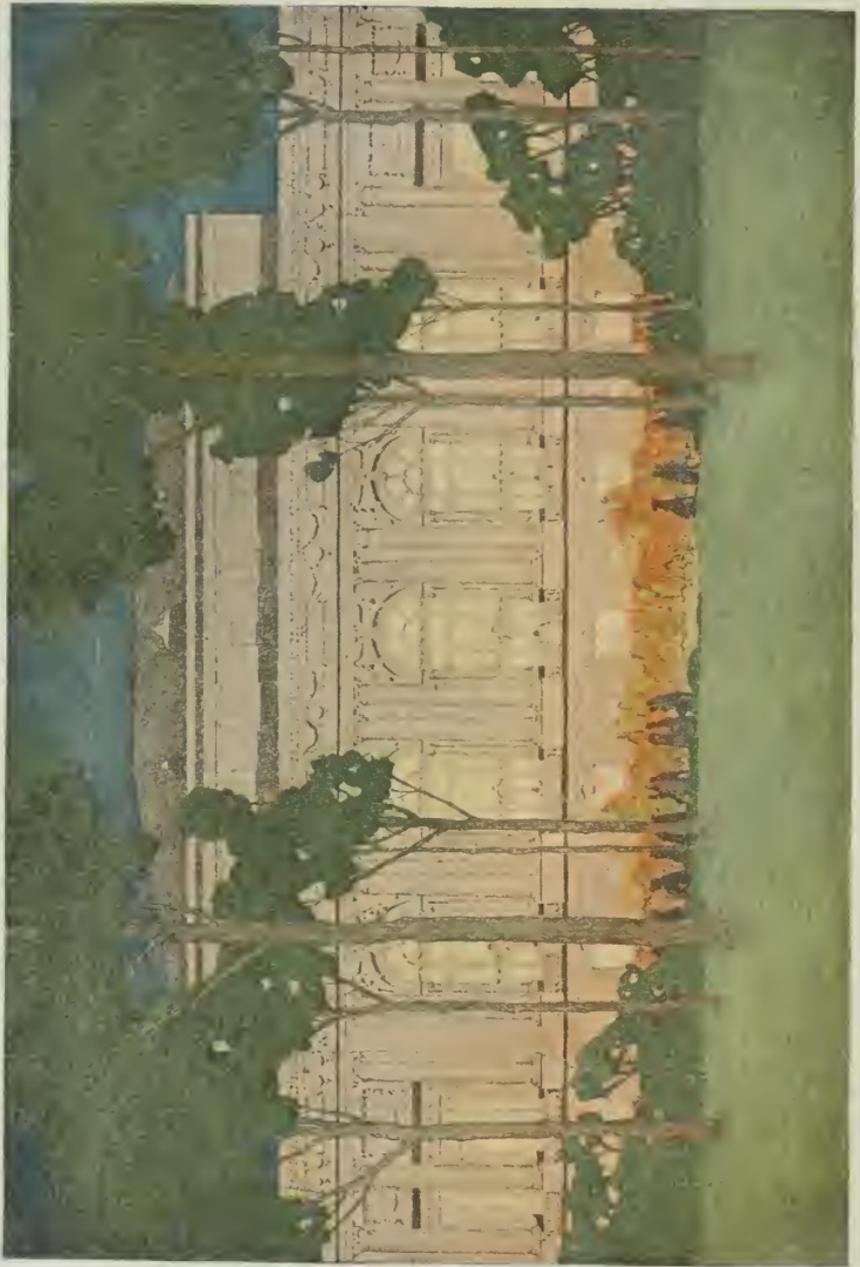


THE
NEW THEATRE





THE NEW THEATRE



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THE
NEW THEATRE
NEW YORK



NOVEMBER SIXTH
M C M I X



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SONNET

(READ AT THE LAYING OF THE CORNER STONE)

BY RICHARD WATSON GILDER

SHAKESPEARE'S new home is this ; here, on this stage,
Here shall he reign as first in London town ;
Here shall the passion of that high renown,
Embodied newly, know its ancient rage.

Here shall the trembling heart of man regain
Its heritage of laughter and quick tears,
And find fresh courage to compel its fears,
And learn in larger life a balm for pain.

Nor shall the master's spirit quench the blaze
Of spirits new that may new beauty wake,
But fan these to bright flame that from new days
New music, modes and majesties shall take.

And if a new-world Shakespeare loom erewhile
How swift, from that great shade, the welcoming smile.

THE NEW THEATRE

ITS PURPOSES AND PLANS

The New Theatre is intended primarily as an institution of service. It is to serve the cause of dramatic art and so serve the playgoing public. It is not subsidized; but by its constitution it may pay no dividends. Should profits accrue, they will be converted to a permanent endowment fund, devoted to enlarging the scope of the enterprise.

The theatre has been regarded as a protest against the manner in which the drama in America has hitherto been conducted. Nothing could be further from the intention of the founders. The purpose of The New Theatre is not to oppose the prevailing system, but to supplement it. Specifically, what it intends is to establish a resident stock company and to operate it on a repertory basis.

The system of stars, long runs, and tours, which in recent decades has supplanted the old resident stock companies, has opened up the drama to a vast public in every city and town; but, in so doing, it has rigidly confined the art of acting. To recognize subtle shadings in impersonation requires a discernment far beyond the great mass of playgoers; and when so long a time of necessity elapses between an

actor's successive tours, if he appears in strikingly different parts, it is generally impossible for him to gain any wide personal recognition. On the other hand, this great public responds immediately to a familiar and beloved personality. One of the shrewdest of our actresses—an artist of considerable power—lately remarked, and without any sense of the humor of the situation, that an actor was like a patent medicine or a breakfast food. In order to succeed he has to impress himself on the public mind of every city and town in this broad land. Another very distinguished and charming actor lately appeared as a waiter with a beard, and a large proportion of his admirers took umbrage at what they considered a personal debasement. In a word, the tendency of the prevailing system is to subordinate the actor's art to his personality.

In the resident stock company an actor can only lose ground with his public by insisting on his personality; for no charm is so great that it does not tend to weary with frequent repetition. And, on the other hand, nothing delights the public of a stock company so much as a series of subtly differentiated impersonations.

On the choice of plays also the long-run system has had an unfortunate effect. The fact that the actor appears, not to a chosen public in a few large cities, but to all grades of playgoers in all sorts of places, has made it more difficult to gain a hearing for plays of novelty and originality—to appreciate which requires special cultivation and susceptibility. It is as if, in literature, the cloth-bound novel and the high-class magazine had been abolished in favor of the paper novel and the ten-cent illustrated. Al-



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fred Harmsworth, now Lord Northcliffe, is reported to have said that he laid the foundation of his journalistic fortunes by having "East Lynne" rewritten one hundred different times, changing the names of the characters and the *locale*. The modern method in the theater is much the same. In what form have we not had the historical swash-buckler and "The Prisoner of Zenda" served up to us as what are called theatrical novelties?

