

# THE DRAMA

"FLORODORA"  
Is Pretty.

"THE GAY LORD  
QUEX"  
Is Vile.

THE line of demarcation between musical comedy and modern comic opera is so vaguely defined that not one person in a hundred is able to discern it. "Florodora," the current attraction at the Casino in this city, is billed as a musical comedy, which it undoubtedly is, although had it been written in this country it would have been labeled comic opera. Incidentally, it has a much better right to that designation than that queer conglomeration, "Foxy Quiller."

At the outset it may be said that "Florodora" is one of the best works of the kind that this city has been during several seasons, for, while the libretto is not startlingly original or unusually brilliant, it is clean always, even interesting at times and on the whole thoroughly acceptable.

The music is of that bright, jingly and yet musically quality which composers so constantly strive after and so seldom achieve. There are many number of airs which are certain to become popular, if not with the street urchins, at least with the lady who occasionally "favors" at the piano when company calls. The cast of "Florodora" is an excellent one, with the exception of Willie Edouin, whose fun is of the prehistoric quality. Indeed, some of Mr. Edouin's efforts to induce laughter only serve to elicit sneers of commiseration. The hits of the piece were made by Robert E. Graham, Edna Wallace Hopper, Cyril Scott, Guelma Baker and Fannie Johnston. The stage management was something to marvel at for the reason that the effect of constant movement was produced without the slightest apparent effort. The costumes were in excellent taste, and some of the color schemes were really unique and exceptionally effective. A rather novel feature of "Florodora" was that it was devoid of tights with the exception of a single pair worn by the prima donna, Miss Johnston, which, by reason of the fact that they were not compelled to vie with scores of others, were all the more effective. The cast was as follows:

Cyrus W. Gilfillan.....R. E. Graham  
Frank Abernethy.....Robert E. Graham  
Captain Arthur Donaghy.....Cyril Scott  
Leandro.....Guelma Baker  
Tennyson Sims.....Edna Wallace Hopper  
Ernest Pym.....Cyril Scott  
Max Argelbaum.....Edward Giff  
Reginald Landale.....Joseph Welsh  
Paul Croghan.....Thomas A. Kierman  
John Scott.....Joseph S. Cull  
Anthony Tweedmouth.....Willie Edouin  
Dolores.....Fannie Johnston  
Valeria.....Guelma B. Baker  
Joe.....Edna Wallace Hopper  
Joe.....Edna Wallace Hopper  
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John Hare, the English actor, is holding forth at the Criterion theater in this city in Arthur W. Pinero's "comedy" in four acts entitled "The Gay Lord Quex," the cast of which is as follows:

The Marquis of Quex.....John Hare  
Sir Chichester Frayne.....Gilbert Hare  
Captain Hastings.....Leo Tesson  
"Valma".....Arthur Grenville  
The Duchess of Stood.....Ada Ferrar  
Julia, countess of Oubridge.....Louise Moulton  
Mrs. Jack Eden.....Mona K. Green  
Muriel Eden.....Mona K. Green  
Sophy Fulgum.....Sophy Fulgum  
Miss Moun.....Phonice Jackson  
Miss Huddle.....Beatrice Coleman  
Miss Clavidge.....Dora Rigold  
Miss Linford.....Marjorie Griffiths

"The Gay Lord Quex" is one of the most unimprovingly filthy plays ever seen in New York, and it is a shame that its representation is permitted by the police. Not one of the low burlesque theaters, which no decent person would think of visiting, would dare present such an unimprovingly bawdy work for fear of clashing with the police. And yet presumably respectable people not only go to see John Hare in "The Gay Lord Quex," but also carry their wives and daughters. One redeeming feature of this festering mess is that its power for harm is limited to the theater, as it would be simply impossible to discuss it in the drawing room. Most of the erotic plays to which we have been treated, or rather, with which we have been insulted, in recent years have made a pretense of pointing a moral. But there is not even this flimsy palliation in this Pinero play. It is dull, sog-

gy nastiness, pure and simple. Its basis is immorality, its development is immorality, its atmosphere is immorality and its sequence is immorality. There is not a single wholesome character in "The Gay Lord Quex," and, if we ex-

cept the aged dowager, not a single really decent one.

