

## RECENT STAGE PRODUCTIONS.

MANSFIELD  
AS HENRY V.

CRANE AS  
DAVID HARUM.

"LOST RIVER" IS A THRILLER.

It is said that when Richard Mansfield first realized that he was destined to become a more than commonplace figure of the American stage his ambition was to play some day the title roles of "Richard III" and "Henry V." He played "Richard III" several years ago, and paid for the privilege about \$5,000, according to his personal statement to me.

Many men whose views are of value in matters of this sort were at that time conscientiously of the opinion that Richard Mansfield, excellent character artist though he was, had not within

which occurs the woeing of the princess by the king of England might well be eliminated.

Despite the magnificent pictures provided in "Henry V," the play is so long that it becomes exceedingly tiresome, even to Mansfield's strongest admirers. If it were impossible to cut out anything without affecting the sequence of the piece, it would be foolish to touch it; but there are any number of scenes which might be lifted out bodily without interfering in any way with the interest of the play, which, indeed, by such a course might be enhanced by

The most sensational episodes of "Lost River" are a race for life on bicycles during a thunderstorm and a rescue from an aqueduct, in which the semblance of real water by some ingenious contrivance is very vividly produced. The cast in full is as follows:

Robert Fleming of the firm of Blessing & Middleton, outfitters..... William Courtleigh Thomas Middleton, his partner, who legally changed his name from Jones to Middleton..... John Withrop Clough Middleton, who calls himself "Busby"..... Hans Robert Gladys Middleton, twin to "Busby"..... Eugene Thais Lawton Bill Leacock, keeper of the old tollgate..... P. Aug. Anderson Ezra Cocks, his driver and leader of the "chocera" at the Springs hotel..... (Clay) Abbe Gabriel Gates, a kin claimer..... James Lackaye Alexander Pikes, groom of the Middletons..... Dan Williams Bird, employee of Blessing & Middleton..... R. M. Anderson Big Jake Wolf, an obstructionist..... Frank Deal Old Abe Levine..... Fred Watson Mother Witte..... Mrs. Preston Old..... Mary Sanders Anna Velland..... Mabel Taliaferro Grandma Bates..... Ada Dwyer

When it was announced that Charles Frohman had secured the dramatic rights of "David Harum," it was freely predicted that in this play the Napoleon of managers would find a gold

mine. The title of his play is "Herod the Great," and it has already been accepted for production next spring in Berlin. So far nothing has been done with it in this country, although it is rumored that a well known star is seriously thinking of giving it a New York production toward the close of the season.

Dr. Baruch, no matter how his play may turn out, has at least gone about his work in a sensible manner. In the first place, he has eschewed blank verse, and has written what he aptly describes as "not a dramatic poem, but a poetic drama." The piece reads excellently in manuscript form, and, being full of action and vitality, is more than likely to play well. In the usual acceptance of the term, this "Herod the Great" is not a historical drama, being above and beyond everything a work in which the author has sought to elucidate the broad and deep passions of the human heart. Naturally, being a conscientious writer, Dr. Baruch has carefully preserved the historical background, which is designed to afford exceptional opportunities for the exploitation of elaborate scenic, costume and property accessories.

Of course, the drama deals principally with the love tragedy of Herod and

Final Team  
Selections.

## FOOTBALL

The Most  
Interesting Fixtures.

The college football season has now reached its most interesting stage. From now on there will be what are popularly known as "big games" every week. These events have a direct bearing on the championship. It seldom happens nowadays that one college can lay undisputed claim to the premiership at the close of the playing season owing to the fact that the schedules are so arranged that they do not all play against each other.

The "big four" are unwilling to play more than two or three hard games in a season and confine their conflicts to

doesn't care a continental how Pennsylvania fares. Harvard and Princeton do not meet on the gridiron, and faculty restrictions prevent a duel between Princeton and Old Penn. So there you are.

If Yale could play Harvard and Princeton meet Pennsylvania, and the winners of these conflicts tackle each other for the championship, a plan that has long been suggested, all would be lovely. "But it can't be done, don't you know." Truly, the undergraduate football manager is a strange creature!

