

# NEW "HUMPTY DUMPTY" IS A RIOT OF COLOR

Pantomime and Spectacle Mingled  
in Show from Drury Lane.

## COOK LADY RULES THE ROOST

Scenes of Richness in the Latest Spectacular Show at the New Amsterdam  
—First Night Audience Pleased.

Little Mary, the cook.....Frank Moulan  
Peter, Little Mary's son.....John McVeigh  
King Sollumm.....George Schiller  
Prince Rudolph.....Maude Lillian Berri  
Princess Marie.....Nelle Daly  
Blossom, the Lost Princess.....Lillian Coleman  
Humpty Dumpty.....William C. Schrode  
Pantaloon.....J. H. Powers  
Harlequin.....Joseph C. Smith  
Columbine.....Nora Sarony

The "Humpty-Dumpty" revealed at the New Amsterdam Theatre last night bears about the same relation to the old-time entertainment of that name that the annual circus at Madison Square Garden bears to the pioneer wagon show of one ring and one clown. This fact came in no way as a surprise. The Drury Lane pantomimes are by now tolerably familiar to New York audiences, and the only thing that remained to be determined was whether this newest spectacle would equal, fall short of, or excel its predecessors.

It may be said at the outset that in "Humpty-Dumpty" there is no falling off in gorgeous color, in wealth of detail, and variety of effects. In one respect, indeed, "Humpty-Dumpty" may be said to even be the superior of the others. It has a sustained pantomimic story.

To prove that it is an up-to-date show, one need only mention that one of its chief characters is a cook lady, who lords it over everybody in the piece, even the King himself taking a back seat on the throne steps when she decides to occupy the royal chair. She even goes so far as to insist that she is not the King's cook. "He is the cook's King," is her interpretation of their relative positions, and the philosophy and truth of her finding will be appreciated in many households. As there is no license board of arbitration in Humpty-Dumpty land, Mary Queen of Pots has her way from start to finish.

The story of the new spectacle, adapted to American purposes by John J. McNally, concerns a lost ring, which must be found in order to establish the identity of a missing Princess. It carries the various persons engaged through many vicissitudes and trials to the happy conclusion of wedded bliss and happiness, it is assumed, ever after.

The fun begins in the first act in an enchanted wood, where the clown and pantaloon have their first triumph over the fiends of darkness. A novel trick is here introduced, when half a dozen or more columbines are produced from what appears to be a traveling satchel of ordinary size.

A little later there is an abundance of mirth over a giant who eats everything in sight, including table and chairs, and even the waiter who has been ministering to his appetite.

Of the musical numbers in this act, probably the best liked was "Mexico," sung by Maude Lillian Berri, who filled the eye as a handsome Princess, and whose method was generally simple and refreshing. The act closes with "The Flight of the Birds," a lavish color spectacle, introducing the Grigolatis in their mid-air posturings. The Grigolatis again appear in the second act, where the scene shifts to the bottom of the sea, in the Court of King Neptune. Here is introduced an exquisite ballet in pink and apple green, and the final picture, "The City of Coral," reveals a riot of color that simply beggars description.

The scene painter and costumer can go no further. The remaining pictures, including the finale of the last act, "The Four Seasons of Wedlock," are beautiful enough, but the limit has been reached.

Considerable amusement is provided in the last act by a scene showing a submarine boat, which serves its purpose as an expedient to mirth and pantomime tricks. Throughout the show the Clown, Pantaloon, Harlequin, and Columbine continue their antics at intervals, and there are abundant mechanical surprises. William C. Schrode, the new clown, has enough pantomimic ability for the purpose in hand, Nora Sarony is a winsome Columbine, Joseph C. Smith an agile Harlequin, and Arthur Conquest a very dare-devil of a demon. Frank Moulan appears as Mary the Cook, and sings several topical songs with good effect.

On the whole "Humpty-Dumpty" is a big show and a good one.

## HAIL SIR CHARLES WYNDHAM.

Audience Finds the Old Charm in His

"David Garrick."

David Garrick.....Charles Wyndham  
Alderman Ingot.....Mr. Alfred Bishop  
Squire Chiny.....Mr. F. Atherly  
Mr. Smith.....Mr. Gilbert Farquhar  
Mr. Brown.....T. W. Rawson  
Mr. Jones.....Bertram Steer  
William (Ingot's servant).....Mr. C. Edwards  
George (Garrick's servant).....Mr. C. Quartermain  
Mrs. Smith.....Miss Emily Vining  
Miss Araminta Brown.....Miss Ethel Marryat  
Miss Ada Ingot.....Miss Mary Moore

Sir Charles Wyndham, in beginning his engagement here, chose Robertson's comedy, "David Garrick," and while the older generation reveled in pleasant memories last night the new generation that has grown up since Sir Charles was here last, fifteen years ago, was carried away with his portrayal.

The New Lyceum Theatre was crowded with a fashionable audience that gave the actor an ovation. In the speech that was demanded after the last act he said:

"In acknowledging this reception," he said, "on behalf of Miss Moore, my company, and myself, I want to say that in your greeting after fifteen years I see what we have missed. I think I can promise that I will not be so long away again. It is no easy task to play to an unfamiliar audience, and the play that we began in fear and trembling we have finished in insufferable conceit for which the responsibility is on your own shoulders."

Sir Charles plays with all his old-time grace and his voice has all its old charm. Although he accused himself of nervousness, he gave no sign of it in his acting, and in the drunken scene in the second act he fairly drunken himself.

Miss Moore has played the part of Ada Ingot nearly as often as Sir Charles has played David Garrick, and her familiarity should have made her at least more convincing than she was last night. Alfred Bishop's Alderman Ingot stood out as an excellent character portrayal, and Mr. Athedy's Squire Chinx was very well done.

## Mrs. Palmer Still in This City.

Mrs. Alexander Hamilton Palmer yesterday said that she had not left the Everett House, following a dispatch which she had received, as was published yesterday. She explained that she had left the hotel merely to avoid inquiry concerning her husband, who suddenly left the Hotel Astor, where he was a room clerk, on Monday.