# THE NEW YORK DRAMATIC\_MIRROR

## AT THE THEATRES.

16

### Knickerbocker-A Virginia Courtship.

Romantic councily by Eugene W. Presbrey, Pro duced Jan 31.

Major Richard Fairfax William H. Crane Walter Hale
Captain Tom Fairlax Boyd Putnam
Jack Nevine George F. DeVere
A MOS A PHILIPPI
Berckeley William Boag
Squire Fenwick
Neal Percy Brooke
Sam
Juniper Annie Irish
Madame Constance Indicate Percy Haswell
Dandoneo Robert
Laura Fenwark Lelia Bronson
Grace Jenerson - Louise Closser
Martin

Engene W. Presbrey partially forestalls criti cism and disarms the charge of plagiarism by admitting in an author's note on the pro-gramme that "in evolving the scenes and inci-dents around which A Virginia Courtship is built, the author has humbly tried to follow the models and in some respects has copied the per-sonages made familiar in the old comedies, which are destined to live and be popular as long as are destined to live and be popular as long as the English language is spoken."

Lest this be not plain enough, we might ex-plain in behalf of the author that A Virginia Courtship, which was seen for the first time in New York at the Knickerbocker Theatre last New York at the Knickerbocker Theatre last evening, is a sort of dramatic mosaic from vari-ous old comedies. The plot, as a whole, bears no striking resemblance to any one comedy. It is rather, as the author has aptly put it, "the scenes and incidents" of the old comedies that he has "humbly tried to follow." Among his "models" the place of honor should be given to "models" the place of honor should be given to The Rivals, as the quarrel scene between Jack Absolute and his father has been freely drawn upon. The main difference is that in The Rivals the misunderstanding seems natural, because it the misunderstanding events natural, because it is of short duration, while in A Virginia Court-ship it is not only lugged in without any logical reason, but is spread out through three acts, and keeps bobbing up long after its comic possibilities have been exhausted.

Lady Gay Spanker's famous description of the hunt in London Assurance has served as an-other fountain source of dramatic inspiration. We also seemed to recognize in one of the characters our old friend Joseph Surface from The School for Scandal. But then the author has freely confessed his indebtedness to his defunct collaborators. So there is no especial cause to

call his attention to his lack of originality. We learn at the outset that Major Richard Fairfax, a descendant of Lord Fairfax, who was Fairfax, a descendant of Lord Fairfax, who was one of the early settlers of Virginia, has an estate which adjoins that of a French widow, Madame Constance Robert. The most friendly relations existed between the Major and Madame Robert until the breaking out of the war between France and England, at the be-ginning of the present century. The events of the play are supposed to have taken place in the Old Dominion in 1815, after the cessation of war between those two countries. war between those two countries.

At the outbreak of the war the Major en poused the cause of England, while Mme. Robert as a French woman was bound to do, sided wit

Fanny Davenport as "Joan Darc"-so the programme had it-was picturesque, and beau-tifully dressed, and she contrived frequently to

programme had it—was picturesque, and beau-tifully dressed, and she contrived frequently to impart dramatic force to the uninspired lines. Melbourne MacDowell was energetic and un-tiring as the deformed jester, Clichet, but his physique seemed quite unfitted for the imper-sonation of a hunchback. Mr. MacDowell, too, strove valiantly with the blank verse, but to less purpose than did Miss Davenport. Charles W. Stokes was capable in the heavy role; Cunningham Deane was a manly and effective young officer; Dorothy Rossmore made an acceptable Agnes Sor.1; and Mrs. W. G. Jones was, of course, delightful as Joan's mother. Henry Jewett, Frank Tannehill, Sr., Louis Hendricks, Albert Lang, Ellis Ryse, Alex-ander Ferguson, and Frances Hastings were excellent in their respective roles, and the others were, for the most part, capable. The mounting was elaborate and handsome, and the costuming, while not always beautiful, was, no doubt, archæologically correct, and was certainly costly. The stage management was seldom what might have been wished, and in one or two instances the outcries of super-numeraries, doubtless meant to be enthusiastic, unmeraries, doubtless meant to be enthusiastic, unmeraries, doubtless meant to be enthusiastic,

one or two instances the outcries of super-numeraries, doubtless meant to be enthusiastic, very seriously imperiled important scenes. Joan will be repeated this (Tuesday) evening and Wednesday. Fedora will be revived on Thursday and at the Saturday matinee. On Friday La Tosca will be presented, and on Sat urday evening Cleonatra. Next. Monday urday evening Cleopatra. Next Monday Madame Helena Modjeska will appear at this theatre as Mary Stuart.

