AT THE GOTHAM THEATRES

SCENE FROM "LORD AND LADY ALGY"

[Copyright, 1899.]

"LORD and Lady Algy," which is the current attraction at the Empire theatre, is likely to remain there until at least well on toward the close of the season. It is the work of H. C. Carton, the author of "Liberty Hall," which was produced by Mr. Frohman at the same house three or two years ago. The play abounds in bright lines and numerous strong situations, and when the story is really commenced it holds together by a series of episodes which give the comedy its greatest charm. As a fact, the play might be dropped at any time without serious detriment, so cleverly are the aforesaid episodes blended.

"Lord and Lady Algy," like the majority of very light comedies, is based upon a string of misapprehensions on the part of those most interested. There is a sufficient regard for the probabilities throughout to make the work seem possible. However, when analyzed thoroughly, away from the glare of the footlights, it is easily seen that very little of what transpires on the stage can occur in real life, at any rate outside of an asylum. Nevertheless, and in spite of its hypereritisms, "Lord and Lady Algy" is, as has been said, a delightful play.

At the rise of the curtain Lord and Lady Algy have separated, and the former has apartments in a very sumptuously furnished flat. The two are very fond of each other and make no boast of admitting it, but both of them being spiritedly inclined they have decided opinions as to the merits of certain race horses, cigarettes, etc., and the petty squabbles resulting therefrom are responsible for their separation. At the end of the play Lord Algy has lost on a certain horse the little money he has left, while Lady Algy has won a fortune on the horse which lost him. Lord Algy is popularly supposed to be a very wild sort of rake, and he is in reality no saint, although he is not guilty of half the things charged against him. Of course the couple are reunited in the end after Lord Algy has been supposed of being unduly fond of Mrs. Tudway, the wife of his friend, a wealthy brewer. Tudway and his wife have become estranged, and the former has earnestly requested Lord Algy to attend a ball to be given to his wife with the object of giving that lady some social standing so as to the folly of making enormous sacrifices for the purpose of getting into society. Tudway incidentally informs Algy that he is about to go to his home being establishment up the country. The wily gentleman, however, does not leave London and appears at the ball en masque, succeeding in making himself a nuisance to every one present. Algy, true to his promise, appears, but he is in an outrageously inebriated condition, and Tudway, having heard that his wife has visited Algy's apartments and not knowing that it was for the purpose of meeting the latter's brother, the Marquis of Quantley, suspects Algy of being in love with Mrs. Tudway. When, therefore, he sees him in his drunken fashion trying to hold confidential converse with Mrs. Tudway, he is infuriated and orders the intruder of lord from the house.

The ball occurs in the second act, and it is the act, it might be added, which makes the play a success.

William Faversham as Lord Algy demonstrated in the second act that he is capable of greater scenes than even his warmest admirers were inclined to think he possessed. As the drunkard in the company of ladies and gentlemen he gave a performance which has never been equaled and never excelled on the New York stage. It is the best impersonation of a drunkard, given by a man, that I have ever seen. I think it even exceeds in subtlety Maude Adams' frigid coolness in "The Masked Ball," a bit of work, by the way, which was the direct means of launching her on the way to successful stardom.

In the first act Mr. Faversham is acceptable, just as any actor receiving a salary of $75 or $100 would be. In the third act he was exceedingly good, and to equal his work in would be necessary to find a really high grade leading man. While in the second act I think it is no exaggeration to say that there is no other performer in this country who could do as well.

Miss Milward was to me a distinct disappointment as Lady Algy. She is a competent actress at all times but she seems to have a little musical scale which she runs over in her speeches. If the speech happens to be twice as long as the scale, she runs it twice, and if ten times as long she runs over it ten times. While this may be pleasant at first it gets decidedly monotonous when it is continued throughout an evening.

Miss Milward was as unfortunately unnatural as Mrs. Vedale in "Lord and Lady Algy" as she was as the "Conqueress." On the American stage there seems to be no woman who is able to combine her beauty in character or making it perfectly as Mrs. Brown, but the contrast between of the self evident fact seems to lead Miss the lady to go beyond the limit in the effort to shatter her audition in each new production. The result is startling, although, as I said, in the rose it is also unnatural absurd. The Mrs. Vedale given the above as in "Lord and Lady Algy" is a caricature, not a human being. The contrast would easily be a perfect taste in a country's bedroom or in a Christmas entertainment. This may be high art, but I do not think there are a hundred people who have seen the play who regard it as such.