Next Saturday the Yale team will journey to New York to try to wipe out the defeat sustained last season at the hands of the light blues of Columbia. The Carlisle Indians will have their annual set to with the crimson clad athletes of Harvard university and should give them a good tussle. At Philadelphia the University of Pennsylvania team will renew its struggle against the Chicago university boys, which was left in an indefinite state last fall by the final blowing of the referee's whistle when the score stood with five points to the credit of each team. Princeton will try, on the same date, to defeat the strong team of Brown at Providence without being scored on in revenge for last year's figures, which were 15 to 6 in favor of the orange and black.

The first of the "big games" will take place on the 3d of next month, when the U. of P. will play Harvard on the latter's grounds. This will be the only important game on the gridiron at Cambridge this fall, so an immense crowd is expected. On the same date Princeton and Cornell will look horns on Varsity field. As Cornell defeated Old Nassau to the tune of 5 to 0 last fall, it is to be expected that the Ithacans will find the Tigers prepared to do or die. Both teams are strong this season, so that a very fast and interesting contest should result.

The soldiers' boys at West Point will also on this date entertain and endeavor to down the representatives of Old Eli.

Three days later, on election day, the Princeton players will journey to New York to tackle the Columbia men on Columbia field.

On the 19th of next month Yale will for the first time in some years play a game with the Carlisle Indians. As the government wards are now in training, the light blues will have to play their best to avoid defeat. Lafayette will meet Old Penn on the former's grounds on this date, and the Quakers will then do their best to wipe out the stigma of last year's defeat, when the Easton team downed them to the tune of 6 to 6. Columbia will visit Syracuse for a game with that university, and Brown will meet the Crimson.

On the following Saturday will take place the game which is looked forward to by many as the most important of the year. Yale will play Princeton, and because of the latter's sensational win, owing to a drop kick by Poe last year in the last minute of play, the game is sure to be one of interest. While these old rivals are having it out between themselves, the Carlisle Indians will journey to Philadelphia to try conclusions with the Pennsylvania. Cornell will play Lafayette at Easton and Columbia will play the naval cadets at Annapolis.

Last year Yale and Harvard played a game in which neither could score, but when they meet on the 24th of next month it is probable that one or the other will cross the goal line. This game will take place at New Haven.

On Thanksgiving day the Carlisle Indians will go to New York to tackle the Columbia team, while the annual Cornell-Pennsylvania game will enliven Quakertown, and at Chicago Stagg's Chicago university team and Lea's Michigan university men will endeavor

to find out whether the Yale or Princeton method of coaching is the better. The wind up of the season will come on Dec. 1 with the great Annapolis-West Point game at Franklin field, Philadelphia. This has become an annual feature, and will form a fitting end to a season which promises to disclose a very interesting lot of games.

While the American athletes were in France last summer making their phenomenal victorious campaign in competition with the cricks of the world, it was suggested that the time seemed to be ripe for the formation of an international association, such as controls cycling, to govern track and field sports. It was also suggested that the organization should hold annually a set of international games in the various countries represented in the union.

France was the moving spirit in this the Americans join, seeing that the finest athletes in nearly every event hailed from this side of the Atlantic. Recently a communication was received from the governing association in Paris by Secretary James E. Sullivan of the A. A. U., asking him to get the latter body to send a delegate to a meeting to be held shortly in the French capital for the purpose of formally organizing the association. It is probable that one of the many Americans now in England or France will be asked to act as delegate for the A. A. U., and that this country will enter the league.

A fact which increases the desire of our athletes to have this country represented in the new organization is that next year some very important games are to be held in connection with the exposition at Buffalo. A large sum of money will be expended upon a grand stadium, or race course, with immense grand stands. It is important that English and continental athletes should enter these games, and it is argued that if our men will join the proposed international association the foreigners will be more apt to come over.

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### WHY HOPPER TUTT.

De Wolf Hopper has stepped telling stories. As a matter of fact, he won't even tell this story of why he stopped telling them.

It is too good to be lost, however, and as it is vouched for by a man just as big as he is it must be true. It all dates back to when Mr. Hopper was in dear old London. He picked up one day while waiting in the Cecil for some one to come. He picked up a bit of blither one of the exquisitely humorous periodicals with which the world's metropolises abound and saw therein a joke which read like this:

"Elderly gentleman, walking along a near grounds of private sanitarium, is frightened to meet young person costumed in a lilt and tall hat and carrying a popgun. As he turns to flee young person says: 'Flee! Don't make a noise. I'm hunting rabbits. Do you know the best way to hunt rabbits?'"