#### Daly's.-Twelfth Night.

Comedy in four acts by William Shakespeare. Re

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u j	Ada Rehan
d	Viola Mario St John
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	Maria
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of	William Owen
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of	Sir Andrew Aguecheek Herbert Gresham Wilfred Clarke
OI	Talion Willie Charles
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28-	Captain of the Duke s Guild Jefferson Winter
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had not been disclosed. The main incidents in the life of Joan of Arc are introduced, and about them is woven a conventional tale of romance. The first act shows Joan at her home in Domremy, and the last pictures her parting from her mother before being burned at the stake. The other acts introduce the Maid of orleans leading her soldiers to battle, and, anon, present her in a prison at Rouen, whences she is rescued by a court jester, Clichet, and 'a rope, only to fall into the hands of her enemies. Joau is written in blank verse, a form of dra-matic composition which has been proven more than once before to be almost impossible to modern writers, and seldom acceptable to latter day playgoers. The play, while direct in pur-pose and smooth in action, lacks altogether the virile spirit, the force, and the strength abso-lutely essential to the success of a work of romantic turn. With this necessary element mising, Joan fails of sincerity and of impress iveness

Deale		Jean renx
Paris	· · · · ·	von Seyffertitz
Menelaus	Gustav	von Seyffertitz ]
Helena	1	Titz Hitzigrach
Agamemnon Clytemnestra Orestes		. Poldi Pitsch
Orgentag		Milla Barry
Orestes		Gusti Fränkel
Pylades		Edmund Hanno
Calchas		Emil Brügmann
Achilles		smil Brugmann
Achilles		. Alfred Lieban
AJAX I		Fritz Lindner
Ajax II Philocomus		Carl Frischer
Philocomus		Julius Ascher
Enthycles		Junus Aschie
Leæna		Mignon Ducos
Letena		Ida von Cavally
Parthenis		

Bacenia Leæna Parthenis Offenbach's bright operetta, La Belle Helene, was given at the Irving Place Theatre on Jan-was given at the Irving Place Theatre on Jan-uary 27 with a full cast. Julie Kopacsy was charming in the title-role, and her capable per-charming in the title-role, and her capable per-ably seconded by the three leading male per-ber defined the conservatore. That was in 1867. Sarcey did not fail to recognize in the alip of a girl at the end of her first year the budding ability which made Reichemberg famous throughout Europe. To a reporter who asked her recently whether she was firm in her resolve to leave the stage, Reichemberg answered in these words of wis-

in the first act. Hanno and Seyffertitz are two sterling actors whose performances may always be anticipated with pleasure. Their burlesque rendering of Calchas and Menelaus was notable for the pro-

A packed house was present and generous ap-plause was extended by the audience.

#### American-Paul Jones.

The revival of Planquette's melodious opera comique, Paul Jones, by the Castle Square company, last evening, brought back recol-lections of Agnes Huntington, whose delight-ful performance of the heroic Admiral is a pleas-

ing memory. It is surplising that the opera has not been done for so long here. Possibly the difficulty of securing a contraito who could do justice to the

securing a contraito who could do justice to the leading role has stood in the way of its more frequent presentation. Lizzie Macnichol gave a thoroughly delightful performance of the gallant hero. She sang and acted the part with spirit and splendid effect. The Yvonne of Amy Hartley was a pleasing characterization, and Joseph F. Sheehan as Rufino de Martinez was excellent. William Wolff played the role of Bouillabaise with good effect, and Raymond Hitchcock was a good effect, and Raymond Hitchcock was a good Bicoquet. Oscar Girard as Don Trocadero, John Read as Captain Kestral, Bessie Fairbairn as Chopinette, and Ruth White as Malaguena were excellent in their various parts.

#### REICHEMBERG'S RETIREMENT.

"La petite doyenne," as Susanne Reichemberg is called, has left the Comédie Française. Her career has been one of continuous success. Though not a great actress, she was wonder-fully well equipped. Her acting was subtle and always refined, if at times a little affected.