Miss Blanche Bates is the most talked of young woman in theatrical circles in this city.

She simply eclipsed Ada Rehan at the opening performance of "The Good Hope," and there was scarcely a breathless critic in New York who failed to exhaustion to say so. She is in truth, has the best part in the piece, but it was a part which required such a few points and such a true comprehension of its essential requirements that the triumph for a comparatively new actress was as emphatic as it was unexpected.

After the second performance, however, Miss Bates sent her resignation to Mr. Daly, who accepted it immediately, and at the Saturday matinee an understudy played the part. Rumor of Miss Bates' trouble have since alleged that her departure from the organization was due to the fact that Miss Bates had sustained a cold which is curing especially for rehearsal at Olympia to take up this part.

"The proposition made to Mr. Daley seven years ago was engineered by Walter Hill & Co., a wealthy London firm, that based the transfer and her services to the Victoria theatre. It is likely that Hill has tried to make this deker with Mr. Daley, but I know that nothing has been done or will be done which will prevent the return of the Greatest Show on Earth" to the land of its hatching.

"That show is Mr. Daley's pride, he says its to him the title, 'The Greatest Show on Earth,' means exactly that. Mr. Daley took the show to England expressly for the purpose of putting his entire fight to the distinctive name which an admiring American public had bestowed upon the enterprise. Now that he has done so, he will bring it back home."

Since Mr. Alon was interrupted the Barnum circus enterprise for England has been epidemical, but, as he observed, Mr. Bates not only retains the controlling interest, but also has a majority of the board of directors, most of whom are still employees. The stock company will not have anything whatever to do with the circus so far as this country is concerned, and here the enterprise will be handled and owned absolutely by Mr. Bates, as heretofore, the show which is now in England being brought back and an entirely new one, on the same lines, being organized to take its place in Europe.

Arthur Crispin

New York.

Some Stage People's Real Names.

How common it is for those on the stage to change their names is well known. Here are a few peculiar. Julia Marlowe's name is Julia Brough, and in her early stage career she was billed that way. Sylvia Thorne was Sylvia Tyler, Camille D'Arville was Sophie Dyksteis, Julia Marlowe was Mary Carroll, Billy Jerome was William Finnerty, Hattie Martinez was Sally Martin, Francis Carlyle was Joseph McNish, Marie Jansen was Hettie Johnson, Ada Deloss was Ada Francis, N. R. Patton was Mike Schumacher, Dorothy Morton was Lillie McCarthy, Lillian Norton was Lillian Cronin.

Nina Allen was Effie Cohen, Mary Manning was Florence Fitzgerald, Marie Heath was Mary McLean, Clarence Alexander was Chris Schanzer, Rose Beaumont was Emily Stirling, Kate Clayton was Kate Cohen, La Belle Robins was Isabel Robbs, Ethel May was Ethel Fitzhugh, Adelaide Moore was Moore Kichols, Ada Allington was Ada Hoagland, Jessie Archer was Jessie Kidd, Fanny Fowler Walters was Fanny Cunningham.

Cadwalader to Return to Yale.

Cadwalader, the stroke oarsman of the Yale crews of 1897 will return to Yale next fall. Cadwalader spent one of college a year because of low scholarship. He is attending the University of California at present. He is not really a student but a regular undergraduate. He is simply under the care of professors there as a private student. He is trying to keep up with his class at Yale and to return to next fall. This plan, he believes, will restore his eligibility for the Yale football eleven.

Big Prices at Cycle Races.

Perhaps not less exciting Australian or so cycle race meet take rounds. At Sydney last year the attendance to the racing were not less, rather than the one of the best boxes at the opera, and in one day $2,000 was taken in. The record of the national track in Denver was said to have cleared about $10,000 in one week. The price of Dolton theatre was $1.50, was raised by subscription from Denver gentlemen.

BICYCLE RACING.

The Fight For Its Control Between the League of American Wheelmen and the So Called "Outlaws."

[Copyright, 1899.]

Every wheelman in the country is anxious to know what will be the status of racing during the coming season. The L. A. W. at its recent meeting at Providence declared its intention to wipe out the sport as it is conducted in spite of all opposition and secession, whereas those who have broken away from its rules declare that they will hold meets, make rules and form a governing body, composed of riders, track owners and promoters, distinct from the parent organization.

