

THREE NEW PLAYS READY FOR NEW YORK THEATRE-GOERS NEXT WEEK.

Kate Carew's Caricatures



MISS JOAN BURNETT as PAULINA in 'THE NIGHT OF THE PARTY' PRINCESS THEATRE



MR. ELDRD AS THE CHEEKY YOUNG FOOTMAN



MISS BURNETT HOUSEMAID RATHER THAN SOUBRETTE



MR. WEEDON GROSSMITH AS THE MASQUERADING VALET



MR. DRUCE AS THE DUKE'S POMPUS SERVANT



MR. FRANCE MILLER AS THE TWO VALETS' HALL PORTER



MISS AMELIAT STONE CASINO

Wm. Morris in 'A Country Girl' at Daly's

A STUDY OF SERVANT TYPES.

A noble missionary work is going forward on the stage of the Princess Theatre. English visitors complain that there are no servants in America, and Mr. Weedon Grossmith has come over with his clever company to initiate us into the real thing in below-stairs manners.

Five of the leading characters in "The Night of the Party" are servants, and each one is as distinct and finished a study as the Beau Brummel of Mr. Mansfield. On the programme they figure as Paulina, housemaid to Mr. Frayne; Mr. Roundie, footman to Lord Dalston; Mr. Bogle, hall porter to Melton Mansions; Mr. Flambert, servant to the Duke of Hungerford; and Mr. Crosbie, servant to Mr. Frayne. The last is Mr. Grossmith's part.

In England they seldom use the word "valet." Mr. Richard Harding Davis would say, with sweet and earnest simplicity, "my man;" an Englishman says bluntly "my servant." To the American understanding Crosbie is a bachelor's valet.

A thousand little details that couldn't be catalogued without long and faithful study go to make up Mr. Grossmith's absurdly lifelike picture of an English servant. After playing the part for nearly two years I can't imagine how he worries through private life without touching his hat to his friends and waiting at table whenever a dinner party crosses his path.

There isn't a trace of exaggeration in his methods. He couldn't spend five minutes in a high class employment agency without securing a good situation, "on form," as the tipsters say. His art reaches its climax when the guilty Crosbie has to tell his master a lie, and hasn't time to invent a good one. The furtive manner, the

obsequiousness slightly emphasized by embarrassment, the stammer, the slyness, the scared smile, the apologetic cough—it is a lesson in acting.

Of transcendent importance among Crosbie's guests on the night of the party is Mr. Flambert, servant to the Duke of Hungerford. Mr. Flambert is a mighty man in the social sphere which he delights to describe as "servatorial," and Mr. Hubert Druce, who plays the part, looks as if he had stepped out of the pages of James Yellowplush. With an art not far short of Mr. Grossmith's he conveys the prodigious dignity of a great nobleman's body-servant when mingling in "servatorial" society, and his polished humility in the presence of his superiors.

Mr. Arthur Eldred represents another type of servitude—a tall, slender, impudent young footman, who scandalizes Mr. Crosbie and Mr. Flambert by appearing at a social function in full livery and powdered hair. But then he "as a pick-up at 'awf-past one and cawn't get hout of it."

Mr. Bogle, the hall porter, is of somewhat lower social status. He is entrusted with the opening of Mr. Frayne's champagne for Mr. Frayne's servants' guests, and takes a childish delight in letting the corks pop, greatly to the distress of the refined Mr. Flambert.

Miss Joan Burnett's pretty housemaid differs from other stage housemaids in that she is a servant rather than a soubrette.

To the student of "servatorial" manners it will be interesting to note how Mr. Grossmith and his fellow-actors, when they have nothing else to do with their hands, stiffen them in a cramped position by their sides. You may know an English servant by this sign without seriously infringing the Sherlock Holmes copyright. KATE CAREW.

A Sixteenth Century Morality Play Among the Novelties—Mrs. Patrick Campbell Will Produce Sudermann's "The Joy of Living"—A New Melodrama—Mascagni Will Give "Ratcliff" and "Iris" at the Metropolitan.

After all, Mascagni is rather glad now that he didn't run down to the pier and board a boat for home early Thursday evening, when threatening letters from vengeful musicians caused him to believe that enemies would utterly ruin his American premier.