"Elderly gentleman politely says: 'No. How?'"

"Why," said the young person, "you must lie down flat behind a hedge and talk like a turnip."

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When he recovered, he saw both men gazing at him in an agony of blank faced astonishment.

"What's the matter with you fellows?" he roared. "Can't you see that joke?"

Little Weber smiled apologetically and said:

"Oh, yes; me and Lou could see it, but you know we ain't never made much traveling. We didn't have no idea what turnips could speak."



Hopper went into a paroxysm of laughter.



"DAVID HARUM," ACT II.

PHOTO BY BYRON, N.Y.



MABEL TALIAFERRO

W.H. CRANE AS DAVID HARUM



"LOST RIVER," ACT I.

PHOTO BY BYRON, N.Y.

him that indefinable something which must be possessed by the man who would essay Shakespearean roles.

Mansfield, by those who do not like him, is asserted to be personally a most disagreeable and truculent individual; but even his worst enemies have never been stupid enough to contend that he is lacking in persistence. He played "Richard III" and when it became necessary to pay for the satisfaction of indulging one of his pet hobbies he settled up like a man, and then set about the task of putting himself in a position to indulge the second of his ambitions—the production of "Henry V."

Now he has played Henry V., and while it is exceedingly improbable that the piece will draw enormously for a great length of time, it is certain that in the larger cities which Mr. Mansfield will visit during the present season it will attract immense audiences. This will be due in a great measure to the fact that few persons except the oldest among our theatergoers have seen the play, and there will be a natural desire on the part of these to study Mansfield's methods in a line of work which, for some years at least, has not been included in his repertory. Even with this in his favor, I cannot see how it is possible for Mr. Mansfield to get out of "Henry V." much more than the satisfaction of having played it, for his salary roll must be something awful in its total, and it will therefore be necessary for "capacity" business to be the rule if a deficit is to be avoided.

It may be said at the outset that Mr. Mansfield's production of "Henry V." in the matter of elaborateness is head, shoulders and body above anything ever seen in this country, which is the same as saying in the world. Irving's "Robespierre" beside Mansfield's "Henry V." is as a tall dip to an electric light. The groupings are artistically arranged, and the scenes showing the triumphal return from the field of Agincourt is the best thing ever attempted on the American stage—in my time, at least. A study of the handling of the mob in "Henry V." would have been of benefit to the stage manager of the Meininger players, who were brought over to this country a few years ago by the Rosenfeld brothers to show Americans how large numbers of persons should be dealt with on the stage.

As to Mr. Mansfield's work in the title role, it would be an exceedingly difficult matter to suggest any improvement, except, perhaps, the elimination of that awful shrug of the shoulders, of which he has not yet entirely rid himself. On the other hand, Mansfield is hardly the ideal Henry V. in appearance, and at the beginning of the play he was what is almost unparalleled for him—indifferent in his concentration. This may have been, and probably was, due to first night nervousness, for before the third act had been reached Mr. Mansfield's voice was as clear as a bell.

I realize that it is rank heresy to criticize Shakespeare, but nevertheless I think no candid student of the great bard will be unwilling to admit that "Henry V." is about the poorest stuff he ever wrote. There is almost absolutely no action in the play, and, while most of Shakespeare's dramas are at least consistently written, "Henry V." as it is given on the stage, might have been the work of a dozen different men. It has many of the faults of the modern drama and none of the merit of Shakespeare. Mr. Mansfield has naturally found it necessary to make a great many changes, and in the main these are for the better. Still an element of flippancy introduced in the scene in

leaving the remaining parts more closely knit.

The cast is a long one, comprising more than half a hundred persons with speaking roles, to say nothing of the 200 well drilled supernumeraries. Mr. Mansfield deserves credit for his production, and, while his artistic reputation was already so great that it is impossible to enhance it by this latest venture, it is nevertheless certain to have the effect of bringing more persons to a realization of a fact which has long been apparent to close students of the drama—that Richard Mansfield is the greatest actor produced in America during the present generation.

In "Lost River," which is now at the Fourteenth Street theater for a run, Joseph Arthur has written another "Blue Jeans." In fact, it is not at all unlikely that "Lost River" will eclipse the popularity of that famous pioneer of the burlesque drama.

