

# "Marcelle."

BOTH WORTHY EFFORTS.

## "The Greatest Thing In the World."

NEW YORK city is just now enjoying two plays which for some reason the critics appear to be unwilling to like. In fact, I have never seen such marked injustice as is evidenced by the tone of many of the criticisms of Blanche Walsh in "Marcelle" and Mrs. Sarah Cowell-Le Moyne in "The Greatest Thing In the World."

The former is at the Broadway theater, and the latter at Wallack's. One of the attractions, despite the press comments, has been playing to excellent business, while the other has not been doing so well.

"Marcelle" is a melodrama in five acts by Eugene W. Presbrey. It is full of life, color and action, and were it not for its almost absolute incoherence it would be a particularly good play.

There are a number of strong, and at least a couple of remarkably unconventional, episodes which are very effective, but at the most important points the action fairly leaps to a conclusion entirely unwarranted by anything that has gone before. For instance, we hear a great deal about a plot whereby a number of Huguenots are to ship on a

well, Raoul de Varney, of course, denounces Hardy, the real De Brissac is released, and Hardy takes his place. From that point on it is almost impossible to tell the story, except to say that Wolfe, the British general, attacks Quebec, defeats Montcalm and wins a new world for England. Also, that Raoul, for some unexplained reason, concludes that he has done Hardy an injustice and asks his forgiveness. That's about all.

Naturally, in a venture of this sort the work of the star is the most interesting feature. Of Miss Walsh's acting in the role of Marcelle little other than praise can be said. She is clear cut, incisive and admirable to a degree in the relatively quiet scenes, while in the stronger ones she is convincing and supplies just enough of declamatory exaggeration to make the otherwise impossible role appear possible. In several of the scenes the word "great" would not be misapplied in describing her acting. I think that in "Marcelle" Miss Walsh has given even her warmest admirers a startling sur-

prize, for, while she really has not the opportunity to do the best work of which she is evidently capable, the opportunity was given her to give a sort of foretaste of her powers. Let Miss Walsh come into New York with a play with an exceptionally virile and deeply emotional leading female role, and my prediction is that she will create a perfect furor.

Of the cast of "Marcelle" it may be said that, with the exception of one female member, it was acceptable. Joseph Kilgour was a manly Robert Hardy, and Harold Russell was a Machiavelian Chevalier de Brissac. By all odds the hit of the piece, not even excluding the star, was made by Frederick Perry in the role of Chevalier Blot. Here is a man who is as certain to be a successful star some day as he is certain to live, provided he will continue to do as conscientious work as that with which he regales us in "Marcelle." There is no actor in America so far as I know who can play the role better. Who knows but that Chevalier Blot in "Marcelle" will do for Frederick Perry what the Spider in "The Silver King" did for E. S. Willard. At any rate, it is certain that Mr. Perry is the dramatic surprise of the season.

I should not be surprised if "The Greatest Thing In the World," in which Sarah Cowell-Le Moyne is appearing at Wallack's theater, should prove to be a failure in this city for the reason that the acting is too refined, the sentiment is too pure and the quality of the production is too delicate to appeal to the clientele which applauds abominations of the stunts such as "Sapho" and "The Cuckoo." This is the play which, along with "Marcelle," most of the New York critics do not seem to particularly like. The sweet, wholesome sentiment, the consuming love of a mother for her two boys, and her anxiety for the elder of them, who inherits a taste for drink from his dead father, are pronounced hawkish, and the whole of the healthy, natural story is sneered at as theatrical. We see widows like Virginia Bryant in real life; we see young men like Harold and Cecil, her sons, in real life; we see David McFarland in real life, and we see Geoffrey Townsend in real life, although in the case of the latter he is perhaps made a trifle too good. To me the one harsh note in "The Greatest Thing In the World" is the permitting of the widow, after her touching scenes with her sons, to immediately mix herself up in a love-making episode with a man for whom she had cared before her marriage to the father of her boys. This note, but it is only slightly dim and does not obliterate the beauty of the otherwise almost perfect picture. It is certainly not sufficient to call for any extended adverse criticism.