Sitting, Thursday, with his pipe and a glass of the imported beer he keeps in quantity in his dressing room, the grateful composer counted himself a lucky and a happy fellow.

"It was worth crossing the ocean a dozen times," said he, "to meet such a reception as that of last night. I had no idea the American people were so enthusiastic. Their greeting was entirely beyond anything I expected, and will do much to smooth the way to the other American cities I shall visit. I only hope my tour may be as pleasant as its beginning."

Drawing his glass, he rose and, crossing the stage, bent over the mass of floral tributes with the fondness of a woman entering her flower garden on a bright morning.

From a huge cluster of roses he unfastened a ribbon, and, carefully winding it on his fingers, placed it in his pocket. "The flowers will fade, but I shall keep this always," said he. "It will mean to me 'American friendship.'"

Though he did not say so, Mascagni doubtless realizes that his own countrymen were the moving spirits in the acclaim of the first night.

It was amusing, the manner in which those loyal sons of Italy appointed themselves rulers of the great throng in the Metropolitan Opera-House, and acted as mentors to the other auditors. Again and again Italy rebuked America for its ill-timed enthusiasm, peremptory "Be-h-h-h's" discouraging every demonstration that interfered with a single note of music.

And what was still more amusing was the submissive spirit in which these reprimands were received and obeyed.

"Carrots" (to newly arrived servant)—Have you got your character? Annette (taking document from basket)—Here it is. "Carrots"—Be careful you don't lose it.

to that portion of "Pickwick Papers" which so infamously describes the "swarm" of the self-satisfied Footmen of Bath in the back room of the green grocer's shop.

How much like those conceited imitators of their betters are the "servatorial" personages of Mr. Grossmith's farce! Surely, Mr. Grossmith must have had them in mind since he has so closely copied the characters of Dickens.

What is hard to understand is why he did not supply a prototype of the iconic classic Samuel Weller. Why a Weller to call those aping aristocrats "irredeemable rascals," "awful willins," "and 'desperit willins," that when-the-cat's-away-the-mice-will-play scene in Frayne's apartments would have a spice and a flavor which it now lacks save for the occasional blunt comment of the butler who so far forgets himself as to come to the august assembly in butler's livery.

"He expected to win in the long run, but he didn't run long enough." —"A Country Mouse."

FAMILY TRAITS SHOW. See Lionel Barrymore as the Italian organ-grinder in "The Mummy and the Humming Bird," at the Empire, then see Ethel Barrymore as the lad "Carrots" in the curtain raiser at the Savoy, and ask yourself if you do not recognize them to be brother and sister.

Seldom has family resemblance on the stage been so strikingly illustrated as in the case of these two players.

It remained only for Miss Barrymore to get into homespun trousers when—presto!—there you have the dainty counterpart of the rough Italian in corduroys.

The walk, the voice, the eyes, the hesitating, simple manner, the expression of the face—everything—is so nearly the same that you marvel at the identity of the human mould.

Violet Aynsley—Your husband is a great speaker, isn't he? Lady Silvia (wife of John Bowley, M. P.)—In the House of Commons, but not in his own house. —"A Country Mouse."

REAL WINE WAS THIS. In the opening performance of "The Sword of the King" at Wallack's was a pretty incident on the stage which passed unknown to the big first night audience.

In the last act of the comedy a loving cup is brought on and all the assembled personages pledge a toast to the Prince of Orange.

As the play progressed and Miss Crossman realized she was receiving public favor, she hit upon a happy idea of turning the drinking scene into a reality. At her home she had a handsome loving cup presented her by members of her "Mistress Nell" company. She hastily sent for it and when the action of the play reached the toast, filled with something besides stage wine, and as it passed from lip to lip all the members of the company drank mutual congratulation at the success of the play.

Thus a bit of stage business was employed for an actual social observance.

had paid their money and I was expected to go on and try to be funny, no matter how hard the ordeal. I managed to control myself until I began singing a song, the refrain of which was:

"If mamma could see me now she wouldn't say a word," in my throat and struggle though I did I broke down completely and was obliged to quit the stage.