Under the long-run system, moreover, the drama, like acting, tends to become limited to the exploitation of a single personality. This is not, as has often been said, merely the result of the vanity of the star. It is the result of clearly defined business conditions. The stock-in-trade of the actor, and so of his manager, is a single personality. Everything that helps to exploit it is a source of profit, and anything that detracts from it, or even temporarily obscures it, tends to impair its value as an asset. For a star to play unsympathetic parts or to allow a member of his company to share the honors with him is simply bad business management. Under the stock company system the playwright has the utmost latitude both in the choice of his subject and in the method of treatment. The bigger a play in theme, the broader and more complex in its development, the more likely it is to develop the full strength of the company as a whole, and so to delight the public.

In one respect, however, the stock company of the older type is only a little less rigid than the system of long runs. Its productions are made in sequence, each running without interruption as long as the public demand warrants. It cannot, accordingly,

give any great number of plays in the course of a year, or even in a series of years. Moreover, to produce a play which is markedly novel in theme, or experimental in treatment, is hazardous; for if its run is brief the fact is obvious, and inevitably brings discredit on the company and the author. The New Theatre will base its operations on a system long familiar on the Continent, the repertory system. It will give no play, however popular, more than four performances a week, and it will give at least three different plays each week.

Under this repertory system it is possible to give yearly performances to a considerable body of classics. At the same time it is possible to produce plays of highly artistic merit, but of limited popular appeal, without suffering the odium of failure. It is the intention of The New Theatre to produce yearly plays which in all probability will be given only half a dozen times in the subscription performances.

At the same time, the repertory system makes it possible to give a play as many performances as it would have under the long-run system. A popular play can be produced throughout a year, even two years. And as soon as it makes a success in New York it can be sent out on tour with a separately organized company, as is so often done now by the commercial managers. A good play, moreover, stands a better chance of success, even aside from the advantages of a stock company production. For under the long-run system when it ceases to attract a profitable audience eight times a week it disappears forever, while under the repertory system no such test is put upon its popularity. The performances



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decline gradually from four a week to a single performance. On the other hand, some plays, and they belong to a very interesting type, are so novel and so special in their appeal that they do not, as it were, recruit their audiences from the street. Such plays, as experience on the Continent has shown, can be nursed into success by giving them more and more performances weekly as they find out their peculiar public.

In a word, the value of the repertory system lies in its extraordinary flexibility. While admitting of the utmost variety of productions, classical and advanced, artistic and popular, it insures that each production shall receive the number of performances to which its artistic merit and the popular demand entitle it.

The management of The New Theatre has made it a rule that one third of its repertory shall be classical; and it defines a classic as a play which after a hundred years is still alive *and welcome to the public*. In order to qualify under this definition a play requires to have superlative vitality. To a public of intelligent playgoers, therefore, it should bring deep satisfaction and the heartiest enjoyment.

The other two thirds of the repertory is to consist, in part perhaps, of revivals of recent artistic successes, Continental, English, and American, and certainly of new plays, preferably American. What such plays lack in permanent vitality and universality of appeal, they make up for in modernity—the appeal to our actual lives and our personal feeling. The utility of the classics is to set high the standards of the playgoing public, that of more modern plays to bring the influence of the drama intimately home

to us. The classics are the severely structural skeleton of this dramatic institution, the modern plays its flesh and blood.

For the first season the management will produce twelve plays varying widely not only in the countries and the ages from which they come, but also in their *genre*. Strong, popular drama will be welcome, as well as the severest tragedy, intelligent farce or remote, fantastic comedy, as well as the comedy of manners.

A distinction is to be made between the number of productions and the number of performances. The best of classics wearies when often repeated. Nothing is gained by producing a play, however great, before mere upholstery. And much is lost by denying the public the opportunity to see a good modern play, though its permanent value may not be extraordinary. It is possible, and it is strongly to be desired, that a great majority of the performances shall be of modern plays.

ORIGINS

For the origin of the movement of which this repertory stock company is a part we shall have to look backward almost a generation. The company of the Théâtre Français visited London and surprised the countrymen of Shakespeare with an object-lesson in what can be done by a stock organization trained to a repertory of masterpieces. Matthew Arnold voiced the intelligent judgment as to the event: "We have been unlucky, as we so often are, in the work of organization. . . . The pleasure we have had in the visit of the French company is barren, unless it leaves us with an impulse to [organize the theatre], and with the lesson how alone it can be rationally done. . . . The people *will* have the theatre; then make it a good one. . . . The theatre is irresistible; then organize the theatre!"

This plea did not for decades make us less "unlucky in the work of organization." In England the movement toward a National Theatre, ably forwarded by Mr. William Archer and others, has as yet had no result, though a Shakespeare memorial theatre is somewhat indefinitely promised. In America successive efforts have been made to induce

Congress to grant an appropriation for the purpose. All have been without result. As a people we underestimate the value of permanently organized institutions, preferring to rely on a spontaneous public spirit, led by private enterprise. Universities, schools of art and music, museums, orchestras, and opera-houses have all been created by individual effort and private endowment. The drama alone has been neglected. It is, as the excellent John Hare once styled it, the Cinderella of the arts.

How, then, is our drama to be effectively and permanently organized? Only by the private efforts of public-spirited men. The American citizen must do for himself what in France and Germany has been done by royalty.

As early as 1891 Mr. H. B. McDowell founded the Theatre of Arts and Letters. All but two of its productions failed, and these were one-act plays from men who were close students of the Continental drama and who had already made a place on the commercial stage—Brander Matthews and Clyde Fitch. The other productions were chiefly notable as showing that able novelists are not necessarily playwrights. Yet the Theatre of Arts and Letters deserves to be remembered as a pioneer effort in an undertaking as difficult as it is worthy.

In 1897 the *Criterion*, an advanced periodical in which Mr. J. I. C. Clarke was a leading spirit, provided funds for producing a series of plays, mainly representing the modern school on the Continent. Associated with this venture was Mr. Charles Henry Meltzer, who had already made a stand for "advanced" art in producing Hauptmann's "Hannele." Mr. John Blair was among its actors. It had scant



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success. In 1899 the eminent Berlin interpreter of Ibsen, Emanuel Reicher, was in New York. Mr. Meltzer induced him to appear as Engstrand in Ibsen's "Ghosts" and persuaded Miss Mary Shaw to play Mrs. Alving. Mr. Blair acted Oswald. The effect produced upon the small public that care for Ibsen was stupendous. This emboldened Mr. Blair, with the coöperation of Mr. Meltzer and others, to give a "Course of Modern Plays" by such dramatists as Ibsen, Hervieu, and Echegaray. The result was to show that in general the somewhat somber artistic drama of the Continent has little appeal for our public. In later years, however, Mrs. Fiske and Mme. Nazimova have given successful productions of Ibsen; and William Faversham has successfully added to his repertory an adaptation of Echegaray's "El Gran Galeotto."

The fate of these early ventures changed the character of the advance, but did not check it. Ten years ago William Archer delivered a lecture here advocating a National Theatre on the lines of the Théâtre Français. Since then it has been recognized that the backbone of any artistic advance must be a resident repertory stock company.

