

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

## ATTRACTIONS AT THE GRAND.

Today, matinee and night ..... "We Are King."  
Monday, matinee and night ..... "Barber of Seville."  
Wednesday ..... "Ma's New Husband."  
Friday ..... Geo. H. Primrose's Minstrels  
Saturday, matinee and night ..... "45 Minutes From Broadway."

### "Ma's New Husband."

Tuneful, racy music, a wealth of popular song hits and clever dialogue are all bespoken for "Ma's New Husband," the three-act musical farce announced at the Grand for Wednesday evening. The comedy situations of the piece are said to be exceedingly humorous, and the story well connected and happily climaxed. The central figure, which is denoted in the title, is a clever and ingenious actor, with whom fortune has dealt hardly. Pinched financially by his failure on the road, and through inability to market his plays, he is at his wit's end to make both ends meet. To lighten the misery of his plight, he is in love with a charming widow whose worldly goods have also been swept away by misfortune. This widow, who is a rich bachelor cousin, who luckily invites her to his home when her affairs look most forbidding. She is passionately attached to her actor lover and cannot bear the thought of parting. To better their conceals the plan of making him pose as her son and so they visit her cousin, whose home becomes the scene of the most side-splitting complications, owing to the supposed relationship. Guests, tutors, servants and host, as well as the lovers are all involved in the merry train of circumstances, until the actor declares his identity and proves his right to the title of "Ma's New Husband," instead of son.

Marie Doro is the youngest star that has ever appeared under the management of Charles Frohman.

Richard Carle is the author, composer, stage manager and star of his latest musical success, "Mary's Lamb."

### Primrose Has Danced Twice Around the Globe.

Think of making two trips around the world, carrying a cane, wearing a silk hat, and marching to the tune of a big brass band. Then start yourself on another tour, making your feet go as rapidly as possible, all to the tune of an orchestra, nearly four years around the great globe in all. Practically, that is just what George H. Primrose, the minstrel man, has done during the last thirty-seven years since he left London. Out, traveling with his minstrels, making street parades, and dancing here and there—in fact, everywhere, all over the country. Mr. Primrose attributes his present health to this daily exercise.

For thirty-seven years he has averaged twenty minutes on the stage daily for more than three hundred days each year. If all the steps Primrose has taken as a dancer had been put into use for walking on a straight line, it is conservatively figured that he would now be on his return trip around the globe after having completed two hours while making street parades.

Augustus Thomas, the playwright, will go to the Denver convention as a delegate from Missouri.

William Gillette is to write a play on Joan of Arc, in which Maude Adams will star.

### George Primrose.

George Primrose, the world-famous minstrel, was not born in the city of London, but he came here with his parents when a baby, and spent the most of his life up until he was about 20, in London. When quite a small

boy, he served as a bellboy in the Tumsech House, and there he came in contact with many show-people. As he rushed around to the different rooms attending to the wants of the guests, he was noted for his dexterity in handling glasses and trays, and it was told of him that he was wont to place a tray with half a dozen flowing glasses on his head and wait up and down the same old steps which are in the Tumsech today.

By and by, he became imbued with the idea that he could dance good enough for money, and with another young fellow he went to Buffalo and got an opportunity of putting on an act. Since that moment he has been a success. Then he was not worth ten cents. Today he is a millionaire. George was raised around Clark's Bridge, and there are many men in London today who can remember when they swam with him in the Thames, at the Old Elm, at Burket's, or at the Claybanks. He's the same old George today, always ready to meet an old pal and shake his hand.

He will be seen here on Friday next at the Grand. Magnificent scenic settings that will astonish the sight of the most blasé theater-goer are to prevail and among the large number of black-face entertainers constituting the cast are said to be the best male vocalists ever assembled in one production. Mr. Primrose himself will be seen in his newest creation entitled "The Poetry of Motion," a tersely choreographed event that is billed as "the greatest achievement in modern minstrelsy."

The opening depicts a scenic setting that is uniquely beautiful and entirely out of the order of the old style minstrel days.

The olio composes all-star attractions which, it is claimed, are better and brighter than ever before have been presented before a minstrel audience.

Mr. Primrose will hold a short social levee to all London friends back of the scenes after the performance.

Helen Bertram is singing in "The Viceroy" in San Francisco and has become a favorite.

Lucy Weston who appeared with "The Folies of 1907" last week, has signed a two years' contract with Mr. Ziegfeld, it is said, to star in a musical comedy.

