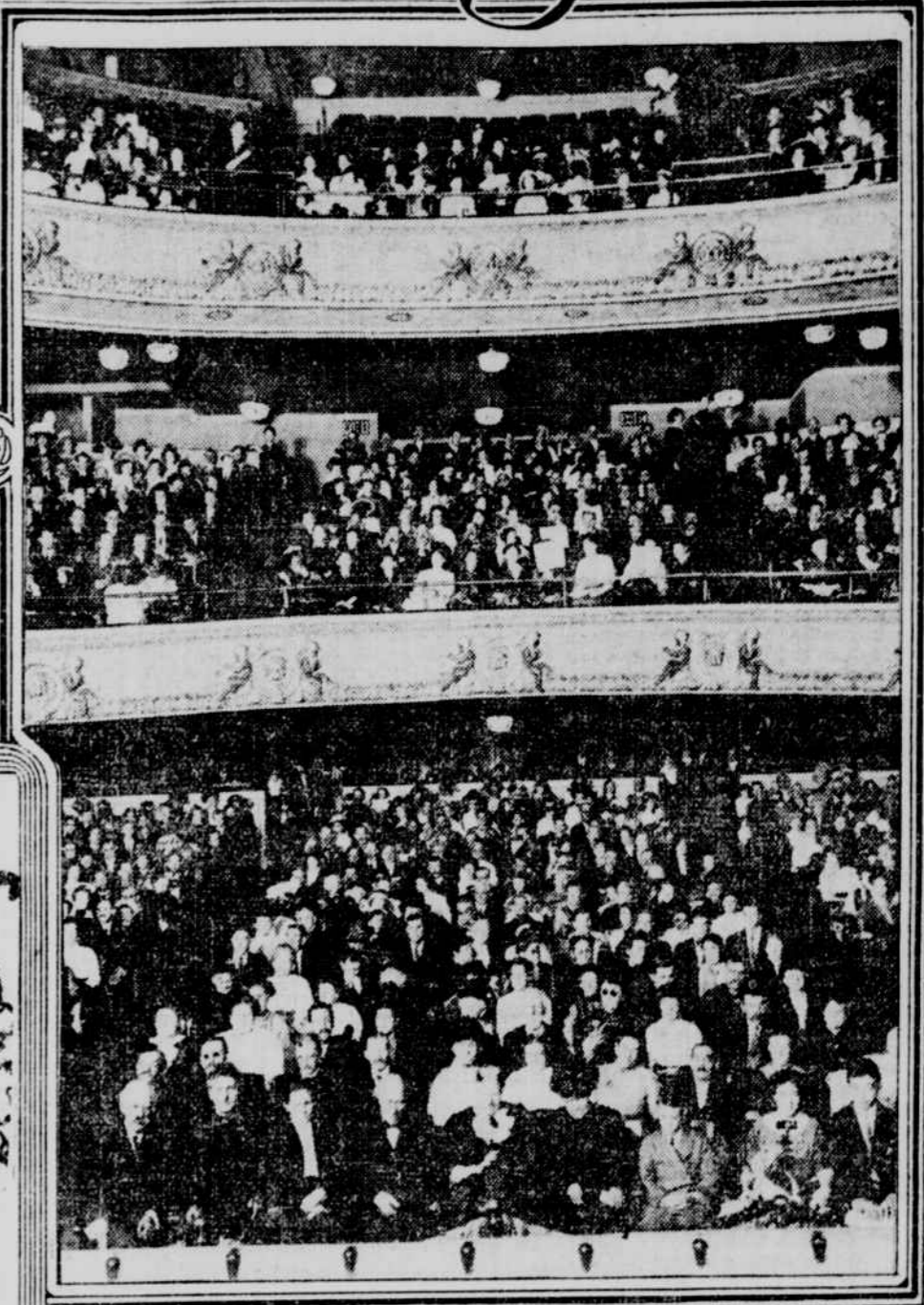


# Stage and Drama at Home and Abroad.



Fat Torde Eva  
Falors and Six Little Mards in "The Purple Road" at the Liberty



Blind Audience at the Special Matinee of "Within the Law" at the Ellipse, Last Monday.

