

# MUSIC AND THE DRAMA



**THIS WEEK'S PROGRAMME.**  
 Wednesday Night—Miss Annie Russell.  
 Thursday, Matinee and Night—  
 "The Devil."  
 Friday Night—"A Knight For a Day."  
 Saturday, Matinee and Night—"The Cat and the Fiddle."

**"THE STRONGER SEX"**  
 Miss Annie Russell, who will appear here at the Academy of Music on Wednesday, January 13th, in John Valentine's comedy, "The Stronger Sex," might have called her new play "A School for Husbands," with as much reason as Meyer had for calling his wonderful comedy "A School for Wives." "The Stronger Sex" tells in a most direct manner the latest approved method of taming a husband. Miss Russell appears as the heiress of a millionaire Texas cattleman, who falls in love with a young Englishman of family but no fortune, Warren Harrington, the young Englishman, while not altogether bad, is something of a fortune hunter and marries the girl for her money. She learns this by an accident, and then, after the ceremony, she puts her where her American independence and character come in. She leads him to think she had married him for his social position and makes him keep up his end of the bargain with strict attention to business. She puts him on an allowance and finally forces him to go to work, with the result that he recognizes that he has a wife who has qualities more valuable than those of wealth. When his eyes are thoroughly open she forgives him, and he being by this time head over heels in love with her, all ends happily, and a man is made out of a fortune hunter.



A GROUP OF "BROILERS" IN "A KNIGHT FOR A DAY."

matinee and night, the most widely advertised dramatic success of a decade. "The Devil" (Der Teufel), over which two continents are agog and which has created such a tremendous controversy owing to the apocryphal versions of the same work which have been foisted upon the public by unscrupulous impostors. "The Devil" is the work of Franz Holnar, a Hungarian journalist, scarcely thirty-five years of age, and the stage version used by Mr. Savage was translated and adapted by Oliver Herford, the well known satirical and humorous writer. After paying a large sum to secure the rights to "The Devil" and preparing an authorized stage version under the personal direction of Julius Horaka, director general of the Vienna Volks Theatre, Mr. Savage, in order to prevent the public from being imposed on by hastily prepared and unauthentic versions, was forced to assemble his players and give the comedy at the Garden Theatre, New York, on Tuesday, August 18th, with only thirty-six hours' notice. This feat is unparalleled in New York productions and caused the metropolis to fairly hold its breath. Five hours after the announcement appeared in the New York papers, the Garden Theatre was sold out and since then nothing but standing room has been left at each performance.

In view of the discussion of the merits of the play, it should be said that Mr. Savage has unanswerable argument in support of his laughter-making version of "The Devil." His scenic artist was sent to Vienna and the stage detail was all arranged by the gifted Herzka, who staged the comedy in Vienna and who has since been called to Paris to give the French version the color of authority. The play illustrates an important moral lesson, but it has been the author's purpose to teach that lesson by humor, wit and rollicking gaiety. In a word, "The Devil" as Herr Holnar wrote it and as Mr. Savage is producing it is a comedy of the most delightful sort—not a sermon nor a vehicle for an individual player.

The production to be given here is an exact duplicate of that now being presented at the Garden Theatre, New York, and the cast of players is strong and efficient. It includes such well known artists as Campbell Goldland, Adela Block, Carroll Daly, Richard Thornton, Sadie Williams, Helen C. Bick, Arda Latroix, Phyllis Carrington, Virginia Rollette and Jean Barrett.

**"A KNIGHT FOR A DAY"**  
 The story of H. C. Whitney's big musical comedy, "A Knight for a Day," which will be the attraction at the Academy of Music next Friday night, centres around, or rather is enclosed in, two lockets of peculiar Corsican design, one of them is the property of an English miss attending a seminary at Evanston, Ill., and the other of a young man who has become enamored of the charms of the daughter of the head of the seminary and married her. There is a large estate in Corsica which is to be divided between the holders of the two lockets, but in order to obtain a settlement it is necessary that they wed. This is impossible owing to the matrimonial entanglements of the male possessor of one of the lockets—and for other reasons. Then enters the knight of laughter and song, to-wit, one Jonathan Joy, erstwhile Harry Hammerstein, waiter, who has appropriated the credentials of the knight, lawyer and assumed his title. He endeavors to unravel the tangled relations and encounters the romantic Corsican and rightful owner of the estate who has fallen in love with the photo of the sweet girl graduate. She possesses the other locket. He comes to the seminary in search of her. The aforesaid knight of laughter and song meets his affinity in one Tilly Day, now "female hair-puller" at the seminary, but formerly an ordinary servant lady, and with a champagne charged cistern, in which the "near-knight" has "dropped the best case he ever had," the "servant lady's" partaking of the same to

briefly, the elopement of the "near-knight" and the "servant lady," or rather the attempted elopement, and their discovery by the other conspirators against dull care and monotony, with the famous electrical see-saw pageant as a climax things lack no cause for interest until the first act is ended.