### "Parsifal."

A dramatic version of "Parsifal" was produced at the Grand Good Friday afternoon and evening before a full-sized audience. The story of the play has already appeared in The Advertiser. Both audiences yesterday appeared highly pleased with the production, although the company was a very much inferior one to that which first made the legendary production a favorite across the lines.

In the leading role of "Parsifal," Mr. Connor was acceptable. Miss Keating, as Kundry, gave an artistic portrayal to the role.

Probably the best piece of acting witnessed was that of Mr. Kelvin, as Klingsor, a part which required much histrionic skill, but to which Mr. Kelvin was more than equal.

The piece was well staged.

William Vaughn Moody, author of "The Great Divide," has been ill with typhoid fever and at one time was very near death.

Wagenhals & Kemper are organizing a second company to present "Paid in Full" in Chicago, beginning at the Grand Opera House, May 4.

### "Forty-Five Minutes From Broadway."

George Cohan has given the stage an entirely new type of theatrical offering. It is rather well exemplified in "Forty-Five Minutes From Broadway," which Klaw & Erlanger, at the Grand, Saturday, April 25, matinee and night, featuring Scotch Welch in the role of "Kid Burns," and Francis Gordon as "Mary," together with the original cast and production. Miss Gordon plays the

part of "Plain Mary," a housemaid in the Castle household in New York. The Rosina will be done by Mme. Baldini, who has been termed the greatest dramatic soprano and Tetrazzini's only rival, and whose reputation in this particular part has extended all over Europe, and in fact the opera is only considered for production at the La Sala, Milan, when this artist's services can be secured. Baldini was brought to this country by Messrs. Klaw and Erlanger to do her version of Carmen in advanced vaudeville, and when these gentlemen retired from that field, Mr. Dunsmore hastened to secure her. The newspapers throughout the country have said that as a soprano coloratura she is without an equal and her Rosina is the equal of Soubirch, Roman Klekko will be the Barber, while John Dunsmore will give his inflexible rendition of the difficult role of Don Basilio. The other parts are in the hands of such artists as Pierre Gherard, Edward Le Hay, Lucia Nola and others of equal prominence. There will be an augmented orchestra under the able direction of Silgnor Jose Van Den Berg. Mr. William Parry, late stage director of the Metropolitan Opera House, New York, will stage the production.

Guy Bates Post has been engaged by Wagenhals & Kemper for the leading role in the Chicago production of "Paid in Full."

Carlotta Nilsson, who made a hit as the star in "The Three of Us," last season, is to continue her career under the management of Charles Frohman.

### "We Are King."

Edmund Carroll will be seen in "We Are King," a romantic comedy at the Grand this afternoon and evening.

"We Are King" is a comedy in which one of the latter-day monarchs is presented. He is King of Kahnburg, which explains to an American tourist who happened around one day because he didn't have a passport, and he could not cross the frontier. Hector, he is the king, although Hector does not sound a bit like a king's name, has gotten the kingdom of

George Cohan's "The Yankee Prince" was given its first hearing at Hartford last Thursday night. The family is reunited in the piece. The piece portrays the adventures of a



THE FAMOUS MINSTREL WHO IS A FORMER LONDON, AND COMES TO THE GRAND ON FRIDAY NEXT.

Kahnburg in debt about as deeply as a Yale freshman from Pittsburg gets before he dares to tell his millionaire "guy."

Revolution is eminent. A newspaper correspondent, the double of Hector, strays into Kahnburg and put the newspaper man upon the throne. To the lay mind making a newspaper reporter king would not necessarily and inevitably get a kingdom out of debt, but the kingmakers of Kahnburg had probably known few reporters.

The newspaper reporter no sooner gets to be king than he reduces the taxes, makes a hit with the common people, and begins to make love to the Princess Olivia of Beronia, who wears the crown in an adjoining principality.

It develops that Hector was not the real king, but a substitute of peasant stock, who had been sneaked into the palace, and that the reporter is really the sprig of royalty who ought to have been wearing the crown. The wedding is therefore quietly solemnized with only the inhabitants of the two principalities present.

Mr. Carroll is said to be supported by a company including Maria Clifford, a Brantford girl.

Clarence Jacobson, treasurer of the New National Theater, is on his way back to Washington, after seven weeks' absence with the baseball players.

