

Mr. Kent played *Saul* well, but good judgment would have reduced the part to less tediousness and thus have saved one wearying element in the play. The character of *David*, better written and impersonated by some one with more grace and presence than Mr. Lorimer, would have been positively impressive instead of a merely negative creation.

The amatory episodes in *David's* life used by the author, instead of being the powerful ones which have authority for their intenseness, are feeble and conventional creations of fancy, and therefore the women characters are ineffective of themselves, and by bad casting are made even more so. It would be hard to picture just whence the author and May Buckley derived their ideas of the daughter of Saul who gained David's affections, but between them they make her a most curious young person to have lived in Biblical or any other old times. She might best be described as an affected young minx with goo-goo eyes and a goo-goo voice as her principal stock in trade.

The mounting of "The Shepherd King" is so much better than either play or cast that it seems a pity it was wasted. The setting of Saul's Court seems to have little justification in sacred history, but as a stage accomplishment it was very worth while. But even the impressiveness of this was diminished pictorially by the insufficiency and bad handling of the chorus people.

It might be possible that "The Shepherd King" could be made to appeal successfully to the Bible-reading element of the public. But even for this it would have to be done at a theatre where two dollars is not the cast-iron price, the play would have to be cut or re-written, the cast would have to be changed, Mr. Belasco's or Mr. Julian Mitchell's methods would have to be introduced into the stage management, and even then the result would be doubtful.

IN a burst of unexpected modesty, Mr. Richard Harding Davis calls the little play in which Mr. William Collier appears a "farce." "The Dictator," although it is very light and foamy, is considerably more than a farce. If the title had not been misapplied by the late Charles Hoyt, the term farce-comedy would describe it exactly. Of course, the piece is founded in, on and about Mr. Collier's personality, and the funniest of the lines bear the intrinsic marks of his authorship, or adaptation, but many of them are undeniably funny. Of Mr. Collier's acting it is only necessary to say that it is Mr. Collier's, which is the same as saying that it is Mr. Collier. In Mr. Abeles, who plays his devoted valet

through many trying and funny situations, Mr. Collier, as the Dictator of a Central American Republic, *maigre! lui*, finds a very able "feeder," who, in a quiet way, shares the honors with the star himself. Mr. John Barrymore, of that ilk, also assists materially and shows himself an instinctive comedian, and will no doubt be heard from later on his own account. Neither Louise Allen nor Nanette Comstock have great parts, but they help out agreeably in the general fun-making.

"The Dictator" is a trifle, but it is funny, and in the general, gloomy atmosphere of theatrical failures it stands out as a bright spot of successful contrast. *Metcalf.*

Life's Confidential Guide to the Theatres

Academy of Music.—"David Harum," William H. Crane's depiction of Westcott's celebrated character.

Belasco.—"Sweet Kitty Bellairs." Amusing love story elaborately staged.

Broadway.—"The Yankee Consul." Comic opera. Funny and melodious.

Casino.—"Piff, Paff, Pout." Frothy but amusing musical comedy.

Criterion.—"William Collier in 'The Dictator.'" See above.

Daly's.—"The Prince of Pilsen." Common-place musical comedy.

Empire.—"The Other Girl." Bright comedy of contemporary American life.

Garden.—"The Secret of Policinelle." Adaptation of diverting French comedy, well played.

Garrick.—"Morely Mary Ann." Zangwill's pleasing play. Well worth seeing.

Herald Square.—"The Girl from Kay's." Musical comedy. English but funny.

Hudson.—"Margaret Anglin and Henry Miller in 'Camille.'" See above.

Knickerbocker.—"Wright Lorimer in 'The Shepherd King.'" See above.

Lyceum.—"Charles Hawtree in 'Saucy Sally.'" See above.

Lyric.—"De Wolf Hopper in a revival of old-time 'Wang.'" See above.