In 1904 an association was formed among the leading New York playwrights and their friends which labored to promote what they called a National Art Theatre. The president was Mr. J. I. C. Clarke, and its members included many men and women prominent in the dramatic world, notably the late Bronson Howard. They pleaded their cause eloquently and issued an able official organ for the promulgation of their ideas. But they failed to get the necessary financial backing.

The world did not stop thinking and hoping. In New York a movement was slowly taking form toward what was called a New Theatre. In Chicago the idea was pushed more vigorously. The New Theatre there opened in October, 1906. The founders very wisely abandoned the idea that a theatre could be maintained merely by producing advanced and so-called literary plays. To "El Gran Galeotto" and Hauptmann's "Elga" they added standard French and English plays, and two new American pieces, one of them a popular melodrama. But their entire capital was some thirty thousand dollars. They had only a temporary theatre, and they could not afford to secure actors of the first rank. Many good actors whom they might have secured were tied up by contracts with commercial managers. A blight was cast on the whole enterprise which killed it before the season ended.

The promoters of The New Theatre in New York had foreseen the futility of these various attempts and held aloof from them. Together with complex and far-reaching benefits, they realized there were almost equally complex and far-reaching difficulties.

There was already in New York a valuable object-lesson. The German-speaking population is larger than in any city of the world except Berlin and possibly Vienna, and it supports a German theatre of the type familiar in all the cities of the Fatherland. Here Shakespeare, Schiller, and Goethe are played turn about with the latest problem play, light opera, and farce; and much of the stage management and acting is superlatively good. For a decade and more a number of New York dramatic critics used the German theatre to club a sense of the situation into



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the heads of the public. The German theatre became a familiar delight to intelligent playgoers.

The director, Heinrich Conried, became widely known as the most artistic manager in the country. When the Metropolitan Opera was in need of a director, Herr Conried, though neither a musician nor a musical impresario, was chosen.

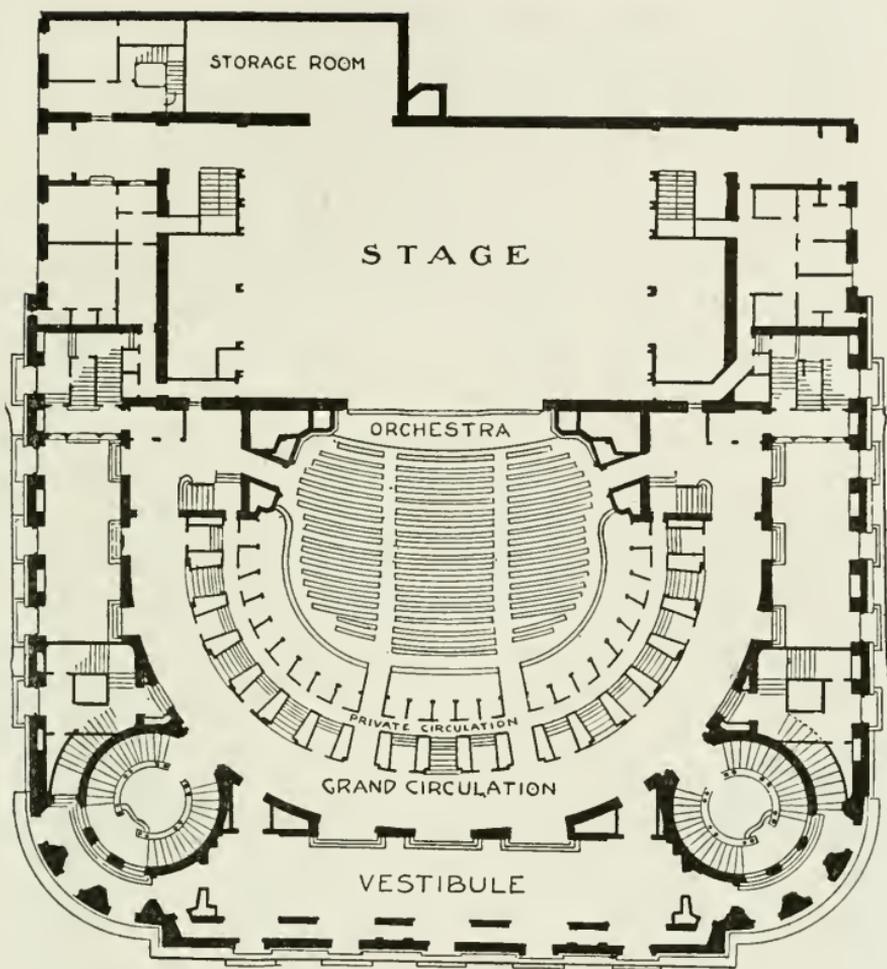
Herr Conried began life as a scene-shifter in the magnificent Hofburg Theater of Vienna, and alone among the business men of the American dramatic world had a knowledge of and a reverence for the majestic traditions that had grown out of the house of Molière. He had always warmly advocated the possibilities of an English theatre on similar lines. It is probable that when he accepted his operatic post he regarded it partly as a means toward the founding of The New Theatre. Certainly it was he who induced the gentlemen who for years have given New York its opera to embark in a similar enterprise in behalf of the drama. A leading spirit in the enterprise was Mr. Charles Barney, who became the first president of The New Theatre. Mr. Conried was not destined to become its first director. His, however, is the credit of setting the enterprise on foot.

THE BUILDING

As the result of a competition among leading American architects, the building of the theatre was awarded to the firm of Carrère & Hastings. The New Theatre differs radically in type from other English and American playhouses. Not only stage and auditorium but all features conducive to the mission of the institution and the convenience of the public—foyer, circulation, grand staircases, retiring- and cloak-rooms, library, buffet, elevators, and roof-garden—are regarded as members of a vast architectural unit.

The conformation of the auditorium is novel. Instead of making this narrow and deep, as in the state and court theatres of the Continent, Messrs. Carrère & Hastings followed the precedent of the Wagner Theater at Bayreuth, making it narrow and broad like an outspread fan. The New Theatre is, however, much smaller than the Bayreuth Opera-House, the depth of the orchestra being no greater than the depth of the ordinary Broadway theatre, as, for example, the Empire Theatre.

The general color scheme aims at quiet and dignified simplicity and a due regard for tradition,



Entrance Floor

rather than at striking originality. The general effect is ash-gray and gold. The relief, which has been studied to interpret the architectural design, is sometimes gray on a gold background and sometimes gold on a gray background.

