

PLAYS AND PLAYERS

Attractions at the Grand.

Today, Matinee and Evening. "Billy Monday" ... "Rejuvenation of Aunt Mary" ... "The Golden Butterfly."

"The Golden Butterfly." Grace Van Studdiford retains her popularity with London theatregoers, and last evening an audience that completely filled the Grand Opera House greeted her in her return engagement in "The Golden Butterfly."

It is not necessary to describe the opera, as it is quite familiar to local theatre patrons. The music, written by Reginald de Koven, is in his best vein, and is very pretty, and at times quite reaches the highest grade.

The cast is improved over that of last season. Miss Van Studdiford has not forgotten that there are other roles than her own, and in practically all of them artists of standing are to be found.

Of course, Grace—pardon the familiarity—made a hit. She sang very well, and although time and the force of age are taking a few crow's feet, she was quite as vivacious and youthful as ever. Her best song was "The Butterfly and the Clover," which was excellently done.

Miss Charlotte Laskey, as Tina Korby, the prima donna, was excellent. She possesses a fine voice, of good range and quality, and in addition, showed marked ability in her role. Florence Howson, as Nancy, the gypsy, has a very rich contralto voice, and although suffering from great nervousness from some cause or other, she made a hit. The most notable of her songs was "The Butterfly and the Clover," which she sang with excellent effect. The chorus was well drilled, and sang its part with a fine accompaniment.

Taking it all and all, it was a good opera as has been here this season. The part used in the second act was furnished by Mr. G. E. Bernard, of the Ford garage, Wellington street.

"Billy" Twice Today. "Billy," the hero of the three-act farce, comes to the Grand today, matinee and night. "Billy" was taken from a playlet entitled "Billy's Tombstones," which sketch was declared to be the funniest skit in vaudeville. The cast to be seen here includes:

Haggerton and all his other interesting characters through the pages of an absorbing story, and money adds his investigations into economic problems as a superstructure thereto. The managers have given the play an adequate production, and many well-known names are to be found in the supporting cast. Seats are now on sale.

"Arrival of Kitty." Next Thursday night at the Grand, "The Arrival of Kitty," will be given a production here. "The Arrival of Kitty" contains many interesting and humorous situations, founded upon a case of mistaken identity, in which a prospective husband engaged through a matrimonial agency, and an Italian mobman, largely figure. The complications which arise as a result of the mistake are many. Comedy of the jolliest kind, together with action and situations humorous beyond description, form the nucleus of the play.

"The Arrival of Kitty" will play London at popular prices for the first time.

Percy Burton, personal representative of Forbes-Robertson, is, perhaps, the most "advanced" advance agent of all theatrical managers. A few days ago he journeyed from New York to Washington. There he met L. Stoddard Taylor, manager of the Belasco Theatre.

"I didn't know that you played here," said Mr. Taylor. "Yes, in six months," replied Mr. Burton. "I'm just here to look the ground over." However, when Mr. Burton returned to New York it was with the assurance that President Taft would attend a performance at Maxine Elliott's Theatre of "The Passing of the Third Floor Back."

"You've not to be six months ahead in this country," remarked Mr. Burton, adding, "especially when you cater to presidents!"

While Whittlesy and Maude Granger are engagements, announcements by the Shuberts for the forthcoming tour of Florence Roberts. Mr. Whittlesy, who will be Miss Roberts' leading man, will be remembered for his excellent work in "The Road to Yesterday" and "The Goddess of Reason." More recently he has been with Mary Manning.

One of the characters in Clyde Brigg's best play, "The City," draws a comparison between the village and the city: "What's the use of smelling new boots in her choice of a role. She is the foreign transplanted into her own private backyard. We watch her a little timidly, admire her hesitatingly, realize her serpentine beauty, her vitality, her charming smile, and her bright, but we never quite surrender our heads to her."

Nazimova is a good antidote to self-judgment. She won't let you go to sleep. She'll give you a kick in the pants to see what attitude her little body will assume next, what changeable mood will sweep over her face, what graceful, feebly spring she may make up on every stage. You are far from being bored—you are interested, mentally stimulated.

Women writers are playing a large part in the dramatic business of the city. Miss Mary Manning has found a remarkable success in a play by Richard O'Brien, entitled "A Man's World." Maxine Elliott is presenting a new play by a woman, Nazimova's latest play, "The Passion Flower," is really her own work. Rita Johnson Young has scored a success with "The Letter Man," which she is presenting for Mrs. Dalton, while Edith Ellis is one of the general stage directors of the same time. Now comes a report from the Shuberts that Edith Ellis is writing the book of a musical comedy which is to be produced by Miss Lulu Glavin in the history of theatricals. This is the first time that a woman has written a musical play—at least the first time one has been produced which is the work of a woman.

