

# Plays, Players, Playgoers--The Week in London Theaters

**COMING WEEK'S ATTRACTIONS.**  
 Today, matinee and night.....  
 "Forty-Five Minutes From Broadway"  
 Thursday.....Free Press Band Concert  
 Friday....."Human Hearts"  
 Saturday, matinee and night.....  
 "The Great Divide"

Henry Woodruff, star of "Brown of Harvard," will appear in a new play next season, from the pen of Henry V. Esmond, author of "When We Were Twenty-one." The new vehicle is said to be a continuation of the role of the Imp, a part which Mr. Woodruff created in "When We Were Twenty-one," sharing honors with Nat Goodwin, the star.

## "Forty-Five Minutes From Broadway"

Giving the followers their money's worth has long been an axiom of George M. Cohan, whose latest and best piece, "Forty-Five Minutes From Broadway," with Scott Welch in the leading part, is to be presented at the Grand this afternoon and evening by Klav & Brianger. Following out this theory he is said to have provided an entertainment that would succeed along either of two lines, and as a result scores unusual success along both. His play might be considered entirely by itself for there is a real plot that is acted for all there is in it by a company of real actors and actresses, and in addition there are enough song hits to entitle the piece to recognition and fame on that score alone, and make the fame of a mediocre musical comedy. In this medley the songs have been subordinated to the drama and both gain in strength thereby. It is filled with delicious comedy moments and one characterization in particular has been made the basis for another play. This is the ex-prize fighter, "Kid Burns," portrayed by Scott Welch, whose naive viewpoint and quaint slang have been the talk of the theatre since he was given to the stage two years ago. It is a part that would make the fame of any actor of even moderate ability. Miss Francis Gordon will be seen in the character of "Plain Mary."

Philip M. Jacques, one of the best known of advance agents, who for six years has been associated with the theatrical enterprises of Harrison Grey Fiske, and for that period, engaged chiefly on the road and in New York in Mrs. Fiske's interest, died on Saturday, April 11, in New York, of enlarged heart. He was in the thirty-fifth year.

## "Human Hearts"

Till we have reflected on it, we are scarcely aware how much the sum of human happiness is indebted to the stage. We acquire cheerfulness and vigor from mere association with our fellowmen in the theater, and from the looks of happy expectancy radiating from our neighbors' countenances, inspired by the anticipation of prospective enjoyment of good, clean, wholesome drama, well acted and properly presented.

Such, at least, is the idea brought forcibly to mind in gazing over an audience assembled to witness W. E. Nankerville's great production "Human Hearts," aptly described as the "forever evergreen" success. "Human Hearts" is clean, wholesome and intelligent to all that is best in man's nature, and uplifts him from the sordid cares and petty worries of daily life and trouble. The story of "Human Hearts" is clean, wholesome and intelligible to everyone. There is no suggestion of vulgarity in any of its acts; but a story of convincing strength is told by the author, in a manner that appeals irresistibly to all classes of theatergoers.

"Human Hearts" will be presented this season with an especially strong company of players, and the same fidelity to scenic and mechanical detail that made its former visits notable. The engagement is for Friday evening at the Grand.

Ethel Barrymore has obtained permission from Charles Frohman to pursue an experiment towards furthering herself in her art that is certain to be interesting to the public and informing to the actress. During her present tour in "Her Sister" Miss Barrymore will devote an afternoon

each week to the public reading of an accepted classic, accompanied by music.

## "Brown of Harvard"

The management of the Grand announces that arrangements have just been made for the appearance of Henry Woodruff in the great American college play, "Brown of Harvard." This success, from the pen of Rida Johnson Young, has been playing steadily for the past three seasons, and has established unprecedented records in New York, Chicago, Boston and Philadelphia. It is by far the best college play yet written, and carries with it real college atmosphere, a fact which is accomplished by the employment of real college men to play the principal parts. Henry Woodruff, the star, who is probably as well known a comedian as we have, is a graduate of Harvard himself, and therefore is peculiarly qualified to play the part of the good-natured and generous Harvard "Kid." The cast and production are the same that were used in New York and Chicago, and for that reason the attraction should be accorded a crowded house.