The management of the cozy little Princess Theatre, Broadway near Twenty-ninth street, believes that Woodson Grossmith's clever and neatly acted farce "The Night of the Party" will run the season there. Its distinctly British flavor appears to have pleased the taste of the town.

The run of "There's Many a Slip" and "The Telephone" at the Garrick Theatre will be followed by a revival of "The Heart of Maryland," announced for the Metropolitan Theatre, where Miss Milwenny, the Ditzschstein, James Erskine and other members of the English company constituting the cast.

"Hears Adams" will be on view at the Bijou for only another week, when it will be succeeded by "The American Invasion."

The final week of Jefferson De Angelo in Sir Arthur Sullivan's opera "The Mummy and the Humming Bird" begins Monday night. Martin Harvey, a young English player, in "The Only Two Schools" looks as if it would be a laughing fixture at the Garrick Theatre for some time to come.

John Drew's successful engagement in "The Mummy and the Humming Bird" at the Empire has been extended until the middle of November.

Miss Ethel Barrymore begins her second week at the Savoy in "Carrots" and "A Country Mouse" with every "Mummy" and "Humming Bird" star will be the most successful of her career.

The Belasco Theatre Mrs. Leslie Carter is appearing in the admirable production of "Du Barry" to audiences packed to the capacity of the beautiful new house.

"Virginia Harned in the Pinner play, "The Mummy and the Humming Bird," is a prosperous engagement at the Criterion. Minnie Dupree enters upon her third week at the Metropolitan Theatre in the title role of "A Rose of Plymouth Town."

"The Rogers Brothers in Harvard" will run at the Broadway Theatre. "The Mummy and the Humming Bird" is preceded at 8:10 o'clock every evening and on Wednesday and Saturday afternoons at 2:30 o'clock by Creator and his Italian military band at the Victoria Theatre.

That bright and tuneful English musical piece, "A Country Girl," has met with such favor at Daly's that seats are being sold in advance. Time arranged for other attractions has been given up, with a well-founded belief that "The Rogers Brothers in Harvard" will be the last three weeks of its stand-outroom-only engagement at the Kikkabrocker.

"A Chinese Honeycomb" is nearing its close at the Kikkabrocker, where its popularity is as fresh as it was in the Spring.

"The Ninety and Nine," Ramsay Morris's racing locomotive thriller, which has made an emphatic hit, continues at the Kikkabrocker. Brandon Tynan enters on the last two weeks of his long run at the Fourteenth Street Theatre in "Robert Emmet," the latter part of further performances of his operas at the Metropolitan Opera-House. On Thursday night "Ratcliff" will be the bill; Friday night, "Cavalleria Rusticana" and "Zanetta," and Saturday, matinee, the closing performance, "Iris." On Monday evening the Italian composer and conductor will open his Boston engagement.

On Monday evening the Conrard comedy at the Irving Place Theatre will give its first performance of Schiller's "Don Carlos." The only repetition of this play will be on Friday evening. "The Love Contract," a three-act comedy, by Albert Retcher, will be played the remainder of the week.

and the unsuspecting audience witnessed a real instead of a mimic scene.

Philippa Drayton (disguised as a boy)—"I'll make Ned confide in me—man to man. I suppose men do confide in each other sometimes."

—"The Sword of the King."

"PROPERTY" INTERRUPTION. "Pop" went the cork of a champagne bottle in "Iris" Wednesday night, and "Piff" went the sentiment in the scene where Trenwith tells Iris of his intended departure for the dreary ranch in far-off British Columbia.

Virginia Harned was on the verge of weeping all over the place again and sympathetic sisters in the audience were groping for their handkerchiefs, when the champagne suddenly took a notion to have it out with the cork.

It was really an unprovoked offense on the part of the fizz-water, as no one had touched it for some time, and there was no earthly reason why it should not have kept its refractory beads under control.

But it didn't, and the result was spectators were titrating and laughing when they should have been swallowing lumps in their throats and drying the dewy tear.

Ned Royston (to Philippa, whom he mistakes for a youth)—"That was a heavy sigh, young man. Philippa—'Twas heavy, but 'twas the lightest one I had."

—"The Sword of the King."

