some day. Thais Lawton one time was in melodrama in San Francisco; now she's Henry Miller's leading woman, and Mabel Vann possesses the same unmistakable talent. Opportunity, that's all, is required. How a manager can pick three such people in a melodramatic cast is a surprise only equalled by the fact that he can retain them, which is equalled only by wondering why some wide-awake B'way magnate don't take them away. It is such acting as these three contribute that make melodrama possible. The remainder of the cast are equal to their task, but the fault lies with the author.

The Grand Street Theatre itself needs just a word. Located in the heart of the Bowery where order and discipline was a thing impossible, is remarkably well maintained. In no small measure Louis Kratz is responsible for the season's wonderful success and the good regulation manifested on every side.

ANNA HELD SCORES

NEW YORK THEATRE.—Miss Innocence, a musical entertainment, in two acts, by Harry B. Smith and Ludwig Englander.

THE CAST:

- Anna, "Miss Innocence".....Anna Held
Miss Sniffins.....Emma Janvier
Antoinette.....Madlyn Jane Summers
Helen Legarde.....Edith Decker
Claire.....Edith Sinclair
Erza Pettingill.....Charles A. Bigelow
Captain Montjoy.....Lawrence D'Orsay
Pierre de Brissac.....Leo Mars
The Duke of Pomerania.....Robert Paton Gibbs
Bobo.....F. Stanton Heck
Loulou.....Eva Francis
Margot.....Grace Rankin
Eugenie.....Vida Whitmore
Flore.....Virginia Marshall
Diane.....May Hopkins
Celestine.....Lottie Vernon
Eve.....Mae Paul
Fellse.....Grace Washburn
Ella Lee.....Shirley Kellog
Pierrette.....Anna C. Wilson
Maxine.....Marion Whitney
Yvonne.....Mary Anderson
Rita.....Edna Birch
Carita.....Elsie Hamilton
Pepta.....Ruby Lewis
White Pierrot.....Mae Murray
Black Pierrot.....Vida Whitmore
Spanish Dancers.....Grace Walton, Blanche West and Erminie Clark

- Count Maxime.....Clyde Mackinlay
The Marquis de Chabert.....Maurice Hageman
Albert.....Pierre Roudil
Walker.....Dudley Oatman
Hobbes.....Edward Woods
O'Brien.....John Swift
Ben Hassan.....Albert Fairbrother
Prince Yogama.....Lionel Lozier
Count Sergius Borodin.....John S. Brush
Rastignac.....Charles Barry
Durand.....Alfred Rinehart
Claude.....William Gammage

Broadway was never more generous in its welcome to Anna Held than on Monday night, November 30. And all Broadway seemed to be there, too. Plenty of music and costumes and color made the opening an event.

- Antonio.....Attilio Rapisarda
Mimco.....Alessandro Anselmi
Toto-Ragazzo.....Desdemona Balestrieri

The wrong man was killed in I Carbanara (The Coal Deal). There is no element of horror lacking—if there is the author must be excused—he sure did his best. The players, as before manifested rare gifts of histrionic ability.

THE BLUE MOUSE AT LYRIC

At the Lyric Theatre Monday night, Clyde Fitch's adaptation of the German farce, The Blue Mouse, was produced, and was much applauded by the first-night audience. The original of the play, which had a long run in Germany, is by Alexander Engel and

- Marquis Du Perrifonds.....Katherine Stewart
Celeste.....Margaret Ross
Mignon.....Gertrude Doremus
Clairette.....Virginia Reed
Bebe.....Marguerite May

Fritzi Scheff has come to stay. The Prima Donna is a vehicle that she can ride for an all season run on the roads to success. The star never appeared to better advantage. Henry Blossom and Victor Herbert wrote The Prima Donna.

It is all about a prima donna who masquerades as a singer in a little French cafe, and who there falls in with an adoring lieutenant, whose superior officer becomes his rival. So there is danger by and by of a duel, and dire consequences. Fortunately the prima donna has away with her, a Fritzi Scheff way. It may be said, which enables her to save her lover and to set all right before the final curtain falls, whereupon, as is to be expected, there is a pean of joy all around and every body goes home happy.

Incidentally there are colorful scenes in the cafe, with rollicking soldiers and gay grissettes, making merry in irresponsible Bohemian fashion, and by way of contrast there is an exceedingly beautiful picture of a clubhouse and lawn fete, peopled by groups of handsomely gowned women.

The action hesitates a little during the earlier part of the first act, taking a bit of a movement with Miss Scheff's first song, and then swings along merrily from the entrance of the soldiers and their comrades, who in anticipation of a revel, burst out into a rollicking chorus. This chorus, sustained at intervals through the act, has a splendid reverberant swing and dash, and will be one of the popular favorites of the season.

Then follows an amusing scene in which several music hall artists appear upon the miniature stage of the cafe, with Miss Scheff finally appearing as the prima donna to sing A Soldier's Love, a dainty little number. A frolicsome ballet waltz follows. Then the prima donna is sought out by the fierce captain, who insists upon making love to her. He is finally routed by the plucky little singer, the incident bringing a dashing finale to the act.

The second act carries the love story to its conclusion, with one song hit following another in rapid succession. A peculiarly pleasing number, Everybody's Girl, looks Better to Me than Mine, sung capably by Martin Hayden, is followed by an attractive octet, That is Love.

Finally, Miss Scheff has another number of the stirring sort she sings with so much fire and dash, in which, as is quite proper under the circumstances, she announces, "I'll be married to the music of a military band."

WINTERFEAST IS GOOD.