The parts that she made her own at the Française were young girls or young women-not the convennot the conven-tional ingenue, but parts that de-manded, besides a sweet voice and a fine face, intelli-gence, good humor, vivacity and life. She was delightful as the young wife in Le Monde ou l'on s'Ennui, ac-cepted here under

SUSANNE REICHEMBERG. Played Reichemberg's part. Her Marthe de Moissan in La Souris was a dainty, fresh and frolicsome characterization, (and the pathetic terch at the end when the young girl sacrifrolicsome characterization, and the pathetic touch at the end, when the young girl sacri-fices her dreams of happiness, having found out that she is not loved, revealed a depth of feeling unlooked for in Reichemberg. Susanne Brohan, the mother of the famous Brohan sisters, was Reichemberg's first teacher of elocution. At the age of thirteen she en-tered the Conservatoire. That was in 1867.

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Calchas and menelaus was notable for the pro-nounced comedy element involved without any of the horse play so frequently brought into farce. In fact, this characterization may be ap-plied to all the comedy performances at this theatre. "I have experienced all that the most and wiser to close a career before it has been completely exhausted. The remembrance of my friends' kindness and the sympathy of those who applauded my efforts will follow me into my retreat and will be my best recompense. This is the only recompense I have ever striven for " for."

#### ---**REFLECTIONS.**

Mr. Proteous does not replace Tom Ricketts in The Ballet Girl, as has been announced. Mr. Ricketts has made a hit, and will remain during the run of the piece.

Frank Dietz has assumed the management of W. S. Hart.

Enid Mayo mourns the loss of her father, who has died at the New Haven, Conn., General Hospital, of blood poisoning. Miss Mayo will rest for the remainder of this season.

J. J. Spies has been fighting pirate repertoire companies successfully, having in two instances recovered royalties due.

Blue Jeans will have it first production in Eng-

France. Their differences resulted in a break of the friendly relations that had hitherto existed between the two families and the bot headed Major barred the gates leading from his grounds to those of Madame Robert.

At the opening of the play Captain Tom Fair-fax, the Major's son, returns home, meets Prudence Robert, the widow's daughter, falls in love with her, and the two have clandestine meetings. After numerous complications and misunderstandings their love affair is brought to a propitious climax. This is facilitated from the fact that after a truce has been established between the two families the Major falls a willing victim to the wiles of the charming widow,

who has set her cap for him. It is doubtful if A Virginia Courtship would have ever reached New York but for the his-trionic cleverness of William H. Crane and his associates in the cast. It cannot be said that they were entirely to the manner born in their endeavor to look and deport themselves like gentle folk of the Old Dominion in 1815. Still they did wonderfully well, considering that they are a modern company of players who are not particularly versed in "old comedy revivals." The gay costumes were most becoming, and the scenic environment was in keeping with the picturesqueness of the costumes.

There was not much of the Virginian in Mr. Crane's Major Fairfax, but it was a most entertaining characterization for all that.

Walter Hale as Tom Fairfax and Percy Haswell as Prudence Robert enacted the roles of the youthful lovers most delightfully.

Boyd Putnam was almost too good natured for the envious character of Jack Neville, but his acting was otherwise quite effective. Wil-ham Boag offered a good character sketch of

Squire Fenwick. Annie Irish proved a charming widow, and her scenes with Mr. Crane were acted with the

true comedy spirit. Vincent Serrano, George F. DeVere, Kate Lester, Frances Stevens, Louise Closser, Charles F. Gotthold, Percy Brooke, and William E. Butterfield all made the most of their respective roles.

#### Fifth Avenue Joan.

Play in five acts by Frances Aymar Matthews. Produced Jan. 31.

Joan Darc
Themlon VII
Charles VII. Nicholas l'Oseyen . Charles W. Stokes Guy de Laval . Charles W. Stokes Cunninghame Deane Cunninghame Deane
Guy de Laval
Lacanos Darc
Guy de Laval Jacques Darc Frank Tannehill, Sr. Earl of Warwick Albert Lang
Bishon Boanvais Albert Lang
Bishop Beauvais Duke d'Alencon Earl of Warwick Albert Lang Fred M. Mayer George Lang
Count Dunois George Lang
Duke d Alencon Count Dunois Pasquerel Charles Elliot
First Jailer Charles Elliot Robert Ellis
Second Jaller Third Jailer Brother Martin Claude Hastings
Brother Martin
Fuelish Envoy
December Alexander Ferguson
Louis Catherine Green
Agnes Sorel Catherine Green Dorothy Rossmore
Isalwan Darc Mrs. W. G. Jones
Frances Dustings
Mengette Alice Green Catherine Sallie Pierpont
Catherine
Dame
Clichet Melbourne MacDowell

Fanny Davenport and her company, includ-ing Melbourne MacDowell, presented last even

Malvolio . .