Which of these two factions will win?

In order to obtain the best information on the subject, the plans and prospects of both parties, and give it in a lowly disinterested manner I have spoken to top men on both sides. The L. A. W. leaders profess to treat the matter with the utmost unconcern and as against the "outlaws," as the members have been termed, as hardly worthy of their attention. The outlaws and the sporting world generally, however, are ready to demonstrate those who do not regard the authority of the league, on the other hand claim that everything is coming their way and that before the season is over they will have absolute control of the situation and will be running practically everything.

One of the most enthusiastic believers in the ultimate supremacy of the L. A. W., who thinks that no other organization can possibly control the riders and racing matters in a satisfactory way, is Mr. George L. McCarthy, the New York state representative. I asked Mr. McCarthy to give me a brief review of the events that led up to the present unsettled situation. Said he:

"The L. A. W. is a strictly amateur organization and has only assumed control of professional racing in order to keep the game from being prostituted by the riders and promoters to suit everything with the riders at their mercy, for the greater proportion of the racing cyclists are very sound and could not earn $10 a week doing anything else. Neither what asssurance round the public have that the sport was on the level and that the races were not 'Ford,' such as it now has.

"At its recent meeting the league gave the racing men the privilege of sending one delegate to the league meetings and one member on the racing board. It is hoped by this means that, should good men be selected, the racers will come to understand the workings of the organization and see that it is trying to help them. At present many of them think we are antagonistic to them and their interests.

"Now, regarding the outlaws," continued Mr. McCarthy, "several of the persons who are backing the revolt against the L. A. W. are discontented men. They have formed a so called 'board of control,' which corresponds to the racing board of the league. More than one name they have down as members of this board belong to men who have no desire to be included among their number and have written to them, saying that their names are used without authority and drawing them to be removed. Two of these men told me that instead of being in league with the outlaws they were staunch members of the L. A. W.

"Many of the professional racers who have taken part in unauthorized events have done so because the most of their crops, they were at the end of the season. The only races being held were the outlawed ones, and they hoped to win more by taking part in them than their share will amount to when the regular season opens. Many most of them will pay up and be reinstated by the leagues. They had to live, that's all, and took chances, and I don't blame them much."

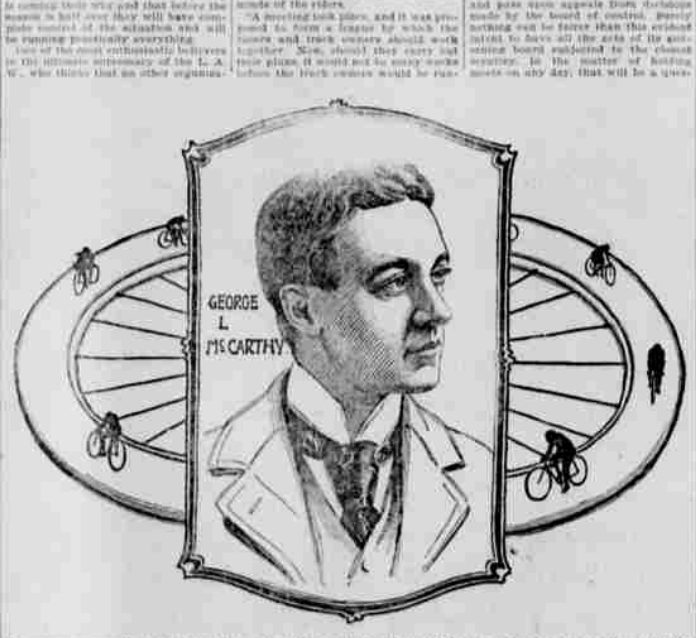
Mr. Frederick Hesse, the well known New York lawyer who is the president of the National Cycling Association, the chief opponent of the L. A. W., summed up the situation as it now exists in a manner that left no doubt of his opinion as to the outcome. Said he:

"Cycle racing has reached a stage of its existence where it demands more connection and conscientious attention than it can ever hope to receive from such a loosely drawn organization of individuals as is the L. A. W. That body annually changes its complement of officers, making a revision of the racing department a natural sequence. The track owners, the men promoting cycle and the racing men are substitutes according to the league standpoint, and are not to be treated with the direction of the sport in which they are all vitally interested.

