



# PLAYS OF THE WEEK



## "BETWEEN TRAINS."

Sketch in one act by John Stokes. Produced at the Fifth Avenue Theatre on May 13.

Joseph Doris ..... John Stokes  
Minnie Doris ..... Edith von Bulon  
A Visitor ..... Madame Besson

John Stokes, the author of *A Regular Business Man*, with which Douglas Fairbanks recently made a phenomenal hit at the Fifth Avenue Theatre, is now presenting himself in another comedy sketch from his own pen. While not so contagious in its comedy, *Between Trains* is based on an excellent idea and makes a real comment on life. In conception it surpasses *A Regular Business Man*, but in treatment it falls short of its predecessor.

Joseph Doris came home from work in a pleasantly expectant mood, because his wife was a good cook. On this particular day, however, Minnie had lingered so long to gossip with sociable neighbors that dinner was not even started. Irritated by this lapse, John upbraided his wife, who retorted by throwing a teacup at his head. For this John struck her, and Minnie settled into stony anger, declaring that she would leave him. At this unhappy crisis in walked a stranger who was searching through the village for a bite to eat, to pass away the time between trains. Being a talkative lady, she commented on the cheerfully homelike air of the house, pointed out the individual excellencies of her host and hostess, and then let them into the secret of her life. She was going back to Oklahoma to marry her divorced husband, from whom she had separated after a tempest in a teapot similar to the storm in the Doris home. Counseling them that "bear and forbear" is the price of domestic bliss, she hastily departed, leaving John and Minnie to forgive and embrace.

So far as the invention is concerned, the only objection lies in the similarity of the two stories; that sounds like too much of coincidence. The acting is not equal to the plot. Mr. Stokes worked intelligently, but without much finish, and Madame Besson read her lines charmingly, if sometimes with too many facial gymnastics. Edith von Bulon was very stilted. The setting, it may be added, was entirely lacking in atmosphere. Despite its obvious defects, however, *Between Trains* is a valuable bit of dramatic writing, built of solid material. Its faults can easily be trimmed off.

## MATINEE OF MUSIC AND DRAMA.

The Musicians' Club of New York held a matinee at the New Amsterdam Theatre on May 17, arranged by the president, David Bispham. It was exceedingly interesting, for some of the best American talent contributed, and its only drawback was the length. From the twelve numbers of the first part it is a difficult task to pick out only a few for special commendation, where each had its own particular attraction. Sidney Homer's delightful "Banjo Song" by David Bispham was charming in spirit, Leontine de Ahna sang with a superb air of repose, and the same quality somehow got into her work. Albert von Doenhoff was simply delightful with his easy vivacity, the Flonzaley Quartette gave their usual admirable performance, and Hans Kronold played with his characteristic sympathy.

The numbers on this part of the programme follow: Organ solo by Clarence Eddy, Festival Prelude and Fugue on "Old Hundred," by Clarence Eddy; Musical Art Quartette in "Roslein Dreie," by Brahms, "Der Abend," by Brahms, and "Es Ist Verrathen," by Schumann; songs by David Bispham, "Banjo Song," by Sidney Homer, "When I Was a Page," by Verdi, and "Danny Deever," by Walter Damrosch; polonaise by Madame Berenice de Pasquali, "Mignon," by A. Thomas; piano solo by Albert von Doenhoff, "Staccato Etude," by Rubenstein; string quartette by the Flonzaley Quartette, "F Major," by Dvorak; "Walter's Prize Song," from *Die Meistersinger*, by Frank Ormsby; songs by Leontine de Ahna, "Von Ewiger Liebe," by Brahms, "Es Blinkt der Thau," by Rubinstein, and "Der Freund," by Hugo Wolf; cello solo by Hans Kronold, "Larghetto," by Mozart, and "Chan-

son Louis XII.," by Couperin; chorus by the Lyric Club of Newark, "Ave Maria," by Henry Holden Huss, and "The Water Fay," by Dr. Horatio Parker; organ solo by Dr. William C. Carl, "Concerto in D Minor," by Handel. The accompanists were Winifred McCall, Ward C. Lewis, Harry M. Gilbert, William Y. Webb, and Ivan Eisenberg. The Musical Art Quartette consisted of Mrs. Edith Chapman-Gould, Ellen G. Learned, William Wheeler, and Edmund Jahn. The Lyric Club of Newark, N. J., was directed by Arthur D. Woodruff, and the incidental solos were by Grace Kerns and Mrs. George W. Baney.

The second part of the programme included a violin solo, Beethoven's "Romance in F," by Florence Austin, and a piano solo, "The Moonlight Sonata," by Egon Putz, for prologue and epilogue. Between them came the presentation of *Adelaide*, a drama in one act by Hugo Muller, adapted by David Bispham. The cast follows:

Ludwig von Beethoven ..... David Bispham  
Frau Fadinger ..... Mrs. Thomas Whiffen  
Clara ..... Grace Hornby  
Frau Sephire ..... Mrs. Edward C. Goddard  
Franz Lachner ..... Horatio Rensch  
Adelaide ..... Mrs. Teresa Maxwell-Conover

The sketch simply pictures Beethoven's life, his misery in his deafness, his paternal love for Clara, and his affection for Adelaide. David Bispham did some effective work in the role of the master, and his attitudes were frequently chosen to recall familiar paintings. The difference between the professional work of Mrs. Whiffen and Mrs. Maxwell-Conover, contrasted with the rest, separated the cast very distinctly. What they lacked in dramatic training, however, Grace Hornby and Horatio Rensch made up in their agreeable rendering of Beethoven's songs. Mr. Rensch has a voice that, though not always pleasant in quality, expresses a strong personality and is decidedly interesting.

