



"THE LITTLE DAMSEL."
Scene From That Bright Comedy, Which Appears Twice Today at the Grand.

Behind the Footlights

COMING ATTRACTIONS AT THE GRAND.

Today, matinee and night
..... "The Little Damsel."
Monday, Dec. 5 Grace
Van Studdiford in "A Bridal Trip."
Saturday, Dec. 10, matinee and night
..... "This Woman and This Man."
Monday, Dec. 12 Maude Adams,
in "What Every Woman Knows."

Today's Fine Comedy.

At the Grand twice today Henry W. Savage will offer for the first time in this city his highly successful production of the comedy by Monckton Hoffe, "The Little Damsel." It will be seen here exactly as it was shown in New York. Not a change has been made in the cast. May Buckley and Cyril Keightley will be seen respectively in the same role and the part of Becklaw Poole, while George Graham, Henry Wenman, Frank Lacey, Mary Corse and other members of the company, which was responsible for the statement by a prominent critic that "The Little Damsel" is the best acted play in years, will be seen in the characters originated and played by them during the successful run of the play in the metropolis. Several of these players were also members of the London company of "The Little Damsel," and were imported especially by Mr. Savage to continue their interpretations of the roles of which they have made such signal successes.

"A Bridal Trip" on Monday.

The singing of Grace Van Studdiford has always been a source of unbounded delight to theatregoers since she first displayed her marvellous voice in a minor role in "The Black Hussar." It means a lot, therefore, to say that she never sang better than she sings in the European comic opera success, "A Bridal Trip," which will be presented at the Grand Opera House on Monday, Dec. 5. Miss Van Studdiford has been surrounded by one of the most excellent singing companies of principals and chorus that were ever brought together in this country.

After more triumphs than usually all to the lot of a prima donna, Grace Van Studdiford retired a few seasons ago from the scenes of her conquests to a life of domesticity. Last season she resumed her professional career. Remembering the fickleness with which the theatre-going public is credited, there was no manager bold enough to take Miss Van Studdiford under his managerial wing. They all thought that the public had forgotten her meanwhile. Miss Van Studdiford did not think so. She practically became her own manager, with the result that her tour in "The Golden Butterfly" was everywhere made the occasion of an enormous outpouring of the supposed fickle public. This season she signed a long-term contract with Daniel V. Arthur, who is today directing the affairs of the two most successful

stars in musical comedy, Marie Cahill and De Wolf Hopper.

"This Woman and This Man."
The most interesting and exceptional well-acted drama of recent seasons has been accorded to the great Maxine Elliott Theatre success, "This Woman and This Man," by Avery Hopwood, the author of the great New York comedy hit, "Seven Days." Miss Minnie Victorson, the star, and her splendid company, brings out to the Grand a drama that is intensely interesting, dramatic situations, and a dialogue that is bright and attractive, culminating with thrilling curtain calls. Mr. Avery Hopwood, who wrote with laughable dialogue and circumstance, went to the other extreme of human sentiment in connecting the plot of "This Woman and This Man." It is a mild tragedy. It portrays the trials and struggles and defeats and disappointments attending the activities of a woman who is living separate from her husband. "This Woman and This Man" will be the attraction at the Grand on Saturday, Dec. 10, matinee and evening.

Maude Adams, Monday, Dec. 12.

Maude Adams, who is the most popular player in America, comes to the Grand Opera House a week from Monday, when Charles Frohman is to present her in the latest Barrie comedy, "What Every Woman Knows." The play is the fourth one from the pen of the Scotch dramatist in which the actress has appeared, and it has served to tighten her wonderfully strong hold on her admirers. It is the consensus of opinion among the reviewers that "What Every Woman Knows" is the best play that has yet come from the Barrie pen, and to be in the playwright's happiest vein. At all events it has thus far had a greater measure of success than was won by "The Little Minister," "Quality Street" or "Peter Pan." For five months it ran during its first season in New York and it had another successful stay there at holiday time last year. It has had two big engagements in Chicago and while on tour it has been greeted with the heartiest kind of approval both for its own admirable value and Miss Adams' charming work in it.

