



"ALL FOR ONE AND ONE FOR ALL" "THE MUSKETEERS"



JAMES O'NEILL AS D'ARTAGNAN



JUDITH BEROLDE

DRAMA'S EFFECT ON THE FACE.

By Miss Jessie Wood.

I KNOW that the title of this article sounds like a Sorosis debate and as though I am trying to fish in deeper water than usual. I think, however, if you look at the diagrams which I have made of certain leading ladies of the Drama you will get rid of any impression that I am aiming to be a Sorosis, or Sorrow Slater, as I think it is sometimes spelled. I am but a trifler, of course, though this week I am going to say a few burning words that are pregnant with moral.

I wish to warn the ladies of the Drama against sticking too persistently to one role or one sort of role. It is sure to leave its implacable mark in the face, and all the beauty specialists and all the face steamers can never iron it out. This is very serious. You do not wish to look like a lady with a deep brown blot when you are asked for a box of Huyler's, do you? or to unconsciously assume a vermouth cocktail expression when you firmly refuse to drink anything but milk and vichy? My diagrams illustrate with uncompromising truth what I mean.

Exhibit No. 1 is Miss Della Fox. Della Fox began public life as a blithe young thing, with an air of jollity, some trousers, a saucy ballad or two, and a pretty way of spitting the uncouth mannerisms of clumsy Man. She became a Star, and stupid play-makers began to supply her with plays which they thought peculiarly suitable to her business. These plays have been getting fuller and fuller of drink as time goes on. In the last play which she produced she consumed five quarts of stage champagne and fifteen cocktails in one short evening. Of course, we believe that all these doses of beverage were innocent cold tea and lemonade. It is not known to the outsider if real drinks are ever served on the stage, even in the fevered atmosphere of Sam Jack's. But Miss Fox has to go on persistently simulating the manners of a hard drinker, and the demoralizing effect is visible to the unoperagious eye.

She should now take ingenue roles for a time, and by careful tapering for a sea-

son or two wear away that abnate expression. Exhibit No. 2 is Miss Annie Russell. "What!" you exclaim. "Is it possible that you can say anything against her?" Yes, I know that women call her "the sweetest thing that ever happened," and that men call her "a nice little lady," but I think she has worn that black silk apron and constant tears too long. The long run of "Catherine" is telling on her like a life

sentence. She pulls a long face constantly. She has become almost intellectually tattooed with that "we-can't-pay-the-rent" look. Why wouldn't it be a good thing for her to play a cocktail part for a while, and so strike an average in the way of expression?

As for Mrs. Edna Wallace Hopper, her case is most vital. Look at her—look at her hard, and observe that Miss-McGinnis-Chardon look that is beginning to spread over her sweet features. A constant association with tooth-wash advertisements and non-association with clothes is enough to demoralize the features of a stone saint. Chardon was once a modest violet, who did not feel dannels a restraint, and before she became divorced from her garters I have no doubt she looked as demure as Annie Russell and as innocent as Viola Allen. But that lawn-tennis game with

her clothes every night at Koster... old the fine work. Thus Mrs. Hopper, with her Ariel proportions, had better turn to Annie Russell roles. This should be a turning point in her life, and I beg her to take to a black silk apron before it is too late. Miss Blanche Walsh, as you know, has rather settled into adventuresome parts. She owns more large black-feathered hats, they say, than any other woman on the stage, and she consumes many hundred soft cushions a season to feed her remorse. She is wedded to those parts beginning "I was an innocent young girl once, but I left the ivy-covered cottages," etc., and her favorite attitude is that Cleopatra-like one I show in my sketch. The lines of her face are

beginning to curve themselves like those of the Sphinx. Miss Viola Allen has made "sensitive innocents" her specialty. She is now engaged to be kissed by some coarse man character and have spasms afterward. About a century ago her manner must have been very much the fashion, but now—well, she is inclined to work too hard for her salary. I think it would be advisable for her to assume an Edna-Wallace-Hopper part, and cast off a few layers of Innocence. In fact, a shuffling of parts and styles among the ladies—likewise the gentlemen—of the stage would be very beneficial. JESSIE WOOD.



