

## "IN THE PALACE OF THE KING."

## "MRS. DANE'S DEFENSE."

## "ALL THE WORLD'S A STAGE"

ADA REHAN in "SWEET NELL OF OLD DRURY."

IT IS entirely within the bounds of truth to say that Viola Allen as Donna Dolores in Lorimer Stoddard's dramatization of P. Marion Crawford's novel "In the Palace of the King" has made the hit of her life.

Miss Allen is the current attraction at the Theatre Republic in this city and will probably remain there during the remainder of the season. At any rate, it is certain that if she should leave before summer it will be due to some previous arrangement made by her management, and not to any lack of popularity on the part of herself or "In the Palace of the King."

Miss Allen is by no means a great actress, but I have never seen her in a role in which she was not thoroughly acceptable. In other words, while she lacks genius, she has a great deal of histrionic ability, and when she is cast for a role like that of Donna Dolores in "In the Palace of the King," where there is opportunity for her to display her excellent declamatory power, she is as satisfactory as one could wish. That is why the star and the piece have made such an enormous hit in this city.

It would be a waste of space to attempt to give the story of "In the Palace of the King," inasmuch as the novel is said to have had an immense sale. It need only be said that Mr. Stoddard's work has been done exceedingly well and that the several changes which he has made greatly improve the story and enhance its interest. For instance, in the book the king stabs his brother, Don John of Austria, and imagines that he has killed him, the blame for the crime being assumed by Mendoza, the thick and thin adherent of King



Philip. In the play a new character is introduced in the person of Cardinal Luis de Torres. It is the cardinal who in the play is stabbed by the king, and it is Don John who assumes the responsibility for the supposed death of his friend. In the book, as in the play, there is really no death, and the finding that the cardinal is still alive is made the partial excuse for forcing the king to consent to the marriage of Don John and Donna Dolores.

There are several magnificent situations in "In the Palace of the King," and in each of these Miss Allen naturally figures conspicuously. That she also figures creditably may be judged from what I have already said.

Robert T. Haines, the unknown young actor who plays the role of Don John of Austria, is certain to become one of our most popular leading men. He has a particularly handsome face and an excellent physique, and were it not for his unpleasant shuffling gait he would make an ideal matinee idol. It is more than probable, however, that this defect will be remedied as soon as it is brought to his notice by his well-wishers. Mr. Haines reads beautifully, and his enunciation is as clear as a bell. His selection for the role of Don John of Austria, into which he fits as nicely as though it were written specially for him, is a tribute to the ability of Mr. George C. Tyler, the manager of the Lohrer company, as a judge of embryonic talent.

Marcia Van Dresser, Clarence Handyside and C. Leslie Allen as the Princess of Ebboli, Captain de Mendoza and Antonio Perez, respectively, were acceptable. Blanche Moulton was an ideal Dowager Duchess of Medina Sidonia, and Gertrude Norman was fairly good as Donna Inez, the blind girl, but the hit of the evening, aside from Miss Allen, was made by William Norris as Miguel de Antona, the court fool. Mr. Norris' performance is one of the best things in character work seen in New York in many years.

Eben Plympton as King Philip would have made the hit of the piece had it been a comic opera. Nothing funnier than his performance has been seen on Broadway since the production of the operetta "King Ananias," in which

George Frothingham of the Bostonians played the role of the gloomy monarch. And, by the way, his performance and that given by Mr. Plympton in "In the Palace of the King" were strikingly similar.

In many respects, "Mrs. Dane's Defense," a play in four acts by Henry Arthur Jones, is the best thing ever presented in this city by the Empire theater stock company. Like most of



"IN THE PALACE OF THE KING" PHOTO BY BYRON NY.



ADA REHAN as NELL GWYN in "SWEET NELL OF OLD DRURY" PHOTO BY ROCKWOOD NY.

Mr. Jones' dramas, "Mrs. Dane's Defense" purports to be a study of the sex problem.

Mrs. Dane, when she was a mere child, was induced to elope by a scoundrel who afterward deserted her in Vienna, whence she returned to a little English country town, where her child was born. This, so far as is shown in the play, is the only blot upon Mrs. Dane's character. She apparently leads an exemplary life and eventually meets and falls desperately and genuinely in love with Lionel Carteret, the adopted son of Sir Daniel Carteret, an eminent judge.