This is the first visit to London of this popular actress, and she comes here direct from a Toronto engagement. Miss Louise Gunning has been engaged to play the title role in "The Balkan Princess," the great English musical success for which rehearsals have been begun in New York. Miss Gunning made her debut as a star in "Marcelle" at the Casino Theatre, New York, two seasons ago, and since that time has successfully toured the United States and Canada in that proposed production. The company will be divided between English and American players, as many of the cast who originally appeared in "The Balkan

Princess" at the Prince of Wales Theatre, in London, will come over for the American presentation. Slavina will play the leading male comedy role.

Robert Edeson, who is starring in "Where the Trail Divides," says that the most remarkable work that has been done by actors on the stage, has been in melodramatic roles. Take the late Sir Henry Irving, for example. The part that brought him his first general recognition as the

Sam Bernard in "He Came From Milwaukee" at the Casino Theatre, New York, continues to be the reigning American musical comedy success of the year. "Madame Troubadour" at the Nazimova and "The Girl and the Kaiser" at the Herald Square are both of foreign origin, but every bit of work connected with the production of "He Came From Milwaukee" was done right in New York; every word of dialogue and every bar of music was written by an American.

"He Came From Milwaukee" is undoubtedly the most magnificent production which has ever served as a vehicle for Sam Bernard. The star



SCENE FROM "THIS WOMAN AND THIS MAN."
To Be Produced at the Grand on Saturday, Dec. 10, Afternoon and Night.

leading English actor of his time was "Mathias" in "The Bells." He followed this up with his duel parts in "The Lyons Mail," his wonderful study in "Louis XI," and then came his Napoleon in "Mme. Sans Gene," and lastly his wonderful interpretation of "Robespierre." Mansfield, great character actor that he was, won lasting fame in melodramatic parts with his "Baron Chevreuil" and his "Jekyll and Hyde." Kyrie Bellew made his first pronounced American hit in the melodramatic part of the Spider in "The Silver King." James O'Neill, with his Edmund Dantes in "Monte Cristo," in fact, from the very beginning of theatrical history in America, up to the present time, the sterling qualities of the melodramatic parts, with their ample opportunities of giving play to nerve-thrilling and heart-throbbing acting, has done more to

appears as a Milwaukee brewer, who, while travelling in Europe, gets a kingdom thrust upon him in a most amazing and disconcerting manner. Among the leading players in the supporting company are Winona Winter, Nella Bergen, Adele Rowland, Alice Gordon, George Anderson, Martin Brown, and Harrison. Henry Norman, Charles Burrows, Paul Mausius, Henry Holt, Dolph Ryan, Frank Sargent and Bert Lawrence.

THEATRES today are abounding with Miss O'Netherole, who has been in New York on the Lusitania, bringing the manuscript of a new play, in which she will almost immediately begin her season, under the management of Adelphi & Co. The play, she declares, is the most wonderful ever written by the foremost dramatist of the world. She added that when she appeared in the title role she would be realizing the ambition that has spurred her for a lifetime.

"I am not at liberty as yet to announce the name of the play," said Miss O'Netherole, in her boyish "What will come later. But I may say that it is built with infinite skill and feeling around a character universally known. The dramatist has given me the play, and I myself shall supply the inner feeling. I am wholly in sympathy and understanding with the woman to be depicted. Always, when I am given the manuscript of a new play I read it impersonally, with a view as to how it would strike me if I were sitting in the theatre and witnessing its production. If I am stirred, if my hand tics, and if the scene in the intensity, the author has attempted to convey—if I myself feel the emotions which are supposed to stir the character—I am in no doubt as to my being able to act the part in all sincerity. The play in which I am to start the season I have read dozens of times since I first had it from the author. At each reading of the powerful last I feel myself reliving the scene, and my pulses throb with as much feeling as when I first read the wonderful lines.