## DALY'S—"THE GREAT GAME."

Drama in one act, by W. Cronin Wilson. Produced by Lewis Waller, on May 16.

I. Marsh ..... James Finlayson  
Bill Hamlin ..... Frank Woolfe  
Snippy ..... Lewis Broughton

As a curtain-raiser to *The Explorer*, Lewis Waller has added a well nigh perfectly acted sketch of the tense detective variety. The three characters are all vividly drawn, the situations are extremely dramatic, and the action is as rampageous as the most strenuous spectator could desire.

Bill Hamlin, having murdered a man on one of his burglarious trips, was hiding in a mean house at Tilbury Docks, where his only line of communication with the world was Snippy, a petty thief. In a rather long but otherwise admirable exposition all this is set forth, along with the disclosure of the "scurry-hole" through which Bill is to make his way to the river in case of emergency. To them comes a detective, masquerading as the young Scotch nephew of the absent landlady. With the innocent unconcern of a countryman he engages in artless conversation with men, and elicits from them all the information needed to prolong the scene, playing upon the emotions of the murderer at the same time. When the two hungry criminals are investigating the contents of his bag, the detective quietly picked up Bill's revolver, and when Bill had dug down to the handcuffs at the bottom of the bag the detective forced Snippy to put them on Bill's wrists. Master of the situation, he marched Bill away and left Snippy to moralize as he could on the efficiency of the British detective service.

Of course there are weak points in the invention. Bill, for instance, would never have left his pistol lying about, and probably would not have allowed Snippy to handcuff him. Theatrically, however, all that is satisfactory enough in a sketch of this kind.

Nothing but praise can be given to the three men in the cast. Frank Wolfe, in a sort of Bill Sikes make-up, showed the audience a big, brutal, starving, suspicious, desperate law-breaker, and Lewis Broughton skillfully portrayed a contrasting type, the petty thief, more wary, more at ease, and far

less courageous. James Finlayson had an excellent opportunity, which he did not miss, for developing two characters in his one role—the simple, naive Scotchman and the artful, determined detective. The remarkable thing is that he managed to do them both at the same time. Not once did the trio break the theatrical illusion of the piece.

The *Great Game* is more valuable as an effective theatrical concoction, of course, than as a realistic picture of life, but in its class it stands high.

## CHILDREN'S MATINEE.

Before a slender audience, largely composed of patrons whose toes swung clear of the floor, the stars of the next generation played two sketches based on famous stories by Charles Dickens. The juvenile cast was none too familiar with the rather bookish and stilted lines of *Old Scrooge* and *Pickwick Papers*, but they worked hard. They were considerably superior to the excessively bad stage-management.

Between these two sketches Alphonse, the mimic, and Wilmer Winn, a dancer, entertained with their specialties. Mrs. Wolfe is presenting the Dickens programme, and the Children's Theatre—hitherto the Carnegie Lyceum—is under the management of Wolfe and Galwey.

## BRADY MAY CONTEST ELECTION.

William A. Brady announces his intention to contest in the Supreme Court the legality of the recent annual Actors' Fund election, claiming that proper notices of nominations were not posted as required, and that the regular ticket was unlawfully changed only a few days before the election.

## "RECREATION NUMBER," JUNE 12.

THE MIRROR of June 12 will pay special attention to the recreation and vacation plans of actor folk. Players are invited to send in brief outlines of how they will spend the Summer, together with pertinent photographs for possible use.

## AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Held by the Enemy was presented in true military style by the stock company last week. Theodore Friebus as Colonel Brandt played with admirable force and intensity; James J. Ryan as Surgeon Fielding sustained his part in an able manner; Robert Vaughn as Lieutenant Hayne was splendidly effective; Julian Noa satisfied in the comedy juvenile role; Priscilla Knowles completely won the hearts of her audience in an earnest portrayal of Eunice; Angela McCaull infused proper vivacity into the part of Susan, and Kate Blanche gave a sympathetic performance of Aunt Sally. The rest of the cast were Jack Bennett, William H. Evarts, Jerry Kellar, J. H. Green, E. W. Wilson, Harry Clarens, Louis Wolford, and John Davies. This week, *The Thief*.

BROADWAY.—The engagement of the Aborn Opera company came to an end on Saturday night, after one week of *Hansel and Gretel*. *Mama's Baby Boy*, successful in Philadelphia, will open at this theatre on Saturday.

GRAND OPERA HOUSE.—The Black Patti Musical company, headed by Madame Sissieretta Jones and Julius Glenn, entertained large audiences last week. On Monday, Andrew Mack appeared again in *Tom Moore* to a big house. Next week, James K. Hackett in *The Grain of Dust*.

METROPOLIS.—Cecl Spooner's Stock company offered a capital performance of *The Fortune Hunter*, Miss Spooner as Betty and Frederic Clayton as Nat scoring especially. The others, all deserving of praise, were Phillip Leigh, Hal Clarendon, Joe Foley, John Beck, Kenneth Clarendon, James J. Flanagan, Mike Tully, Howard Lang, Neil Burton, Edward Nelson, L. J. Fuller, Ricca Scott, and Violet Holliday. *Seven Days* is this week's programme.

MANHATTAN OPERA HOUSE.—Paid in Full was adequately presented last week by Harry Clay Blaney's Stock company, the cast including Clifford