Sir Daniel in his early days had been very much in love with the mother of Lionel—in fact, an elopement had been planned, and the illness of the boy alone prevented the woman from carrying out her part of the programme. Sir Daniel then returned to London, met the woman, and they agreed that their love was hopeless and they should strive to forget it. That Sir Daniel never does forget it is made manifest by the fact that when the woman dies he adopts her son Lionel, the boy who later falls in love with Mrs. Dane.

Sir Daniel, when he learns of the infatuation of the boy for a woman greatly to his senior, is grieved and endeavors to dissuade him from his purpose to marry her. But the youngster thinks he is very much in love and will not listen; in fact, he succeeds in convincing Sir Daniel that the scandalous stories told of Mrs. Dane were prompted by malice. Sir Daniel takes charge of affairs and prepares the facts to be used in a libel suit which is designed to have the effect of publicly clearing Mrs. Dane's character. In his cold, logical and incisive way he examines the woman for the purpose of bringing out everything which can in any way redound to her credit. Mrs. Dane, however, is of course merely acting a part, and under the lawyer's ruthless, though kindly intended, examination she makes one

ing with all sorts of little episodes which simply dispel the illusion created by the excellent preceding material, is dragged in, with the result that the audience when it leaves the theater is only about half as well pleased as it was at the end of the third act.

"Mrs. Dane's Defense," like all Empire theater plays, was excellently acted by the following cast:

Sir Daniel (Mr. Justice) Carteret, Charles Richman  
Lionel Carteret, his adopted son,..... Joseph Wheelock, Jr.  
Canon Bonney, vicar of Sunningwater,..... W. H. Crompton

Mr. Bulsom-Potter,..... E. Y. Backus  
Mr. James Rible,..... Guy Standing  
Mr. Fendick, a private inquiry agent,..... George Osborne, Jr.

Adams, butler at Lady Eastney's, Frank Brownlee  
Wilson, butler at Sir Daniel's, George Sylvester  
Lady Eastney,..... Jessie Millward  
Mrs. Dabbe,..... Margaret Anglin  
Mrs. Bulsom-Potter,..... Edith Horrick  
Janet Colquhoun, niece to Lady Eastney,..... Margaret Dale

This was Mr. Charles Richman's first appearance as a member of the Empire theater stock company. He succeeds Mr. William Faversham, whose illness made his temporary retirement necessary and whose projected starring tour for next season will make his return to the company impossible. Comparisons in this connection are inevitable, and, without going too deeply into them, I am inclined to think that Mr. Richman will be found a very pleasant substitute for Mr. Faversham. Indeed, to put it bluntly, I think he is a very much better actor, and certainly much more of an artist.

Miss Margaret Anglin, in "Mrs. Dane's Defense," does the only really good work that she has shown since she played Roxane to Richard Mansfield's Cyrano de Bergerac. Miss Jessie Millward, the leading woman of the organization, as Lady Eastney, a sort of good Samaritan in petticoats, played with admirable discretion a role which might easily have been overdone, in

fact, the only individual performance which I thought not worthy of praise was that of Joseph Wheelock, Jr., as Lionel Carteret, the wilful adopted son of the Justice Carteret.

If Ada Rehan, who is now at the Knickerbocker theater in this city, had come to town with Paul Keaster's comedy-drama in four acts, "Sweet Nell of Old Drury," a few months ago, she and the piece would have made a hit which would have enabled them to remain in town throughout the season, for then we had not seen Henrietta Crossman in "Sweet Nell." As it is, Miss Rehan gives an excellent performance of an excellent play, and, were it possible to avoid comparisons, it would be the part of kindness to do so, but all the attendant circumstances invite them. Judged by the standard of "Sweet Nell," "Sweet Nell of Old Drury" is not a fine Nell Gwynn play. It lacks the lightness of touch, the easy grace of language and the devil-may-care suggestion of recklessness which abound in "Sweet Nell." Besides, although it is programmed as a comedy-drama, it is really a melodrama, while "Sweet Nell" is

pure comedy out and out, and mighty good comedy at that.