## FROM AN ORCHESTRA CHAIR

### The Art of Sarah Bernhardt in Its Latest Phase—"Her First Divorce"—The Dramatic Season and Volunteer Dramatic Guidance.

The theatrical season is rapidly nearing its end. The close is heralded by Sarah Bernhardt with a blaze of glory that, however, is of autumn, not of spring. Once more she has surprised and won us with an exhibition whose admiration is as much for her vital energy and indomitable will power as for her art. Still, it were useless to bling the fact that she is approaching the close of her unparalleled public career. The years are at last beginning to conquer even her. There is still, as three years ago, the old fire in her climaxes, she retains to an almost incredible degree her control of facial expression, she still makes what remains of the "golden voice" of yore tell to the utmost, but some of the brilliant devices of her art have become useless to her owing to the encroachment of age. Yet here again one finds a new interest, for the French actress conceals these limitations imposed upon her so ingeniously, so naturally, that only close observation reveals them. It is a remarkable exhibition of the economy of effort, the husbanding of strength. She moves but little; whenever possible she supports herself, by a well calculated gesture, on the shoulder or arm of one of her associates, and during her first appearance last Monday, in "A Christmas Night Under the Terror," she sat through most of the action of that far from remarkable, but picturesque and momentarily effective play, written for her by her son and M. Henri Cain. What is more, the chair she used was made exceptionally high, which reduced the effort of rising to a minimum. Thus she came fresh and vigorous to her climax, striding boldly forward to the centre to launch her eloquent appeal to her comrades, and to send the "Vive la Rell" ringing across the footlights.

