PLAYS AND PLAYERS

Attractions at the Grand.

Today, Matinee and Evening . "Billy"
Monday ... ...
..... "Rejuvenation of Aunt Mary"
Tuesday .... "The Battle"
Thursday .... "The Arrival of Kitty"

"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 divorce court are leaving 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 Lasley, as Tina Korbay, 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 Bowes, as Wanda, the gypsy, has a very rich contralto voice, and although suffering from some cause or other, nervousness she made a hit. The male roles did not burn up the atmosphere with their brilliancy. The fun-making was largely in the hands of George Edwards, a diminutive chap, who was good. Harry Macdonough, as the Baron, was excellent, and kept the audience in good humor by his eccentricities.

The chorus was well drilled, and could sing. It was also fair to gaze at.

Taking it all and all, it was as good an opera as has been here this season. The auto used in the second act was furnished by Mr C. 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 offering in vaudeville. The cast to be seen here includes Edgar Atchison Ely, Mrs. Stuart Robson, Jane Marbury, Marion Chapman, Franklin Jones, Spottiswoode Aitken and fifteen others.

MAY ROBSON,

Now Appearing in "The Rejuvenation of Aunt Mary" at the Grand on Monday.

"The Rejuvenation of Aunt Mary."

In the forthcoming production, "The Rejuvenation of Aunt Mary," which L. S. Sire will present at the Grand on Monday evening, local theatregoers will have an opportunity of seeing May Robson, the foremost character actress in America. In the role of Aunt Mary, Miss Robson, it is said, has one of the best parts of her entire career.

Fresh from her triumph of two seasons on the road, where she has been playing to laughing audiences nightly, Miss Robson and her company will be seen here in this delightful comedy as presented in all the large cities. There are many funny situations in the play and Miss Robson as Aunt Mary is screamingly funny all the time.

There is plenty of comedy throughout the entire three acts, and a pretty little love story is also interwoven, and surely all the world loves a lover. The company supporting Miss Robson has been carefully selected and contains many well-known people. "The Rejuvenation of Aunt Mary" is a guaranteed attraction.

Wilton Lackaye in "The Battle."

Wilton Lackaye will appear in this city on Tuesday, Dec. 7, in a new play, "The Battle," dignified by a metropolitan success so far-reaching that it has aroused interest throughout the whole country.

As every one knows, "The Battle" concerns itself with conditions in the New York tenement districts, which, of course, have more than purely local application. Mr. Lackaye is given the role of John J. Haggleton, the richest man in the city, who is brought into the tenement district by personal business, and induced to stay there in order to study conditions. He sets out to prove his promise that brains can win out under any conditions, and succeeds in doing so cleverly. In the meantime, Mr. Moffett skillfully leads Haggleton and all his other interesting characters through the mazes of an absorbing story, and merely 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 nobleman, largely figure. The complications which arise as a result of the mistake are many. Comedy of the jubilant 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 got to be six months ahead in this country," remarked Mr. Burton, adding, "especially when you cater to presidents."

White Whittlesy and Maude Grangan are engagements announced 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 Mannering.

One of the characters in Clyde Fitch's last play, "The City," draws this comparison between the village and the city:

"What's the use of smelling new-mown hay in the country, when you can breathe gasoline along Fifth avenue?"

Hugo Bryck, the conductor, who was engaged by the Shuberts for the production of a number of Viennese operas, has temporarily been placed with "King of Cadonia." Mr. Bryck was formerly a conductor of the Metropolitan Opera House.

The Shuberts have selected three plays for Miss Florence Roberts, who will begin her season under the Shuberts' management within three weeks. "The Movers," by Martha Morton, will not be done until later. Miss Roberts, beginning her season in "The Transformation," a new play, by Rupert Hughes, which the author has adapted from a foreign source. The original play won great success in Europe by virtue of its story, and the endless variety of moods. Miss Roberts sees in it some of the best quality of "Camille," of "Zaza," and of "Magda."

Cora Maynard's play of psychic influence, "The Watcher," may hereafter be known as "Love." Although there are but five characters in the play, each of them portrays a different phase of love. There is the influence of the dead mother (The Watcher)—the mother love; the love of the faithful servant for the house; the inordinate love of the husband for gambling; the selfish love of the wife for a former lover, and the pure love of the sister for the same man. Hence the proposed title, "Love."