TOM SEABROOKE'S ORDEAL. Speaking of tears, Tom Seabrooke, in the wings of the Casino the other night, told how a scene was spoiled in quite another way.

"It happened in Buffalo one night when I was playing in 'The Grand Vizier,'" related the comedian. "Just before the curtain was rung up I was handed a telegram. Opening it I read my mother had died. I need not say how I felt. But the people out in front

Religion, the ever-vexing problem of sex and medical criminology are the three divergent subjects treated in as many plays which will claim first attention the coming week. Meanwhile Mascagni will tarry to give three more performances of grand opera.

"Everyman," announced by Charles Frohman for Monday night at Mendelssohn Hall—because the atmosphere of a hall is supposed to be more fitting than that of a theatre—is the religious play. It is likewise the distinct novelty of the week.

Mrs. Campbell has already spoken through the Evening World of her new play, "The Joy of Living." She had intended giving its first production Tuesday evening, but in view of a strong demand for seats for "The Second Mrs. Tanqueray" the English actress will continue to play Paula on Monday, Tuesday

ESTABLISHED ATTRACTIONS.

Success seems assured to Henrietta Crossman in her excellent new comedy "The Sword of the King," which enters on its second week at Wallack's.

The management of the cozy little Princess Theatre, Broadway near Twenty-ninth street, believes that Woodson Grossmith's clever and neatly acted farce "The Night of the Party" will run the season there. Its distinctly British flavor appears to have pleased the taste of the town.

The run of "There's Many a Slip" and "The Telephone" at the Garrick Theatre will be followed by a revival of "The Heart of Maryland," announced for the Metropolitan Theatre, where Miss Milwenny, the Ditzschstein, James Erskine and other members of the English company constituting the cast.

"Hears Adams" will be on view at the Bijou for only another week, when it will be succeeded by "The American Invasion."

The final week of Jefferson De Angelo in Sir Arthur Sullivan's opera "The Mummy and the Humming Bird" begins Monday night. Martin Harvey, a young English player, in "The Only Two Schools" looks as if it would be a laughing fixture at the Garrick Theatre for some time to come.

John Drew's successful engagement in "The Mummy and the Humming Bird" at the Empire has been extended until the middle of November.

Miss Ethel Barrymore begins her second week at the Savoy in "Carrots" and "A Country Mouse" with every "Mummy" and "Humming Bird" star will be the most successful of her career.

The Belasco Theatre Mrs. Leslie Carter is appearing in the admirable production of "Du Barry" to audiences packed to the capacity of the beautiful new house.

"Virginia Harned in the Pinner play, "The Mummy and the Humming Bird," is a prosperous engagement at the Criterion. Minnie Dupree enters upon her third week at the Metropolitan Theatre in the title role of "A Rose of Plymouth Town."

"The Rogers Brothers in Harvard" will run at the Broadway Theatre. "The Mummy and the Humming Bird" is preceded at 8:10 o'clock every evening and on Wednesday and Saturday afternoons at 2:30 o'clock by Creator and his Italian military band at the Victoria Theatre.

That bright and tuneful English musical piece, "A Country Girl," has met with such favor at Daly's that seats are being sold in advance. Time arranged for other attractions has been given up, with a well-founded belief that "The Rogers Brothers in Harvard" will be the last three weeks of its stand-outroom-only engagement at the Kikkabrocker.

"A Chinese Honeycomb" is nearing its close at the Kikkabrocker, where its popularity is as fresh as it was in the Spring.

"The Ninety and Nine," Ramsay Morris's racing locomotive thriller, which has made an emphatic hit, continues at the Kikkabrocker. Brandon Tynan enters on the last two weeks of his long run at the Fourteenth Street Theatre in "Robert Emmet," the latter part of further performances of his operas at the Metropolitan Opera-House. On Thursday night "Ratcliff" will be the bill; Friday night, "Cavalleria Rusticana" and "Zanetta," and Saturday, matinee, the closing performance, "Iris." On Monday evening the Italian composer and conductor will open his Boston engagement.