"I have played many women of misfortune, and played them as honestly as I could understand them. Some have criticized me for putting my audience in sympathy with the sinner, but this I have had to do to retain the truth. Human beings are not of two classes, good and bad, but of one class, capable of being both. It is only environment or heredity, that develops one or the other. Again, I have been criticised for presenting the unpleasant. I dare not approach such a potent force as evil—life. If there is a sort, I must show it, not to render to the morbid taste, but to show

how the sore came to be—and how it may be avoided.
"I hope the public will like my new play. To me it was mark the highest point in my career."

The Indianapolis Star says, editorially, of Robert Mantell, who is starring in a repertoire of Shakespearean plays under the direction of William A. Brady:

"Indianapolis citizens who have known Robert Mantell for many years cannot but lift their hats in admiration for the remarkable artistic advance shown by that sterling actor as evidenced by his interpretations of difficult roles presented here this week. Someone has complained that the American people are not always fair to their stage folk—that some of the most famous actors have been left to struggle along in comparative poverty for years before the mantle of public favor was bestowed upon them. It is said on the other hand, that Europeans are much more patient than Americans, and are responsive to the least evidence of merit, taking the keenest, and most friendly interest in observing artistic development in dramatic aspirants. This criticism may be just, but there is one thing to be said for the American theatregoing public. It is not niggardly of praise or financial reward when the actor finally arrives. So it is that Americans now realize that Robert Mantell is truly great, and the splendid audiences that greet him at every performance afford testimony of deep public appreciation.

"And there is this to be said about Mantell. Years of toil, struggle and faint-hearted public support did not embitter or daunt the man. Character and brain were at the bottom, and they stood the test well. When the time came for the bestowal of the laurel wreath, the recipient was not found to be a harsh and dictatorial spirit, calloused through painful contests, but a gentle, kindly, humane man, whose nature had ripened to all that was best as the years advanced. Such is Robert Mantell on and off the stage; in other words, an American gentleman of the highest type.

"So it comes that a friendly and affectionate people rejoice with Mr. Mantell over his success. It is so honest, so well-deserved, that tongue of meanest envy finds no voice. Mr. Mantell wears the robes or crown of no predecessor; his art in his own, and his merit and fame will be imperishable in the annals of the American stage."

Theodore Roberts, who has been associated with many important theatrical successes, recently evidenced his adaptability by assuming the role of

Roberts played the role of Fals with substantially no rehearsals and scored a great personal success.

FACTS NOT GENERALLY KNOWN.
That Eleanor Stewart, who plays Molly in support of Helen Ware in "The Deserters," played Juliet in the original production of "Zaza," when it was produced at the Garrick Theatre, New York, on Jan. 8, 1899.

That Grant Stewart, who is supporting Elsie Ferguson in "Ambition," Byron Ongley's play, is a co-author with William Collier in "Caught in the Rain," in which the latter appeared as a star.

That Frank Reicher, who will play the title role in Percy Mackaye's play, "The Scarecrow," in which Edmund Breese will star, was in the original production of Frances Hodgson Burnett's play, "That Man and I," when it was produced at the Savoy Theatre in January, 1900.

MR. BALFOUR OPENS

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ed down to you from immemorial time. That is the way a great continuous constitution is built up.

I have told you within what limits we ought to work. Now I will tell you how I think the thing should be done. Remember, in the first place, that the House of Lords, under Lord Rosebery's guidance, has accepted the principle that no man, merely because he is an hereditary peer, should have the right to a legislative seat in that assembly. That has been done. That is not a declaration of opinion which we still await with anxiety; that is a declaration of opinion which is on record. Another point on which I believe all are agreed is that the second chamber—the working second chamber—should be greatly diminished in numbers. (Hear, hear.) In that I think there need be, and ought to be, no controversy.

Public Service to Qualify.

The principle that no man, merely because he is an hereditary peer, should have the right to a legislative seat in that assembly. That has been done. That is not a declaration of opinion which we still await with anxiety; that is a declaration of opinion which is on record. Another point on which I believe all are agreed is that the second chamber—the working second chamber—should be greatly diminished in numbers. (Hear, hear.) In that I think there need be, and ought to be, no controversy.