Mrs. Robert Barclay MacPherson (Maris Burroughs), was married at her residence in New York, April 8, to Francis M. Livingston, a life insurance man.

David Warfield closes his New York engagement May 2 and sails for London on the 14th.

## "When Knighthood Was in Flower"

Paul Kester, in arranging Charles Major's novel, "When Knighthood Was in Flower," for dramatic use, has succeeded remarkably well in preserving the spirit of the book. Variations from the story as Mr. Major told it have necessarily been made, but they are slight, and their only effect is to compress and vivify the tale. The result of Mr. Kester's efforts has been the most stirring romantic drama produced in years, and it affords Miss Grace Merritt, who appears as Mary Tudor, an opportunity to display some of the most subtle and elusive points of her skill as a comedienne, as well as gives ample scope for a demonstration of her ability to portray emotional scenes. The production, with Miss Merritt and a specially selected cast of twenty people, will be a May attraction at the Grand.

"The Merry Widow" bank is the latest. It has been organized by the male members of the company to put aside a dollar or two for a rainy day. According to the rules of this co-operative savings association each member must deposit at least \$2 a week. Cash money may be had from the institution at 5 per cent. It is reported, however, that the girls of the company are still banking in their hostelry.

Marie Dressler, who has just returned to New York, announces that she has taken a theater in London, where she intends to appear in an American comic opera.

## "The Great Divide"

"The Great Divide," called by the metropolitan critics "the long-awaited great American play," has enjoyed the most pronounced success ever had by a drama in this country. It was played 500 times at the Princess and Daly's Theaters, New York city, the run in these houses covering the greater part of two consecutive seasons. One of the surprises about the play was that it was coincidentally an artistic and popular success. Heretofore the attractions which have had longer runs were plays designed for the mere purpose of making a theatrical appeal. "The Great Divide," written by the foremost of America's younger poets, William Vaughn Moody, is literature that will endure, while at the same time it is one of the most absorbing, intensely dramatic and human plays ever produced. Its three acts are crowded with interest, charged with passion and filled with action. Undoubtedly it is the most American play our stage has yet seen. The first two acts are laid in Arizona—the heart of that great continental di-

vide separating our east from our west—and the third is in Massachusetts. The drama might be called a struggle between the Spirit of the East and the Spirit of the West. It tells the romance of an eastern woman, in whose life and habits were ingrained the traditions and conventionalities of a long line of Puritan ancestors, and a western man, as untrammelled in mind and action as the plains and mountains over which he roamed. This man and woman were strangely brought together. Their wooing was more strange still, and their life together the strangest thing of all.

The purpose of the play is to show how these contrasted natures were reconciled by love—to prove that the love can overcome the great divide between man and woman whose thoughts, beliefs and manners have nothing in common. Mr. Moody developed this theme with the master hand, giving a logical, strongly welded play that holds the spectators' attention, irresistibly, from the first curtain to the last. The production is handsome and complete in every detail. The atmosphere of the picturesque west is faithfully created. The first scene, the interior of a ranch house will be familiar

to every plainman, and the second, a plateau on the "roof of the world" in the Cordilleras, is a true production of a wild, mountainous region. The third is a cosy parlor of a New England home. The cast is one of the strongest and most evenly balanced ever gathered by the Messrs. Shubert. "The Great Divide" will have two presentations at the Grand on Saturday, May 2.

The most elaborate production yet attempted by the Chicago Musical College students will be given in the Studebaker next Thursday afternoon. The play is to be "The Lady in the Kimono," written by Helen Baggs, author of a number of short sketches and a play called "Wanted, an Anchor," given last year in the Studebaker by the students.

Wilfrid North is now engaging as many of the original cast that can be located to support Mr. Etienne Girardot, in his coming tour in that wide-world successful comedy, "Charley's Aunt."

Charles Dillingham, who produced the "Red Mill," originally, is said to have maintained the same standard of excellence in selection of players, stage settings, management, training of chorus in the production that comes to the Grand shortly.

William Gillette, at present living at the Hotel Ritz, Paris, is at work on a new play for America. Mr. Gillette, not knowing any French, accordingly finds Paris as isolated as the country.