During Mr. Augustin Daly's lifetime there was in this city a coterie of writers who regarded it as closely akin to sacrilege to suggest a comparison between Ada Rehan and any other actress, especially if the comparison were drawn to Miss Rehan's detriment. She was undoubtedly a great actress, and she is still a fine actress; but, even making due allowance for the superiority of "Sweet Nell" and the better treatment by the author of the character of the orange girl who became the king's favorite, Miss Rehan's work suffers woefully by comparison with that of Henrietta Crossman. Still, as I have already said, if Miss Rehan and her play had come into New York before Miss Crossman and her play would have been well. As they did not, it is a question whether "Sweet Nell of Old Drury" and Miss Ada Rehan will create much of a sensation in this city.

Of the players in "Sweet Nell of Old Drury," aside from Miss Rehan, no one is entitled to special mention except White Whitlesey. To Mr. Whitlesey was entrusted the role of Charles II, king of England. This young actor is an exceptionally handsome man, with as easy and distinguished a carriage as any player on the American stage. Besides this, his declamation is really excellent, and he never allows himself to be tricked into indulging in theatrical devices which are frequently applause getters. Mr. Whitlesey has improved with each succeeding engagement, and there are those who think that Mr. Frohman made a mistake in not engaging him as the leading man of the Empire theater stock company when Mr. Faversham's illness made his retirement necessary.

Prizefighting has become so nearly synonymous with "fakes" and "jobs" that the audiences at such affairs expect to be bunked, and even when they do witness a bout that is decided on its merits they are in doubt as to its fairness, and after almost every such affair of any importance a cry of fraud is raised. In horse racing the taint is, if possible, more deeply imbedded in the vitals of the sport.

If affairs continue in their present course, the baseball bat will in time come to be regarded as the insignia of ruffianism instead of the main implement in one of the greatest games ever invented. Not content with its abuse in the summer game, it was recently used in a dastardly manner in an unprovoked assault on the umpire during a game of indoor baseball.

College football has for several years past drawn far larger crowds and aroused more enthusiasm than any other sport. The reason for this is obvious. The game is played strictly on its merits, and the players get no pecuniary remuneration for taking part. In a word, it is an amateur sport in the strictest sense of the term. The promoters of professional sports in various parts of the country are casting longing eyes on the large sums of money that flow into the coffers of the colleges after every important contest on the

New York.



Photo by T. C. Turner, New York.

## FOUR EXPERTS ON THE ICE.

The illustration shows four of the fastest amateur skaters in America, all of whom are expected to carry off medals and prizes at the championship contests to be held at Montreal early next month. The one to the extreme left of the picture is B. Spooner, a very fast man. He is one of the swiftest skaters in the region of New York. Next to him is E. A. Thomas of the Newburg Wheelmen, an amateur on this continent. Last winter he won the 500 and 1,500 meter national championships and is said to be even faster this season. On his left is F. D. Gibb, a winner of many contests, who is said to be a coming champion.

## A BATCH OF BREEZY SPORTING CHITCHAT.

AT THIS season of the year college trainers and coaches are busy with squads of men who are anxious to become famous on the cinder path or on the field. Gymnastic exercises and try outs and various indoor meets are being held to bring the most likely ones to the front. These later on will be further tried in the annual dual meets, and the best of the bunch will be selected for the honor of representing their colleges at the intercollegiate meet next May and at the other important events of the summer months.

A larger number of aspirants are in training this winter than for several seasons past. The international games that took place in Paris and London last year did much to renew enthusiasm in track athletics. The fact that great events will be held next summer in connection with the Pan-American exposition has induced many an athletically inclined young fellow to go in to training with the hope of obtaining a place on his varsity team selected to compete at Buffalo.

It would seem to the unprejudiced observer as though the professional athletes in almost all lines of sport were engaged in a great conspiracy to kill the geese that lay their golden eggs.

