

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

COMING ATTRACTIONS AT THE GRAND.

Today, matinee and night. Roselle Knott in "Alice-Sit-by-the-Fire" Monday. "Brewster's Millions" Tuesday. "The Morning After" Wednesday. "Other People's Money" Thursday. "Sappho" Friday. "Sappho" Saturday, matinee and night. "Sappho"

Marie Tompest is said to be successful in London in "Mrs. Dot." The play will be seen later in America.

George Cohan has gone to work on another new play, which will be produced in New York this summer.

"Alice-Sit-by-the-Fire."

Opening with a matinee this afternoon, Miss Roselle Knott will give two presentations of J. M. Barrie's famous comedy, "Alice-Sit-by-the-Fire." No one can challenge the assertions that J. M. Barrie, as an author of books, is a delightful entertainer. Sentiment and satire, true to life and fantasy, sympathetic humor and ironical wit, make his play, "Alice-Sit-by-the-Fire," restfully enjoyable. It is full of sparkling humor. The play delights one. It amuses and goes straight to the heart. Its sparkle seems to be all on the surface, and yet there is a serious, sentimental tragedy of disillusioned and disappointed motherhood. One laughs at a daughter of 16 instructing her mother, in the knowledge of life, and at the mother's clever indulgence of the daughter in the latter's mistake, but there is sympathy for the mother in the effort she is making to win the love of the daughter and the son, from whom she has been separated for years. It is a play that grows on one from the first to the second act, and still on into the third. And the merits of the play are admirably brought out by Roselle Knott and a capable company. Miss Knott gives an unsurpassable performance of the wife and mother. The maternal spirit is strong and tactful. She mingles opposing emotions with dexterous ease. Her acting is vivacious and effective. Andrew Robson as Col. Grey, Alice's husband, is especially strong in the part of an English gentleman, and it is said makes the character one of much interest. It is clean-cut and convincing, and he uses contrasts with a good and true effect. Viola Knott, as Amy Grey, gives an exceptionally good presentation of the girl of 16, who has learned the ways of the world from attending the theater five times in one week. She plays the part smoothly and in the proper key. John McFaulane, Ernest Truex, Miss Isabelle MacGregor, Mrs. Marion MacDonald and the others of the company are well and properly cast.

Martha Morton, who has many successes to her credit, is at work on a play for Henrietta Crossman.

Eleanor Robson may be seen next season in a new play called "A Matter of Money," by C. M. S. McEllan.

"Brewster's Millions."

Frederic Thompson's big production of "Brewster's Millions," the breezy and delightful comedy which has enjoyed such a remarkable career of prosperity since its first production last season, will be presented at the Grand, Monday and Tuesday evenings, by George M. Cohan's comedians. This comedy, adapted from George Barr McCutcheon's famous story of the same title by Winchell Smith and Byron Ogley, is now being presented by two companies in America, two in England and one in Europe. The story is a satire on frenzied finance. It is full of originality, life and action, and contains no dull moments. Marvelous stage effects are promised. Frederic Thompson, the wizard of tremendous effects, whose Luna Park at Coney Island is the wonder of the world, has invented some scenic surprises for this production, that have made all other producers sit up and take notice. In the third act there is a remarkable effect of a yacht in a storm at sea, wherein the illusion is so perfect that a spectator feels he is witnessing the reality. The scenic investiture of this act is particularly beautiful.

In their dramatization of Mr. McCutcheon's book, Messrs. Smith and Ogley have taken certain dramatic liberties, but the main theme is not destroyed. Briefly, the story tells of the efforts of Montgomery Brewster to spend in one year one million dollars, an inheritance from his grandfather, to obtain a bequest of seven millions within certain conditions to him by an uncle.

The conditions stipulate that while every penny of the million must be dissipated, the young man is restricted from expending it in reckless gambling, endowments or the erection of memorials. Furthermore, he must preserve absolute secrecy in regard to the whole affair. The difficulties which confront "Monty" Brewster in spend-

ing the million are better described in the play than in the book, appealing more strongly to the spectator than the reader.