One day last week Corse Payton, playing in Brooklyn, received by mail complimentary tickets for the Savoy Theater, New York, together with this note from Frank McKee: "I take pleasure in sending you seats for 'The Servant in the House.' Payton gave them to his cook."

Alexandra Players.

Many of the players in the Alexandra Players, from the Alexandra Theater, Toronto, some time or other have been members of E. S. Willard's company. William Sauter, leading man and director of the players, was Mr. Willard's leading man, playing leading roles in all of the great actors' plays.

There are three of the Miller brothers of "101 Ranch"—Joseph C. Zack, and George L. and they are "the pride and wonder of Oklahoma and all other sections of the great southwest." Their land holdings embrace more than thirty square miles, and their cattle and horses roam the unbroken range in droves of thousands. They are survivors of the days of the buffalo drive and the emigrant trail.

Laura Hope Crews, for the last two seasons in support of Margaret Anglin and Henry Miller in "The Great Divide," will make her stellar venture next season in a new play of modern American life by Edgar Allen Woolf, entitled "A Queen's Garden."

"As far as my own tastes are concerned, I don't find any greater dramatist than Ibsen, and I like playing contrasting characters like Nora and Hedda," says Nazimova.

I know that the general criticism is that his plays are too gloomy. But there is always remaining the idea of hope, as, for example, when Nora

Ivan Simpson, another member, was at the same time Mr. Willard's leading character actor, while Ernest Stallard is famous as the greatest comedian that Willard ever had in his support. The Alexandra Players are a May attraction at the Grand.

E. H. Sothern, Mary Manning and De Wolfe Hopper are among the May bookings at the Grand.

"I do not believe that any play worth playing can be kept from the public, for no matter how many times it is refused by managers, it will eventually come to life," says Charles Frohman. "Fine plays are live things and will assert themselves. But I will critics should abuse the managers who produce poor plays, and not the authors. Many young writers today, without knowing it, are suffering from fear of severe criticism."

This is Ethel Barrymore's "big" speech in "Her Sister": "Life isn't too easy for girls, who are thrown on their own resources. They must earn a living somehow. And what can they do? Typewriting—the stage—man-

ages out she is not going to kill herself, and when Hedda shoots herself Tesman hopes on. You must have the element of grief as well as of happiness in a play, for that's life."

Matinee girl gossip: "Witness the fate of that hardy actor, Harold Cahill. At a benefit performance in the West, Mary Shaw and Mr. Cahill appeared in an act she once used in vaudeville, 'The Silent System.' As the play develops it is necessary for Mr. Cahill to hand Miss Shaw a 'prop' gift. This day of their appearance happened to be Miss Shaw's birthday anniversary, and it occurred to Mr. Cahill to present her during the play a gold bracelet with his congratulations. Miss Shaw was silent for a moment. The audience, interestedly studying the methods of the actress, wondered what was the significance of this unusual pause. It wondered still more when she drew the actor's head down to a level with her own and determinedly kissed him. It applauded, while it did not understand the interpolation."

Fritz Scheff's ultimatum: "I have traveled 16,000 miles with the 'Mile Modist' company since I left York, and I am tired out. Just as soon as I can I am going to a place up in the Jersey hills and rest. Then I will return to rehearsals and business again. All my affairs are in the hands of my lawyers and business agents."

"If you want a lesson in optimism," says the Boston American, "see Rose Stahl when she is 'off stage'—that is, when she is not playing Patricia. Optimism, enthusiasm, real Irish wit, fairly exude from her; magnetism and personality become almost meaningless words when one stands before her. She is magnetism personified."

A new comic opera is being written for B. C. Whitney by Hal Steves. Just when it will be presented has not been announced, but the important roles will be taken by Alice York, Madge Vos, Rosalie McCoy, Frances Kennedy, Victor Morley and Joe Allen.

While Ethel Barrymore was playing in "A Country Mouse" she heard from the champion southerner, A young woman on the upper west side, who was spoken of as a "belle," in her particular set, wrote to Miss Barrymore, not requesting her autograph or a bow of ribbon or a set of dissonant halting halloved by having been worn on the stage, but something more piquant—namely, the pair of trousers the actress wore in "Carrots," which preceded, "A Country Mouse!" And she got them not.