The second act takes place in Corsica and the opening discloses what is said to be one of the most artistic arrangements of a chorus ever presented. All the principals have gone to this sunny isle for the purpose of settling the estate and the "near-knight" encounters the brigands who are in the employ of the romantic Corsican. The estate is finally settled on the romantic Corsican by the law of the country and the "near-knight" and the "servant lady" who have come into the possession of the lockets find that they have no value outside of themselves. The end finds every one, as it should be in all well-regulated musical comedies, happy.

The story is told to the now eccentric, now tender, now gay strains of the most musical scores of the year. Robert H. Smith and Raymond Hubbell, who wrote "Mexicana" and "Fantasia," are responsible for the book, lyrics and music. "A Knight for a Day" has a record of 607 performances in Chicago and it followed this with six months at Wallack's in New York. Then came three months during the past summer at the Tremont Theatre in Boston.

Frank Deshon heads the cast to be seen here and the supporting company includes many names well-known in musical comedy and dramatic circles, among them being Sherman Wade, for several years an employe of Col. Henry W. Savage.

scenes full of puzzling surprises, dazzling with light and color, and dealing with magic, sprites, elfa, gnomes, fairies and the story of the mythical Isle of Eye. It is said to form a combination that pleases the most fastidious, and reminds one of "The Babes in the Woods," "Mother Goose" and the present success of the century, "Little Nemo."

"The Cat and the Fiddle" has many weird and novel stage characters: The Good Genii and her wonderful gigantic cat, Queen Circe, the false queen, who with great Gobs rules over the destinies of the mystic island. The earth beings who are spirited away to Eiland are said to contain many new ideas in the line of musical comedy.

The plot leads to and permits of a score or more of pretty ballet evolutions, some twenty-one musical numbers and a boy of pretty girls well selected and trained, while the costuming is claimed to be of a new design, strikingly handsome in many cases and decidedly weird in others, in conformity with the locale of the scenes.

The presenting company numbers forty or more people. The cast is headed by Mr. Charles A. Sellon, a new comedian who makes his first appearance here, and it is said he has scored heavily everywhere he has thus far been seen. He is ably assisted by those petite comedienne, the Elmore sisters, whose singing and dancing and travesty on "nearly grand opera," is one of the hits of the performance. Lawrence Gotthard, an animal impersonator of no mean ability, is the cat. Johann Berthleson, late of the Shubert Standard Opera Company; George E. Wakefield, Florence Willis, Theresa Miller, Bud Braman, Schnitz Seymour, Mort Infeld, Blanche Buhler, Elaine Frohman round out the principals. Seats will be on sale Thursday at Hawley's.

**A CHORUS GIRL'S UNUSUAL ACCOMPLISHMENT.**  
 Stories are told of this and that other accomplishments of the chorus girls, but the very latest and perhaps the best of all is that of Blanche Buhler, of "The Cat and the Fiddle." She is the daughter of Harry Buhler, a clever scenic artist, well known in the theatrical world, and who painted and designed this production.

Miss Buhler has inherited the artistic temperament of her father and has studied art abroad and in the East at a prominent school of art since she was nine years old. Last summer wandering into her father's studio in New York discovered himself engaged with several productions, with more work that he could finish. Miss Blanche suggested that he let her work on something, but as she had never done scenic work he would not permit her. She insisted, so finally it was decided she should try to paint the beautiful fairy ship "Dianna," used in the fourth scene of the first act of "The Cat and the Fiddle." The result was marvelous, her ideas of light and shade and perspective were just right, and the scene she painted proved to be among the most beautiful of the nineteen displayed in the production. It has caused most favorable comment from scenic artists and newspaper critics and managers, and all wonder why a girl with such an accomplishment should have stage aspirations. But she has and as Miss Buhler says, "I like scenic work, but I love the stage and as I have only been on the stage a few years I hope to achieve the success I am after. If I fail I can go on the paint frame with 'Dad' and be content, because you know one is never satisfied with what they are doing until they try that which they think they are suited for."