"The Greatest Thing In the World" was written by Harriet Ford and Beatrice De Mille. The perspicacious critics of this city in some unaccountable manner, with no other guide than the authors' names on the programme, ascertained that these two persons are women, and therefore sagaciously commented upon the fact that the piece was written by women, and that this was evidenced in every line of the play. If, when we see thoroughly pure drama, devoid of sexual problems and suggestiveness of all sorts, the inference is to be that it was written by a woman, it is time for the male dramatists to hide their heads in shame. It is matter for congratulation that this condition has no basis except the bald statement of the New York critics. Augustus Thomas writes pure plays, and so do most of the American men who contribute to the stage.

In "The Greatest Thing In the World" Virginia Bryant finds her son Cecil a great trial. He has inherited a taste for strong drink from his dead father, and, having borrowed \$1,000 from his seafaring brother, who is not yet of

most vigorous terms. The drama ends with what is practically the betrothal of Mrs. Bryant to Geoffrey Townsend, and the determination of Cecil to reform.

Throughout "The Greatest Thing In the World" there runs a sweet undertone of brotherly love, maternal love and filial love, sexual love being, strange to say, relegated rather to the rear. Plays of this style may appeal with particular force to particular individuals, and I may be one of these, but it is my idea that I have not in many years seen a sweeter, purer or more wholesome drama than "The Greatest Thing In the World."

The acting in "The Greatest Thing In the World" is as good as the play. It is really a waste of words to say that Mrs. Le Moyne was absolutely natural, and, by the way, the quality of this lady's naturalness is different from that of almost any other performer in America. She does not act on the stage as some people do in real life, but as most people do in real life. She is an artist in her finger tips, and is as worthy of "The Greatest Thing In the World" as "The Greatest Thing In the World" is worthy of her. Wilton Lockaye was a thorough gentleman as Geoffrey Townsend, and, inasmuch as that is practically the only qualification for the well drawn though necessarily somewhat colorless role, he was a complete success. Robert Edson was really very good as Cecil Bryant. Florence Rockwell had an almost impossible role in Helen McFarland. There was but one scene of any strength, and that she carried off excellently. Adelaide Thurston would have been very good as Madge Chisholm if she had not persistently whispered to the audience instead of speaking in an audible tone of voice. The other people were all competent. The cast follows:

Virginia Bryant, a widow.....Mrs. Le Moyne  
Cecil Bryant, her elder son.....Robert Edson  
Harold Bryant, her younger son.....Walter Thomas  
David McFarland, Harold's guardian.....John Glendinning  
Geoffrey Townsend, his brother-in-law.....Wilton Lockaye  
Helen McFarland, his daughter.....Florence Rockwell  
Sarah McFarland, his sister.....Mrs. Glendinning  
Dr. Chisholm, a bachelor.....Charles Stanley  
Madge Chisholm, his niece.....Adelaide Thurston  
Uncle Dodge, McFarland's butler.....Edwin James  
M. Valse, an artist.....Alphonsa Eklert  
Anna, Mrs. Bryant's maid.....Anna O'Malley  
Gray, butler at Bryant's.....Charles Marriott  
ARTHUR CRISPIN.  
New York.

### HE WASN'T INTERESTED.

A story is told about an English actor once traveling through a beautiful country in the vicinity of Lookout mountain, and the rest of the company were occupied in admiring the scenery. Mr. Englishman had provided himself with a magazine and had read industriously ever since entering the train.



Photo by Wilson, Chicago.