Her friends declare that few Americans are the owners of a more comprehensive Lincolniana than Maude Adams. "Honest old Abe" is a great favorite with Miss Adams both as a commanding historical figure and as a man. No biographical or anecdotal scrap concerning "the emancipator" is allowed to escape her, and her nondescript collection might cause a smile were it not for its owner's reverent regard for the subject.

Fat "Doc" Wright of "The Merry Widow," who left ballot and pill for the footlights, is full of Hoosier stories. He says he heard old records for bad grammar broken when an Indiana farmer, watching a shepherd herding sheep, remarked: "Them sheeps ain't his'n."

"Money and the Woman" is a new drama by Langdon McCormick that will shortly be produced.

For the springtime season in the Studebaker Elsie Janis and her co-workers in the field of entertainment will hold forth in the musical play "The Heyden." The engagement begins Sunday, May 17.

Eleanor Robson will probably go to London this summer to appear in "Salome Jane" at the Haymarket Theater.

John Mason, who is playing "The Witching Hour" in New York, was explaining that he believes in hypnotism and the hypnotic influence exerted by an actor. The student of acting, of course, he may even learn something at our 'bum' dramatic schools; but he cannot learn to exercise a power that is not in him from the beginning," he declared. "I have seen a young man bring in a card and make a greater impression than the actor with the whole play behind him. Actors are born, not taught, and to get anywhere they must have a force that is a part of them. It may be 'genius,' 'magnetism,' but in the majority of cases I believe it is hypnotism."

"I made the suggestion of originality once in London—and once only," explains Charles Frohman. "Instead

of charging for programmes in one of my theaters I tried to give them away. On the first night of the innovation one of my attendants offered a programme to a gentleman accompanied by a lady, explaining that there was no charge. The gentleman, red with anger, exclaimed, 'How dare you!' and threw the expense at the attendant. Now I charge 6d for every programme. The people want to pay it. Likewise, in London I charge for every possible thing about the theater than can be charged for. Conversely, in America I give away everything I can afford to give away about the theater. The American people know that their ticket of admission entitles

them to all the little attentions that go to make up the sum total of comfort without extra charge."

Besides having in mind for her at least two new productions, Charles Frohman intends to present Maude Adams in repertoire at the Empire Theater, New York, next season. Miss Adams will not begin playing until some time in December, taking her first solid vacation in four years after her present tour in "The Jesters" and her two appearances at Harvard University in June. The repertoire will include "The Jesters," the perennial "Peter Pan," "L'Aiglon," "Qualité Street," and "The Little Minister."

To accomplish anything well, to bring it to a successful completion, it is necessary—imperative—that we call to our assistance—that we use in us of energy, of skill, of application, and perseverance, otherwise we can never hope to attain any high degree of perfection.

We must be in earnest in our labors, using every effort that we can command to excel in the particular line in which we are engaged.

Nothing great or worthy has ever been done in the world in a slipshod, half-hearted, listless manner. The whole soul must enter into the work in order to produce a successful result.

The men who have enriched their kind by mighty deeds and added to the progress, civilization and enlightenment of the race have all been men not alone of endeavor but of intense earnestness, with a fixed purpose in view and who unceasingly toiled until they gained their end.

What we mistakenly call genius often is but this earnestness of purpose which knows not failure, which never dreams of defeat and will allow no obstacle to impede its onward march to the goal of victory.

The secret of the superiority of one man over another does not always lie in mental vigor or excellent skill of hand, but in most cases is to be found in close application to work, in the enthusiasm with which the task becomes lightened and therefore easier of accomplishment.

The man who is earnest will become enthusiastic, and enthusiasm is the lever by which the heaviest burdens of life are lifted and the most difficult tasks raised to a plane of comparative easy endeavor.

ENTHUSIASM ESSENCE OF BEING.

Enthusiasm is the breath that animates the body with the vital essence of its being and gives it force to move onward to fulfill the destiny of its creation.

Without it man is but a piece of soulless clay, a mere automaton of flesh and bone, moved only by the animal instincts of nature and with no distinguishing characteristic to mark his eminence above the rest of the creation.