Harry Montgomery, prominent in the support of Richard Carle in "Mary's Lamb" is a brother of David Montgomery of "Red Mill" fame.

### "Human Hearts."

"Human Hearts" will shortly be seen in our city at the Grand. The play this season will be presented with a new scenic equipment and an exceptionally strong company.

George Ade will go to London to be present at the first English production of "The College Widow," April 29, at the Adelphi Theater.

Charles Frohman has purchased from Yvette Guilbert the English speaking rights to all her songs for the use of Hattie Williams.

### "Barber of Seville."

Dunsmore English Grand Opera Company in "The Barber of Seville" is announced for two performances at the Grand Easter Monday. This famous organization headed by Madam Monti Baldini and John Dunsmore, is presenting Rossini's masterpiece in the same capable manner that it has been

newly-rich couple from Chicago who go to Europe to secure a titled husband for their daughter. The girl, aristocracy and gives her heart to her American lover. Some twenty new songs and dances are introduced in the piece.

### Sir Frederick Bridge Festival.

The programme of music to be given as accompaniments to Sir Frederick Bridge's lecture upon "The Music of the Cathedrals of England During Three Centuries," which is scheduled to be given in London on May 5, includes most of the historical treasures of that music. Take a few titles selected at random from the programme. What a treat it will be to hear Orlando Gibbons' famous anthem, "Hosanna to the Son of David," or his hymn, "O, All Ye Creatures." Two other famous anthems which are in rehearsal are H. Purcell's "Let My Prayer Come Up," and "O, Sing Unto the Lord."

Other composers whose names are included in the list are C. Tye, T. Tallis, R. Farrant, Dearling, W. Croft, M. Greene, T. Attwood, J. Goss, T. A. Walmesley, G. Elvey, S. S. Wesley, W. Sterndale Bennett, Sir Arthur Sullivan, Sir John Stainer, Henry Smart, C. Hubert Parry and Sir A. C. Mackenzie. Mr. Jordan has been preparing a chorus of 100 voices for this work, for the choral numbers will include fifteen of the most worthy anthems of the English school. Mr. Albert Archdeacon, who will be remembered as the baritone soloists, with adame Albani on the last Canadian tour, will assist.

Last Monday night Mabel Tallaferr started her fifth month in "Polly of the Circus" at the Liberty Theater, New York. Before her season closes she will have completed a seven months' run.

The Sultan of Turkey has ordered "The Merry Widow" score to be phonographically recorded for his entertainment and the delectation of the ladies of the seraglio.

Franz Lehar has signed an agreement with the management of the Vienna Theater whereby he agrees to turn over to that house a new opera entitled "Vilja, the Forest Girl," with the book by Dr. A. M. Willner and Robert Bodanzky. By arrangement this new opera will appear simultaneously in Vienna, Berlin and London.

Ethel Levy was unable to appear in the cast of Sam Bernard's "Nearly a

Hero" company one night last week in New York and Miss Brice, her understudy, went on at a moment's notice and made a hit.

Joste Sadler, who made such a pronounced comedy hit as the fat, sentimental and hungry orchestra player in the New York production of "The Waltz Dream," may star in a new comic opera next fall.

At the conclusion of her season Marie Doro, Charles Frohman's newest star, will sail for England to join Mr. Frohman. A brief season of rest and recreation will be followed by her appearance in London in a new play.

Maxine Elliott's tour has come to an end. She will spend the summer in England as usual. Her present plan is to begin her season in New York early in the fall, with "Myself—Betina" as her principal offering.

Kaiser Wilhelm's royal opera in Berlin continues its course of Americanization. Recently Florence Easton, who was one of the "Madam Butterfly" primo donnas last season, signed a five-year contract to sing prima donna roles with the royal opera. In the same company with Miss Easton is Francis MacClellan, who last year was one of the tenors with Savage's English Grand Opera Company.

Francis Wilson's tour in "When Knights Were Bold" has been so successful that the route has been extended until the end of June. Mr. Wilson will appear in the same play next season.

Earl Lee and Edna Davis were recently married between matinee and night performances of "The Clansman," in which they play the parts of a cunning auctioneer and a village belle of the hoopskirt and crinoline period.

The Shuberts will present Lulu Glazer at one of their New York houses late this spring in a farce entitled "The Girl Who Dared." In its original form as produced in Vienna, "The Girl Who Dared" was "Ein Tolles Mädel." Carl Ziehaer is the composer.

