

ALAN DALE SEES WILSON ESSAY. FIRST TIME OF "THE CHILDREN OF THE Ghetto."

Says He Does Not See Why Francis Wants to Weep.

NOT A COMIC OPERA.

The De Bergerac "Opera Comique," Alan Dale Finds Is Very Serious.

By Alan Dale.

KINDLY remember that the musical "Cyrano de Bergerac" produced last night at the Knickerbocker Theatre by Francis Wilson is an "opera comique." No, it isn't a comic opera, or a burlesque, or an old-fashioned, or a what-is-it, or a one-of-those-things. It is an opera comique, with dignified music by Victor Herbert, dignified lyrics by the arch lyricist Harry B. Smith, and a book, as dignified as possible, by Stuart Robt. The musical "Cyrano" was not a mere skit like the little affair we had at Weber and Fields—a skit for a long nose and a short skirt. It was, as I said before, an opera comique—quite the most "serious" conception that Francis Wilson has ever tried. And as he sat last night at a table on the stage eating a stage meal with a stage appetite, I thought of similar exploits in his Casino "Ermite" days, when he chewed his food and spit it out to the supreme delectation of the gallery.

In "Cyrano de Bergerac" Mr. Wilson has few of those engine pastimes that we call horseplay. He is the soldier of fortune lightheaded by Rostand, and with fully an inch less of nose than the sardonic Mansfield wore. He plays his part almost legitimately, and one or two of his speeches are so neatly and artistically turned that you get a sort of shock. It is borne in upon you that Wilson is aiming after higher things, and you wonder whether you would sooner lose a clown or gain another actor. Which would you sooner do? I, for my part, decline to answer, for fear of incriminating myself. There were moments last night when I found it in my heart to wish that the harsh, cynical, pessimistic Cyrano that Mansfield gave us had been slightly blended with the gay unctious and the ingenious bonhomie of Frank Wilson—I might almost say of Mr. Wilson. And let me whisper in your ear the heretic fact that to my mind Wilson was nearer the real Cyrano than was Mansfield. Oh, yes, I know that is a dreadful, horrid letters signed "Constant Reader" may pour in upon me. But I repeat it. If Cyrano de Bergerac was anything at all—and I have always had my doubts as to whether he was intended for the stage—he was more like Wilson than he was like Mansfield. Of course, the median burst into song occasionally—by that I mean that he made those funny little gurgling noises in his throat that he means for singing. But he spoke quite charmingly, and one or twice—now, you know my reputation for truth—I detected a positive note of pathos in his voice. Later on Wilson may blossom forth as a regular Anthony. Hope here, all halibreadth escapes and tinsel love. Can you wonder that I thought of him in "Ermite" sitting food from the window and cavorting around with the Princess?

"Cyrano de Bergerac" is indeed an opera comique. Victor Herbert's music contains one or two charming airs. There is a splendid little duet entitled "If He Diagnoses Cyrano's Nose," a fine Gerson song, and a pretty waltz refrain that was simply murdered in cold blood by Miss Lulu Glaser. Mr. Herbert seemed to be in an extremely worthy mood when he composed "Cyrano." Even your critics with names will tell you about the pleasing orchestration, the neatly turned phrases and the "coloring." They always speak of music as though it were roughed, like a soufreite. In fact, Mr. Herbert may be said to have done himself proud. He was neither noisy nor banal. Everything he uttered was pretty in its way, and the only pity is that his "Cyrano" was not interpreted more musically. His music was quite worth the consideration of people who own voices.

The book itself was almost "straight." It bent occasionally to admit of the frequent eccentricities of our curvilinear comedian. Occasionally it followed the lines of Rostand; then again it swerved away. The nose-taunting scene at the end of the second act was almost legitimate. It was in this scene that Francis Wilson—I might almost say Mr. Wilson—forgot himself sufficiently to sneer the heretic and to become a Cyrano that recalled the legitimate.

