DRAMATIC AND SPORTING

STAGE GOSSIP FROM GOTHAM.

Extraordinary Cast Employed In "Catherine." Terriss' Son Now an American Actor. Rialto Chat.

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This is a great year for the stars of the gentler sex. Julia Marlowe is doing better than ever before in her long and commendable career. Julia Arthur, who entered the scene three or four years ago in so most graceful manner, is in most places playing to capacity. Maude Adams is doing perhaps the largest business in the United States. Alice Nielson might have remained at Wallack's theater in this city throughout the season if arrangements with reference to time could have been made with her successors. Viola Allen is filling the Knickerbocker nightly, and now along comes pretty faced, cute little Annie Russell with Henri Lavedan's four act comedy, entitled "Catherine," in which she has achieved a positive triumph.

Critics may differ as to the precise merits of "Catherine" as a dramatic structure, but all will agree that never in the history of Daniel's in this country has a more remarkable cast been put together for the exploitation of one play. That in itself is enough to make the production of "Catherine" remarkable. The cast is full follows:

Duke de Chartres	Frank Worthing
George Marbel	Joseph Holland
M. Valtel	W. J. Le Moyne
Baron Fleurel	Arthur Bourchier
M. Lerac	Robert Fischer
Tudesco	Frederic Bonnyer
Poil	Stella Claire
Duchesse de Chartres	Annie Russell
	Sara Cowell-Le Moyne
Catherine Vallin	Annie Russell
Dijeon, Tiresoeur de Gilbelle	Sara Cowell-Le Moyne
	Alice de Wilde
Baronne Fleurel	Dora Dunkerley
Mademoiselle de Courcy	Ellen Dallerson
Blanche Vallin	Mae Dunton
Jeanne	Sara Cowell-Le Moyne
Louise	Hortense Kile

The story of "Catherine" is its own three very closely resembles "The Heiress of a Poor Young Duke," except that in this case there is a heroine instead of a hero. The play is founded from a commercial standpoint, somewhat resembles the real heroine's so to speak. Miss Russell's performance of the heroine's part will be that of Fanny Ravage at some theater, and the production will be a success if she can attempt to wear a company of such uniformly high school talent on tour, as it would be impossible for the receipts to be large enough to enable the lessee to make a satisfactory showing. Of course a few of the very interesting stars mentioned in "Catherine" will be retained east, but it may be said, if the opinion of thinking people is worth anything, that if the production is to be a success it must be made with the Russell company. The play is too commonplace for any such experiment to hold out the slightest promise of success, in fact, almost every one in New York is agreed that it "Catherine" had been introduced to any but remarkable aggregation of players the current here would soon have a decidedly chilly end to its existence as a theatrical star.

There are very few bad people in "Catherine." Nearly every one is good. The heroine is a music teacher who is loved by a duke for whom her in the social scale. Into the first prince of the Conservatory, and the young duke is fascinated by her. Where he suggests the possibility of an alliance with the music teacher, his aristocratic mother endeavors with every argument at her command to dissuade him, but he is deaf alike to entreaty and persuasion, and the latter, like a sensible woman, finally yields. This is perhaps the only really novel bit in the whole play.

There is at least one situation which in the hands of just ordinarily competent people would be made decidedly risque, but on the whole the morals are exceptionally good. Miss Russell's well-known attractiveness of manner will be a very great triumph, but the honors of the production unquestionably go to Mrs. Sara Cowell-Le Moyne, than whom there is no better artiste in her line of work on the American stage. But it would be difficult for a Frenchwoman to portray any character of the sort who does not give an considerable touch of the lady interpreted in this at least, and Mrs. Le Moyne does it, and it is nevertheless a fact that it will probably be stated that she is the "Catherine" of the piece.

A. H. Bouchier, the Grieve actor from London, who made a sensation in "Cyrano de Bergerac" the Rialto last season, and whose acting gave unmistakable evidence of a genuine star in dramatic stature, is about to invade the metropolitan boards, or at least the Knickerbocker boards, with a new play, in which he will appear for the first time in this country. Mr. Bouchier will be accompanied by his wife, Miss Dorothea Baird, who is a very pretty woman and a very good actress. The Knickerbocker management has been negotiating with the director of Bouchier's company, as I have said, for the production of a new play, in which the star will appear