J. C. Williamson, the Australian manager, has purchased the rights for his country of "The Girl of the Golden West." Another play procured by him is Clyde Fitch's "Truth" in a few weeks Mr. Williamson will produce "The Prince of Pilsen" in Sydney.

"The Broken Idol" is the name of B. C. Whitney's new musical comedy, which will go on as the summer attraction at Whitney's Theater, Chicago, May 30. Hal Stevens wrote the book, Harry Williams the lyrics and Egbert Van Alstyne the music.

C. Aubrey Smith, the English actor appearing in the support of Marie Doro in "The Morals of Marcus," bears the title of champion cricketer of England and Australia. He is also an enthusiastic golfer, and on his return to London intends to go after another championship.

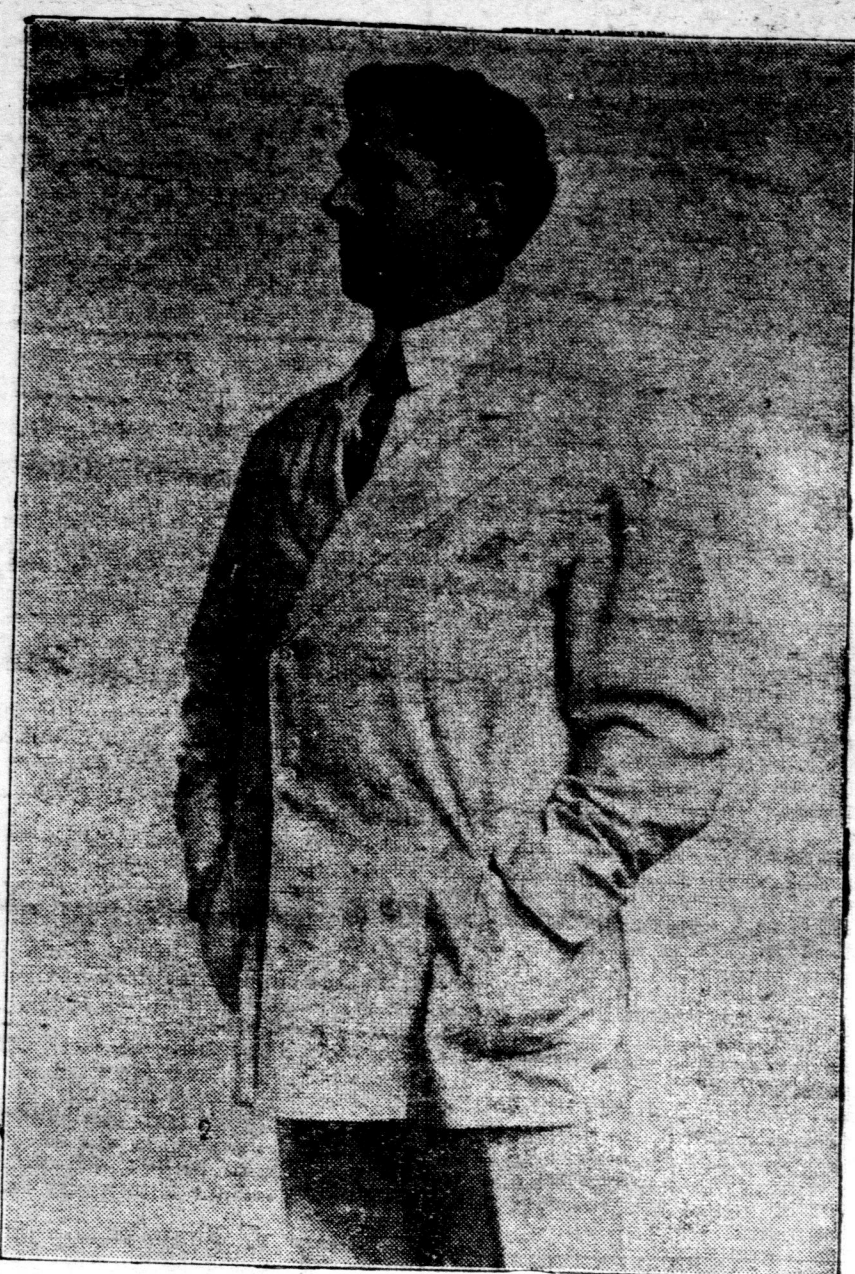
May Vokes is being sued by a photographer because she refused to settle for photographs. She declares that the pictures are entirely too pretty for her, and that while they look like her face, as she had imagined it in her dreams, in reality they are too attractive to be good likenesses.