The proscenium is framed in a wide border of Connemara marble, and the curtain is made of red velvet embroidered in colors and gold. The boxes and foyer stalls are lined with this same red velvet,

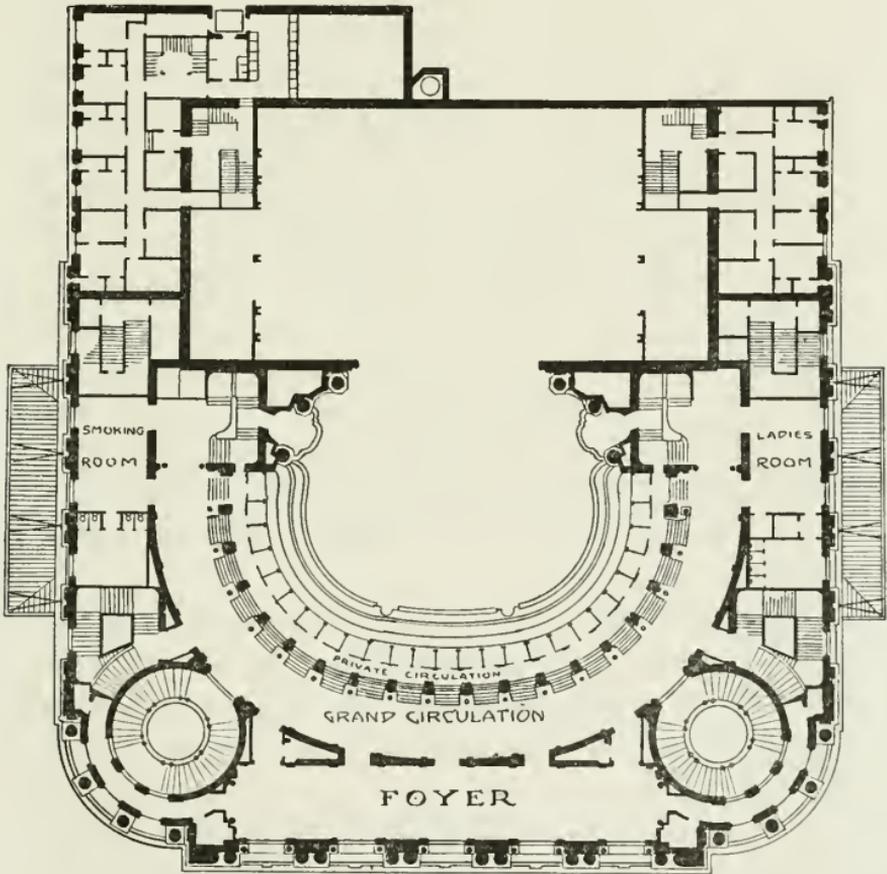
while the balustrades in front of the first tier of boxes are elevated on a Brèche violet marble base, with marble dies and capping to the balustrades, the balustrades themselves being of gold bronze. The decoration is the work of James Wall Finn.

Much study has been given to the question of circulation, with the result that, by means of the sixty-eight exits, the most crowded auditorium can be emptied into the streets in three minutes. On each of the three sides is a large vestibule connecting with the main circulation within, and with the foyer. At each of the corners in front is a circular monumental staircase rising the entire height of the building, and connecting both the main circulation and the foyer with the street. Each staircase is double, as are those at Chambord and Blois, though the general treatment and detail are different. One of each pair of staircases leads to the boxes, the other to the gallery. The foyer is an integral part of the circulation, the very center of the social life of the audience, and not, as in so many of the great theatres of the Continent, a cold and forbidding *cul-de-sac* which few people ever see.

The exterior is of a beautiful clear gray Indiana limestone. The architecture is classical in detail and proportions, and follows the precedent of the Italian Renaissance, suggesting the Sansovino Library in the Piazza di San Marco, Venice. The façade consists of a high base, containing the entrances, and a two-story colonnade crowned by a very rich cornice and balustrade. The foyer, which rises through two stories, is accentuated on the main front by large arches extending the full height of the columns. It

has been the purpose to make the exterior dignified and yet expressive of the character of a playhouse.

The theatre fronts on Central Park West, occupying a full block of 200 feet in length, from Sixty-second to Sixty-third Street. It runs back on Sixty-second Street 225 feet, and 200 feet on Sixty-third Street. Separated by the width of the park from upper Fifth Avenue, it adjoins Columbus Circle, which is already one of the chief traffic centers and is destined to become at no distant time the chief



Foyer Floor

theatric center of the metropolis. Here all the main trolley lines of the city converge; and here also are stations on both Subway and elevated. The theatre is even more accessible from Brooklyn, Staten Island, and New Jersey than the theatres of old Broadway, the old "Rialto."

The satisfactory completion of the theatre would have been impossible without the most loyal coöperation on the part of all concerned; and it is pleasant to be able to record at least the names of a few of those whose skill has contributed to the result. Of the staff of Messrs. Carrère & Hastings, Mr. H. C. Ingalls has had charge of the details of construction, and conducted the work with unflinching conscientiousness and ability. Mr. E. Castlebert advised in the technical planning. The engineering problems have been in charge of Mr. Owen Brainard, assisted by Mr. Arthur Falkenau. Messrs. Pattison Bros. and Wolff Bros. were consulted as experts in electrical construction and heating and ventilation, respectively. And especial thanks are due to Messrs. Otto M. Eidlitz & Sons, the builders, who have erected a structure of great complexity, not only with unusual thoroughness, but untiring zeal and unerring capability.

The stage and its equipment are adequate to the unusual needs of a repertoire theatre. Its width is 100 feet between fly-galleries, its height 119 feet to the gridiron, and the depth of the pit 32 feet below the stage level.

The mechanical equipment of this stage is unrivaled to-day—at any rate, in America—and this equipment is due to the inventive genius and engineering skill of Mr. Claude L. Hagen, the theatre's

technical director. The features of its mechanism are too technical to admit of brief description; but they include a Drehbühne, or revolving stage, of new design, an improved system of counterweights, and an entirely original system of "sinks" and "bridges." The electric stage switchboard, too—the instrument which controls the play of light upon the scenes—is also a new invention, due to Mr. H. Krantz.

THE COMPANY

OF the company of The New Theatre the following twenty-eight players are in regular standing; but the personnel will be altered or increased as circumstances warrant.

A. E. ANSON

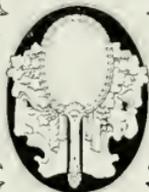
Mr. A. E. Anson, son of G. W. Anson, an English actor, first appeared in 1895 in "Vanity Fair," a modern comedy, under Arthur Cecil and Mrs. John Wood. After four years' absence from the stage he toured in "Jim the Penman," playing several parts of importance. He has since played sixty different rôles, thirteen of which were Shakespearian, including Shylock, Jaques, Sir John Falstaff, and Pistol. Among the recent plays in which he has been seen are "The Walls of Jericho," "The Barrier" with Miss Tempest, and "The Tragedy of Man," produced by Granville Barker at the Haymarket Thea-



Leah Bateman-Hunter



Charles Balsar



Albert Bruning



A. E. Anson

tre, London. He made his first visit to America in 1905, supporting Miss Allen in "The Talk of the Town." He then returned to London. He has since appeared in a variety of productions under Vedrenne and Barker, Fred Terry, Charles Frohman, Arthur Bouchier, and Sir Herbert Beerbohm Tree. In Barrie's skit "Punch" he played Super-punch.

CHARLES BALSAR

Mr. Balsar made his first professional appearance with Miss Olga Nethersole. He then joined a Shakespearian company, playing the juvenile rôles. His success led to an engagement in which he played Romeo during a tour of fifty weeks, and to a series of stock company engagements in many of the leading American cities, during which he played both leading and juvenile rôles. He then joined Mrs. Fiske's company and appeared in "Leah Kleschna." Later, in a special production of the play made by Mr. Harrison Grey Fiske, he appeared as Paul Sylvaine, the part created by John Mason. Last year he was associated with Mr. Mason in "The Witching Hour."