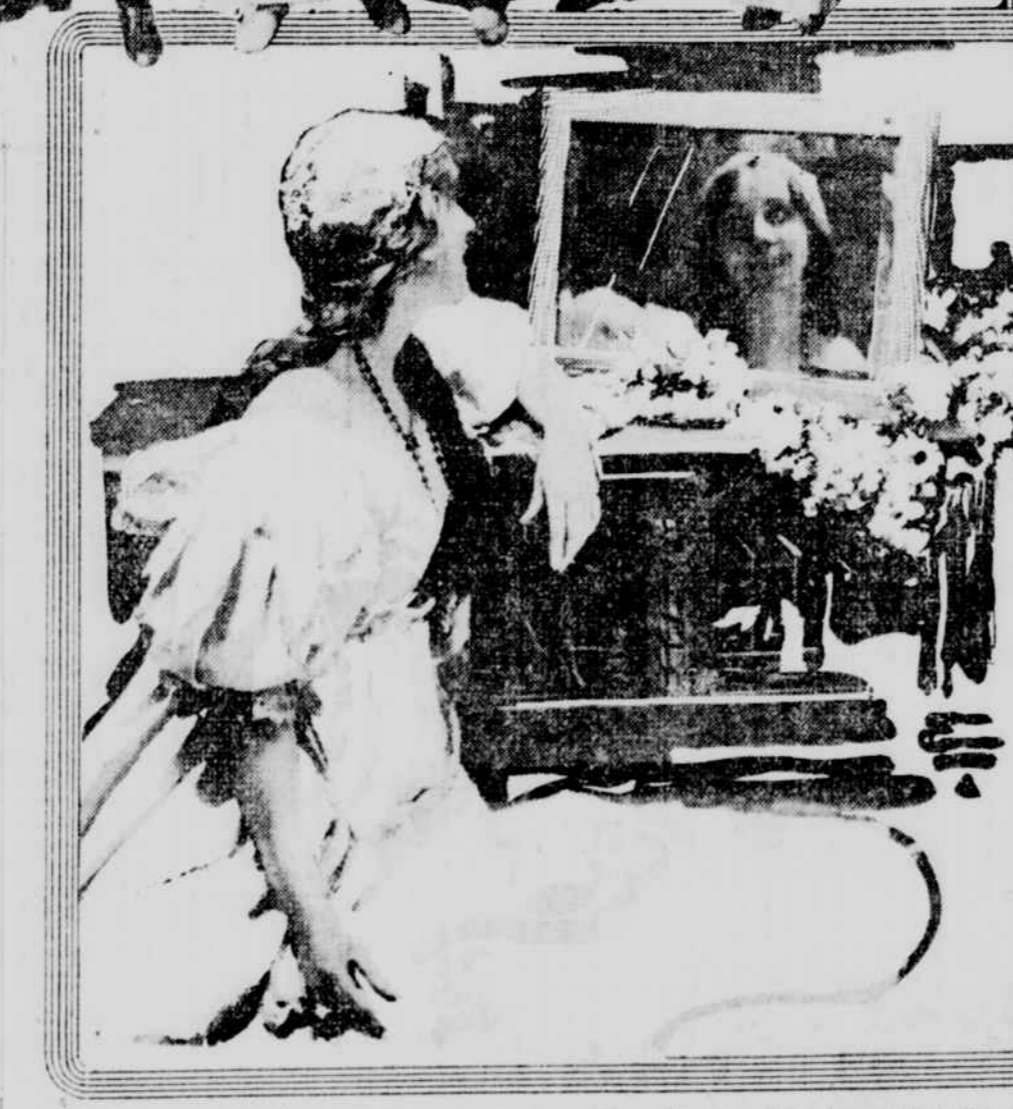
worth while to observe, by the way, however, that our numerous and busy leagues and societies for the guidance and elevation of the public's dramatic taste do not appear to have made an impression as yet. One wonders if they ever will. The "crook plays" speak for themselves; it is only their multiplicity this season which deserves attention, and that has already been explained by their direct bearing on local conditions during the last year. But a few seasons ago "Arsene Lupin" was fully as popular, and so was "Jimmy Valentine," a first-class melodrama whose ethical confusion escaped comment from even the strictest censor on our dramatic committees. For the rest, our own dramatists have produced nothing that calls for serious comment. Some have fallen by the wayside, others have lived through the season, and a few will, no doubt, have a second one on the road. After that, their work for this year will be forgotten.

No conclusion can be drawn from the many revivals that have been a feature of the theatrical year. "Liberty Hall" was brought back to the stage for the sake of its association with the Empire Theatre's first season in the year of its twentieth anniversary. "The Amazons" was revived to serve as a vehicle for the piquant personality of Billie Burke. "Roseland" merely amused the sophisticated without appealing to the public. "Divorcens" is always worth while, and just now Grace George is making it doubly so with the sparkle and the charm of her interpretation of the role of Cyprienne. "Arizona," too, in its own vigorous way, is sure of a hearty reception whenever it is brought back to the boards. It has in it the stuff that makes for prolonged theatrical life. The many revivals of musical comedy, with perhaps one exception, have been decidedly worth while, in both their selection and the manner of their production.

There is nothing new in these devices. Lesser players have employed them in the years of their physical decline, but none has ever masked them so well, made them so truly a legitimate part of his performance as does Sarah Bernhardt. She has filled the Palace Theatre during the past week to the dome, and has sent away no audience disappointed. She will, it is safe to prophesy, do so again this week, and during the third one which she has consented to add to her original engagement, at the end of a transcontinental tour that must have taxed her strength to the utmost. The enthusiasm that greets her on the stage, if in part a tribute to the artist she remains, is to doubt in still greater measure due to the glamour of her fame and achievements, but perhaps most of all to admiration for the woman who, through more than a decade of ceaseless work, has hidden Time stand still. She remains well worth seeing and watching for those who knew her in the fulness of her powers; she is worth seeing for the youngest of us, who will be glad to carry through life the vivid memory of one of the greatest figures of the world's stage.