Miss Buhler is a beautiful young girl, but 19 years of age, has a sweet voice and no doubt will rise in her chosen field. She can be more readily recognized as one of the dashing widows in the second act.

**Scents Used by Royalty.**  
 Tit-Bits.  
 A propos of recent unfavorable comments by a London magistrate on the use of perfumes, it may be pointed out that very exalted personages are habitual users of scent. Queen Wilhelmina of Holland, has daily a pint of eau de cologne in her morning bath; Queen Victoria, of Spain, affects a mixture of iris and lavender on her handkerchiefs; Queen Helena, of Italy, prefers iris and heliotrope; the Queen Dowager of Italy and Queen Amelia, of Portugal, are devotees of sweet violets, but the Empress of Russia leads the way, as she spends no less than 4,000 pounds a year on perfumery in Paris alone. In respect of violets, she requires that they shall be plucked just at sunset. And when the boxes of violets reach St. Petersburg, they are first sent to be examined, lest they might conceal a bomb or some deadly poison.

**BRAVE FIRE LADDIES.**  
 often receive severe burns, putting out fires, then use Bucklen's Arnica Salve and forget them. It soon drives out pain. For Burns, Scalds, Wounds, Cuts and Bruises it is earth's greatest healer. Quickly cures Skin Eruptions, Old Sores, Holes, Ulcers, Felons; best Pile cure. Relief is instant. 2c. at W. L. Hand & Co.

**ACADEMY OF MUSIC**  
 Wednesday, Jan. 13th.  
 The Wagenhals & Kemper Co. Present the Charming American Actress  
**Miss Annie Russell**  
 In the Brilliant Comedy  
**THE STRONGER SEX**  
 By John Valentine.  
 285 nights at the Apollo Theatre, London.  
 150 nights at Weber's Theatre, New York.  
 Produced here with all the original cast, scenery, costumes and accessories of the large New York run.  
 Seats on sale Monday at Hawley's.  
 Prices: \$200, \$150, \$100, 75, 50

**ACADEMY OF MUSIC**  
 Thursday, Matinee and Night, Jan. 14  
 Henry W. Savage's Own Production of  
**THE DEVIL**  
 Direct from its Sensational Success at Garden Theatre, New York.  
 "Every woman should see this wonderful play."—Dorothy Dix, in New York Journal.  
 Seats on sale Tuesday at Hawley's.  
 Prices: Matinee \$1.00, 75, 50, 25  
 Night \$1.50, \$1.00, 75, 50, 25

**ACADEMY OF MUSIC**  
 Friday Night, Jan. 15th.  
**A KNIGHT FOR A DAY**  
 Book by Robert Smith  
 Lyrics and Music by Raymond Hubbell, Staged by Gus Sohler.  
 R. C. WHITNEY'S MERRY MUSICAL  
 WITH  
 FRANK DESHON AND 60 FAST FROLICKY FUNSTERS  
 The Show of 1,000 Laughs, 12 Big Song Hits and 10 Surprise Beauty Choruses.  
 All Last Season in New York, All This Summer in Boston, Wallack's Theatre, Tremont Theatre.  
 One Solid Year in Chicago, Whitney Opera House.  
 "Mirth, Melody and Merry Maidens Run Riot."  
 Sale of seats starts Wednesday at Hawley's. Prices: \$1.50, \$1.00, 75c, 50c, 25c.

**ACADEMY OF MUSIC**  
 Sat. Jan. 16th, Matinee and Night  
**CHAS. A. SELLON**  
 In the Tuneful Musical Extravaganza  
**The Cat and the Fiddle**  
 Lyrics and Music by Carleton Lee Colby.  
 40 People 25 Beauty Chorus  
 21 Song Hits 19 Gorgeous Scenes  
 The Funny Undressed Kids.  
 "A positive success."—New York World.  
 Prices: Matinee \$1.00, 75, 50, 25  
 Night \$1.50, \$1.00, 75, 50, 25  
 Seat sale begins Thursday at Hawley's.



THE SAILOR "LAD" IN "THE CAT AND THE FIDDLE."