Arrangements have just been perfected between the Shuberts and William Morris whereby Harry Lander will be seen on a tour of many of the Shubert theatres.

The Shuberts' first appearance will be made at the West End Theatre on Dec. 6, after which he goes to Philadelphia, moving directly west. He will be surrounded by an all-star cast including W. E. Whittlesy, Edith Helena, Mildred, and Corinne, the Seven Perfections, Albert and Duane, and Helen and Milton.

Mr. Lander will be accompanied by a special train and will be accompanied by William Morris and a representative of the Shuberts.

The most dramatic situation in Clyde Brigg's play, "The City," has been considerably altered since the opening of the piece in New Haven, Conn. Hamock, an illegitimate son, upon the discovery that he has married his own half-sister, shoots her through the heart. This is the way the premiere several weeks ago became hysterical, while subsequent performances proved that the action was too real. When the play opened in Boston, Monday evening, the business was altered. Now, instead of shooting the girl, Hamock strikes her over the head with the butt of his revolver. Then, following the scuffle with her brother, the pistol is accidentally discharged.

"The Midnight Sons" Thanksgiving night broke the record for large business at the Broadway Theatre, playing to \$2,965. This amount is \$50 in excess of the previous record, which was held by Anna Held. In Boston, Viola Allen, at the Majestic Theatre, broke the record of that house, playing to \$2,315. Likewise "The Blue Mouse" at the Lyric Theatre, Philadelphia, created a new record for that house, playing on that day to approximately \$4,500.

Cyril Scott will replace Jameson Lee Finney in "The Lottery Man," the new Rita Johnson Young comedy which the Shuberts produced two weeks ago. Janet Beecher, recently the Swedish servant in "The Bachelor," will be seen in the role created by Miss Julia Hay. As a result of the changes "The Lottery Man" will not be seen in New York for another week.

William J. Wilson, formerly of the Hippodrome, Cleveland, has been engaged by the Shuberts to conduct the rehearsals of "Billie's Nightmare," in which Marie Dressler will be starred. The book, which is by Edgar Smith, was read to the company a few days ago.

Thorvald Bergen has been engaged by the Shuberts for an important role in "The Watcher."

Fannie Ward has scored heavily in the emotional role of Mariel Van Allen in the new play, "Van Allen's Wife," by Forrest Halsey and Lee



JULIE NERNE. With "The Battle" at the Grand Next Tuesday, Miss Nerne is a Daughter of the Late James A. Herne.

Arthur, the first performance of which was given in Rochester last week. Heretofore, Miss Ward has played only the lighter dramatic roles in American audiences, but in her new play, she has appeared in a more serious and dramatic character, a role which she has prepared for her by the critics. In "Van Allen's Wife," she fulfills every promise, meeting every demand made upon her, and the strong, well-acted part requires, for her success, a beautiful emotional actress, a death wish, and a noble, self-sacrificing heart. She is a noble actress, and her performance is a masterpiece of dramatic art.

Klaw & Erlanger's latest production, "The Silver Star," with Agnes Grier, the dancer, in the leading role, has scored an emphatic success at the Amsterdam Theatre, New York City.

"The Ham Tree," that fleeing victim, long sought by McIntyre & Heath, who are now appearing under the management of Klaw & Erlanger in "The Ham Tree," in their beautiful building, through the theatre world, has been found at last, only to be lost in the hands of the Shuberts. Sady, character and available as a source of nutrition for the blackface comedians, the Ham Tree, with a variety of blackface, and carrying with it telephonic, telegraphic, electric light and firm, alarm wires. When the big scoundrel tree, which is now in the hands of the Shuberts, is cut down, it will be cut down at the city, and the residents recalled that it had been known in the time of the Shuberts, and that the Ham Tree, which is now in the hands of the Shuberts, is a source of nutrition for the blackface comedians, the Ham Tree, with a variety of blackface, and carrying with it telephonic, telegraphic, electric light and firm, alarm wires.

Although the majority of Boston is allowed to have that type of "Ham Tree" would not be permitted to be played in that city, the German firm, which has been in the hands of the Shuberts, has resulted in the extension of the engagement to four weeks.

Forbes-Robertson's stay at Maxine Elliott's Theatre, where he has been playing "The Passing of the Third Floor Back" for two months, has again been extended.

In spite of the cry of New York having too many theatres, the Shuberts are in a quandary as to what to do with at least six successful comedies now touring the country, none of which has had a New York hearing. Although the Shuberts manage four fine Manhattan playhouses, all of them are housing plays destined to continue for long runs.