"Lost River" is, of course, a sensational melodrama, but nevertheless it has a well told, well laid story, which is interesting in the extreme. The cast, too, is of more than usual excellence, and in these days that makes every difference when one is figuring upon the probable success of a new venture. Of course, as "Lost River" was written by Mr. Joseph Arthur, it has a village orchestra, which incidentally is as big a hit in its way as were the Rising Sun Roarers in "Blue Jeans." And, again, as this piece was written by Mr. Arthur, it also has a quartet, which, driving home ten live sheep, find time to tarry while they warble. This feature might be cut out without in any way detracting from the merit of the play, particularly since the quartet does not sing remarkably well. The sheep, as well as the songs, are so evidently yanked in by the ears that it rather tends to interfere with the continuity of what, despite its aggressive melodramatic characteristics, is otherwise a most coherent story.

Of the excellent cast William Courtleigh and P. Aug. Anderson made the hit among the men, while Mary Sanders won a warm place in the affections of New York theatergoers by the verity and force of her work as Ora. Mabel Taliaferro, who has for years been known as one of the best child actresses in America, sustained her reputation in the role of Angie Vollmer, and Ada Dwyer gave a very carefully drawn study of Grandma Gates.

mine. Especially was this believed when it was announced that he would portray the title role in that magnificent actor, William H. Crane. "David Harum" was produced toward the end of last season in Syracuse, the home of the dead author, E. Noyes Westcott. It met with a very warm reception there, as it also did in the other cities visited last season and during the present one. In fact, it may be said that the demand for seats at the Empire theater, where Mr. Crane and his company are now presenting the piece, has been and is very large. This is very probably due in a great measure to curiosity upon the part of thousands of readers of Mr. Westcott's popular character study. And then, too, Mr. Crane has a large clientele in this city, which was naturally anxious to see their favorite in a line of work comparatively strange to him. But of the scores of my acquaintances who have seen the play I have yet to hear one express a favorable opinion of it. The general impression seems to be that the story, as put upon the stage, lacks interest, and that the greatest charm of the book, which was furnished by the elaborate drawing of David's character, is entirely lost in the play. It is also said, though this was to be expected, that the play is nothing but David Harum, the other characters being mere "fillers in."

However, in spite of all this, theatrical managers at large regard "David Harum" as a mighty good piece of property, and there are scores of them who, if the opportunity offered, would pay heavily for the privilege of having a finger in the pie.

The Herod craze seems to have attacked the theatrical profession. Neerbohm Tree has a Herod play. Forbes Robertson is reported to have one. Richard Mansfield is said to have placed an order for one, and even Australia is to have one. The interesting, if tumultuous, love story of Herod and Mariamne has long afforded a fruitful topic for exploitation by dramatists possessing the literary ability to satisfactorily handle this grand theme. Plays on the subject were produced a hundred years ago, but they all appear to have lacked the elements of popularity.

There has been no Herod play in many years, and it is probable that of this latest crop the earliest is one written by Washington Baruch, an eminent young physician of New York whose literary work has received unusual recognition in Europe. The title of his play is "Herod the Great," and it has already been accepted for production next spring in Berlin. So far nothing has been done with it in this country, although it is rumored that a well known star is seriously thinking of giving it a New York production toward the close of the season.

Mariamne, and its development leads to the death of the latter and the destruction of the former. Among the characters introduced are the brother of Mariamne, the superb young high priest Aristobulus, and the crafty mother of the queen, "Herod the Great," in short, aims to depict in a dramatic manner the fall of the old and the rise of the new culture, though the author has very sensibly taken the precaution to write in so far as possible on modern lines. In this he has even gone to the extent of providing but one scene for each act. This is an innovation in plays of this class and is certain to be appreciated. The religious aspects of the subject naturally cannot be ignored, and while they are treated reverently where they inevitably force themselves into the action, they are nevertheless made subordinate to the dramatic interest.

Arthur Crispin  
New York.

### THE DIAMOND HABIT.

It is wonderful how soon a ball player develops the diamond habit. Every player in the big league and many minor leaguers is possessed of at least one big diamond. This he acquires before he has drawn his second month's salary. Many of these stones are purchased on the installment plan, as when a player first breaks into the League he is not possessed of a great deal of wealth.

"Why, it's like putting money in the bank," replied a player recently when asked why he blows so much money on gems.