THE COCKTAIL OR DELLA FOX FACE



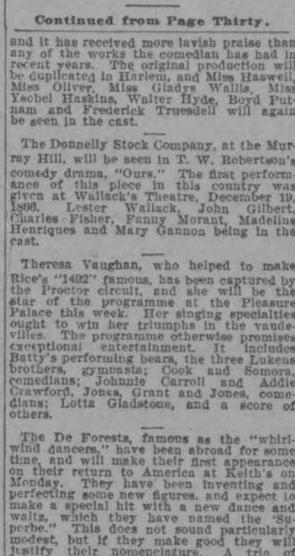
THE I-WAS-AN-INNOCENT-YOUNG-GIRL-ONCE OR BLANCHE WALSH FACE



THE JUST-AS-I-AM OR EDNA WALLACE HOPPER FACE



THE GOOD-GRA-CIOUS-I-VE-BEEN-KISSED OR VIOLA ALLEN FACE



THE LET-US-HOPE-FOR-THE-WORST OR ANNIE RUSSELL FACE

THIS WEEK AT THE PLAY.

Continued from Page Thirty. and it has received more lavish praise than any of the works the comedian has had in recent years. The original production will be duplicated in Harlem, and Miss Haswell, Miss Oliver, Miss Gladys Wallis, Miss Isobel Hopkins, Walter Hyde, Boyd Putnam and Frederick Truesdell will again be seen in the cast. Theresa Vaughan, who helped to make Rice's "1402" famous, has been captured by the Proctor circuit, and she will be the star of the programme at the Pleasure Palace this week. Her singing specialties ought to win her triumphs in the vaudeville. The programme otherwise promises exceptional entertainment. It includes Brodie's gymnastics; Cook and Somora, comedians; Johnnie Carroll and Addie Crawford, Jones, Grant and Jones, comedians; Lotta Gladstone, and a score of others. The De Forests, famous as the "whirlwind dancers," have been abroad for some time, and will make their first appearance on their return to America at Keith's on Monday. They have been inventing and perfecting some new figures, and expect to make a special hit with a new dance and "walk" which they have named the "Sug-perbe." This does not sound particularly modest, but if they make good they will justify their nomenclature. A trio of acrobats will be the Merckel Sisters, whose fame needs no brush, and whose peculiarity is that they do extremely difficult feats without the aid of a man. They are, more-

over, handsome women. The Rossow midgets remain a second week. Marie Dressler will be the star of Mr. Proctor's continuous performance at the Twenty-third Street Theatre. Bonnie Thornton, a soubrette of quiet methods, is among the top-liners, and in the lengthy olio are these capital entertainers: Dolan and Lenhar, Smith and Fuller, Hilda Thomas in her rollicking impersonations; Farnum and Seymour, comical acrobats; Rush, Farmer and Dore, banjoists; Seymour and Dunove, comedy sketch artists; Mardo, juggler, and cake-walkers and marionettes for the children. The enterprise of Manager Aaron in presenting the bill he provided for his patrons last week has been abundantly rewarded by a succession of crowded houses, which goes to prove that the public are ready to patronize a strong vaudeville show, replete with novelties and without tedious waits between "turns." The bill for this week will be strengthened by the addition of Kelly and Ashby, who return to America direct from the Drury Lane pantomime; Max Gineinast, the comical juggler, and Mason and Forbes. A novelty of an extraordinary nature will form the chief attraction of an elaborate bill at Haber's popular museum this week. This will be a grand cinematograph representation of a Spanish bull fight, reproduced from pictures taken at the ring-side of the great arena at Barcelona. In the large curio hall the bill will be headed by Signor Allen's monkeys, which for many years have been recognized as the standard of merit in the way of simian intelligence. "The Model" remains the piece de resistance at Sam T. Jack's. Fred Irving's Majestic Burlesquers come to the Dewey for a week's stay. Edwin Milton Ross and Selma Fetter, in a condensed version of "Capt. Impudence," are the bright particular stars on the bill at Hurlitz & Seamon's Harlem Music Hall. They are accompanied by a dozen popular vaudevilleans. There are many good numbers on the programme at Frank V. Dunn's Music Hall. "The King of the Opium Ring" is the Star's offering.

Amusements. B. F. KEITH'S AMUSEMENT ENTERPRISES. E. F. ALBEE, General Manager. THE BIJOU THEATRE, NEW YORK. KEITH'S UNION SQUARE THEATRE. DEVOTED TO MR. KEITH'S ORIGINAL IDEA. CONTINUOUS PERFORMANCE. STRONG LIST OF FAMOUS ACTS. ROSROW MIDGETS. THE DE FORESTS. STREATOR ZOUBAVERS. MERKEL SISTERS. GEORGE EVANS. BROTHERS DAMM. BIOGRAPH. GARDEN THEATRE 27th St. and Madison Ave. CHARLES FROHMAN. THE LAST CHAPTER. BY GEORGE H. BROADHURST. MATINEES WEDNESDAY AND SATURDAY.