I say "was" advisedly, because there are a great many followers of the game who believe that, while Roeder in his prime could have downed Pons, the former is now somewhat of a "has been" and that age and lack of practice will militate against him in the coming battle. So far as Pons' abilities may be judged, from what he has already done on this side it must be admitted that he has shown none of the keen knowledge of the game and ability to take advantage of his opponents' mistakes that Roeder has evinced in the past.

Whether "Major" Taylor, the American cycling champion, and Jacquelin, the premier wheelman of Europe, meet in this country or on foreign tracks next season, the contests between the two men should be the most sensational ever held.

While Taylor has frequently demonstrated that he is by all odds the fastest cyclist in America, it is doubtful if his abilities as a pedaler have been tried to their utmost. He always rides as though he had a good bit of reserve power which he could draw on in case of need. While Jacquelin is a past master at the European style of jockeying in a race and of going out in the last furlong with a terrific "jump," it is more than likely that the colored man will hold his own with the Frenchman at this game.

Speaking of "Major" Taylor, it is not generally known that there are two well known professionals in this country whom the colored phenomenon has never defeated in a race. One of these is "Old Kaintuck" Owen Kimble of Louisville. It is said that Taylor preferred to meet any other man in a race than the tall Kentuckian. Kimble's blood always rebelled at the thought of being defeated by a colored rider, and on this account when in a race in which Taylor was also a contestant he always rode like a veritable fiend, and when Kimble put all his energies to it he was practically unbeatable. At any rate, Taylor could never get his wheel home in front.

The other man Taylor never defeated is Tom Butler. When cycling was in its prime some years ago and Taylor and Butler were doing the circuits, the latter was specially enjoined by the firm for which he rode that he must always manage to cross the tape ahead of Taylor. The latter soon caught on to Butler's game, and it resulted in some interesting duels on their wheels. In one particular race the spectators were amused to see, when the first bunch of riders crossed the track and the race was really over, Taylor and Butler nearly a quarter of a mile behind. Neither seemed to be aware that the contest was over, and both were jockeying away as if they were the only two men in the event. The spectators at once caught on and cheered the two men in their endeavors. The real winners of the race were forgotten in this bit of byplay which ended, as usual, in Butler coming home ahead of his dusky rival.

CHARLES E. EDWARDS.

Sidney Price is the tallest man in James K. Hackett's company. He is nearly half a dozen inches taller than the star, who is more than 6 feet himself.

## AN ACTOR'S BLUFF WHICH PAID WELL.

In a group gathered in the Players club one night was T. M. Holland, one of the best informed men in the theatrical profession, and a man who maintains his end of an argument logically and with great force. A subject had been broached with which he appeared to be particularly familiar, and he waded into its discussion with much fervor and eloquence. His chief opponent was a man not nearly so prominent in the theatrical world and not at all well informed. Holland, finally growing weary of an apparently profitless argument, wound it up by saying:

"I'll bet you my next week's salary against yours that I'm right."

This put the other man into something of a hole. His salary "for publication" was \$125, but he had an arrangement with his manager that if he was always to be stated as \$125 in case of any argument, he had a way to make himself, and he found himself confronted with a very unpleasant dilemma. In that case, however, he could do nothing but accept. To have reneged would have meant a moment of giving that would have been simply insulting.

He was, however, able. He took the bet and ordered the drinks with a splendidly assumed confidence. In fact, he put up a bit of acting right there than was visible with him on the stage.

Holland won, of course, and congratulated himself on having won \$125. He had no idea but that the other would weaken rather than pay the extra one and a quarter.

The other man was game to the end, however, and handed over a check for the \$125 which he claimed to be his weekly wage. It was big money to pay to cover a bluff, but he paid it rather than stand the shock to his pride which would be the result of a confession of his real value to his manager.

It was a paying investment, however. Holland liked the man's nerve and grit and stood by him several weeks later in a way that made the loser a winner. A prominent New York manager was staging a new production, and as Holland was in the cast he consulted him about the man to be selected for several of the parts.

Among other names he mentioned that of the man who had lost the bet to Holland.

"He'll be just the man for you," said the manager. "Can we get him?"

"Yes," said Holland. "If you pay him enough. He is getting more money than when he was with you before. He is a two fifty man now."

"Does he really get it?" asked the manager.