### A BILLIARD CHAMPION AND HIS MOTHER.

Willie Hoppe, the phenomenal boy billiard player, is now making another tour of the United States. This 12-year-old, who is so small that he has to climb on to the table to make the shots, has improved wonderfully in his play. On his present trip he is accompanied by his mother, who also gives exhibitions of her skill with the cue. In spite of the fact that she had never played prior to last June, Mrs. Hoppe is now quite expert. She has a very accurate knowledge of the strokes and angles, though her nervousness in the presence of spectators is something of a handicap. She and Willie intend to visit every state in the Union, as well as Mexico, during the present tour, which will extend over a year. They will then probably go to Europe.

Photo by Mapes, Newburg, N. Y.

## INTERNATIONAL ATHLETIC UNION.

Secretary James E. Sullivan of the Amateur Athletic Union Declares That Such a Body Would Be Useful.

THE talk of formation of an international athletic union has attracted a great deal of attention throughout the civilized world, and no doubt in the course of time the association would do a great deal for the advancement of athletics.

I received recently from Pierre Roy, temporary secretary of the proposed union, a letter asking the co-operation and assistance of the A. A. U. in such a movement. The matter was brought before the board of governors of the A. A. U. through a mail vote, and it was unanimously decided to send representatives to Paris to be present at the forthcoming convention.

The idea of an international union occurred to several delegates who attended the recent world's championship games at Paris. These delegates were from England, Ireland, Germany, France, Italy, Austria, Australia, India, Greece, Hungary and other countries. It was at these games that the United

States demonstrated their athletic supremacy beyond doubt. The management of the games at Paris was certainly not of the best. The athletes from other countries who went to compete found the conditions entirely different from those of their parent bodies, and as a result several were unfairly handicapped. Then it was that the different representatives started the movement for the formation of the international union which would bring into closer touch the athletic interests of the entire world. It was decided to have a uniform set of rules for all countries and to work in harmony with each other, and instead of going home after each world's championship meeting and lying quiet till the next meeting we should get to work to do something to



Photo by Parkinson, New York.

### JAMES E. SULLIVAN.

idle for three years, as formerly, the athletes would keep in constant training.

One objection, of course, to the yearly competitions would be the expense of sending teams from America. In this case we would be called upon to raise money to defray the expense of the teams sent from this country, as it would be impossible for us to hold the championship meeting in this country except in our regular turn. In fact, we would be called upon to send teams to all the countries in Europe. The idea of L. P. Sheldon, one of our most famous athletes, is to pick out five of the best all around men, who could demonstrate the ability of American athletes just as well as a team of 25 men. The idea that the interest in the games would be lost if they were held every year hardly holds good. The general opinion among well informed men seems to be that if they were held every year interest would be greater and competition keener.

The A. A. U. delegates have signified their intention of entering into the formation of this union, and will do so on certain conditions. At their annual meeting in November this matter will be discussed, and they will instruct their alternates in Paris upon what conditions and terms America will be represented.

There are just now many reasons why the United States should promote and become a member of such an organization. The great prestige gained by our athletes in London and Paris last summer has made this country the leader of the world in track and field sports, and a worldwide movement such as this should have our heartiest co-operation and support. But, perhaps, the chief reason that can be brought forward as an inducement for the A. A. U. to enter the proposed organization lies in the fact that in the event of the United States becoming a member of the union it is almost a certainty that the honor of holding the first set of games would be granted to this country. The directors of the great Pan-American exposition, that is to be held at Buffalo next year, are making gigantic preparations for a magnificent set of games to be held in connection with that affair. A vast stadium is to be erected, and thousands of dollars will be expended in rich prizes for athletic sports of all kinds, which will be sure to attract athletes from all quarters of the globe.

Should an international athletic union be an established fact by next spring, it is almost a certainty that the Pan-American exposition would be asked to include among its programme of

sports a series of athletic contests under the auspices of the new organization.

The proposed union has met one obstacle—that is the English association has refused to become a member. However, this will not detract materially from the formation of the association, because England has lost its position of leader in the athletic world. America now has that honor, and as a result, if America enters into this international union, it will be a success.

*J. E. Sullivan*  
Secretary A. A. U. of the United States.