I believe I carry every sober man in the country with me in saying that these qualified members of that House should be members of our second chamber. Then I think there should be an element of the House of Lords elected by the peers. I am sure that is right. It carries on the traditions, it keeps that continuity. And, whatever may be said against the members of the second house in their collective capacity, there is very little to be said against the members of the second house in the districts where they live. (Cheers.)

Have given you two elements in the second chamber, as I desire to see it reformed, but there is a third element which should at least equal the other two together, and that is an element brought into the second chamber by some external machinery, elective or otherwise, forming an integral part of that body, representing the community at large, the movements of public ideas, the great body of external opinion. This elected or selected body should at least be equal, in my judgment, to the peers who sit there by right of public service, or the peers who sit there by election among their fellows.

Not an Elected Chamber.

Now if you go beyond that, and have a body elected throughout, what is the inevitable result? It will be that in this country, as it has been in other countries, the second chamber usurps the position of the first chamber. You cannot have an elected second chamber, taken out of the elite of the community—having behind them their electorate, as we in the House of Commons have behind us our electorate—you cannot have them there and keep them in a subordinate position. They will be the respected, they will be the dominating assembly, as they are in France, and as they are in America. I therefore, for my own part, speaking as a member of the House of Commons, do not want to

establish the reputation of actors than all the comedy parts that have ever been written, or ever will be written.
It is the romantic actor with his melodramatic role that stamps himself on the memories of theatregoers, while the actor who makes you laugh is forgotten in the rush of tomorrow's events.

This is the second successful week of the engagement of Lulu Glaser in "The Girl and the Kaiser," with Harry Conner at the Herald Square Theatre, New York. It was at this playhouse that Miss Glaser scored her first great hit in "Dolly Varden," which has now been eclipsed by her still greater hit in "The Girl and the Kaiser." This new presentation is extraordinary in its uniform excellence. The music by George Jarno, now introduced to English-speaking New York playgoers for the first time, is of unique charm with its mingling of Viennese melodies and native Hungarian airs; the English libretto, by Leonard Lieblich, is full of fun and tells an interesting, romantic story, founded on genuine historical facts and costumes and scenery are especially elaborate, and the members of the company, all following the example so admirably set by the most humorous of feminine stars, give every line, situation, scene and song its full and adequate value. Miss Glaser appears as "Christl," the foster-daughter, who is "the girl" of the title, and her experiences at the court of the Emperor Josef II. of Austria, when she goes there to plead for the release of her lover, are such as to give this noted comedienne every opportunity to amuse and interest the audience. Harry Conner, as a court tailor, who gets drawn into a conspiracy, also has an ideal role for the exercise of his laugh-creating talents. The other principals in the company are Edith Decker, Flavio Arcaro, Maude Adams, Thomas Richards, Julius McVicker, Melvin Stokes, Robert Vivian, Robinson Newbold, William Bonnell, Albert Wilder, George Leonard, Henry B. Truelson and Alfred Darling.

On great occasions when the two Houses differ the only appeal can be to the people themselves—(hear, hear)—but you cannot, of course, appeal to the people either by referendum or by general election on every small occasion. That is granted. Well, how are you going to deal with deadlocks? You can only deal with them by conference, by amicable conference, between the two Houses or by joint sittings in which the House of Commons should have added to it the second chamber or members of the second chamber.

No Party Instrument.

The policy which the Unionist party recommended—at all events which my friends and I recommend—is not one which can be described as setting up a permanent Unionist obstacle to every kind of political change. (Hear, hear.) It is not an effort to make the constitution a mere instrument in the hands of one party. It is an honest and a genuine attempt to give the security which two chambers alone can give, to give it without the destruction, the permanent destruction, of the House of Lords; to give it in a form which will give to the new constitution upon the old institutions which we have inherited from our forefathers, and which will give, even to gentlemen who think themselves more progressive, every hope of a change, however important, if only they have behind them the great mass of the people. (Cheers.)