SAVOY THEATRE.—The Winterfeast, a drama in five acts, by Charles Rann Kennedy.

THE CAST:

- Thorkel.....Robert Cummings
Valbrand.....Frank Mills
Bjorn.....Walter Hampden
Olaf.....Walter Hampden
Ufelg.....Arthur Lewis
Odd.....Ben Field
Herdisa.....Miss Edith Wynne Matthison
Swanbild.....Miss Gwladys Wynne

Just one scene and eight characters are used in five acts to tell the story of Charles Rann Kennedy's latest play, The Winterfeast. It is a tale told in an angle, a series of beautiful pictures, suggestive of old tapestries unrolled and held in view in the red glow of the firelight. But Mr. Kennedy weaves the pattern of his story in contrasting colors with luminous points of relief shown up against the shadowy background, so that there is no lack of drama in the sense of actual conflict. There is this difference, however, between the play and many others. The struggle is not wholly material. From the outset, Fate, as inexorable as that in the Greek drama, from which Mr. Kennedy appears always to have his primary inspiration, plays its part, while the characters are impelled to the bitter end in a founding atmosphere of superstitious dread. The action develops steadily, cumulatively, with many moments of tender grace or interruptions of grim, portentous meaning. And the characters are evolved naturally and moved naturally toward death, which is the end of all but two. It is an impressive tale, magnificently told, in the manner of the old sagas, and with much the effects, one imagines, with which some ancient Skald might have held his listeners spellbound as he recited deeds of love and bravery. Into the theme, too, is woven a suggestion of the superstitious dread with which the old Iclander looked upon the new faith, for the time of action 1020 A. D., is just twenty years after Christianity came to dispute the reign of Thor and Balder.

But it is in the relative merits of the arts of peace and war that the main issue lies, beautifully worked out by Mr. Kennedy in his human symbols. Thorkel, the old viking, had been a Skald, a poet and singer of his people, and, like his son Valbrand, had been more at ease in verse than fight, though his foster brother, Bjorn, was a mighty man with the sword. It was to the latter that the heart of the beautiful Herdisa turned, for that is the way with woman, to love that which is strong, though she herself is weak. So Herdisa, unasked, has told Bjorn of her love and placed her bracelet upon his arm as a testament of her affection. Then Thorkel and his two sons had sailed for Vineland, the new country, the father returning with Valbrand later to tell Herdisa that Bjorn had scorned her love and sent back a taunting message.

When the play opens, some twenty years after this is supposed to have happened, Herdisa is the wife of Valbrand, and it is through the malevolent utterances of Ufelg, a turned priest, that the old story is revived. He comes to the viking and his son, both of whom he now forsaken song for the sterner arts of war, and sues for peace, promising to keep secret the fact that Bjorn is still alive, and that the message was a lie.

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ELSIE JANIS.



A Scene from her new play, The Fair Co-Ed.

The plot is just as loosely woven as most such plots are. There was just enough of it to carry the piece through a series of beautiful stage pictures, with melody to match, where Miss Innocence (Anna Held), a pupil at Miss Sniffin's model "School of Innocence," on the Isle of Innocence, furnishes a futile hunt for an elusive parent by getting happily married to the Hon. Roland Fitzmaurice Montjoy of the First Life Guards (Lawrence D'Orsay).

BLOOD AND THUNDER

BROADWAY THEATRE.—Cavalleria Rusticana, by G. Verdi.

THE CAST:

- Santuzza.....Mimi Aguglia
Lola.....Virginia Balestrieri
Gna Nunzio.....Marianna Catalisano
Gna Camilla.....Francesca Quintacalle
Gna Zilumena.....Dellizia Pezzinga
Pippuzza.....Rosina Balestrieri
Compare Alilo.....Toto Marjorana
Compare Turiddu.....Salvatore Lo Turco
Zio Brasi.....Alessandro Anselmi

Preceded by I Carbanara, by Alfredo Orlani.

THE CAST:

- Anna.....Mimi Aguglia
Mamma Rita.....Marianna Catalisano
Tudda (la Magara).....Dellizia Pezzinga
Matteo.....Toto Marjorana
Bastiano.....Salvatore Lo Turco

Julius Horst, but Mr. Fitch is said to have made many changes to make it suitable to the English-speaking stage. Mabel Barrison heads the cast.

HERE TO STAY

KNICKERBOCKER THEATRE.—The Prima Donna, a comic opera, by Henry Blossom and Victor Herbert.

THE CAST:

- Colonel Dutois.....St. Clair Bayfield
Captain Bordenave.....William K. Harcourt
Lieut. Armand, Count de Fontenne.....William Raymond
Lieut. Fernand Drouillard.....Donald Hall
Lieut. Gaston De Randal.....Martin Hayden
Lieut. Prosper Rousseau.....Geo. W. McNamara
Lieut. Eugene De Beaumont.....Robert E. Clark
Mons. Beauvillage.....W. J. Ferguson
Herr Max Gundelinger, known as "Pop".....Jas. J. Sullivan
Signor Giuseppe Ciucicini.....Phil Branson
Baron De Pombal.....Herbert Ayling
First Walter.....Armand Cortes
Second Walter.....Peter Canova
Mother Justine.....Josephine Bartlett
Mlle. Athenee.....Fritzi Scheff
Margot.....Gwendolyn Valentine
Mlle. Mathilde.....Grace Delma
Mlle. Desiree.....Reene Dyris
The Dancer.....La Novetta
The Duchess De Montrose.....Ruth Holt Boucraut
Countess Helene.....Blanche Morrison