LEAH BATEMAN-HUNTER

Miss Bateman-Hunter is seventeen years old and the youngest adult member of the company. Four generations of her ancestors have been on the English stage. She is the daughter of Mr. and Mrs.

George Harrison Hunter, her mother being known to the public as Miss Sidney Crowe; she is the granddaughter of Kate Bateman, the great-granddaughter of H. C. Bateman, and the great-great-granddaughter of Joe Cowell. All have been noted as players, and Kate Bateman was one of the most famous actresses of her day, having appeared at the Boston Museum and on the Continent as well as in England. Miss Bateman made her *début* as an infant, and before she was seven she had played half a dozen exacting parts at the St. James Theatre, London, among them Damon in "The Enchanted Fountain" and Lady Teazle in "The School for Scandal." In recent years she has appeared as The Little Brother in Rossetti's "Sister Helen," as Arthur in "King John," and as Juliet in "Romeo and Juliet." She played Juliet at the age of sixteen.

ALBERT BRUNING

Mr. Bruning is the son of Dr. Bernhard Bruning of Berlin, a lifelong friend of Bismarck. After leaving the Gymnasium, he studied under Dr. Schwartz of the Hofburg Theater, Vienna, who was then lecturing on dramatic art in Berlin, and also under Professor Ebel, a celebrated pantomimist. Owing to a fortunate accident his first appearance in Berlin was in the title part in "Heinrich Heine" at the Residenz Theater. Because of the excellence of his performance he was at once made the leading juvenile of the company at the Residenz. In the following season Edwin Booth made his triumphal tour of Germany; and during his engagement at the Resi-

denz Theater Mr. Bruning played Edgar to Booth's Lear, Laertes to his Hamlet, etc. It was through Booth's persuasion that he learned English and came to America, where he became a member of the Booth and Barrett organization. After Barrett's death Mr. Bruning fell heir to many of his parts, among them the Ghost in "Hamlet," which he played on the occasion of Booth's last appearance. His first prominent appearance in New York was as Cloten in Margaret Mather's production of "Cymbeline," at Wallack's. He supported Charles Coghlan in "The Royal Box" and took prominent character parts in Belasco's productions of "Zaza," "Under Two Flags," "Du Barry," and "The Darling of the Gods." He played a tragic bit in Schnitzer's "The Reckoning" with Katherine Grey, and a long series of Ibsen characters ending with Mortensgaard and Brendel in Mrs. Fiske's production of "Rosmersholm." His most recent as well as his most popular success was as the old singing-master in "The Climax."

ROWLAND BUCKSTONE

Mr. Buckstone played his first rôle under the eye of his father, Baldwin Buckstone, during a tour of the English provinces in 1877. He supported the Chippendales for three seasons, playing Bob Acres, Tony Lumpkin, Dolly Spanker, and kindred parts. His first London engagement was under the management of Kate Bateman at Sadler's Wells Theatre. Later he supported the elder Boucicault and Fanny Davenport. In 1884 he came to America and appeared in "Impulse" and "The Colonel" at the old Fifth Ave-

nue Theatre. He then joined Lester Wallack's company, appearing in many of his productions. In 1887 he supported Clara Morris; and has since been a member of the company of E. H. Sothern.

JESSIE BUSLEY

Miss Busley first appeared in 1894 in "Charley's Aunt." In "The Two Vagrants" she created the rôle of the boy Fan Fan. Later she joined the Empire Theatre stock company. Among the parts which she has created are the listening girl in "The Manœuvres of Jane," the music-hall singer in "Hearts are Trumps," and the hoyden in "Sky Farm." In Barrie's comedy "The Admirable Crichton" she created the rôle of Tweeney; and in "Little Mary" she created the leading part of Moira Loney. In Augustus Thomas's farce "Mrs. Leffingwell's Boots," she played the Irish girl. In 1906-1908 she started in Channing Pollock's dramatization of "In the Bishop's Carriage."

LOUIS CALVERT

Mr. Calvert joins The New Theatre company in the dual capacity of actor and producer. He was born in Manchester, England, in 1859. His father, Charles Calvert, was a well-known theatrical producer. He made his first appearance at the Theatre Royal, Durban, Natal, in 1878. He returned to England in 1880. In 1886 he appeared at Drury Lane in "A Run of Luck," and in 1887 with Irv-



Jessie Busley

Rose Coghlan



Rowland Buckstone



Louis Calvert

ing at the Lyceum. He formed his own company in 1890, and produced a large number of Shakespeare's plays, Browning's "Blot on the 'Scutcheon," Goethe's "Clavigo," Ibsen's "Rosmersholm," and "The Enemy of the People." He assisted Beerbohm Tree in some of his Shakespeare productions, notably "Julius Cæsar," in which and in other plays he has acted at His Majesty's. In 1900 he staged "Cyrano de Bergerac" at Wyndham's. In 1905, under the Vedrenne-Barker management at the Court Theatre, he played John Broadbent in "John Bull and His Other Island," the waiter in "You Never Can Tell," and the cannon-maker in "Major Barbara." In 1906 he took The New Theatre for the autumn season, and produced the comic opera "Amasis." During 1908 he appeared at the St. James as James Mortimore in Pinero's "Thunderbolt," at the Aldwych as Captain Williams in "Paid in Full," and at the Lyric as Pistol in "Henry V." He has played parts ranging from Harold Armitage in "The Lights o' London," to Svengali in "Trilby." His most celebrated Shakespearian character is Falstaff in "Henry IV." On one occasion, in a single evening, he appeared as the Boy, Scroop, the Constable of France, Bates, Captain Jamy, and the Duke of Burgundy, in "Henry V."

ROSE COGHLAN

Miss Coghlan made her début in Greenock, Scotland, and presently appeared in London with Henry Irving, John L. Toole, Charles Matthews, and Adelaide Neilson. She made her American début at Wal-

lack's Theatre as Mrs. Honneyton in "The Happy Pair," and afterward played with E. A. Sothern in "Lord Dundreary." She returned to England to play Viola in "Twelfth Night," in a big production by Charles Calvert. In the next three years she played all the leading Shakespearian rôles in the company of Barry Sullivan. Returning to America, this time for good, she held the position of leading woman at Wallack's for ten years. Her most successful rôles were in "Diplomacy," "The School for Scandal," "A Scrap of Paper," "As You Like It," "Forget-me-not," "La Belle Rousse," "The Money Spinner," "The Silver King," "The Cape Mail," "Masks and Faces," "Moths," "Lady Clare," "London Assurance," and "She Stoops to Conquer." For eight years, beginning in 1888, she appeared as a star, her productions including "Jocelyn," "Lady Barter," "Dorothy's Dilemma," "Nance Oldfield," "A Woman of No Importance," "The Check Book," "Peg Woffington," "No Nemesis," "For the Crown," and "Madame." For three years, beginning in 1896, she played in Drury Lane melodrama—"The Sporting Duchess," "The White Heather," and "The Great Ruby." Since then she has toured the South and West, appearing in "Peg Woffington," "A Woman of No Importance," "Miss Moulton," "The Second Mrs. Tanqueray," "The Greatest Thing in the World," "Diplomacy," "The Duke of Killcrankie," and "Mrs. Warren's Profession." In the production of Stephen Phillips's "Ulysses" at the Garden Theatre she gave a poetic rendering of the part of Penelope, and more recently took a broad comedy part in John Drew's production of "Jack Straw."