"Her First Divorce," which had its first performance in this city last Monday, is worth seeing. It furnishes good entertainment, and is excellently acted, the star role, especially, having found a capital interpreter in Laura Hope Crews. To seek in this light-hearted play a satiric anti-feminist meaning would be to give it an importance which it does not possess, and which its author would undoubtedly be the last to claim for it. Laughter is its aim and its end, and laughter it provokes from the rise of the first curtain to the fall of the last. In its own light, irrefragable way, this comedy holds a high place in the record of the season's theatrical novelties.

That record is, indeed, not a notable one, unless it be for the good plays that New York has refused. "Hindle Wakes," for instance, "Rutherford and Son," "The Yellow Jacket" and "The New Sin." That it refused some bad ones as well has nothing to do with the matter, since it accepted so many others. It may be



Hammerstein's

## AT THE VARIETIES

### Recruits from Musical Comedy and Other Offerings.

The weather affects only slightly the popularity of the vaudeville houses or the energies of their managers in searching for and always discovering novelties for the entertainment of their patrons.

**UNION SQUARE.**  
A generous vaudeville programme will be offered at the Union Square Theatre this week. The bill contains many novelties, old favorites with new acts and several features with new productions. The headline is the Parisian dancer, Ada Vanity, assisted by M. Myhoff, this being her first American appearance. She will present the dancing numbers in which she appeared in Paris for six months. "A One-Night Stand in Mistroley," a one-act comedy, will be presented by "The Three Lightnings." Another comedy feature will be James F. Leonard and Clara Whitney, offering for the first time here a farce called "Duffy's Rise." Smith and Cook, assisted by Marie Brandon, will offer one of their successful comedy creations, "A Little of Everything," which is a series of nonsensical oddities just arranged to dispel gloom from those suffering with spring fever.

**PALACE THEATRE.**  
The vaudeville bill surrounding Mme. Bernhardt at the Palace Theatre will be of unusual excellence. Clayton White and Georgia Caine will appear in the vaudeville classic "Cherie." Mr. White was for many seasons a headliner with the late Marie Stuart, and last week associated himself with Miss Caine, well known as an opera comedienne and vocalist. Miss Vera Michelena, one of the youngest and most beautiful actresses before the public, will also be in the bill. As a special feature for Monday afternoon three young women, now appearing in New York productions, will be seen in the roles of handmaidens in Mme. Bernhardt's production of the first and second acts of

"Phedre" at the Palace Theatre. They are Laurette Taylor, now starring in "Peg o' My Heart" at the Cort Theatre, Miss Jane Coal of "Within the Law" at the Ellipse Theatre, and Marguerite Clark.

**NEW YORK.**  
The seventeen-act bill at the New York Theatre includes Bryan's Congress of American Girls in a spectacular novelty offering, Isabella's Birds and Dogs, Texaco, classical dancer, John Keefe, monologist, Mr. and Mrs. Harry Thorne and company in a sketch, Cabaret Three, singers, John Kelly and company in a comedy sketch, Johnson Trio, comedians, D'Costa Brothers, xylophone experts and others, with kinematograph pictures and first run photo plays. Professional try-outs are a part of the regular programme every Thursday. On the New York Roof Garden, dancing and a big cataret programme are the features.

**COLONIAL.**  
Several headliners will be seen at Keith's Colonial Theatre this week, among them Bessie Clayton, the dancer, with her European company. Saddle Fisher, the musical comedy star, will be another important feature. The remainder of the bill will include E. A. Rolfe's latest musical comedy, "The Purple Lady" featuring Ralph Lynn and Mercedes Lorenze; Chris Richards, the eccentric English comedian; Melville and Higgins, in their comedy offering, "Just Married"; Lex Trice and Lillian Gonne, in a singing and dancing specialty; Barrett Veltzer's playlet, "The Diamond Dipper"; British, the athlete; Apdala's animals, and Edison's talking pictures. Sunday concerts will be given as usual.