Amusements. 42D and 8TH AV. AMERICAN CASTLE SQ. OPERA CO. ARTISTS. TO-MORROW NIGHT, PONCHIELLI'S RARELY PRESENTED WORK, LA GIOCONDA SUNG IN ENGLISH. MISS DE TREVILLE, MILLARD, MACNICHOL, NORWOOD, LINCK, and MESSRS. SHEEHAN, GREENE, STEWART, CHASE, BUTLER, SHINE and others. ENLARGED ORCHESTRA. CHORUS OF 60. PRICES: 25c, 50c, 75c, 1.00. 450TH TIME, Monday, March 27.—Beautiful Souvenirs WEEK MARCH 27, GILBERT & SULLIVAN'S BEST WORK—MIKADO.

Amusements. HERALD SQUARE THEATRE. GILBERT & SULLIVAN'S BEST WORK—MIKADO. THE KING'S MUSKETEER. A NEW VERSION OF HENRY HAMILTON'S "THE MUSKETEERS" BY MR. SOTHERN IN NEW YORK. BEATS BOOKED ONE MONTH AHEAD. HARMON OPERA HOUSE. WM. H. CRANE. THE HEAD OF THE FAMILY.

Amusements. KNICKERBOCKER THEATRE. AL HAYMAN & CO. SOTHERN'S IMMENSE SUCCESS. MATINEES WEDNESDAYS & SATURDAYS, 2. FOURTH TRIUMPHANT WEEK. THE KING'S MUSKETEER. HARMON OPERA HOUSE. WM. H. CRANE. THE HEAD OF THE FAMILY. MURRAY HILL THEATRE. MAT. EVERY DAY. SPRING CYCLE SHOW.

Amusements. HAMMERSTEIN'S VICTORIA. 42d St., Broadway and 7th Ave. SAT. MAT. 2:15. ROGERS BROS. A REIGN OF ERROR. OBET MEIER. THE KELGEY-SHANNON CO. The Moth and the Flame. BIG POPULAR CONCERT. AT GRAND OPERA HOUSE.

Amusements. Broadway Theatre. INSTANT TRIUMPH! THEATRE CROWDED! THE GREATEST SUCCESS OF THE SEASON. THE MUSKETEERS. MR. JAMES O'NEILL AS D'ARTAGNAN. "HURLY BURLY." CATHERINE. GISSIE LOFTUS. JOHN W. RANSOME. BARNEY FAGAN AND HENRIETTA BYRON. CHARLES WAYNE AND ANNA CALDWELL. CASINO. In Gay Paree!!

Amusements. F. F. PROCTOR'S ENTERPRISES. BEST VAUDEVILLE SHOWS IN AMERICA. THE PALACE. CONTINUOUS PERFORMANCE. 1:45 TO 11 P. M. ANOTHER BIG CAPTURE! THERESA VAUGHN. THREE LUKENS BROS. JONES, GRANT & JONES. JOHNIE CARROLL. JOHNNIE CARROLL AND ADELAIDE CRAWFORD. SUNDAY CONCERT. JOHNNIE CARROLL AND ADELAIDE CRAWFORD. JOHNNIE CARROLL AND ADELAIDE CRAWFORD.

Amusements. F. F. PROCTOR'S ENTERPRISES. ALL BALCONIES 25 Cts. ALL ORCHESTRA 50 Cts. PROCTOR'S CONTINUOUS PERFORMANCE. 12:30 TO 11 P. M. ANOTHER BRILLIANT STAR 20 Minutes of Real Fun With MARIE DRESSLER. BONNIE THORNTON. HILDA THOMAS AND FRANK BARRY. DOLAN AND LENHARR. FARNUM AND SEYMOUR. TO-DAY'S GREAT BILL! BIGGEST SHOW IN TOWN! MINNIE PALMER & CO. ARTHUR DUNN & CLARA JEROME. Lively Bonnie Thornton. JOHNIE CARROLL AND ADELAIDE CRAWFORD. BARTON HILL.