Harriet Otis Dellenbaugh

Beatrice Forbes-Robertson

Ferdinand Gottschalk

Pedro de Cordoba

PEDRO DE CORDOBA

Mr. de Cordoba began his professional career with Mr. E. H. Sothern and remained with him four years, the latter two being under the Sothern-Marlowe management. He has also been in the company of Miss Cecilia Loftus, and with Mr. Rowland Buckstone in "Scrooge." During the past year he played the leading parts in "The Three of Us" and "Merely Mary Ann."

HARRIET OTIS DELLENBAUGH

Mrs. Dellenbaugh is a descendant of James Otis and wife of the author and artist Frederick S. Dellenbaugh. She has always been an amateur of the drama and of acting; but she did not appear professionally upon the stage until seven years after her marriage, when she joined the company of the late Felix Morris. She remained with him two years, playing leading parts in "The Rose," "The Best Man," "Kerry," and other plays. She then gave up the stage, but returned seven years ago. Since then she has played prominent parts in "The Girl and the Judge," "The Girl with the Green Eyes," "The Younger Mrs. Parling," "The Secret of Polichinelle," "Business is Business," "The Walls of Jericho," "All for a Girl," and "The Man of the Hour."

BEATRICE FORBES-ROBERTSON

Miss Forbes-Robertson is the daughter of Ian Forbes-Robertson and niece of Johnston Forbes-Robertson, both well known to American playgoers. She studied sculpture, but gave it up to appear with Sir Henry Irving in his revival of "Robespierre." She has played under Sir Herbert Tree, Sir Charles Wyndham, Sir John Hare, George Alexander, and Arthur Bouchier. She has played Ophelia, Desdemona, and other leading Shakespearian parts with Forbes-Robertson, and Ophelia with Sir Herbert Tree. She played Muriel Eden in the revival of "The Gay Lord Quex" with the original cast, and in 1903 created the part of Marian Allerdyce in Pinero's "Letty." In 1907 she came to America as a member of Ellen Terry's company. She has since appeared here in "The Morals of Marcus," and in "The Mollusk." She is the author of two pastoral plays which have been produced in London.

FERDINAND GOTTSCHALK

Mr. Gottschalk was born in London. He was educated at the London College and under a private tutor in Germany. He first appeared professionally with Rosina Vokes in 1887 in an American tour. He has since played over seventy rôles in England and in America. Among the plays in which he has appeared are "The Circus Rider," "A Pantomime



Thais Lawton



Elsie Herndon Kearns



Ben Johnson



William McVay

Rehearsal," "The Paper Chase," "The Amazons," "An Ideal Husband," "The Charity Ball," "The Benefit of the Doubt," "The Squire of Dames," "The Prisoner of Zenda," "Sowing the Wind," "Liberty Hall," "Never Again," "The Manœuvres of Jane," "The Climbers," "The Duke of Killicrankie," "Widowers' Houses," and "My Wife." Though usually cast in comedy parts, he assumed a tragic rôle in "The Triangle" in 1906 and created a profound impression by the ripeness and subtlety of his art.

BEN JOHNSON

Mr. Johnson was born in St. Paul, Minnesota, in 1866. After a period of very valuable experience in the local stock company under Barton Hill he came to New York in 1889 and was engaged by the late A. M. Palmer to support Tomasso Salvini. After this engagement Mr. Johnson was associated with the younger Salvini for five years, playing, among other rôles, Richelieu in "The Three Guardsmen," and the Ghost in "Hamlet." Later he joined Richard Mansfield's company, appearing in character parts, such as Gratiano in "The Merchant of Venice," Catesby in "Richard III," and Dr. Lanyon in "Dr. Jekyll and Mr. Hyde." Especially noteworthy was his creation of the Rev. Anthony Anderson in "The Devil's Disciple." Among his recent creations are the sympathetic character part of Jimsey Smith in "Paid in Full" and The Spider in "The Only Law."

ELSIE HERNDON KEARNS

Miss Kearns was born in Brooklyn in 1884. She graduated from Smith College in 1906, and in 1908 entered the American Academy of Dramatic Arts. In the following winter she became a member of the faculty of Smith College, teaching elocution.

THAIS LAWTON

Miss Lawton was born in Louisville, Kentucky, and made her first appearance there at the age of seventeen as Galatea. She was presently engaged as leading woman by James O'Neil. Following this she played leading rôles in the stock companies of the Alcazar Theatre, San Francisco, and the Belasco Theatre, Los Angeles. After the San Francisco earthquake she became a member of the stock company at the Castle Square Theatre, Boston, playing leading rôles. Joining Mr. Henry Miller's company, she played the heroine in "The Great Divide" and created the leading rôle in William Vaughn Moody's latest drama, "The Faith Healer."

WILLIAM McVAY

After studying under Thomas Duff, Mr. McVay made his professional début in the West in 1880 with the Walters Dramatic Company. Since then

he has played a great variety of engagements, ranging from Buffalo Bill's company in "A Prairie Waif" to Mary Anderson's company in "Romeo and Juliet." He has played many prominent Shakespearian parts, including Cymbeline, Mercutio, Dogberry, and Jaques, and has starred as Othello. In modern plays his most recent performances have been as the ingenuous German youth in Nat Goodwin's production of "The Genius," and as the German judge, Reinhardt, in "The Builders." Last season Mr. McVay played General Griffin in "The Warrens of Virginia."

JULIA MARLOWE

Miss Marlowe's first stage appearance was at Ironton, Ohio, in 1882, as a sailor in the juvenile "H.M.S. Pinafore" company. Subsequently she played Joseph Porter in the same organization. A series of comic opera rôles followed, after which she toured in "Romeo and Juliet," "Twelfth Night," and "Pygmalion and Galatea." She then left the stage and for three years studied under Ada Dow. She reappeared as a star, touring under the direction of R. E. J. Miles. Her career as an actress of note began with her New York début in 1887 as Parthenia. In the same year she appeared as Juliet and as Viola. Since then she has played almost continually in the higher type of modern plays and in Shakespeare. Among her notable creations are Rosalind, Julia in "The Hunchback," Galatea, Imogen in "Cymbeline," Charles Hart in "Rogues and Vagabonds," Kate Hardcastle in "She Stoops to Conquer," and the title rôle in Clyde Fitch's "Barbara Frietchie."

In 1901 she appeared as Mary Tudor in "When Knighthood was in Flower." In the autumn of 1904 she became co-star with Mr. Sothern. Her recent performances are too well known to need enumeration here.