**FIFTH AVENUE.**  
At Proctor's Fifth Avenue Theatre, William H. Thompson will appear in that powerful one-act playlet, "An Object Lesson." The piece is said to be the strongest which Mr. Thompson has ever presented in vaudeville, containing as it does a beautiful love story and a wholesome moral. Next in importance will come Joseph Jefferson and company in the fantastic comedietta, "1909," first produced about a year ago at this theatre. Others on the programme are R. H. Giddens, "The Evening Mail's" famous cartoonist, who promises to introduce a new gro-

tesque personality to keep company with the other creations of his well developed sense of humor; Tom Davies Trio in the thrilling mechanico-acrobatic performance, "Motoring in Mid-Air"; Silver's, Harman & Bailey's famous clown.

**BRONX.**  
Keith's Bronx Theatre will have Maxzeppa, the fire lighting horse, as one of the features of the coming week's programme. Kate Ellmore and a company of twenty, including Sam Williams, will be seen for the first time in their new musical comedy, "The Naughty Widow." Others here will include Coxs and Josephine in a singing and dancing offering, Louise Galloway, Joseph Kaufman and Alan Wolf, Lyons and Yocco, the harpist and singer; Edison's talking motion pictures showing Mayor Gaynor and his cabinet making a short address; Bert Melrose, the dare-devil clown; Six American dancers, The Rosaires and Gardner and Revere. This will be the closing week of the vaudeville season at The Bronx Theatre.

**IN THE BURLESQUE FIELD.**  
Bert Baker, one of the most popular comedians in burlesque, will be seen at the Columbia Theatre this week, surrounded by the Bon Ton Girls, an organization of comedians, singers and dancers well known as among the very best in this division of stage work. A two-act travesty, called "A Peculiar Predicament" written by Mr. Baker, will be presented, with a lavish and beautiful equipment of scenery, costumes and stage effects of musical comedy producers. Assisting Mr. Baker in the funmaking are Babe La Tour, George A. Clark, Liddy Berg, Mabel McCleod, with specialties by Feeley and Kelly, Lerie and Hamilton and other well known vaudeville performers. There is an unusually large chorus, made up entirely of pretty, vivacious girls.

## NEW PARISIAN COMEDY

### Maurice Hennequin's "The Honors of War"—Humor of Divorce—Amusing Situations, Brisk Dialogue and a Happy Ending.

Paris, April 22.—The Vaudeville Theatre has brought out with success "Les Honneurs de la Guerre," a bright, crisp, frisky comedy—almost a farce—by Maurice Hennequin. Its three acts are replete with life, movement and agreeable surprises, with here and there dashes of sentiment and of psychology. The action turns upon the unlikely efforts of a young married woman and her somewhat elderly husband to obtain a divorce. But both think that a person who claims and obtains divorce because of the fault of the other is bound to appear ridiculous in the eyes of smart society. So they each set out in search of a divorce that shall be based upon their own fault, and the action for which shall be brought by the other. This solution carries with it for the one who succeeds, a certain social prestige—"The Honors of War." Hence the title of the play. This appears as first sight exceedingly immoral, but in reality it is not, because no fault is really committed on either side, although there is much skating on thin ice, and because it is a sort of game of bluff between the wife and the husband, who, at heart, are really fond of each other.