"The most glaring inconsistency is the barring of the professional from membership and with pronouncing to disturb the amateur. Now, we think are his livelihood in competition. Every year on the assembly floor the league orators have taunted the professional cause, which sometimes just as many desirable members as the amateur cause, and yet the only desire to be free from the league rules and enrolled in the breast of the professional for many a day, and the excuse to throw it off came last fall, when the riders made their memorable stand for freedom.

"We believe that our body is built upon the correct lines, and we shall go ahead with our plans feeling assured that the public will be satisfied with our sport. We have secured the most eastern tracks, many clubs and associations and the adherence of all the noted professionals and a host of amateurs, including Frank Kramer, the national champion. Affiliations are now in progress of formation with the Southern Cyclists' association, Western Cycling association, California Associated Cycling Clubs, and we are in communication with organized bodies in other countries. It should be remembered that the N. C. A., W. C. A. and C. A. C. C. A. and the board will shortly meet and pass upon appeals from decisions made by the board of control. Surely nothing can be fairer than this evident intent to have all the acts of its governing board subjected to the closest scrutiny, in the matter of holding meets on any day, that will be a question of local option, and there cities desiring Sunday racing can have it. A grand circuit of not more than ten weeks' duration will be held, and as it is the national championship will be decided. The amateur race will be more liberal, and the year will require more consideration than in the past. Many innovations are to be introduced, and the improvement of the sport will be made a subject of especial study."

CHARLES H. EDWARDS.



STORIES OF THE STAGE.

Here's a good one on May Irwin: As the comedienne's new play, "Kate Kip," is the story of a woman who has entered the commercial world, the management conceived the idea of sending to every out of town buyer visiting New York a neat circular announcing that Kate Kip had reached town and could be seen by her commercial friends at 1139 Broadway. Now, 1139 Broadway happens to be the Bijou theatre.

These little circulars have a very businesslike look, and a good many bright out of towners swallowed the bait. If you wanted to see a lot of men kick themselves, all you had to do was to stand on Broadway opposite the theatre and watch. Presently you would notice a man walking briskly up the street looking at the numbers. Of course he found the number when he reached the Bijou, but at the same time he also saw the big sign, "Kate Kip." Then he fell, and fell hard.

Those little jokes had always been on the other fellow. One evening, however, while in the dressing room, Miss Irwin was handed a business looking letter. In the upper left hand corner of the envelope was printed the name of a well known commercial house. The actress opened it, took out the letter and read:

Kate Kip:

Dear Madam—Time is limited, shy on me just for a change.— CHARLIE.

Actors of prominence naturally receive many requests for autographs. All sorts of plans are used to secure the coveted signature. The most amusing was received by J. E. Dodson the other day. It was from a clergyman and read:

Your fiend should be greatly obliged if you would send me your autograph, as my wife is an invalid. Yours truly,

Whether the signature is to be used as a tonic or a potion can only be conjectured.

"When Paderewski was lost in America," says a New Orleans musician, "a letter from a noted society leader of a large city was handed to him. After several pages of what was evidently intended as a tribute to his art the writer wound up by requesting 'a lock of hair' and inclosed a stamp for return postage.

"When the laughter had subsided, Paderewski's secretary proceeded to dictate a reply, which, as nearly as I remember, ran almost as follows:

"Dear Madam—M. Paderewski directs me to say that if others him much obliged are to remain with your request. You tell to specify whose hair you desire, and, in a word, give us a clue to the person from each of the staff on voyage—to wit, his manager, his secretary, his valet, his two cooks and his waiter, together with a specimen from a cat and a mutton belonging to M. Pullman, proprietors of the coach de luxe which we occupy. I have the honor to be your obedient servant."

John E. Henshaw tells the following story, which proves to be exemplification:

At Lake Hopatcong, N. J., Henshaw and Tom Dacey own a small hotel which they have rented for the accommodation of their wide circle of friends in and out of the profession. Among the brilliant guests last summer was an old rustic friend of Mr. Henshaw, Silas Culver, on whom farm John had often remonstrated when his present enviable position in the theatrical world was still in embryo.