HARRY MELICK

Mr. Melick made his first professional appearance in 1906 in a two-part vaudeville sketch, "Her Burglar." In William Morris's production of "Mrs. Temple's Telegram" he played the English Captain. In 1907 he appeared as Angel Clare in Mrs. Fiske's revival of "Tess of the D'Urbervilles." His latest appearance was with Marie Doro in "The Richest Girl."

WILFRID NORTH

Mr. North is associated with the New Theatre both as actor and producer. He first appeared on the stage in 1890, having given up the practice of law in Seguin, Texas. He became prominent as a member of Mrs. Fiske's company, in which he played a number of parts, beginning with the yokel, Jonathan, in "Tess of the D'Urbervilles," and ending with Dobbin in "Becky Sharp." During the two following seasons he was in Miss Marlowe's company, and afterward supported Miss Isabel Irving as Stephen Brice in "The Crisis." Then he took up the work of producing, which he prefers to acting. As coach of the Harvard Dramatic Club last year, he put on their fall and their spring productions. In



Beverly Sitgreaves



Julia Marlowe



Harry Melick



Wilfrid North

Miss Maude Adams's production of "Joan of Arc" in the Harvard Stadium he played the Duke of Burgundy.

BEVERLY SITGREAVES

Miss Sitgreaves first appeared in a "walk-on" part with Richard Mansfield. She rose gradually and has played leading parts with well-known actors here and abroad. From London she went on a starring tour in South Africa, and later became leading woman at the Théâtre Anglais, Paris. She returned to London for a season at the Drury Lane Theatre, and then came back to America to appear in Tolstoy's "Resurrection." She has since played with Miss Julia Marlowe, Mr. Kyrle Bellew, Miss Margaret Anglin, Miss Blanche Walsh, and Miss Olga Nethersole. While abroad Miss Sitgreaves made a reputation as an impersonator of Duse and Bernhardt in several of their famous rôles.

MRS. SOL SMITH

Mrs. Sol Smith is seventy-nine years old, having been born in 1830, and is the oldest member of The New Theatre Company. Her father was William H. Sedley (Smith), manager of the Boston Museum. At the age of thirteen she appeared as Juliet in an amateur performance. Charlotte Cushman was present and begged permission to take the child abroad to be educated for the stage. Though reared in the atmosphere of the theatre, her ruling inclina-

tion was for private life. But after her marriage in 1850 it became necessary to support herself and her children. She made her first professional appearance in 1862 as Margery in "The Rough Diamond," with J. E. Owens as Cousin Joe, in a benefit given to E. L. Davenport. During her long career she has appeared with Laura Keane, Mrs. John Wood, William Stuart, Edwin Booth, Dion Boucicault, Lester Wallack, Mrs. Fiske, Adelaide Neilson, and others.

EDWARD H. SOTHERN

Mr. Sothern, son of E. A. Sothern, was born in New Orleans in 1859. He was educated abroad and returned to America. He made his stage début at the Park Theatre, New York, at the age of twenty. His first rôle was the Cabman in his father's production of "Brother Sam." He played for three months in the Boston Museum and then became associated with the late John E. McCullough. His first London appearance was in 1881, as Mr. Sharpe in "False Colors," and also, on the same evening, as Marshley Bittern in "Out of the Hunt." He returned to Mr. McCullough's company in 1883. As a star he has played in a wide range of parts, notably in "Lord Chumley," "The Prisoner of Zenda," "An Enemy to the King," "The Lady of Lyons," and "The Sunken Bell." His first performance in "Hamlet" was in 1900. In 1901 he played Richard Lovelace in the play by that name, and François Villon in "If I Were King." He appeared in "The Proud Prince" in 1903, and the following year became associated with Miss Marlowe. Since then Mr. Sothern has played



Vida Sutton



Mrs. Sol Smith



Henry Stanford



Edward H. Sothern

Romeo, Petruchio, Hamlet, Shylock, Malvolio, Don Quixote, and D'Alençon in Percy Mackaye's "Jeanne d'Arc."

HENRY STANFORD

Mr. Henry Stanford was born in Ramleh, Egypt. He began acting in provincial traveling companies, playing juvenile parts in "The Silver King," "Harbor Lights," and other popular dramas. He advanced to leading rôles and made his way to London. There he understudied Sir Charles Wyndham in "The Home Secretary," and afterward played Sir Charles's part on tour. In 1897 he went to South Africa, and during an engagement at Johannesburg interpreted leading rôles in twenty-two London successes. Returning to England, he became associated with Sir Henry Irving and Miss Ellen Terry. He came to America with them, remained and played in "The Forest Lovers" and "Sweet and Twenty." Later he rejoined Irving's company and remained with it until Sir Henry's death. Last year he supported Miss Eleanor Robson in "The Dawn of a To-morrow."

VIDA SUTTON

Miss Sutton was born of English parents in Oakland, California. She was graduated from the University of Chicago, taking a master's degree in the department of literature. She made her first reputation as Maire in William Butler Yeats's "Land of the Heart's Desire." The following season she appeared as Mildred in Browning's "The Blot on the

'Scutcheon," and as Colombe in "Colombe's Birthday." For the past two years she has been a member of the Donald Robertson Company of Players of Chicago, and has appeared in a repertory of plays by Molière, Voltaire, Goldoni, Pailleron, Ibsen, and Echegaray. During the past summer she has given dramatic recitals at Columbia University.

MASTER JOHN TANSEY

Master Tansey is the youngest member of the New Theatre Company. At the age of two he became a prominent member of Mr. Nat C. Goodwin's company. From that time he has been much before the public, supporting many stars of note and playing many conspicuous rôles. Recently he has been associated with Mr. De Wolf Hopper, Miss Olga Nethersole, and Miss Mary Mannering.

JACOB WENDELL, JR.

Mr. Wendell comes to The New Theatre from the amateur stage, where he has had a long and varied experience. While an undergraduate at Harvard he sang and played in the ΔΚΕ and the Hasty Pudding productions, being particularly remembered for his Sir Andrew Aguecheek in the drinking scene from "Twelfth Night." Leaving Harvard with the class of 1891, he returned to New York and joined the Amateur Comedy Club. Since then he has appeared in most of its productions, which have included many of the standard dramas and a great variety of the



John Tansey



Olive Wyndham



Cecil Yapp



Jacob Wendell, Jr.

popular successes of recent years. He has long been the most noted amateur in New York, and during the past ten years he has repeatedly been offered engagements by prominent managers.

OLIVE WYNDHAM

Miss Wyndham obtained her first engagement, the ingénue part in "Raffles" with Kyrle Bellew, through the interest and kindness of A. M. Palmer. She played it throughout Mr. Bellew's second season, and after a summer stock engagement in Denver rejoined his company. She has since played with William Morris in "Sir Anthony," with Lulu Glaser in "The Aëro Club," and with Walker Whiteside in "The Magic Melody." In "The Man from Home," with William T. Hodge, she created the part of the heroine and played it throughout two seasons.

CECIL F. YAPP

Mr. Yapp was born in St. Paul, Minnesota, but his chief experience on the stage has been in London. He appeared at His Majesty's under Tree in a series of plays, including "Trilby," "Much Ado About Nothing," "Richard II," and "Julius Cæsar." For two years he toured the provinces under Louis Calvert, playing prominent parts in modern comedy. Returning to London, he supported Mr. Lewis Waller, Miss Ellis Jeffries, Miss Violet Vanbrugh, and Mr. Herbert Sleath. He also played at the Adelphi under Mr. Gaston Mager's management and at the

Haymarket under Mr. Frederick Harrison's management. His most successful parts have been Lively in "Sunday"; Lord Nelson in "The Nelson Touch"; Joe Burton in "Admiral Peters," an adaptation from W. W. Jacobs; and Shorty in the London production of "The Squaw Man."

THE PRODUCING STAFF

IN addition to Mr. Louis Calvert and Mr. Wilfrid North, who are also members of the company, the producing staff includes the following gentlemen:

EDWARD HAMILTON BELL

Mr. Bell, art director of The New Theatre was born in London. He was trained as an artist in the Slade School and in the studio of his uncle, Sir Edward J. Poynter, Bart., P.R.A. He went on the stage under the advice of W. S. Gilbert, in one of whose plays he made his first appearance, in the company of Sir Charles Wyndham. He was chosen by A. W. Pinero to play the part of the boy, Cis Farrington, in the American production of "The Magistrate," under Augustin Daly, and remained as a member of Daly's



Edward Hamilton Bell



Elliott Schenck



Frederick Stanhope



George Foster Platt

company. Later he played for a season with Mme. Modjeska. He then left the stage and resumed the practice of his art, becoming a decorator in this city and head of the firm Hamilton Bell & Company. He has, however, maintained his connection with the theatre, designing the scenery and costumes of many notable productions, numbering among his clients Sir Henry Irving, Maurice Barrymore, Lawrence Barrett, Augustin Daly, William H. Crane, Marie Wainwright, Margaret Mather, Robert Taber, and Melba.

GEORGE FOSTER PLATT

Mr. Platt was an actor and playwright before he became producer. While a member of the Sargent School of Acting he played the Old Man in the "Electra" of Sophocles. As a member of Daniel Frohman's Lyceum Company he played a small part in "The Marquise," and then traveled for a season in "Sweet Lavender." As a member of Palmer's company he appeared in Augustus Thomas's "Alabama," and with Kate Claxton he appeared in "Pierre." He became manager of a paper-mill in Denver, but returned to the stage in San Francisco, where he began stage management, at the Alcazar Theatre. In the following nine years, as actor and producer, he was associated with stock companies in San Francisco, Denver, St. Louis, and Milwaukee, putting on about five hundred plays. He also produced and traveled with two plays of his own, "The Master of Ceremonies" and "Frederick the Great," with Lewis Morrison as star. For the last four

years he has worked in New York as a producer, among his productions being "The Man on the Box," "The Three of Us," "The Coming of Mrs. Patrick," and "This Woman and That Man."

ELLIOTT SCHENCK

Mr. Elliott Schenck, musical director of The New Theatre, is the son of the Rev. Noah Hunt Schenck, D.D., once rector of St. Ann's Church, Brooklyn. He studied music, including theory, piano, and violin, at the Dresden Conservatory, and then spent three years in Berlin, where he became proficient in composition, orchestration, and other branches of the art under Professor Heinrich Urban, teacher of Paderewski and Josef Hofmann. The latter was with him at the time and played Mr. Schenck's compositions in concert. On returning to America Mr. Walter Damrosch engaged Mr. Schenck as assistant conductor of his German Opera Company. While thus employed he conducted "Lohengrin," "Tannhäuser," "Il Trovatore," and other standard works. For two years he conducted the musical festivals in Albany, and for four summers conducted the daily concerts of the New York Symphony Orchestra at Willow Grove, Philadelphia. For three years he was first conductor of the Savage Grand Opera Company, touring the country and conducting such works as "Lohengrin," "Carmen," "Faust," and "Romeo and Juliet." Mr. Schenck is widely known as a lecturer as well as a conductor and composer.

FREDERICK STANHOPE

Mr. Stanhope is assistant producer and stage manager. For four years, from 1904 to 1908, he was general manager of the Broadway Theatre, London; and for six years he produced the annual pantomimes. In 1906 he assisted Mr. Louis Calvert in the production of the Egyptian comic opera "Amasis" at The New Theatre, London, and afterward was sole director of the production on tour. He has been associated in the management of the Comedy Theatre, London, and has managed many leading English productions on tour.

ODE

(SUNG AT THE LAYING OF THE CORNER-STONE TO MUSIC
FROM GOUNOD'S "REDEMPTION")

BY PERCY MACKAYE

AWAKE, awake, awake,
Spirits of Aspiration!
And hasten to renew
Your ministering vows;
For lo! the Prince of Faery
Returns within your walls,
Back from his ancient bright dominions.
Awake, awake, awake,
For he is crowned again.

But who is he, the Prince of Faery?
Of Hellas he was god, a swan he was in Avon.
But who is he, the Prince of Faery?
Of little children lord, of men and angels master:
Within the human mind he rules the world.



THE NEW THEATRE
NEW YORK

—
SATURDAY AFTERNOON, NOVEMBER SIXTH, 1909
—

OVERTURE

“THE DEDICATION OF THE HOUSE”
BEETHOVEN

—
THE DELIVERY OF
THE KEYS OF THE NEW THEATRE

—
CHORAL ODE

WORDS BY PERCY MACKAYE TO MUSIC
FROM GOUNOD'S “REDEMPTION”

—
ADDRESSES BY
HIS EXCELLENCY GOVERNOR HUGHES
SENATOR ELIHU ROOT

—
MUSIC
“MERRY WIVES OF WINDSOR” OVERTURE
NICOLAI

—
HAMLET'S “ADDRESS TO THE PLAYERS”
READ TO THE PLAYERS OF THE NEW THEATRE
BY JOHNSTON FORBES-ROBERTSON

—
“AMERICA”

THE FOUNDERS OF
THE NEW THEATRE

JOHN JACOB ASTOR
GEORGE F. BAKER
EDMUND L. BAYLIES
AUGUST BELMONT
CORTLANDT FIELD BISHOP
FREDERICK G. BOURNE
ALEXANDER S. COCHRAN
PAUL D. CRAVATH
WM. B. OSGOOD FIELD
HENRY CLAY FRICK
ELBERT H. GARY
GEORGE J. GOULD
ELIOT GREGORY
ARCHER M. HUNTINGTON
JAMES HAZEN HYDE
ERNEST ISELIN
ARTHUR C. JAMES
OTTO H. KAHN
W. DE LANCY KOUNTZE
CLARENCE H. MACKAY
J. PIERPONT MORGAN
JAMES STILLMAN
HAMILTON McK. TWOMBLY
ROB. B. VAN CORTLANDT
CORNELIUS VANDERBILT
WILLIAM K. VANDERBILT
HENRY WALTERS
HARRY PAYNE WHITNEY
M. ORME WILSON
HENRY ROGERS WINTHROP