**STORY OF THE PLAY.**  
Frédéric de Germonce, a clever, agreeable and wealthy Parisian of thirty-two, has sown his wild oats and wishes for the comforts and happiness of a tranquil, well-ordered existence, weds a young Breton girl, who has been brought up amidst provincial simplicity and accustomed to pass her evenings at home, and to go to bed at 10 o'clock. But Huguette de Kersalec, the artless bread-and-butter miss marries Frédéric owing to the dazzling brilliancy of his Parisian reputation and because she longs to take a leading part in the mundane functions and fashionable bohemianism of the capital. Thus the deception on both sides is deep and serious. When the couple have settled in their Parisian apartment Huguette launches into a whirlwind of social gaiety, garden parties, teas, Bergsonian lectures on philosophy, the races, luncheons, dinners, dances, theatre parties and risky speculations. They never get home before 2 or 3 in the morning. Mutual fault-finding begins. "I can't stand this wild dissipation any longer!" says Frédéric. "I didn't marry you to be your nurse!" retorts Huguette. Already a few adventurous "birds" hover about Huguette, the most dangerous of them being Stanislas de Pressigny, familiarly nicknamed "Stan," the brilliant tender of cotillions, who in the play is made up to resemble M. André de Fouquieres. A costume ball is in preparation. When the workmen appear Frédéric asks what it all means. "Why, I told you about it when we returned the other morning in the motor car, but I suppose you were asleep as usual." Rehearsals for the ball take place. Huguette, as a flower girl of the fortifications, is to

dance the "valse chalonaise" with "Stan" disguised as an "apache." Huguette's parents arrive from Quimper. The Marquis de Kersalec is old-fashioned, hot tempered and anepic. The marquis is the type of the good-natured, white-haired, motherly Bretonne. They are kept waiting in the reception room because Huguette is taking off her riding habit in her bedroom and Frédéric is changing his clothes in his own apartment. The butler explains that "Monsieur and madame never get home much before daybreak, and that their existence is socially a very busy one." "That is why we have no grand-children," exclaims the marquis. "It is scandalous that Frédéric should lead the artless Huguette into this crazy dissipation and depravity," replies the marquis. While they are talking "Stan" suddenly bursts into the room attired as an "apache." The marquis, believing him to be a burglar, jumps at him, and tries to throttle him, but to his amazement discovers that the supposed housebreaker is Vicomte de Pressigny, son of an old comrade in arms. Turning to the perplexed marquis he says: "You remember the glorious General de Pressigny, hero of Magenta? You recollect the illustrious Admiral de Pressigny killed in China? . . . Very well. . . . Just look at their offspring!" "Good heavens! Has it come to this?" remarks the kind-hearted dowager, as she takes out her purse to hand a coin to the supposed tramp.

**DIVORCE AND HAPPY ENDING.**  
Frédéric thinks the only solution is divorce. He forbids Huguette to see "Stan," knowing full well that this is the surest way of bringing them together. Huguette is persuaded to visit "Stan's" flat, to see his unique collection of cotton favors, for which "Vanderbilt has offered him \$2,000." By the aid of a detective—an exquisitely comic minor character of the play—Frédéric arrives at the rendezvous a few minutes after his wife. Divorce is decided upon. Frédéric is followed by a charming little Parisian milliner, who, according to a pre-conceived plan, is to figure as the correspondent in the action to be brought by Huguette against her husband. This is to give Frédéric the "honors of war." But Huguette soon discovers that she herself wants to obtain "les honneurs de la guerre" and makes her own special arrangements by which "Stan" is to become the apparently guilty but really innocent correspondent in a divorce suit to be brought by Frédéric against herself. These adroit and elaborate moves to obtain the "honors" of the day are highly amusing, and give rise to droll piquant situations keenly relished by Americans as well as by Parisians. At last, tired of the game, and all the while getting more and more fond of each other, Huguette and Frédéric fall into one another's arms, agree to a compromise, and Huguette gladly modifies the feverish exaggeration of her ambition to "lead the smart set." C. E. R.



Felice Morris, at the Fifth Ave



Vinnie Daly, Plans Tabloid Opera.



Anne Hamilton, of Keith's Harlequin Opera House Stock Co.



Bessie Clayton, at the Colonial!



Alice Esau, at New Brighton Theatre, Week of May 12.



Babe La Tour, at the Columbia.



The Maclaine of Locabure, at Hammerstein's