"You see," he continued, "I have four diamonds—two rings, a shirt stud and a tie pin. These are worth pretty close to \$1,000, and it took me nearly three years to get them. My wife has more than I have. They look rich, and if I ever need any ready money, why, I can easily get full value for them."

Anne Catherly, who is to play the role of Quatre-Pattes, the repulsive old "fence" of "The Adventures of Francis," is regarded by Liebler & Co. as the best feminine player of strongly marked character roles on the English speaking stage.

between themselves to the few open dates in November. The result is that at the end of the season there are as a rule two or more teams which have about equal claims to the title of champion.

Many plans have been suggested by which this unsatisfactory state of affairs might be avoided, but it is doubtful if anything will be done to change matters for some time to come. Yale cares only to defeat her hereditary rivals, Harvard and Princeton, and

last year Yale and Harvard played a game in which neither could score, but when they meet on the 24th of next month it is probable that one or the other will cross the goal line. This game will take place at New Haven.

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### THE FAMOUS JOCKEYS JOHNNY AND LESTER REIFF.



JOHNNY REIFF.

LESTER REIFF.

The phenomenal success of the brothers, Lester and Johnny Reiff, is the sensation of the present racing season in England. Lester now holds the premiership by reason of having scored the greatest number of wins, having recently displaced the famous British jockey, Lottos, from that proud position. Johnny Reiff, the younger brother, is the foremost lightweight jockey of the world. He weighs in the neighborhood of 70 pounds. Despite their great success, the boys continue to be very modest, well behaved young fellows, and Johnny is very fond of studying. Many of our best jockeys intend to emulate the example set by the Reiffs and Tod Sloan and ride in England, so that by next summer there will doubtless be a plethora of American jockeys on British race tracks.

famous character impersonator, first introduced the "rainy day skirt," an invention of her own, for use on her long daily walking expeditions. Successful plays that owe their origin to Dickens have been very scarce. On the surface this seems strange, for no dramatist has put as much of genuine dramatic action into his stories as Dickens. In fact, they overflow with strong situations and dramatic crises of emotion, and his gallery of portraits is practically unlimited. In this he

resided the trouble. The men who sought to turn his novels into plays got lost through the very abundance of riches before them. There is a curious prevalence of the letter K in "The Cipher Code," one of the new plays. The star is Kellard, the author is Klein, the character played by Kellard is named Kelso, the leading man of the company is Emmett C. King, and the character he plays is named Kingsley; Miss Caroline Keeler is the leading woman, and she per-

sonates a girl named Kate; then there are in the company Miss Kate Vandenhoff and Miss Katherine Erie. Creston Clarke has decided to temporarily abandon classic repertory. By an arrangement with Charles Frohman he has acquired the scenic, costume, and rights of Henry Miller's production of "The Only Way." Six pounds 13 shillings and 4 pence, or \$32.50, was the amount given by the court of Queen Elizabeth for the first production of "Hamlet."

### PLAYS AND PLAY ACTORS.

Belle Archer leaves about \$55,000—another proof of the fact that not all who find a living on the stage are spendthrifts.

It is claimed by men who should be well informed on the subject that 25,000 actors are employed on the American stage.

A new type of adventure is introduced in Charles B. Hanford's play, "Private John Allen." Bessie Stokes is

not the ordinary siren whose powers depend on her getting some man into her clutches, but a self-reliant card sharp, who asks no odds of the world at any part of the game.

In the course of a recent performance of "Glorie Gloira" at Munich the lady playing the heroine was kissed by the impersonator of Marasquin. The manager of the theater objected to what she thought was an immodest act, and

now the case is to be brought into the court at Munich.

Charles E. Blaney is preparing for the production in November of a new her spectacular melodrama, entitled "An African King." The story deals with the Boer war, and there are 22 speaking parts in the play.

"I grew tired," said Marie Taupet, "of uttering rapid, idiotic lines—petty lines—which meant nothing and taught nothing. Save in 'The Fencing Master,' I never had a part which called for

thought or the exercise of judgment. All through my career I felt the want of something broader and larger, so at last I sought the dramatic stage."

Maurice Barrymore, who played the part of Rawdon Crawley in "Becky Sharp," is not with Mrs. Fiske's company this season.

It is reported that Fregoff, the impersonator who enacts all the parts in the plays he presents, will start for a tour of America in the near future. It is said that Johnstone Bennett, the