"I have good reason to know that he does," said Holland.

The manager finally agreed to offer \$200, and for this sum he secured the man who had never received within \$1 of that amount before in his life. It was a just reward for his gameness.

## MATE WITHOUT AN EXCHANGE.

An American gentleman recently related how at one time when he stepped into a London chess cafe he was made welcome by a little foreigner, who asked him in a strong continental drawl to have a game. When the American stated that he was only a modest player, the little man offered him a queen. Upon request, however, he agreed to play even the first game. The little man played a most curious game. Whenever the American offered an exchange of a piece his adversary would move his own away. So it progressed for some time until suddenly the little foreigner announced a mate. His object from the start had been to mate without a single exchange, and he had accomplished it. When cards were changed, one of them bore the name Emanuel Lasker.

## ED GEERS' FIND.

Ed Geers, the driver who discovered and brought out the great trotter, the Abbot, has discovered a sensational race in Hamilton's Buffalo Village farm trial horse department. Geers expects his latest find to prove better than his Lady of the Manor, 2:04½, the champion of our road pacing mares. Shadow Chimes is the name of Geers' new find. He is a full brother to the road horse Carillon, 2:16½, and is Charming Chimes, 2:17½, and is working great guns at the Jewettville covered track. Much is expected of Shadow Chimes, and when he is set through the circuit next season don't be surprised if he beats Direct Hal.



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## AMONG THE PLAY ACTORS.

Roland Reed's daughter is to go on the stage, in the varieties. In a sketch prepared for her by Sydney Rosenfeld. "The Belle of Bohemia" is to be sent to London with its American cast. "A Good Fellow" is announced as the title of a music farce in which Della Fox is to star on an investment in her behalf made by her recently acquired husband. "The Ace of Trumps" is the title of a

new one act play in which, in the varieties, Rose Coghlan is revealing anew her special talents for the personation of "adventuresses."

Ella Hugh Wood, it is said, is to consult with Mary E. Wilkins about a new play for stellar use by the former. Mabelle Gillman, who made a hit in London by her work in "The Casino Girl," is to return to America to play in "The Gay Grisette," in which Dan

Daly, W. P. Carleton and Toby Claude will be among her associates.

The chief song hit in "Florodora," a double sextet for natty attired men and women, called "Tell Me, Pretty Maiden," is being copied far and wide by performers in music farce, extravaganza, burlesque and farce-comedy.

Willie Collier has changed managers, making a new contract with Jacob Litt, who promises to put him forward prominently in a succession of new comedies. The wife of Captain Clement Drexel

Biddle of the battleship Texas announces a return to the stage as Constance Morris and an appearance in Emile Zola's play, written for Bernard Shaw, of "Madame Sacard."

Whenever Della Fox falls ill or gets married the newspapers print a sketch of her career in which her first appearance on the stage is declared to have been made in "Editha's Burglar," but an old playbill is extant in which "Editha's Burglar" was a child actress in "Chispa" in 1882, and some Philadel-

phia theater goers should recall her as one of the children when Planquette's comic opera of "Rip Van Winkle" was sung there in 1883.

Henry Miller is said to have met with every promise of success in his trial of Madeline Lucette Ryler's "Richard Savage."

Phyllis Rankin, who went to London under contract to take up a role in "Florodora" that had been "created" and played successfully by Ada Reeve, is said to have scored a flat failure, de-

spite her hit over there several years ago in "The Belle of New York."

Sidney Booth, once a member of the Girard "stock" of Philadelphia, has been given the role of Charles II in "Sweet Nell," succeeding Robert Ed-son, who goes with Amelia Bingham as leading man in "The Climbers," one of the several new Clyde Fitch dramas ready for production.

Clara Morris' reminiscences, as printed in one of the popular magazines, are attracting no little attention because of

their bitter denunciation of her associates of the Augustin Daly company in the days before she made her success.

John D. Barry, the dramatic critic of Collier's Weekly, is the author of a play called "The Congressman's Wife," that it is expected, will be tried at a special matinee next month in New York, with Blanche Bates in the principal role.

The rumor that N. C. Goodwin is to play Shylock is revived.