On Monday evening the Conrard comedy at the Irving Place Theatre will give its first performance of Schiller's "Don Carlos." The only repetition of this play will be on Friday evening. "The Love Contract," a three-act comedy, by Albert Retcher, will be played the remainder of the week.

AMUSEMENTS.

thousands of amusement seekers. New features the coming week will be "Cortina," the smallest woman in the world, and a course of lectures by prominent women.

IN OTHER HOUSES. The American Theatre will have a new melodrama by its stage manager, Lawrence Marston, entitled "The Little Mother," which will be played by the stock company.

"The Ivy Leaf," W. H. Power's well-known play, will entertain patrons of the Third Avenue Theatre.

Vaudeville and comedy will be supplied at the Star Theatre by Reilly & Woods's show.

David Belasco's romantic drama, "The Heart of Maryland," is announced for the Metropolitan Theatre, where Miss Milwenny, the Ditzschstein, James Erskine and other members of the English company constituting the cast.

"Hears Adams" will be on view at the Bijou for only another week, when it will be succeeded by "The American Invasion."

The final week of Jefferson De Angelo in Sir Arthur Sullivan's opera "The Mummy and the Humming Bird" begins Monday night. Martin Harvey, a young English player, in "The Only Two Schools" looks as if it would be a laughing fixture at the Garrick Theatre for some time to come.

John Drew's successful engagement in "The Mummy and the Humming Bird" at the Empire has been extended until the middle of November.

Miss Ethel Barrymore begins her second week at the Savoy in "Carrots" and "A Country Mouse" with every "Mummy" and "Humming Bird" star will be the most successful of her career.

The Belasco Theatre Mrs. Leslie Carter is appearing in the admirable production of "Du Barry" to audiences packed to the capacity of the beautiful new house.

"Virginia Harned in the Pinner play, "The Mummy and the Humming Bird," is a prosperous engagement at the Criterion. Minnie Dupree enters upon her third week at the Metropolitan Theatre in the title role of "A Rose of Plymouth Town."

"The Rogers Brothers in Harvard" will run at the Broadway Theatre. "The Mummy and the Humming Bird" is preceded at 8:10 o'clock every evening and on Wednesday and Saturday afternoons at 2:30 o'clock by Creator and his Italian military band at the Victoria Theatre.

That bright and tuneful English musical piece, "A Country Girl," has met with such favor at Daly's that seats are being sold in advance. Time arranged for other attractions has been given up, with a well-founded belief that "The Rogers Brothers in Harvard" will be the last three weeks of its stand-outroom-only engagement at the Kikkabrocker.

"A Chinese Honeycomb" is nearing its close at the Kikkabrocker, where its popularity is as fresh as it was in the Spring.

AMUSEMENTS.

BOSTOCKS GREAT HOPPER ATTRACTION ST. NICHOLAS GARDEN, Col. Ave. and 66th St. BONAVITA AND HIS 27 LIONS. Every Afternoon and Evening, Sundays Included. 2:30 and 8:30. Doors open 1 and 7.

EP Feeding of the Caricatures at 4:30 & 10 P. M. General Admission, 50c; Balcony, 75c. Reserved Seats, \$1. Boxes, seating four, \$2. Children, 50c. Afternoon, Season Tickets: Adults, \$10; Children, \$5. Reserved seats at Caricatures, 5 and 11 P. M.

ACADEMY OF MUSIC. 14th St. & Irving Pl. E. G. Frank & Eugene Tompkins, Props. & Mgrs. Glorioso's Marvellous Production.

THE NINETY AND NINE. THE LARGEST GRANDIEST MOST OPERATIONAL AND REALISTIC STAGE PRODUCTIONS EVER PRODUCED. By Ramsay Morris.

Prices 25, 50, 75, \$1. Mat. Wed. & Sat. 2, Eve. & Sunday Evening, Grand Concert, 1, Seats 50c Only the best of artists will appear. Seats 50c

MACBETH. ELITE PRODUCTIONS AS Lady Macbeth. EMPIRE THEATRE. Broadway & 20th St. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

JOHN DREW THE MUMMY AND THE HUMMING BIRD. Broadway & 41st St. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

BARRYMORE A COUNTRY MOUSE. Broadway & 41st St. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

CRITERION THEATRE. