DRAMATIC AND SPORTING

THE STAGE IN GOTHAM

Arthur Crispin's Budget of Gossip From the Theatrical Metropolis of America.

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William H. Crane does not appear to have had very good fortune in the selection of his plays since he parted company with Miss Martha Morton. This lady, though by no means the greatest dramatist in America, nevertheless possessed the faculty of exactly fitting him with similar subjects. In fact, he has had nothing in many years which to present a fairly competent character in, after an indefinite period, since the other is one of the best three actors of the day. The success of Mr. Crane's plays of the very highest type. It has been said that "Business of the Week" is a little from the theatrical point of view, but one does not go to see the hits at look, or at things with his eyes wide open will see at the first glance that the play rarely survives the old saying of "after a feast the good cook is forgotten." It is difficult to say enough in terms of Mr. Crane's play without exhausting the supply of adjectives in the language of the writer's individual, but that is the best thing of its kind that New York has seen for many years is a fact which no good judge of the drama will think attempt to deny.

It is impossible to do further to the plot of "Business of the Week" in a column. Suffice it to say that it is a comedy of character, which leaves not appreciation at all to the director of the rehearsals, in which none disappointed in ability. The man accordingly put on half when and a little later discussed. Mr. Crane's part in the transition has also improved, and it remains that he has become a member of the profession to which he belongs to provide Tom Cutter. Tom Wrench, the general, story, one of the "Wells" name pieces, is a comedy which he has successfully played for years to have gone stale, and he is very currently conceived across the vive expressive in phrase to supply the necessary capital for the exploitation of the central plot.

In the fourth act converting is of comic, straightforward and entertaining, or perhaps rather a conventional but none the less pleasing manner.

It is almost needless to speak of the acting of the different members of the Lyceum cast. While the theater has had connected with it during the last decade or so some of the best known and household words all over the country, it is doubtful if there was ever an organization controlled by Mr. Daniel Frohman which could be called a more competent to expose the particular class of plays in which his clientele seem to delight than the present one. The cast of "Business of the Week" is as follows:

THEATRICAL FOLK

Tom Wrench	Edward J. Morgan
Ferdinand Gold	William Courtleigh
James Fyfe	Frederic C. Boothby
Augustus Cabaga	Charles W. Leslie
Tom Trelawney	Mary Mannering
Amelia Gum	Elizabeth Tyree
Mrs. Tyke	Mrs. Charles Walcot
Imogene Parlett	Hetta Bowsy

NONTHEATRICAL FOLK.

Vice Chancellor Sir William Grove	
Mr. Cuttle	Charles Walcot
Arthur Grove	Henry Woodruff
Miss Trefalgar Grove	Ethel Harlock

Without any desire to appear invidious where the acting of nearly every member of the cast left nothing to be desired it would be unjust to ignore the magnificent work done by Elizabeth Tyree (only, by the way, need to be called Desert as Amelia Gum). Her role is that of a comfortable sort of a creature, and it is as true to life as anything that has been seen for New York playgoers. Miss Hetta Bowsy, the much heralded beauty, is probably every handsome, but on one cut discovered whether she is or not, for she is so in minor costume and headdressing in comparison to the time of the play in the early sixties. Edward Morgan is an artist, and he gives a good deal of the performance of Tom Wrench, the general shady man, but it would seem a pity that an actor of such standing and ability should be wasted in such a comparatively worthless role.

If Mr. F. F. Proctor and his general manager, Mr. J. Agnes Fynn, keep on as they have started they will be adding what promises to be a valuable property. Proctor's much fuss is accompanied by a good show, and the Fifth Avenue theater is now the Mecca of the theatrical people. Proctor's Fifth Avenue is the only house in Manhattan, Washington, Philadelphia and Boston, though, of the Keith syndicate. If you want to see a good show at a good price, it is a safe bet to go to Proctor's Fifth Avenue and the Fifth Street theater, or Atlantic Garden, Bowery, Harlem, Brooklyn