Augustin Daly revived last Tuesday, at Daly's Theatre, Shakespeare's comedy, Twelfth Night. No more enjoyable entertainment has been provided in many a day, and the very large audience heartily expressed its delight. The production was the same seen before at the same theatre, but there were several important

changes in the cast. Ada Rehan's Viola was, as ever, a most charming, winning impersonation, admirably con-ceived, brilliantly executed, and worthy to rank among her finest characterizations. George Clarke's Malvolio, as before, was a splendidly sustained portrait, rich in humor and clear in purpose. John Craig was an admirable Orsino; Sidney Herbert, a capable Sebastian, and Marie St. John, a sweet voiced, picturesque Olivia. William Owen made a distinctive hit as Sir

Toby Belch, the role formerly played at Daly's by the late James Lewis. Herbert Gresham was most felicitous as Sir Andrew Aguecheek, and Wilfred Clarke, as Fabian, gave another proof of his appreciation of the Snakespearean lines and their true humor. Irene Perry appeared here for the first time as Maria, and was thoroughly charming, giving a refreshingly piquant and delightfully droll performance. Neil McCay, as Feste, sang tunefully the quaint old catches that Lloyd Daubigne used to sing,

and won deserved applause. The familiar mounting was, of course, superb and the several choruses were well sung. Two pretty dances, arranged by Carl Marwig, were introduced effectively.

#### People's The Man in the Iron Mask.

Romantic drama in four acts by W. J. Lucas. Produced Jan. 31.

Louis XIV Gaston D'Orville "The Man In the Iron Mask"	. W. S. Hart
Guston D'Orville	. W. S. Hart
"The Man In the Iron Mask	
D'Anhima	eslie Matthews
D'Aubigne Marquis de St. Mars	Dwight Smith
Marquis de St. Mars.	erson Osbourne
	erson Osbourne
Father Audoine	M. C. Bowers
Cantain	John Simonds
Somroant Evrard	Harry Stone
Domnignan	Louis Boudin
Launay	Jarvey Eldrous
Launay	. C. M. Davis
	ouise Meredith
	. Ina Brooks
Aubrey	Ina Brooks
Aubrey Mile. Tonnay-Charante M	abel Washburn
Mile. Montalais	nna MacGregor
Madama Landry	Stella Foster
Marie D'Ostanges Cons	stance Williams
Marie D'Ostanges	

W.'S Hart, the young romantic actor, made his first appearance in New York as a star last evening, and achieved a success of which any player might feel proud. In spite of the storm a large audience gathered in the People's The-atre and followed the romantic story of the play with breathless interest from beginning to end

The plot of the play is too well known to need repetition. In the third act, however, some changes have been made which add greatly to the strength of the drama.

Of Mr. Hart's acting in the principal part, or rather parts, nothing but words of praise can be said. In the first act he was the boy, tender and passionate by turns. In the scene with the father of Marie he moved the audience deeply by his portrayal of the various emotions, and when the curtain fell it had to be raised several times in response to genuine applause. So it was throughout the play, recall followed recall. Mr. Hart must have felt highly gratified that his earnest work met with such hearty recog-

Martha is announced to follow Paul Jones next week.

### Third Avenue Chimmie Fadden.

Under different management, but with nearly the same cast as was seen at the Star Theatre recently, Chimmie Fadden appeared at the Third Avenue Theatre last night. There was a good house present, and the performance was much enjoyed.

Charles E. Grapewin was accurately "tough" as Chimmie, J. Cooper did good work as Mr. Paul, and Francis Brooke was a Ducher worthy of the name.

May Donobue's work as Mrs. Murphy was remarkably effective. She was natural in action and in make-up, and her success in the part was complete The rest of the cast was in compe-tent hands.

#### Star-The Silver King.

Carl A. Haswin in The Silver King attracted a good audience to the Star Theatre last even-

ing. Mr. Haswin's work in this play is too well known to require comment. His methods are effective and striking, and he is always popular. The supporting company was well cast through-out. Scenically the production was entirely adequate.

#### At Other Houses.

BROADWAY .- The Highwayman continues the comic opera success of the season. Souvenirs were distributed last evening.

BIJOU.-May Irwin and her clever company in The Swell Miss Fitzwell are unabatedly popular.