George M. Cohan, who controls the touring rights to "Brewster's Millions," has equipped it in the same lavish fashion that marked the metropolitan engagements, and the cast, which is headed by Mr. Robert Ober, includes Messrs. Brinsley Shaw, James W. Hornb, George Crossetto, Louis Baines, Edwin Maynard, Edwin Mortimer, John Alden, and the Misses June Mathis, Ada May Talbot, Olive North, Nellie Black and Martha Bernard. Truly, the advent of "Brewster's Millions," with the trade mark of George M. Cohan as its sponsor, should be enough guarantee of the excellence of this attraction to satisfy the most blasé theatergoer.

Henry Arthur Jones is writing a new play for Charles Frohman, the chief role of which is for a masculine character.

Hattie Russell in "Fluffy Ruffles" will be the first musical comedy attraction under Wm. A. Brady's management, in "The New Generation," by Jules Goodman.

"The Lion and the Mouse."

There is a great deal of novelty connected with "The Lion and the Mouse," a dramatic picture of household life connected with the career of a financial magnate, "Ready Money" Ryder, the central character of the play, who represents the money octopus of the present time, is probably one of the greatest characterizations ever written into an American play. That the drama is one of the most successful

Lyndall, Ailie Gilbert, Little Betty and others. The prices of admission during this engagement are the regulation summer scale, 10 and 50 cents, at the matinee Saturday, adults 25 cents, children 10 cents, to all parts of the house.

"Other People's Money" will be the bill for Thursday "Niobe" for Friday, while "Sappho" will have two presentations on Saturday.

Although the first reports from London said that "The College Widow" was a failure, the piece has been going along all right ever since, and drawing big houses. All the London critics speak highly of "The College Widow."

Harry Lane, the baritone of "A Yankee Tourist," is considering an offer to star in an Irish play next season. Negotiations with Whitehead, the playwright, have resulted in securing a drama, which has been a success in Dublin.

Robert Edson, appearing in "Classmates" will discard railroad trains on his forthcoming New England tour and will make the eighteen cities in which he is to appear in his new forty-horsepower automobile.

Edmund Breece, the original John Burdett Ryder, of "The Lion and the Mouse," will be seen next season in "The Nebraska," a new play by Edith Ellis, and under the direction of Henry H. Harris.

W. H. Thompson, the veteran character actor, has bought from the Irving estate the production of the one-



Scene from "The Morning After" to be presented by the Spencer Stock Company at the Grand next Wednesday.

ever produced in this country goes without saying. It enjoyed an uninterrupted run in New York of two years, and has been seen in almost every city of the United States. Henry H. Harris will offer the play to local theatergoers at the Grand Victoria Day.

Bertha Kalich is to appear next year under the management of Harrison Grey Fiske in a new play by an American author.

It is said that an American company is playing "Uncle Tom's Cabin" in Japan. This threatening the comity of nations?

Spencer Stock Company.

Commencing Wednesday and continuing every evening the balance of the week, with a special Saturday matinee, the famous Spencer Company present a repertoire of high-class comedies and plays opening with the furiously funny farce entitled "The Morning After," written by Tremaine and Hall, authors of "Lost, Twenty-four Hours," and other successes. The company comes highly recommended, and is far superior and above the average usually seen here at popular prices. The laughing atmosphere looks exceedingly bright from the names of the members of this organization; the lovers of wholesome amusement will have their appetites tickled when this decided comedy success is seen here. The principal members comprise the following: Miss Jessie Arnold, W. Jeff Murphy, Pearl Revare, Walter B. Woodall, Elizabeth Hunt, Robert E. Keane, Eleanor Franklin, John Charles, Francis Florida, Harry

act play, "Waterloo," as presented in London by Henry Irving, for over a year. All the scenery and costumes of the original production will be shipped to Mr. Thompson, who will make his first appearance in "Waterloo" about Dec. 1.