There is not food for very much uproarious laughter in this new production, but it is intelligently amusing. As we have been accustomed to check our intelligences at the box office when we went to see Francis Wilson—I might almost say Mr. Wilson—this fact will seem to be an obstacle at first. We shall overcome such an obstacle in time. Perhaps Mr. Wilson will guffaw a little in his opera now that the first night is over and the critics have all called him worthy. Comedians do this occasionally. De Wolf Hopper did this with "The Charlatan" when he became convinced that he was getting too worthy for his box office. I will simply say that Wilson, speaking, was an artistic Cyrano. When he sang he found Mr. Herbert's music a trifle too many for him.

Miss Lulu Glaser, as Roxane, sang simply abominably. There is no need to excuse that advance. It is the only one that it is possible to use. She was off the key most of the time, and if the dental establishments of New York don't do a rattling business to-day I shall be very much surprised. Miss Glaser's singing was enough to give you toothache even in your false teeth. She was delightful to look at, and her dainty little way—a trifle more legitimate than usual—won your heart. But what is the good of winning one's heart at the expense of one's teeth. Mr. Herbert deserved a better fate. He had composed music that was meant to be sung.

A little bit of character work by Miss Josephine Intropidi (a neat little title) was worthy of commendation. Miss Intropidi



Scenes and Actors in New Plays Produced Last Night. Francis Wilson in "Cyrano de Bergerac" at the Knickerbocker, Stuart Robson in "The Gadfly" at Wallack's and Rogers Brothers in "In Wall Street" at the Victoria Theatre.

played Roscane's duenna, and managed to infuse some gaiety in the part—gaiety that was rather comic opera than opera comique. Charles H. Doyers was the dragon-winged Christian—quite as uninteresting as the Christians in the various authorized and unauthorized versions that I have seen. John E. Brand, as the Commander of the Cadets of Gascon, came nearer to the singing point than any other member of the company. Peter Lang was the baker Ragueneau with humor, and Miss Josephine Knapp was his jealous wife. She had one funny line. It occurred when her husband was prating of the Muses. "That is another name," said she, "for blond ladies with brunette reputations." Robert Broderick was the Comte de Guiche, and A. M. Holbrook the actor. The chorus seemed to do better work than the principals, and the finales were very carefully managed. In fact, as regards the drilling of the "supers," Francis Wilson's "Cyrano" was again more felicitous than Mansfield's.

The new comic opera—I mean opera comique—was splendidly put on the stage. The scenery was handsome and spectacular; the costumes magnificent. No production need be finer. I suppose the legions of people who have read of "Cyrano," and perhaps seen it, will be anxious to inspect it with a musical setting. It was the "fad" of last season, and although I have never found that fads wear well, still, we must hope that for literature's sake "Cyrano" is not yet dead. If I had to see it again—and I hope I shall just at present—I would sooner view it as it is now at the Knickerbocker than as it will be later at the Garden. It is a theme of which one tires very rapidly. It is beautiful enough to give one a nervous headache when read in the solitude of the library; irritable enough to provoke irritation when seen on the stage.

"Cyrano" is a new venture for Francis Wilson. Later on, he may get the dreless Smith to write him an "opera comique" around "Macbeth," "The Merchant of Venice" or "Hamlet." I can't help thinking that Wilson, like all successful comedians, wants to see how it feels to weep.

ALAN DALE.

OTIS HARLAN PRODUCES SIMS'S "MY INNOCENT."

A Large Audience Witnesses the Initial Performance of the Comedy

Poughkeepsie, Sept. 18.—"My Innocent" was produced here to-night with Otis Harlan in the title role. It is a three-act comedy by George B. Sims, which ran for several months in London. The story deals with the secret marriage of a much-loved boy and old Commodore Smith, who always

STANGERS SEE "A STRANGER IN A STRANGE LAND."

The First Presentation of Wilmer and Vincent's Comedy Takes Place at Baltimore.

Baltimore, Md., Sept. 18.—The new comedy, "A Stranger in a Strange Land," by Sidney Wilmer and Walter Vincent, received its first presentation to-night by William A. Brady and Joseph R. Grismer's company at the Academy of Music. The house was crowded to standing room, and the play was received with favor.

TONY PASTOR PRESENTS "A JOURNAL FEATURE."

The "Katzenjammer Kids," a Whirling Farce, Suggested by Sunday Journal Pictures.