If the play were intensely interesting, there would at least be some semblance of an excuse for its existence, but it is not interesting, and, excepting in one scene at the close of the third act, it is not in the slightest degree dramatic. The story is so low that it is impossible even to suggest more than sufficient of it to render it vaguely intelligible to decent readers.

Sophy Fulgum is a maniac who learns that her foster sister Muriel is to be married, apparently much against her will, to the Marquis of Quex, a professedly reformed rake who is known as the wickedest man in London. She determines to prevent their union and in so doing spies upon the titled gentleman and one of his ex-flames, a married woman, thereby getting herself into compromising situations with Quex and the younger lover of Muriel, who turn out to be the greater rascal of the two. Eventually Quex gets the girl, and the other man, unmasked, retires, discomfited. Among the characters are a sentimental duchess who makes an appointment for midnight in her boudoir with Quex, to say nothing of a senile and repulsive old codger, an ex-govern-

menter, who is usually the case that when the few really conscientious critics of this city inflict upon a play what is technically known as a "warm roast" the sales at the box office increase enormously. This is because there is in every community a certain element which likes vulgarity and a certain other element which has not the moral courage to stay away from a prominent theater for fear of being regarded as squeamish. With reference to "The Gay Lord Quex," any one who cherishes the hope that he will see something which is frightfully and interestingly risqué is doomed to disappointment, for the coarseness is of that dull, leaden English type with which Americans, as a rule, thank heaven, are as yet almost totally unfamiliar.

Another fact worthy of comment in connection with the engagement of the unimproving Mr. John Hare and his commonplace company in Pinero's uninteresting and badly lewd play is the increase in the price of the best seats. Only a few years ago, with a single exception, a seat in the best portion of the first class theaters of this city cost \$1.50. Then several of the managers followed the example of the late Augustin Daly by raising the price to \$2.

Now, along comes Mr. Hare with the exorbitant charge of \$2.50 each for the best orchestra chairs. If that isn't assurance, I should like to know what it is, and Mr. Hare's reported explanation, to the effect that the raise is made necessary by the fact that he has a very expensive production and a costly company, is nothing less than laughable. The would be "haunt ton" of this city will stand this sort of thing for awhile for no other reason than that it is afraid if it protests it will be considered parsimonious, or worse still, poor; but even the idiots who comprise this mythical set will soon tire of this inexcusable imposition, and then something, figuratively speaking, will drop. And, by the way, it would seem that the prices of seats in our theaters are already sufficiently high to make it unnecessary for the grasping managers to attempt to squeeze a few additional cents from the reluctant sheep who follow blindly wherever the wily bellwethers see fit to lead.

ARTHUR CRISPIN.  
New York.

## THE BITER BIT.

The great playwright awoke with a start. He was one of those great playwrights who make 40 plays a year—comic operas, tragedies, dramas, comedies, romances, "adaptations," anything. Where they obtain the material—not pen, ink and paper, but plots and the like—the admiring public has no memory and no library. Well, the great playwright awoke with a start. Some-

thing unusual, he knew intuitively, was about to happen. He heard a noise from down stairs. Burglars! Creeping stealthily down the stairs, he discovered a masked robber at his jewel casket. "Aha!" cried the great playwright, "Stealing!"

"No," replied the burglar calmly, for he had recognized the great playwright. "I am merely adapting!"

The great playwright hung his head and retreated, stung to the quick.

In some countries, however, the governing bodies control professional athletes, a proceeding the A. A. U. would never undertake. Then, again, in France, other sports such as tennis and rowing, are governed by the same body as controls track and field sports, whereas here all of them are ruled by separate associations.

Of course, all these points will be thoroughly gone over and thrashed out by the delegates at the coming meeting, and it is earnestly to be hoped that an understanding will be arrived at.