Among the Shubert stars "knocking at the door of Broadway" are Maxine Elliott in her new play, "The Man's World," Nazimova in "The Passion Flower," and Marguerite Clark in "The Fighting Ring." Then there is "The Fighting Ring," which has been indubitably the few cities it has visited, and "The Watcher," Cora Maynard's play, "King of Cadonia," the new English musical comedy, with William Morris, Clara Palmer and McVelle Stewart, and "The Jolly Bachelors," are two musical pieces awaiting a New York engagement.

Miss Elliott, although having in New York a theatre bearing her own name, finds herself in a peculiar position. Forbes-Robertson, who is appearing here in "The Passing of the Third Floor Back," holds the "time" of that theatre, and there is no indication that he will have to depart on account of falling patronage.

Maud Lambert, the Carrie Marglin in "The Midnight Sons" at the Broadway Theatre, originated a highly successful musical comedy last week by creating Thanksgiving breakfast to her fellow-players in the famous Lew Fields' production. The breakfast, which began at 11 a.m., took place at the home in the home in the Lincoln apartments, West Fifty-first street, and all the principals of "The Midnight Sons" attended. Miss Lambert, who is now in the hands of the Shuberts, is a highly successful comedienne, and her play, "The Jolly Bachelors," is a highly successful musical comedy.

THEATRES OF DIFFERENT AGES. The difference between the playhouse in which we see a drama of Mr. Bronson Howard's today, and the playhouse in which Sheridan's comedies were originally acted is greater than the difference between Sheridan's Drury Lane and the house for which Congreve wrote and in

of the show which is bound to attract attention is "The Young Turk," which will play the Boston engagement before it comes into New York for a run. Another feature of the performance that was commented on was Max Rogers' getting away from the German dialect role with which he has been associated so long.

Extremes meet in the play—Texas and Mexico. It is an encounter between a rough and ready circus man and a New England banker. The circus man has had his training handling wagon shows. There are more than fifty of these small circuses now on the road. The two big wagon outfits in the south are the M. L. Clark show from Alexandria, La., and the Ernest Haag show from Shreveport, La. Clark has been at it for 25 years and has a 40-wagon show. The Molly Batley wagon circus is known to every man, woman and child in Texas. She has been traveling there since 1870 and never got out, side the state. She has the same show and the same performers she had seventeen years ago. The principal players are her own boys and two daughters, who play in the band and double in the ring acts.

In Mr. Prosbey's play the circus man who has been the head of a show for twenty years, has been bought out by the syndicate. He goes home to visit his folks. His troubles begin as soon as he strikes the town, and continue until he runs the village just the same as he ran his circus.

Charles Klein's new play, "The Next of Kin," was played in rehearsal on Monday. Its premiere will take place at the Powers' Theatre, Chicago, on Dec. 6, 1909.

Dorothy Dorr, who has been engaged by Henry H. Harris as leading woman in "Gondal" at the Grand Theatre, the celebrated play of James Bernard Fagan, which had its American premiere at Toledo, O., on Nov. 1, was born in Boston, Mass., and she made her first appearance on the stage at the Grand Theatre, Chicago, June 18, 1896, as Rachel McCreary in "Hold by the Enemy," made her first appearance at the Grand Theatre, Chicago, on the 11th of August, 1897, in "The Golden Girl" at the Standard Theatre, April 9, 1898, she appeared as Ethel in "The Next of Kin" at the Madison Square, Dec. 21, 1898, she played Madeline Bright in "Honor Bright" at the Union Square, April 29, 1899, she appeared at the Grand Theatre, Chicago, in "The Star Theatre, Sept. 9, 1899, she played the part of Mrs. Constance Haverly in "Shenandoah," she made her first appearance at the Grand Theatre, Chicago, at the Grand Theatre, March 18, 1901, as Mary Hamilton in "Diamond Dime," she also played at this theatre "The Honorable Herbert," and "Lottie Fletcher in 'Saints and Sinners' at the Princess Theatre, June 9, 1898, she appeared at the Grand Theatre, Chicago, in "The Star Theatre, April 17, 1899, she played the part of Mrs. Venable in "Della Harding," subsequently she returned to the Grand Theatre, Chicago, in "The Lights of Home," and Dec. 22, 1899, she appeared at the Grand Theatre, Chicago, in "The Lost Paradise," at the Grand Theatre, April 17, 1899, she played the part of Mrs. Venable in "Della Harding," subsequently she returned to the Grand Theatre, Chicago, in "The Lights of Home," and Dec. 22, 1899, she appeared at the Grand Theatre, Chicago, in "The Lost Paradise," at the Grand Theatre, April 17, 1899, she played the part of Mrs. Venable in "Della Harding," subsequently she returned to the Grand Theatre, Chicago, in "The Lights of Home," and Dec. 22, 1899, she appeared at the Grand Theatre, Chicago, in "The Lost Paradise," at the Grand Theatre, April 17, 1899, she played the part of Mrs. Venable in "Della Harding," subsequently she 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