

## "AS A MAN THINKS."

Easily, the most interesting of American playwrights, when he has something to say, Mr. Augustus Thomas has certain gifts of crisp and pungent dialogue, also of technique that compel attention even has he very little to say. In the case of his latest play, "As A Man Thinks," it is a pleasure to listen to so many neatly turned aphorisms and to watch so skillful a stage artist arrange twelve characters on the stage in the manner which he does. Few playwrights can accomplish as much as does Mr. Thomas, and with such grace and dexterity.

"As A Man Thinks" was ostensibly written for Mr. John Mason, who made such a success in "The Witching Hour." The author fitted the actor so well in the part of Brookfield, the gambler in "The Witching Hour," that every one insisted that he write another play for Mr. Mason, and this was done when he turned out "As A Man Thinks," which, like the other drama, was produced by Messrs. Shubert, and it is these managers who will send Mr. Mason in "As A Man Thinks" to the Moore Theatre one week, starting Monday, July 7.

Mr. Mason's creation of the role of Dr. Seeling, the noble Jewish doctor, psychologist, preacher and philanthropist, is one that should live. It is in many ways his best work and brings out the admirable and subtle qualities which Mr. Mason has shown himself to possess, and for which he is frankly admired by the public.

The story is powerful and offers numerous climaxes of the highest dramatic force and from a literary standpoint the work is a masterpiece. The play deals with the difficulties which are sure to arise from close relations when they exist between Hebrews and Gentiles. Without any offense Mr. Thomas shows that there is some excellent foundation for the social code of each race and good forthcoming from each.

The scenic equipment is splendid, the settings of the three rooms shown being rich and perfect in every detail. The production has been staged under the direction of the author.

## "HANKY PANKY."

An engagement of special interest is that of Lew Fields' All Star "Hanky Panky" Company, now at the Moore Theatre for an engagement of seven nights and two matinees, and presenting "Hanky Panky" exactly as given for 150 nights to capacity audiences at the Broadway Theatre, New York.

"Hanky Panky" is a riot of color, tunefulness and scenic effects. This sort of jumble of jollification is not written, it is rehearsed. Although all Lew Fields' shows always have an author, if only for the actors to forget him.

All this takes clever people, and Lew Fields has seen to that part of it. Among the stars in the two-act dazzle are Max Rogers, the surviving member of the famous Rogers Brothers, "Bobby" North, Harry Cooper, Clay Smith, Arthur Carleton, Christine Nielsen, Myrtle Gilbert, Virginia Evans, Flo May and Wm. Montgomery and Florence Moore.

A sequelized "Get-rich-quick-Wallingford" is the background for the travesty, and the escapades of the celebrated con man are humorously depicted, as he is now added to the British peerage, with the title of Sir J. Rufus.

Cleopatra, a resurrected Egyptian mummy, appears concurrently with these present day characters, and during the evening the gamut of hilarity is run.



A BIG NUMBER IN HANKY-PANKY—"RAGTIME OPERA" SEXTETTE FROM "LUCIA."

From left to right—Clay Smith, Florence Moore, Christine Neilson, Bobby North, Max Rogers and Harry Cooper. In the insert—Virginia Evans and the Beauty Chorus.