Francis J. Tyler, who has been the bass singer in "Madam Butterfly" for the past two years, was one of "The College Widow" company that sailed for London last Sunday from New York. He was playing in the west with the "Madam Butterfly" company and made the change on a moment's notice.

Henry F. Savage's company, which has been presenting the comic opera "Tom Jones," disbanded last Saturday night in Pittsburg. Only Cot Savage on the road had been good and the Pittsburg engagement was a success.

"The Prince Chap" is to be produced shortly in Australia under the management of Harold Ashton. Ashton is one of J. C. Williamson's lieutenants, although Williamson is not in the "Madam Butterfly" company and Harry Roberts, who played the title role in the London production, has been engaged for the part.

Thomas E. Graham, an actor and stage manager, died last Tuesday in New York. He was taken ill while



THE CELEBRATED SCOTCH BASSO WITH "THE BARBER OF SEVILLE" AT THE GRAND EASTER MONDAY, MATINEE AND NIGHT.

playing in this city with Eleanor Robson's company about a month ago. Graham was about 45 years old. For thirteen years he was Richard Mansfield's stage manager. Eight years ago he was engaged as stage director by Liebler & Co., remaining with them until his death, first with Viola Allen's company, and afterward with Miss Robson's organization.

When Charles Frohman presents "Samson" with William Gillette in the title role, Arthur Byron is to play the part opposite the star. This character is said to be as strong as the star, and Mr. Frohman has cabined from London his decision in selecting Mr. Byron, who is now Ethel Barrymore's leading man. "Samson" is by Henri Bernstein, the author of "The Thief" and is said to be much stronger than the latter piece, which has been running for two years in New York.

George Fawcett's ambition to present "Puddinghead Wilson" in London seems about to be realized. William De Van, a capitalist of Baltimore, who has financed Fawcett in other ventures, sailed last Wednesday for London to complete arrangements for the project. Mr. Fawcett has been encouraged in his ambition by his success abroad in "The Squaw Man." He believes that London is ready to accept him as a star, and that "Puddinghead Wilson," partly on account of Mark Twain's popularity in England, is the most available play for this purpose.

Almost any Mexican in professional or business life carries on his person anywhere between \$200 and \$800. Even the poor Indian in his blanket can more than likely produce more than many foreigners. The ordinary Mexican professional man will be found to carry sums of money on his person that would surprise the ordinary traveler and even cause him worry were he forced to carry it with him, yet the Mexican never even thinks of it. It was but a few days ago that an instance of this kind was brought to attention, says the Mexican Herald. One Mexican of the middle class asked another in a casual way if he could change a \$1,000 bill. The other pulled out a wallet from his inside pocket and counted out nearly \$2,000. Time after time this has happened, and it seems so uncommon a thing for a Mexican of the middle class to carry be-

tween 1,000 and 2,000 pesos on his person. The check idea seems to have taken but small hold as yet upon the citizens of Mexico, especially when small amounts of less than \$1,000 are concerned. They consider it much easier to pay spot cash than to give a check for amounts of \$50 or \$100, and they claim with some amount of reason that a business deal can be put through with better advantage when the cash is in sight.

Even the Indian in the street carries amounts of cash that would never be supposed to be in his possession. They carry their money in a leather belt, fastened around their bodies inside their trousers. These belts are hollow and are open at one end. Into the open end the Indian slips his pesos or bills until he has the whole full. The belt then is either taken off and hidden away or the bills are changed for larger denominations and still carried around the body. But the Indian is a stickler for "pecos duros," or "hard cash," and prefers them to any other class of money except gold.

To the Indian money is money, and a bank book stands for nothing in his way of reckoning. A check he will not accept under any circumstances, because he does not understand it. A coin or paper currency is what he is after, and that is what he keeps his hands on when he gets it.

### AT THE ECONOMICAL HOUSE.

"We have to be awful economical down at our house," said the boy; "there's such a big family."

"Yes," inquiringly. "That's so, for fair! My biggest brother is a bartender, and, of course, has to wear a white coat; so Ma buys a whole suit for him, says wearing the overalls saves his pants. When they've been washed a few times, of course they don't look nice enough for a bartender, so Ma gets him new ones and hands over to the others to Bill. Bill works in a meat market."