It was this divine essence in the soul that led primitive man from the crude state of barbaric darkness, step by step, into the broad light of knowledge and progress.

It was this that made the pioneer go out into unknown lands and explore their secrets; it was this that sent daring spirits down to the sea in ships in quest of adventure; it was this that brought the light to illumine the savage in his primeval ignorance and opened up all parts of the earth to commerce and progressiveness.

Without it the torch of civilization could have never been kindled, and mankind would still be huddled beside the dead hearth of darkness with the ashes of ignorance around them.

Every great deed, every brave action, every step toward the emancipation of the race from the chains of barbarism have had enthusiasm and earnestness behind them spurring them on to achieve results.

It was enthusiasm and determination, earnestness of purpose, that caused Columbus to persevere in face of every opposition and finally carried him to triumph in the discovery of a new world.

The man who lacks enthusiasm for his work can never be in earnest and so can never produce a worthy resultant from it.

From the humblest laborer to the highest mechanic, from the lowest rank to the most exalted, from him who toils with his hands to him whose teeming brain evolves the laws that govern the doctrines of nations, enthusiasm is absolutely indispensable to make his work count in the aggregate of human accomplishment; without it

his toil is barren and himself a failure. He neither enriches the world nor benefits himself.

SOUL MUST BE IN WORK.

A man can never be a good shoemaker unless he puts earnestness into his shoes, an earnestness that forces him not alone to rival but to surpass all competitors in his line.

A bricklayer must bring enthusiasm to bear on the setting of his brick if he would become an expert workman. 'Tis the same with all trades and professions, and this is just the reason why many fail miserably in certain departments of endeavor who could be successful in others.

A doctor without earnestness and enthusiasm in his profession would be much better off himself and of more good to the world guiding the plow with enthusiasm helping him to guide it right.

All the great men who have soared above their fellows, whose names are carved on the adamant rocks of time for the deeds they accomplished, were all, without exception, in love with their work, no matter what it was, and herein lay their greatness.

Some of the great masters spent twenty and even thirty years in perfecting single canvases. Authors have rewritten their works so many times that not a vestige of the original has been transmitted to the public.

We all admire the "Deserted Village." Certainly it is one of the most thrillingly pathetic pastoral poems in our or any other language, but it took Goldsmith seven years to write it. He was much in earnest to turn out a perfect poem.

We wonder at the depth of human feeling and the insight into human nature displayed in "Les Misérables," never considering that Victor Hugo, spent 33 years in its composition, studying individual character all the time as perhaps man never studied before.

It took Bunyan twelve years to give us the "Pilgrim's Progress." Many other great works which we attribute to genius, but which were the result really of patience, perseverance, and earnestness, occupied the best years of their authors to produce them.

Why did Phidias and Praxiteles excel all others in sculpture? Because they were in earnest about their work, and no detail, however minute, was too insignificant to claim their best attention. Michelangelo followed along similar lines, hence his great success as a sculptor.

Whatever is worth doing is worth doing well, which is another way of saying that whatever is worth doing invites earnestness of purpose in its accomplishment.

POWER RESTS IN EVERY MAN.

There is an energy in every one, but it will lie latent until kindled into life by this sacred fire of enthusiasm and torch of earnestness to become a mighty force, a giant power that nothing can withstand that will bring its possessor to the front when others are far behind.

Energy is a lever which can raise the world but it needs enthusiasm for a fulcrum and earnestness for a force.

In no matter what direction employed, the daring of enthusiasm and the perseverance of earnestness will carve its way to success.

Cultivate these qualities, call these forces to your aid, and you have nothing to fear in the battle of life. Keep your powder always dry, ready to go off any moment with explosives force.

Remember, within yourself you have power, and all you have to do is to call earnestness and enthusiasm to your aid to exert this power to the best advantage and overcome every stumbling block in your path.

The first bloodhounds for tracking criminals in the Panama Canal zone have been bought at San Antonio, Texas.



JOHN E. INCE,  
 In "The Great Divide," at the Grand Saturday, May 2.



FRANCES GORDON,  
 As Plain Mary, in "Forty-five Minutes From Broadway," at the Grand This Afternoon and Night



Scene From "Brown of Harvard," an Early Attraction at the Grand.