HERALD SQUARE. - The French Maid will have its one hundred and fiftieth performance Saturday night, when the inevitable souvenir clocks will be given away.

MANHATTAN .- The Ballet Girl entered on its final week here last night.

HARLEM OPERA HOUSE.-Augustin Daly's company will present The Geisha this week

IRVING PLACE .- Die Brueder, by Paul Lindau, will be produced Feb. 7.

DALY'S.-Twelfth Night is the bill this even-ing. To-morrow The Country Girl will be revived, preceded by a new comedietta by Pail-leron, Subtleties of Jealousy, in both of which Miss Rehan will appear.

Other bills : Empire, The Conquerors ; Lyceum, The Tree of Knowledge; Garrick, The Little Minister; Metropolitan Opera House, Faust; Garden, The Royal Box; Hoyt's, A New Yorker; Fourteenth Street, Sweet Inniscarra ; Wallack's, The Girl from Paris ; Metropolis, The White Slave ; Academy, The White Heather ; Columbus, The Sporting Duchess ; Grand, Cumberland '61 ; Casino, The Telephone Girl.

#### .... UNDER NEW MANAGEMENT.

land on Feb. 14. at Northhampton, and will be seen in London on Feb. 28.

Henry Lowenfeld, owner of the rights to La Poupée, has taken legal steps to prevent Au-gustin Daly's production of the opera by ar-rangement with Oscar Hammerstein.

Jessie MacAdam, of the Stanhope-Wheatcroft school, will not enter the professional ranks at once, as has been announced by a daily paper. Mrs. Wheatcroft has added several new pupils to her already large class.

McSorley's Twins closed last Saturday.

On the Klondike will close on Feb. 6.

#### ----MATIERS OF FACT.

That Lynn Pratt has scored an artistic success as Pisanio in Margaret Mather's presentation of Cym-beline is manifested by the unanimity with which the press have applauded his characterization.

E. C. Wilson, manager the Wilson Theatre com pany, wishes to secure a strong emotional actress, or a singing, dancing, and acting soubrette, to head his company. Good plays with paper are also sought. Mr. Wilson may be permanently addressed 1145 Maria Anna Avenue, Chicago, 111.

Ray's Opera House, Greenwich, Conn., has the week of Feb. 21 open to a repertoire company with band and orchestra as a side card.

The scenery for the Kismet production is offered for sale at bargain prices by W. A. Woorden, Rich mond, Va.

Cyclone, a Western sensational comedy-drama, will be produced at the Bijou Theatre, Chicago, week of March 6. Special scenery will be used for the entire play.

What Happened to Jones is breaking records in the South for business. The capacity of the the-atres is being tested everywhere. In New Orleans last week "Jones" turned people away from the Academy of Music every night.

May Donahue has scored an emphatic hit as Mrs. Murphy in Chimmie Fadden.

"Stock Manager," care this office, is organizing a permanent stock company in a large city, and will engage only experienced people.

J. A. Bartholomew, ventriloquist, is open to offers. His address is Mreiden, Conn.

The Sheboygan (Wis) Opera House has been renovated and improved, the stage enlarged, and the scenery carried by any company can now be set up. The business has been a paying one. Some open time in February and March may be had of Manager J. M. Kohler.

Raymond Finlay, who received several offers the past week, has concluded to go with A Baggage beck.

J. K. Roberts has been associated with the Eastern Side Tracked for three seasons in a business capac-ity, and has a thorough knowledge of booking and routing attractions.

#### ----CLIFFORD AND HUTH WILL STAR.

Clifford and Huth, pleasingly known to vaude ville, and who were the strongest feature with Courted Into Court early in the season, will next season head a company of their own in a farce writ ten especially for them by Herbert Hall Winslow. The piece is entitled A High-Born Lady, and abun-dant opportunity will be provided these clever comedians to show off their well-known capabilities. William H. Barry, of the Albumbra, Chicago, will William H. Barry, of the Alhambra, Chicago, will direct the tour. ----

#### THE AMERICAN EXCHANGE.

his earnest work met with such hearty recog-ing, for the first time in this city, Frances Aymar Matthews' romantic play in five acts, Joan, which was shown originally on Oct. 20, at Bos-ton, under title of A Soldier of France, and which has had other names since. A large audience was present. The story of the play was given in detail in these columns upon the occasion of the original production, when the authorship of the drama The American Theatrical Exchange is now better