"Gets two wears out of them that way, eh?" "Then Dad's a painter. When the white suit gets too dirty for Bill, Dad wears it as long as he can, to paint in. Course, in time they get pretty well caked up with paint; then Ma uses 'em for kindling the fire, and, being soaked with paint, they burn fine."

"So that's the end of them? Well, you certainly do—"

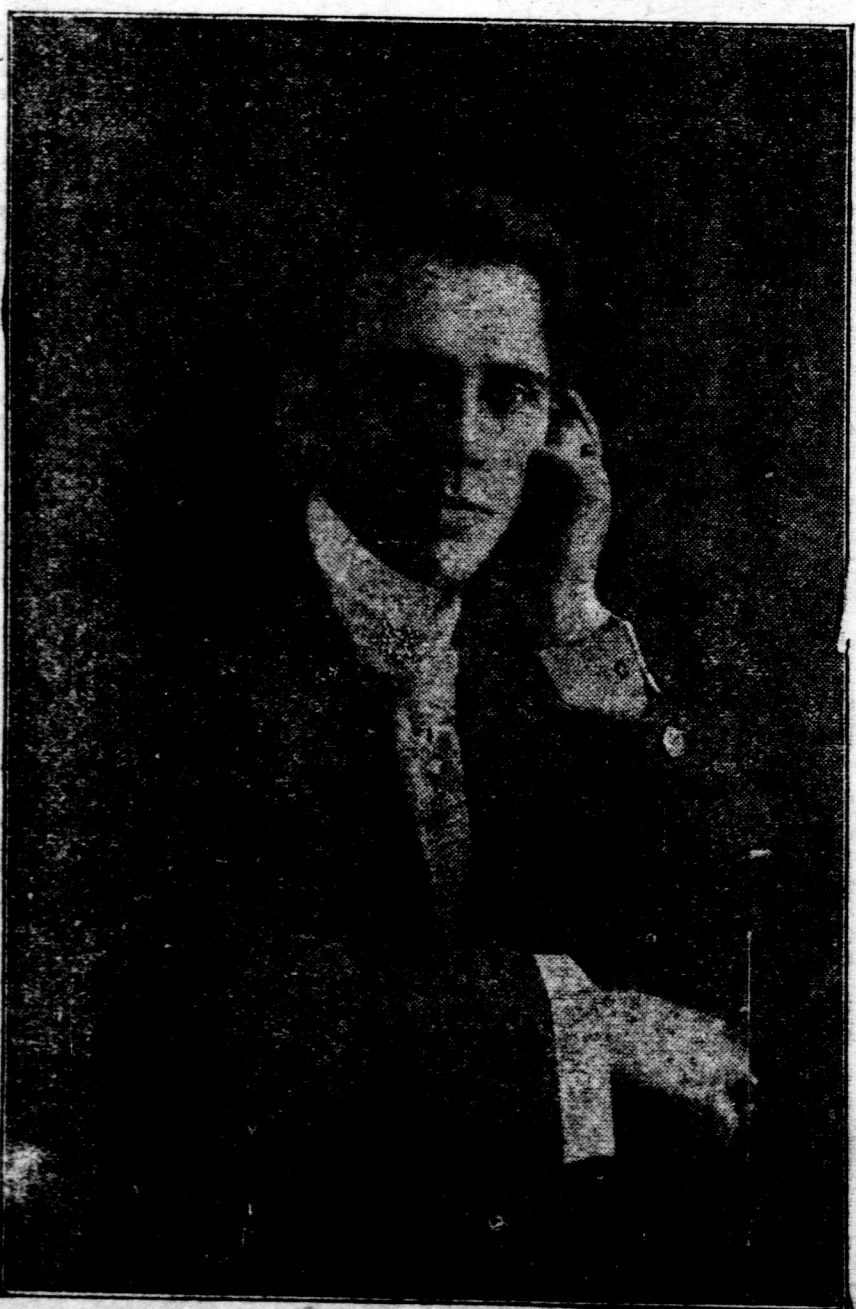
"No! Ma uses them again along with the wood ashes to make soft soap of."

"You don't say!"

"Yep! After that she pours the soap-suds on the back garden. Best thing in the world, she says, to make things grow."—Puck.



Second Act Scene in Klaw & Erlanger's Production of George M. Cohan's 45-Minutes From Broadway at the Grand Saturday, April 25.



EDMUND CARROLL.

In "We Are King" at the Grand This Afternoon and evening.