Nazimova, mistress of stage tricks, the volatile serpentine actress from Russia, where the Tartar is so close under the skin of the but half-occidental—Nazimova in a modern New York play! It's like paring the tiger's claws to play with children! writes a western critic. Yet that is what she attempts in "The Passion Flower," recently produced. Nazimova is exotic in personality, often

JULIE HERNE,

With "The Battle" at the Grand Next Tuesday. Miss Herne Is a Daughter of the Late James A. Herne.

hectic 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 chameleonlike technique, but we never quite surrender our moods to hers.

Nazimova is a good antidote to self-boredom. She won't let you go to sleep — your eyes are fastened on her to see what attitude her lithe body will assume next, what changeable mood will sweep over her face, what graceful feline spring she may make up or down stage. You are far from being bored — you are interested, mentally stimulated.

Women writers are playing a large part in the dramatic success of the Shubert theatrical companies. Miss Mary Mannering has found a remarkable success in a play by Rachel Crothers called "A Man's World". Maxine Elliott is rehearsing a new piece by a woman; Nazimova's latest play, "The Passion Flower," is really her own work; Rida Johnson Young has scored a success with "The Lottery Man"; Kate Jordan is responsible for "Mrs. Dakon," while Edith Ellis is one of the general stage directors of the same firm. Now comes word from the Shuberts that Rida Johnson Young is writing the book of a musical comedy which is to be utilized by Miss Lulu Glaser. 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 Lauder will be seen on a tour of many of the Shubert theatres.

The Scotchman's 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 company of vaudeville artists, the roster including W. E. Whitte, Edith Helena, Midgely & Carlisle, the Seven Perezoffs, Almont and Dumont, and Hendon and Clifton.

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

The most dramatic situation in Clyde Fitch's play, "The City," has been considerably altered since the opening of the piece in New Haven, Conn. Hannock, an illegitimate son, upon the discovery that he has married his own half-sister, shoots her through the heart. This is the way the situation was originally acted. At the premiere several women 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, Hannock 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 $2,815. Likewise "The Blue Mouse" at the Lyric Theatre in Philadelphia created a new record for that house, playing on that day to approximately $4,800.

Cyril Scott will replace Jameson Lee Finney in "The Lottery Man," the new Rida 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 "Tillie'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.

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

Fannie Ward has scored heavily in the emotional role of Muriel Van Allen in the new play, "Van Allen's Wife," by Forrest Halsey and Lee Arthur, the first performance of which was given in Rochester last week. Heretofore Miss Ward has played only the lighter dramatic roles before American audiences, but in London, where she has appeared in heavier roles, a brilliant future was predicted for her by the critics. In "Van Allen's Wife," she fulfills every promise, meeting every demand made upon her for the strong, virile acting that the part requires. Her achievement means the rise of a young and beautiful emotional actress, a dearth of whom is so noticeable today on the native stage. The play itself is gripping, and Miss Ward holds the attention of the audience until the fall of the curtain. "Van Allen's Wife" is well staged. In the effective cast are H. Reeves-Smith, John Dean, Romaine Callender, Errol Dunbar, Henry Duggan, Margaret Fuller and Janet Shafer.

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

"The Ham Tree," that fleeting vision, long sought by McIntyre & Heath, who are now appearing under the management of Klaw & Erlanger in "In Haytí," in their blackface comedy through the theatre world, has been found at last, only to be lost in the onward march of Pittsburg's steel industry. Sadly shattered and unavailable as a source of nutriment for the blackface comedians, the Ham Tree fell with a hideous crash, blocking street car progress for an hour, and carrying with it telephone, telegraph, electric light and fire alarm wires. When the big sycamore tree, popularly reputed to be 150 years old, fell at Bridge and Butler streets in that city, old-time residents recalled that it had been known in the time of their youth as "The Ham Tree." Farmers failing to find pork purchasers for their pork products at hog-killing time, would gather at the old sycamore tree and peddle hams to all-comers. Indians also held services in its shade, whispered the farmers' wives to their wide-eyed offspring. But historic association and heartfelt longing of a blackface comedian for "what there Ham Tree" could not save the sycamore more when the Spang-Chalfant Company cleared the ground for its new steel works.