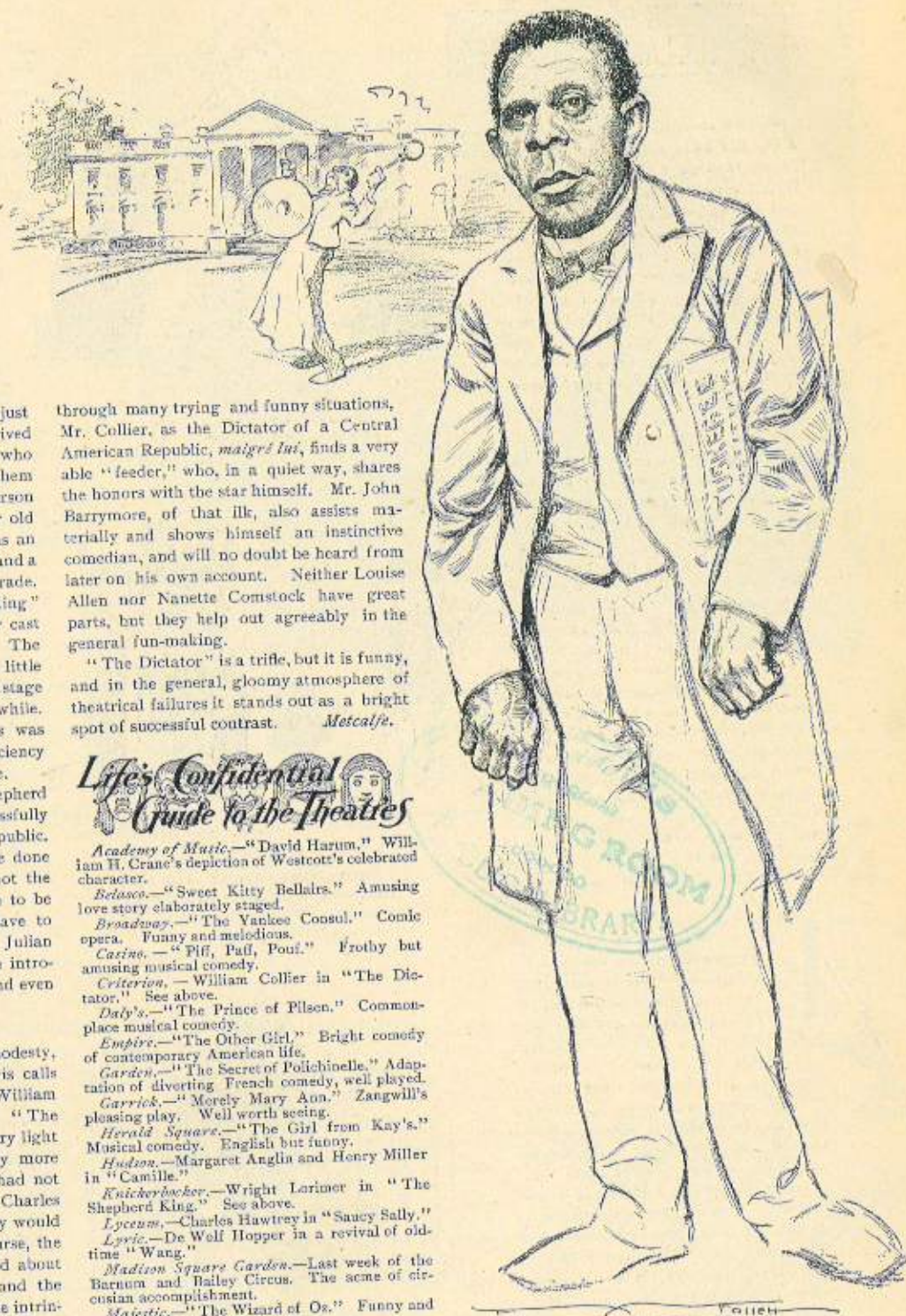
Madison Square Garden.—"Last week of the Barnum and Bailey Circus. The acme of circusian accomplishment."

Majestic.—"The Wizard of Oz." Funny and well-staged extravaganza.

Savoy.—"Miss Elizabeth Tyree in 'Tit for Tat.'" See above.

Vaudeville.—"George Bernard Shaw's 'Candida.'" Clever and satirical play well acted.

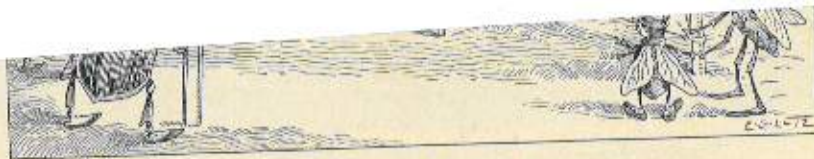
Wallack's.—"George Ade's 'The County Chairman.'" Diverting sketch of American rural politics.



LIFE'S PRESIDENTIAL IMPOSSIBILITIES.

II.

A DARK HORSE FROM ALABAMA.



A SIDE SHOW IN THE INSECT WORLD.

Slide Show Barker: ALIVE! ALIVE! ALL BUGS AGOG AT THE ASTOUNDING PHENOMENON OF THE AGE. STEP RIGHT UP, LADY-BUGS AND GENTLEMEN-BUGS, AND GET YOUR TICKETS, ONLY TEN CENTS.

expected to interest New York audiences at the most propitious time of year; in the spring, the production of such an incoherent medley was too utterly a fatuous proceeding for words. But "The Superstition of Sue" passed away quickly, and its fate deserves mention only as a possible warning to other persons as misguided as its backers and producers.