It will be remembered by all athletes and those interested in the growth of sports in America that last spring a number of the friends of "Father Bill" Curtis tendered him a dinner in New York and during the festivities presented him with a handsome silver loving cup as a small testimonial of his loving devotion to amateur sports. William B. Curtis was long known as the "father of American athletics" and it was in especial recognition of this fact that the presentation was made.

Mr. Curtis' untimely death on Mount Washington in New Hampshire last July, soon after this dinner, has been a subject of great grief to his intimates and those who were present at the affair are much pleased that they then took the opportunity to testify to their regard for him. Many of these men have wished for some tangible reminder of the last time they all sat down together with Mr. Curtis. As a result, a handsome little booklet is now in preparation which will give the names of those present at the presentation, together with a photograph of "Father Bill" in skating costume, surrounded by some of the best known members of the famous Fresh Air club of New York. Scattered throughout the book will be photographs of the spot where Mr. Curtis' body was found

enthusiastic yachtsman and is having a new water built for cruising the coming summer.

Marcella Sembrich has announced in Berlin that she will retire from the stage at the conclusion of her coming American tour.

A revival of old plays is imminent. Among those that have been mentioned are "Hoodman Blind," "The World," "The Black Flag" and "Storm Beaten." Andrew Mack has developed into an

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# SPORTS

INTERESTING  
EVENTS  
OF THE WEEK.

AMERICAN athletes are very anxious that the proposed international athletic union shall become an assured fact, as it is pretty generally recognized that if such an organization be formed it will boom sports in this country.

The outlook for the consummation of the scheme just now is very bright, though several rocks appear at the surface on which it may be wrecked at the outset. One of the things that may cause dissension at the very start of negotiations is the definition of an amateur. Most countries which foster athletics have defined the term, but the A. A. U. of the United States has never done so. The rule in this country has been to draw up eligibility rules, according to which athletes may or may not enter certain games. For instance, a man who has competed for a money prize is ineligible, and so on.

and on which a stone, suitably engraved, has been set up, as well as scenes from places loved by his fellow members of the well known association of walkers.

The book will not be for sale, as only enough copies will be printed for distribution among those who were at the banquet and a few more of the dead man's personal friends.

If the present trend of sports develops much further during the next few years, it will surely come to pass early in the twentieth century that the average follower of athletics will be so biased that he will not be satisfied with contests between ordinary teams or individuals, but will want every time to witness international events.

The contests that have taken place between our athletes and those of England during the past few years have

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THE FAMOUS GUARDS BACK FOOTBALL FORMATION.

This picture shows the Lafayette college football team, which is probably the strongest outside of the "big four," lining up for the famous "guards back" formation. This play was invented by the famous University of Pennsylvania coach, George Woodruff, and has been brought to its greatest development under his watchful eye.

## THE AMUSEMENT WORLD.

Herbert Kelsey and Effie Shannon may play "Tender and Juliet."

Joseph Winesack will star next season in "Ten Nights in a Barroom."

Belle Fremont, a dainty young lyric soprano who has attracted considerable attention with the Bostonians in "The Viceroy," is a niece of Jessie Bartlett Davis.

E. H. Sothern and Virginia Harned have a new costume comedy by Lau-

rence Irving, dealing with the career of Lovelace, the poet.

James A. Herne will take "Shore Acres" to London next summer.

"The Corpse" is a new Tolstoid drama. Nat Goodwin once aspired to play Shakespearean tragedy, but the nearest he ever got to it was a burlesque of "Richard III."

It is said that the Prince of Wales has saved all his theater and concert

programmes since he was a boy and filed them away in blank books.

At Beerbarn Tree's London theater the length of interval between acts and the time of its conclusion are placarded at the descent of the curtain.

France produces about 15,000 pianos a year. Germany makes about 60,000, the United States has an annual output of over 100,000.

Miss Bertha Gailand will continue as the princess in "The Prince of Jenico" until the end of this season and will

open as a star under Daniel Frohman's management at the Lyceum theater, New York, next September.

May Irwin is an actress of thrift as well as good humor. She declines to sing other ballads than those on which a royalty is paid to her by the publishers.

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