### "HENRY V."

Notes Suggested by Mansfield's Revival of Shakespeare's Drama, "Henry V" was first produced in 1692. The speaking cast of "Henry V" includes 44 names.

This year is the tricentennial of the first production of "Henry V." "Henry V" calls for 16 stage settings and a number of tableaux.

The first actor of Henry V was Richard Burbage, the latest Richard Mansfield.

Richard Mansfield is the first American actor to play "Henry V."

King Richard III, Shylock and King Henry V are the only Shakespearean roles in Mr. Mansfield's repertoire.

The Chorus in "Henry V" has appeared as Rumor, as Time and as Clio the muse of history.

There were two plays on King Henry V before Shakespeare wrote his, and there have been two since. All failed but Shakespeare's.

Chorus appears in only three other Shakespearean plays besides "Henry V"—in "Pericles," "Romeo and Juliet" and "Winter's Tale."

In a production of "Henry V" in 1672 the actors wore the armor and surviving dresses of the original characters, loaned by the crown and royalty.

Charles Kean first introduced "the historical episode" of the return of Henry into London after Agincourt, which is retained by Richard Mansfield as one of the spectacular features of his version.

Celebrated productions of "Henry V":

1690—At the Globe theater, London; first time on any stage; Richard Burbage as King Henry.

1695—At the British court, with scenery which cost \$5,000.

1747—At Drury Lane theater, London, by David Garrick.

1751—At Covent Garden theater, London, by Spranger Barry and James Quin.

1754—At Covent Garden, in May, by Lewis.

1776—In Dublin, by Spranger Barry.

1778—At Drury Lane, Oct. 1, by John Philip Kemble.

1805—At the Haymarket theater, London, by Robert William Elliston.

1804—At the Park theater, New York, Dec. 17, by Thomas A. Cooper.

1809—At the Scarborough theater, England, Sept. 25, by Faulkner.

1811—At Covent Garden, March 26, revived by Charles Kemble.

1812—At Covent Garden, Nov. 1, by William Conway.

1819—At Covent Garden, Oct. 4, by William Macready.

1825—At the Park theater, New York, by William Macready.

1839—At Covent Garden, Feb. 23, by Edmund Kean.

1839—Revived at Covent Garden by William Macready, July 6, to distinguish his exit from the management of this theater.

1852—At Sadler's Wells, London, Oct. 25, by Samuel Phelps.

1853—At Windsor castle, before Queen Victoria and the prince consort, by Samuel Phelps.

1859—At the Royal Princesses theater, London, in March, by Charles Kean.

1873—At the Royal Princesses, by Charles Calvert.

1875—At Booth's theater, New York, in February, by George Rigold.

1876—At the Queen's theater, London, Sept. 16, by John Coleman.

1878—At Drury Lane, Nov. 1, by George Rigold.

1900—At the Garden theater, New York, Oct. 3, by Richard Mansfield.

Henry Esmond's "Grierson's Way" has been bought by Julia Marlowe, who expects to give it in New York during the spring.



### "THE GREATEST THING IN THE WORLD"

ACT IV  
PHOTO BY BYRON, N.Y.



SARAH COWELL-LE MOYNE  
PHOTO COPYRIGHT BY AIME DUPONT, N.Y.

Marcelle is a De Varney. The French government is persecuting the Huguenots, its emissary in this particular locality being the Chevalier de Brissac. Naturally he is in love with Marcelle, and equally naturally she is in love with Robert Hardy, an Englishman who, by common consent, is accepted by the Huguenots as their leader. There are some gypsies, real or disguised (the author does not take the pains to tell us which), and the hero in letters is brought out of a warren not at hand. Immediately, by some wonderful intuition, De Brissac and his chief tool recognize that this apparent outcast is to be their arch enemy and will bear watching. A few minutes afterward the arch tool overhears a conversation between Hardy and a female confederate. Strange to say, this information is not acted upon until well along in the play.