The "Katzenjammer Kids" of the Sunday Journal appeared upon Tony Pastor's stage yesterday. The Blondells have constructed a whirling farce out of the antics of these lively youngsters, and the crowd at Pastor's enjoyed them enthusiastically.

In the Brooklyn Theatres.

Hyde's comedies offered "A Royal Entertainment" at Hyde & Bohman's last evening.

News of the Theatres.

The Garden Theatre will open next week with James K. Hackett in "Rupert of Hentzen."

Stuart Robson Opens at Wallack's in "The Gadfly." Story is Staged at Washington.

BIG AUDIENCE SEES IT. SCENERY IS ELABORATE.

All the Atheltic Dialogue of It Was Painted from Actual Photographs Taken in London's Ghetto.

Washington, Sept. 18.—The production of Zangwill's play "The Children of the Ghetto," his dramatization of his book, was witnessed by an extremely large and devoted audience at the National Theatre to-night.

The length of the performance, which consumed almost four hours, militated against its success. Nevertheless, Mr. Zangwill was called before the curtain at the end. James A. Herne, who directed the production, seemed in the audience's opinion to divide honors with the author, and was also called on for remarks.

The auditors were greatly interested in the new types displayed in the story, and heartily appreciated the careful and effective stage setting.

It was not so much to win applause by conventional endings to the various acts. Each "curtain" is a quiet one.

In his stage version of his story "The Children of the Ghetto," Zangwill was obliged to omit from the cast several minor characters, but he retained those whose personalities were of the greatest interest in the book.

Mr. Zangwill presents his stage story in fact, entitled "The Letters of the Law," "The Spirit of Love," "The Letter and the Spirit" and "Love and Law." Each scene is a copy of the actual locality in the Ghetto, London, as shown in photographs and sketches.

The first act discovers Michael Birnbaum, Esq., Philip and Sam Levine, a commercial traveller, playing cards in a dining room of Milly Phillips's home. Sam Levine is engaged to marry Leah, Milly's daughter. The girl is a very attractive Malka, a business woman of pronounced strength of character, who, whenever she comes with her married daughter, Milly, always walks off with a clothes brush to give her an excuse to return.

The development of this scene introduces Michael Birnbaum, Esq., Leah, Esther Ansell, Hannah Jacobs, Moses Ansell and "The Spirit of Love." A Patal Joke with a Ring.

Hannah Jacobs is making collections for the Home of the Incurables. Sam Levine shows her the ring he has brought for Leah and asks her if she would not like to own it. She replies that she would— for the Home of the Incurables. Sam snatches up her hand and places the ring on her finger, saying:

"By this ring, behold, thou art consecrated unto me according to the law of Moses and Israel."

This is the foundation of the plot, for by a strict interpretation of the Jewish law of marriage, which, in this particular instance, is applied, Sam has actually married Hannah, although his act was only intended as a joke.

Leah says that the only way out of the difficulty is for Sam to divorce Hannah. Rabbi Shmuel, her father, is sent for, and the ancient ceremony of rabbinical divorce is performed in the presence of the congregation.

The scene of the second act is laid in the lounging room of the People's Club in the London Ghetto. The occasion being the annual Purim ball, he introduces David Brandon, a young Jew, just returned from the Cape, to Hannah. Hannah and David are naturally attracted and exchange glances. Intentional marriage to Sam Levine. This act is made particularly attractive by bright comedy and the introduction of many curious characters.

The third act occurs in the parlor of "Reb" Shmuel's home. David Brandon asks the rabbi for the hand of Leah, and he consents to their marriage. "Reb" Shmuel asks David if he would not like to have a seat for the coming Passover in the synagogue. The young man declines because he has already promised to attend at another synagogue. In the course of the conversation the rabbi learns that David is a descendant of Aaron, a descendant of Aaron cannot marry a divorced woman.

David—Then Sam has ruined our lives. This is some of your cursed rabbinical law; it is not true Judaism.

ELEANOR HERRON IN HER OWN PLAY "DAIRY FARM."

The Actress and Playwright Takes a Leading Part in It at Philadelphia.

Philadelphia, Sept. 18.—The "Dairy Farm," a new play by Miss Eleanor Herron, a New England writer and actress, had its initial production to-night at the Chestnut Street Theatre in this city, and was well received. The play is one that deals with farm life in Ulster County, N. Y., nearly half a century ago.