A new star in the musical comedy field next season will be Frank Lalor, who for the past season has been the principal comedian of "Comin' Through the Rye." Lalor was formerly with "The Show Girl." The Rork Company has decided to promote Lalor, and at the Park Theater, Boston, Labor Day, they will offer him to the public in a musical comedy to which a title has not yet been given. Tom Waters will replace Lalor in "Comin' Through the Rye," which will be sent on tour again next fall, as usual.

Eugene Cowles, engaged for the role of Will Scarlet in the revival of "Robin Hood," is considered one of the greatest basses in light opera.

"Way Down East" has closed its season in London. The peculiarly American and sectional nature of the piece did not appeal to the English.

James J. Corbett is to appear in a farce entitled "Pacing the Music," which Henry Dixon used for some years. The star and play will be seen in the first-class theaters.

Marie George, who was brought to America several years ago by Klaw & Erlanger to play the Beauty in "The Beauty and the Beast," but who never appeared on account of a quarrel with the stage manager, is to be

a star next season in America under the management of Joseph Brooks. Mrs. Brooks has secured the rights to a comic opera called "Victor," by Victor Herbert and George V. Hobart, and Miss George will have the leading role in the new piece.

Hattie Williams is to spend the summer in Europe.

"The Round-Up" will start in on another season next fall.

"The Alaskan" is to be revived next season, opening in Chicago.

Marie Doro's next American tour will begin in Boston in the fall.

Aubrey Boucault is to join Henrietta Crossman as her leading man.

Maude Raymond, who sings a coon song in "The Gay White Way," was selected by William A. Brady to play Topsy in his "all star" production of "Uncle Tom's Cabin." In private life she is Miss Raymond, the wife of Gus Rogers of the Rogers Brothers.

Willie Edouin, the comedian, who died recently, was a much greater favorite in England than he ever was in America. Before Nat Goodwin made his vogue as a light comedian, Edouin appeared with great success in "Photos, or Fun in a Photograph Gallery," but his wife, the late Alice Altherton, one of the best comedienne of her time, nearly always eclipsed him in popularity on this side of the water. In later years his methods became so thoroughly English that New York audiences failed to grow enthusiastic over him. His Tweedledee in "Florodora," was comparatively a failure.

J. M. Barrie's new play deals with the greatest of all the social problems: "Which is the right woman to marry? Should a man know her well before marriage, or wait to know her till afterward? Is there a case on record of his ever knowing her well at all, and if there is one such case—namely, the gentleman of the play—would he, like the rest of us, remained in ignorance?"

A Chicago paper says: In all contracts made by managers with actors at the beginning of an engagement it is customary to have the contract stipulate that, besides all regular performances, the players are to appear at all customary special performances, ordinary seasons this means the for seven or eight performances. But the seasons of 1907-08 has been an extraordinary one in this regard. There has not been a single legal holiday that has not fallen on one of the regular matinee days. Wednesday or Saturday, excepting Thanksgiving, which is a Thursday institution. Christmas and New Year's came on Wednesday, Washington's birthday fell on Saturday and Memorial day and the Fourth of July will also fall on a Saturday this year. So Manager Kingsbury of "The Man From Home" has discovered.

Gertrude Coghlan, daughter of the actor, Charles Coghlan, has decided: "When a girl reaches the interregnum, to my notion, is when she should be allowed to see proper plays, played by comedians, but she should view scenes of love, but, believe me, the human heart is born to love, and at the theater only can a full love story known to history and to fiction. Nowhere in the world, wrong and right so carefully placed before the vision as in the theater."

Alice Lloyd, the English vaudeville actress, will star in America next season in a musical comedy, under the direction of Klaw & Erlanger and F. Zigfield, jun.

Charles Frohman's management will be in a musical play. Next season she will sing the principal role in "Miss Hook of Holland."

Henri Bernstein, author of "The Thief," is at work on another play which Mme. Rejane is to produce in Paris. Charles Frohman has secured the English and American rights.

Frank McKee has engaged Harry Tighe, well known in vaudeville, as one of the principal comedians in his forthcoming production of "Algeria," a new musical play by Victor Herbert and Glen MacDonough.

Arrangements are now being made by which Julian Edwards' new comic opera, "The Gay Musician," will be presented in London at the Shaftesbury Theater.

W. Harryman, proprietor of the New National, will spend the latter part of the week at Ithaca, N. Y., visiting his son Bachelor, a student at Cornell University.

Martin Sabine is having his first experience in stock productions in America, although he made a reputation for himself in this line of work abroad in the past five years.

Oscar Hammerstein has engaged Mme. Tetrazzini for a period of five years.

Arnold Kralffy, the youngest of the famous Kralffy brothers, died this week at the home of his sister in New York. He was one of the most famous dancers of his time and had staged some well-known performances.

After Ellaine Terriss' baby girl was born she received a letter from a boy of 18, who told her who a long time he had been deeply in love with her and was in despair because she was already married to Seymour Hicks.

However, he had now become hopeful, as he had made up his mind to marry her daughter as soon as she was old enough.

A long deferred but by no means abandoned ambition of Maude Adams is to spend a summer vacation in Dublin and to study at Trinity College, the alma mater of Burke and Goldsmith.

Mrs. Fiske is to begin her next season in New York in a new American play.

Maude Adams' engagement in "The Jesters" has been prolonged another month.

Henry Miller, it is reported, has severed his business relations with the Shuberts.

Mrs. T. P. O'Connor is to write a play for Andrew Mack. She is a Washingtonian.

Charles Klein has written a new play which is to be produced by Henry B. Harris.

Otis Skinner's engagement in "The Honor of the Family" has been extended into June.

Adelaide Kelm has opened a stock engagement in New York in "Barbara Frietche."

During her Australian tour Margaret Anglin will produce "Mater," a new play by Percy Mackaye.

The Irish players, W. G. Fay, his brother, Frank Fay, and Miss Brigit O'Dempsey, wife of W. G. Fay, were first brought to the attention of Charles Frohman by J. M. Barrie, who wished to put them on to the Duke of York's Theater, London, as a curtain-raiser to his "The Admirable Crichton." W. G. Fay was for some time stage director of the Literary Theater of Dublin, Ireland, which afterward grew to be the Irish National Theater Society of Dublin, and more recently the Abbey Theater of Dublin. Things were in a fair way for Ireland to develop a drama of its own, racy, thoughtful and stimulating. Plays were contributed by such writers as W. B. Yeats, Lady Gregory, J. M. Synge, author of "The Playboy of the Western World," which, because of its slur upon the chastity of Ireland's women, finally broke up the movement. And William Boyle, this dramatic movement in Ireland was wrecked up.

The Kind of Love-Making Women Like

Some critics, somewhere, has said that, in spite of her perfect acting of boy parts, Maude Adams cannot make love to a woman as a man would, says an exchange. Perhaps not, but she does make love as woman would have man do.

In her latest play, "The Jesters," she is again a boy, and gives us an opportunity to witness her love-making. With her first appearance on the stage she brings with her the exuberance of youth in its first love, the love of life. Every woman's heart is always young. In its love for youth and its sympathy for youth it refuses to grow old with her mind, her experience and her body. But Maude Adams is young in all of these. Like Bernard, she will be forever young in mind, soul and body. She is the idol of all women, first, because she is the expression of their longing for perpetual youth.

The older women, watching her, live again, in exquisite torture, the dreams of their youth, which really never leave them, but slumber until just before the dawn of a new day. The genius in the hand of an artist like Maude Adams, while to younger women she is the free and unrestrained song expressing their young life. She is the convention to the decorous conduct required in their daily passing on city streets.

She is as refreshing to the women of the city as a glimpse into fair green country fields. She seems always to have a part of fairland about her, because her action is light and airy, and her voice is like that which breeze tells about so beautifully in "The Jesters." That particular bit of elocution seems thought of especially for her voice; indeed, it is her voice more than the words she utters, which leads all to the dreams of fairy regions where, amid cool bowers in shady woods, gay Prince Charmings woo beautiful maidens.

Every woman's heart in every audience that listens to Maude Adams revels in the same delight the Sleeping Beauty or Solange experiences, hidden from the view of all mankind, yet hoping and living for the love to come in the heart destined to be hers and hers alone, whether it beats in the breast of a prince or a jester. That is the reason the love-making of Maude Adams is the love-making that thrills the heart of woman.