It was late in the evening when Mr. Culver arrived. After being duly impressed with the magnificence of his surroundings and the warmth of his reception he professed fatigue, having that day traveled 30 miles by stages and Mr. Henshaw, as the host, ordered the servant to show Mr. Culver to one of the most comfortable rooms. The servant provided Mr. Culver to the room assigned to him, turned on the electric light and retired.

Early next morning the guest appeared looking as if he had passed the night with a Welsh rabbit or the ghost of Banquo. Mr. Henshaw, noticing his perturbed appearance, anxiously inquired the cause.

"Wait, John," said Culver, "to tell the truth, I didn't sleep a wink all night. Those newfangled electric lights kept me awake."

"Well, Silas, old boy, why didn't you turn them out?"

"Turn them out! Why, John, I couldn't get at them. You've got the cursed things in glass bottles!"

Mr. P. J. Matron, stage manager of Beerbohm Tree's Her Majesty's theatre, London, is over here to produce "The Musketeer," Sydney Grundy's great success. He tells many interesting stories of Tree. One particularly good one is here given.

It was at a morning rehearsal of the supernumeraries in "Julius Caesar." Mr. Tree was pacing the stage with his hands in his hair, a picture of absolute despair. Calling Mr. Matron to him, he shrieked hoarsely:

"Matron, this place can never go on on Monday! The stupidity of your Roman mob will drive me mad!"

The particular offender among the supes was a surly faced cockney, who at every direction of the stage manager to "depart joy and delight in face and action" insisted upon pulling his face into a most woebegone look of disinterested disgust. Matron made him be heard, explaining the situation carefully, and then turned to Mr. Tree, saying that he thought the offender was now thoroughly aware of the necessities of the situation.

Mr. Tree then spoke the line which called for the supe's action, and the offender was worse than before. The dignified Tree stalked down the stage in his most impressive fashion and hissed in the startled cockney's ear:

"Do you not see, my man? You have been corrupted with infinite taxations and downtrodden with excise and absurd laws, and I, your new tribune, announce a reversal of all this abusive power and promise to confer to each citizen a fee of 15 drachmas. Do you not see, my man, that it is an occasion that should make you leap for joy?"

"Leap to commit!" was the surly rejoinder in richest cockney dialect. "The honorarinda from the capital of de supes was knighteen pence per night!"

Miss Frances Gilo, who is now playing Grace de Cartoret in "Sporting Life," will in all probability star next season.

THE WORLD OF AMUSEMENT.

Mr. Gunther is the one for years has paid more than fifteen rupees to American dramatic authors.

George Alexander produces "A Honeymoon," another play by Arthur Wilkes, for production in London.

Some of the New York papers are advocating the appointment of a stage censor. A bill is said to be in preparation at Albany which will require all actors to be admitted for renewal in October of performance.

M. Hilliard is interested upon a play for Nat Goodwin called "The Cards of a Gentleman." The scene of a Frohman is about to direct himself in the play.

Beerbohm Tree thinks of giving a "review" at the end of the season to mark the end of the century, to starting on a special dramatic fund a series of tableaux illustrating the records of civilization for 100 years.

Robert Hilliard, who uses a bill in front in "Sporting Life," claims that he will not lend a new play for five years. Mr. Daly will produce in Paris about March 20 the Frohman's play, "Sporting Life."

The Tree circulated notice that Nat Goodwin got his real start in his theatrical career as one-half of the heifer in "Evangeline" is opposed by the comedian himself, who imposes that he was engaged in the famous Rice burlesque as Captain Dudrick, the second comedy role.

Richard Mansfield is said to be contemplating a revival of "Henry V." as the outcome of tendency toward Shakespeare displayed by the literary place attached to "Cyrano de Bergerac."

Italian papers are complaining that there are only 40 theatres in open this season and that 14 of these play French opera.

W. A. Brady was married some weeks ago in New York to Miss Grace George, a young young actress playing in "The Twelfth" company.

"Wolfe Tone," a new play, has scored a hit in Dublin.

Lyman Howe's entertainment is now about to Danielle d'Arville has a son in college, and the younger of Pauline Hall's two children is 7 years old. June Hudson once played Julia when her son's daughter took the part of the aged lady. Miss Mildred Hankin, who is on the stage today, has a grandson 6 years old.

An anti-Bowdlin theatre has been founded in Vienna. 30 plays by Jozy will be admitted, and the change given will point the Jozy in black.

London has its first vaudeville theatre on the continuous plan.