"The Air King," a Klaw & Erlanger musical comedy in which John Slavin is to appear, will receive its first production in Buffalo next week. The music of the play is by Raymond Hubbell, and the book by Harry B. Smith.

"Rebecca of Sunnybrook Farm," a new production by Klaw & Erlanger and Joseph Brooks, will be presented for the first time this week in Springfield, Mass., with Violet Heming, in the role of Rebecca.

Klaw & Erlanger will send McIntyre and Heath in their new show, "In Haytí," to the Pacific coast this season. They will go west over the northern route, returning by way of Los Angeles and Salt Lake City. The comedians have not been in the far west with a company in three years.

After an absence from the stage of six year, Miss Josephine Hall returns in the cast of "The Air King," the Klaw & Erlanger production in which John Slavin will appear. The arrangement for Miss Hall's return to the stage was made with Klaw & Erlanger by Alfred E. Aarons, the comedienne's husband. Mr. Aarons at first intended to present Miss Hall in a new musical play he has in preparation, but yielded up her services after learning of the advantages of the proffered role. She is best remembered in the title role of "The Girl From Maxim's." She is a finished artiste and character actress.

Klaw & Erlanger's latest musical production, "The Young Turk," with Max Rogers and Maude Raymond in the principal roles, which was first produced in Atlantic City last week, seems to be another big success. The book is by Aaron Hoffman; the music by Max Hoffmann, and the lyrics by Harry Williams. The scenes are laid in New York City, Constantinople and Monte Carlo. The story tells the adventures of a young American, who gets mixed up with a Turkish revolution. The songs in the show which pleased the audience most are "A Boy Out West," "Oriental Moon" and a quartet entitled "Wedding Bells." Miss Raymond made a hit in a song entitled "I Thought I Wanted Opera," which ends the second act. A feature of the show which is bound to attract attention is the Turkish trousered chorus girls. "The Young Turk" will play a 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 Maine. 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 Bailey wagon circus is known to every man, woman and child in Texas. She has been travelling there since 1865 and never got outside the state. She has the same show and the same performers she had seventeen years ago. The principal players are her own five sons and two daughters, who play in the band and double in the ring acts.

In Mr. Fresbrey'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 placed in rehearsal on Monday. Its premiere will take place at Powers' Theatre, Chicago, on Dec. 6, 1909.

Dorothy Dorr, who has been engaged by Henry B. Harris as leading woman for Edmund Breese in "The Earth," the celebrated play of James Bernard Fagan, which had its American premiere at Toledo, O., on Nov. 1, was born in Boston, Mass., 1867. She made her first appearance on the stage at the Opera House, Chicago, June, 1886, as Rachel McCreery in "Held by the Enemy"; made her first appearance on the New York stage at Stetson's Fifth Avenue Theatre, April 11, 1887, as Ethel Gray in "The Golden Giant"; at the Standard Theatre, April 9, 1888, she appeared as Ethel Sarrero in "A Possible Case"; at the Madison Square, Dec. 21, 1888, she played Madeleine Bright in "Honor Bright"; at the Union Square, April 29, 1889, she appeared at Catherine Elsmere in "Robert Elsmere"; at the Star Theatre, Sept. 9, 1889, she played the part of Mrs. Constance Haverill in "Shenandoah"; she made her first appearance on the London stage, at the Vaudeville Theatre, March 18, 1891, as Mary Dennison in "Diamond Deane"; she also played at this theatre Clara Douglas in "Money"; Mrs. Hemsley in "Happy Returns"; Molly Heathcote in "Dick Wilder"; Mrs. Doring in "The Honorable Herbert"; and Betty Fletcher in "Saints and Sinners"; at the Princess Tiseatre, June 9, 1892, she appeared as Norah McShane in "Strathlogan"; at the Adelphi, Nov. 11, 1892, she succeeded Mrs. Patrick Campbell as Tress Purvis in "The Lights of Home"; and Dec. 22, she appeared as Margaret Knowlton in "The Lost Paradise"; at the comedy Theatre, April 17, 1895, she played the part of Mrs. Venable in "Delia Harding"; subsequently she returned to the United States. At Daly's, New York, Jan. 7, 1902, she played in "Frocks and Frills"; at the Garrick, in May, she appeared in "Hearts Adrift," and in 1903, she toured in "Mr. Sherridan," and "The Runaways"; at the Park Theatre, Boston, Jan. 5, 1904, she appeared as Kitty Montmorency in "Mr. Sheridan"; at the Knickerbocker, New York, May 13, 1904, she played the Marquise Colardi in "Yvette"; and at the Hudson, Jan. 30, 1905, she played Claire Forster in "A Woman in the Case"; at Milwaukee, Oct. 9, 1906, she played in "The New York Idea." At the Astor Theatre, New York, Jan. 7, 1907, she played Miss Thompson in "The Straight Road"; April 1, 1907, Mrs. Louise Alcott in "The Auditions Mrs. Alcott"; and at the Garrick, New York, Oct. 14, 1907, Mrs. Hampton in "The Step-Sister"; at Philadelphia, May, 1908, she played Julia in "Falling Leaves"; at the Garden Theatre, New York, August 1, 1908, played Olga Hoffmann in "The Devil."

Although the mayor of Boston is alleged to have said that "The Blue Mouse" would not be permitted to be played in that city, the German farce inaugurated the new policy at the Globe Theatre on Monday night. The business, having proven so gratifying, 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 successes which are now touring the country, none of which has had a New York hearing. Although the Shuberts manage fourteen 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, "Deborah of Tods"; Mary Mannering in "A Man's World," Nazimova in "The Passion Flower" and Marguerite Clark in "The Wishing Ring." Then there is "Mrs. Dakon," a new drama, which has been indorsed by the few cities it has visited, and "The Watcher," Cora Maynard's play. "King of Cadonia," the new English musical play, with William Norris, Clara Palmer and Melville 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 there in "The Pasing 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 failing patronage.

Maud Lambert, the Carrie Margin in "The Midnight Sons" at the Broadway Theatre, originated a highly successful innovation last week by giving a Thanksgiving breakfast to her fellow-players in the famous Lew Fields' production. The breakfast, which began at 11 a.m., took place at Miss Lambert's home in the Lincoln apartments, West Fifty - first street, and all the principals of "The Midnight Sons" attended. Miss Lambert cooked the turkey herself; Lotta Faust made the cranberry sauce, and Lillian Lee brewed the punch.

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 which Betterton acted. And that restoration playhou . was very unlike the Elizabethan theatre for which Shakespeare wrote and in which Burbage acted. Even more apparent is the difference between the theatre of Dionysius at Athens and the Roman theatre at Orange. These theatres are sharply distinguished from one another by their shape, by their methods of illumination, by the absence or presence of real scenery, and by the arrangement of the seats for the spectators; and as we study these successive changes we are confirmed in the conviction that these physical conditions must have exerted a powerful influence upon the dramatists who followed one another down the centuries.—The Century.

SUBMARINE BELL GUIDES SHIPS.

Guided safely to port by the sound of the submarine bell on Boston lightship, although their vessel is not equipped with the special apparatus for detecting such sounds, is the tale told by officers of the British freighter Clan Macpherson (Capt. Macpherson), in late Monday from Calcutta and Colombo.

When the steamer came across the bay it was so thick that it was impossible to secure an observation. The lead was in use constantly, and the captain stationed one man in the forepeak to listen for the sound of the submarine bell on Boston lightship. While the Macpherson is not equipped with the submarine apparatus, the man below distinctly heard the sound of the bell through the skin of the vessel when she was five miles east of the lightship. The captain was then enabled to steer a straight course for the vessel, and off there he picked up a pilot who brought him safely into port.—Christian Science Monitor.

LORD CHANCELLOR'S BREAKFAST

The lord chancellor's breakfast to the judges and K. C.s, which marks the commencement of the new legal year, originated at a time when his majesty's counsel were few and could bea easily accommodated in a private house. Lord Halsbury was the first lord chancellor to discontinue the practice of receiving his guests at home in favor of the present more convenient plan of entertaining them at the House of Lords.

The crowning feature of the breakfast (more fittingly to be called a luncheon), is the handing round of the loving cup filled with a seductive mixture of wine and spices, the recipe of which is a secret carefully guarded and handed down like the charge of the cup to successive chancellors' butlers. After all present have cemented their friendship with a sip, the company drive off to the Strand, and, amid the decorous applause of the junior bar and their lady guests, march in as dignified a manner as they can through the central hall to the various courts.—London Chronicle.

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