At any rate the Huguenots get on board the ship as the crew, seize De Brissac when he arrives, and Hardy being temporarily incapacitated, Marcelle assumes command. Here occurs another one of those horrible Presbyterian jumps to which I have already alluded. We next see the dramatic personage in Quebec, where Marcelle is passing as De Brissac. Prior to this time, and before the Huguenots had sailed for Canada, Raoul de Varney and Robert Hardy had become involved in a quarrel, and Raoul had fallen upon the sword point of Hardy, who was attempting solely to defend himself. It was reported that Raoul was killed, but that he was not killed is made painfully manifest by his appearance in Quebec with dispatches to De Brissac. The real De Brissac meanwhile has been languishing in a dungeon cell, and again the author fails to explain how it is that a chevalier could be kept locked up all this time without having his identity revealed, especially as he must have been particularly anxious to disseminate that information.

### FAVORITES OF THE FOOTLIGHTS.

"The Girl With the Auburn Hair" is to star in a new comic opera next season.

Clara Lipman has written a play in which there are parts for herself and Louis Mann. Messrs. Rich & Harris will probably give it an elaborate production before the close of the present season.

Booth has been asked to play "Hamlet" in London at the end of his American tour.

Henry Miller may play Captain Percy in the stage version of "To Have and to Hold."

Louis Mann and Clara Lipman will appear in Berlin for six weeks at the close of the present season. They will play in German.

Robert Hilliard contemplates an early appearance in London in a play of his own writing.



BLANCHE WALSH  
PHOTO BY BYRON, N.Y.

### BLANCHE WALSH IN "MARCELLE"

PHOTO BY BYRON, N.Y.

age, he raises the check which the latter's guardian hands to him from \$1,000 to \$10,000. Harold's guardian is a Scotchman—David McFarland—who, having been for many years the confidential adviser of Mrs. Bryant, falls in love with her. She esteems him very highly, but really loves Geoffrey Townsend, and when McFarland proposes she very naturally rejects him. McFarland has the forged check, which he has returned paid from the bank, and he convinces himself that it is his duty to give Cecil over to the law. The scene in which Mrs. Bryant pleads with him to refrain from so harsh a measure and her final offering of herself as a bribe is one of the most touching bits in the piece, especially as it is immediately followed by a scene with her son Cecil, in which she upbraids him in the

THE REAL THING IN REPERTREE.  
Sutherland Edwards, in his "A London Journalist's Recollections," repeats a story of Douglas Jerrold's caustic reply to Heraud, the author who had bored him beyond endurance.

"Have you read my 'Descent Into Hell'?" asked Jerrold.  
"No," replied Heraud; "but I should like to see it."

will be presented at minimum prices. It is said that the Rothschilds will subscribe 30,000 francs.

The men of the vaudeville stage having formed a protective association called the "White Hats," the women have organized under the name of the "Little Mice."

Louis Mann, the actor, tells this story of the time when he was a novice: The manager was rather absent, to say the least, and for four weeks the company

had failed to receive a cent of gate receipts. "Louis," said the manager one morning, "there was something I wanted to say to you, but I forgot just what." "Maybe it was to ask me how I got on at the wages I am now getting," timidly suggested the actor. He says the ghost walked that night.

While in England a curious American attended a country fair, where a showman was exhibiting a dwarf. A bucolic spectator denounced the show as a

humbug, saying, "Why, your dwarf is nearly as big as I am, and I'm not a small man."

"That's just it," blandly said the showman. "It's the biggest dwarf in the world."

For more than a century French actors have received a debute French education. Moliere and the other great actors of his time were self taught, and in many countries, even at the present time, there are no recognized dramatic schools. But in France the aspirant for

a theatrical career must learn his trade, and the conservatory teaches the dramatic art as thoroughly as painting and sculpture are taught at the Beaux Arts and literature and science at the university.

It is said that Bettina Gerard, who has been written about variously, was asked to "put something" in an autograph album recently. And this is what she wrote, "Yours in ginger ale exclusively, Bettina Gerard."