Mr. Redmond was the conqueror who wanted to sweep away a conquered country the terms he insisted upon. That alone was the real secret of the revolutionary policy. It was in order to get what the people of this country had twice refused to give, asking them for all time to shatter their constitution, and he was asking it by the help of gentlemen whose motives were excellent, but who did not happen to possess the privilege of British citizenship. Was that the way we were going to be good? (Cries of "No.") Was it to that degree of degradation that party government was to bring us? It has always been a party man, but if either of the two great parties of the state were to become the temporary slaves of this section of home rulers, then he said that the party system had broken down.

We were no longer a self-governing country, but we were governed by the log-rolling factions of men who cared nothing for the empire or the country. He asked that Great Britain should manage the affairs of Great Britain.

FACTS ABOUT THE BIBLE.

The first complete translation of the whole Bible into English was made by John Wyclif, in 1380-1382 A. D.
The first book ever printed was the Bible. The first Bible was printed between the years 1450 and 1455, at Mentz, by Gutenberg, the reputed inventor of printing.

The first New Testament printed in English was that of William Tyndale, 1525-1526 A. D.

First Bible printed in English was Miles Coverdale's, 1535 A. D.
The Old Testament was divided into chapters as they now stand, by Cardinal Hugo, in the middle of the thirteenth century. These chapters were divided into verses as we now have them, by Rabbi Nathan, and adopted by Robert Stephens, a French printer, in his edition of the Vulgate, in 1555, and transferred to the authorized version in 1611.

The authorized version of the Bible was "set forth" in the year 1611.

The revised version of the English Bible was begun in England in June, 1870, and in America in October, 1872.

The revised New Testament was published in May, 1881, and the revised Old Testament in May, 1885.

The American revision commission was published by the American members of the international revision committee, in 1901.

Other translations and editions of the Bible have appeared from time to time, of more or less merit, and having a greater or less circulation. Those named above, however, are the only "standard" versions.

There are 39 books in the Old Testament, and 27 in the New Testament, or 66 in the whole Bible.

The Bible contains 1,183 chapters, 31,173 verses, 775,992 words and 2,366,480 letters.

The middle book in the Old Testament is Proverbs; in the New Testament is II. Thessalonians. In the whole Bible, Micah and Nahum are middle books.

The middle chapter in the Bible is Psalm 117, and the middle verse, Psalm 118:8.

The shortest book in the Old Testament is Obadiah, and the shortest, verse Chronicles 1:1.

The shortest book in the New Testament is III. John, and the shortest verse, John 11:35. These are also the shortest in the whole Bible.

The longest verse in the Bible is Esther 8:9.

GRAHAME-WHITE'S HEATHER.

Girls have a fancy for carrying black beads for good luck; people out in the rural districts have a penchant for hanging horseshoes over their front doors, while many a sailor boy has stood exulting just to get the tell-tale tattoo marks on his arms and chest which will ward off the evil spirits on the high seas.

Mr. Modern Aviator likewise has his talisman—his kismet of good faith, says the Philadelphia Times, which token he carries in his sky-traveler. Grahame-White, who in bonnie Scotland was "up in the air" for the first time not many years ago, when his mother scaled the cliffs along the North Sea with her "wee bairn" close-clasped in her arms, just to give him a breath of the salt breeze, carries a sprig of dainty Scotch heather in the rigging of the aircraft above his head. It is emblematic of his mother country, and has been there through all the flights of the speed champion, who has gathered laurels in the United States during the last six months without a dangerous mishap.



SCENE FROM GRACE VAN STUDDIFORD'S SUCCESSFUL COMIC OPERA, "A BRIDAL TRIP," Which Is Booked for Monday Night at the Grand.



MAUDE ADAMS.

One of America's popular actresses, who makes her first visit to London on Monday, Dec. 12, in a play that has created interest on both continents, and which is called "What Every Woman Knows."