No woman considers whether that youth is wooing the maid when Chit leans toward Solange and answers "What is love?" but in that moment Maude Adams' voice plays on the strings of her own and every other woman's heart and produces the melody which is the voice of the love longing of the women of all ages. It is poetic, this love-making of Maude Adams.

Although modern men do not make poetic love, women of today as well as those of the tens of thousands of yesterdays, do, nevertheless, desire to be wooed, after a poetic fashion. It is true, perhaps, that the up-to-date young woman would smile or snicker at an offer of marriage made to her by a present day swain in the bombastic, dramatic manner of the romantic stage lover, but that is proof that actors never fathom women's hearts.

They sigh and call it beautiful when they are allowed to be an eyewitness to the outbursts of a stage Romeo to an admired actress as Juliet, but the sighs and the admiration of the stage



ROBERT OBER, in "Brewster's Millions" at the Grand Monday and Tuesday.

on the shoals of not too many cooks, but too many playwrights, each insisting that his was the manuscript the people wished to see. With that the principal actors, headed by the Fays, temporarily seceded, went to London, and there were taken under the protection of J. M. Barrie and Charles Frohman, who at once arranged for their appearance in America.

lovesmaking are of an impersonal sort. That it is all of the play, and would be much out of place in this age, each woman realizes. What woman would have any other action than the one of Maude Adams when, after taking our minds, and our imaginations, and our hearts along with her step by step in the exquisite agony of the joy of understanding until we know that she says truly "Love is master," and with Solange, to the question, "Do you understand?" we answer: "I do," she throws her arms wide, steps back, and, pulling herself to her fullest height, she breathes that joyful sigh and her whole manner is at once triumphant and a surrender.

ELEPHANTS OF LOMAGUNDI.

The Rev. Mr. Grantham, who is in charge of the Wesleyan mission at Lomagundi, has again had occasion to complain of the destructiveness and viciousness of the elephants that ravage that district. A few years ago there was only one small herd of about a dozen, but today Mr. Grantham places their number at over 100.

This has been corroborated by other gentlemen who have placed boys at various points of the country for the

special purpose of ascertaining the numerical strength of the brutes. They go about the district in small herds of about fifteen, and have for the last nine months been a source of terror.

Nothing is safe from them, and they are apparently fearless. They raid the kraals at night, scattering the fires in the lands, and what they do not eat of the crops they destroy in pure wantonness. Already three kraals have been deserted owing to their frequent visitations. The whole of the Unvokwe Range, which extends for a good many miles, bears trace of their depredations.

Trees are rooted up and broken down all over the hills, and the vlees are covered with the pits made by the animals wallowing. Almost every herd contains a number of calves, and the older elephants are vicious in the extreme, and will bite any unsuspecting native who happens to come upon a herd. Their agility and the rapidity with which they travel is wonderful, and they can glide through the veldt almost noiselessly. The natives that have already been injured were usually unaware of the presence of the brutes until they came charging down upon them. Vicious and destructive, they are a source of danger to life. Representations are being made to the government, and it is possible that special steps will be taken to rid the district of the pest.—Rhodesia Herald.

Alfred Butterworth, a Lancashire cotton manufacturer, made a practical test of the cost of old-age pensions during Easter week by giving five shillings to everyone over 65 in Oldham and Chadderton, the population of which is 170,000. The cost of the week's pensions, as tested by Mr. Butterworth, was £1,550. Taking the population of the United Kingdom at 44,000,000, Mr. Butterworth estimates that the annual cost of a national old-age pension would be £20,852,000, assuming that the two towns named give the average number of recipients. Mr. Butterworth points out that about 4,000 rich people die annually with fortunes aggregating £200,000,000.



MISS ROSELLE KNOTT, with "Alice-Sit-by-the-Fire" at the Grand today, matinee and night.



Actual Yacht Scene at the Grand Monday and Tuesday in "Brewster's Millions."