The love of a village squire's niece for the nephew of a miserly, revengeful neighbor of the squire, and their marriage against the latter's wishes, forms the thread of the play. The author plays a leading part.

At the Other Theatres. Harrison J. Wolf, in "The Corsican Brothers," jammed the Star Theatre to overflowing.

"The Span of Life," a startling melodrama, was given last evening at the Third Avenue Theatre.

At the Casino the four last weeks of "The Hound" announced in spite of the fact that the house was filled.

Amie Yeamans and the clever people around her will have a large audience at the Madison Square Theatre.

"In Paradise," at the Bijou Theatre, though not a new play, has attracted a large audience and kept a large audience in a whirlwind mood.

"The Man in the Moon" still holds over the Theatre. The American debut of Margaretta O'Brien, which was to have taken place last night, was postponed.

Thomas E. Shea, in the excellent naval play, "The Master-Ship," at the Grand Opera House with a star.

Last evening ushered in the fourth successful week of "A Young Wife" at the Fourteenth Street Theatre. Dillon's pretty play has had three weeks longer to run.

At the Metropolitan, last evening, "Devil's Island," which gives a good idea of Captain Dredger's sufferings, produced a large audience, drew a multitude of letters of sympathy.

Maria Malove, as deliciously girlish and ingenuous as the "The Girl of the Year," at the Grand Opera House, to a big audience at the Harlem Theatre last night.

At Daly's K. O. Schenck clearly portrayed the brilliant Frenchman's boldness Gerson D'Aragnan, each theatre season, produced a large audience.

This is the last week Willie Collier appears as "The Man in the Moon" at the Manhattan Theatre. The play has delighted the Grand Opera House with a star.

At the Fifth Avenue Theatre the fine subtleties of Becky Sharp's character, interwoven with qualities of a girl's a completely unsurpassed in stage art, was excellently shown by Miss Modjeska Fluke last evening.

At the Herald Square Henry Miller brought out "The Girl of the Year," the sentiment and the popular qualities of Richard D'Oyly Carte, the two titles, the dramatic material of which has been seen in the "Only Way."

John Drew in "The Tyranny of an Empire," Mrs. Leslie Carter as Zam at the Grand Opera House, and the "The Tyranny of an Empire," Mrs. Leslie Carter as Zam at the Grand Opera House.

At the Broadway Theatre, "The Tyranny of an Empire," Mrs. Leslie Carter as Zam at the Grand Opera House, and the "The Tyranny of an Empire," Mrs. Leslie Carter as Zam at the Grand Opera House.

THE ROGERS AT THEIR BEST "IN WALL STREET."

Victoria Theatre is Filled with an Approving Audience of First Nighters.

An audience in which standing room was at a premium, laughed, roared, cheered and shouted over Rogers Brothers' "In Wall Street," with which the Victoria opened its season last night.

Rogers Brothers eclipsed themselves, and little Maude Raymond, with her coon songs and clever dancing, captivated the crowd. Georgia Caine was also very cordially received.

"In Wall Street" is a farce of the cross less order, and it are quantities of new jokes, pretty girls, bright costumes and catchy music.

Many regular first nighters were in the house, among them being Richard Croker, Mayor Van Wyck, Lew Weber and Joe Flais.

Alan Dale will tell about the play from the critic's point of view in an early issue of the Journal.

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We offer a fine, heavy Winter overcoat, mostly made and trimmed, worth \$12, at \$4.80; Men's Long Cut Hosiery, flannel-lined, worth \$12, at \$3.75; Men's Genuine Covert Cloth Fall Overcoats, worth \$10, for this week at \$5.25; Men's and Young Men's Fall Overcoats, silk or satin lined, all the newest shades of tan and Oxford, in smooth or rough goods, at \$7.98, salable at \$20.00; Men's Genuine Black Cheviot Overcoats, worth \$18, at \$6.50. We offer Men's Kersey and Melton Overcoats at \$7.98, worth \$25; Men's Genuine Carr's Melton Overcoats, the best manufactured, worth \$32, for \$10.50, satin saddle and satin sleeve lining.

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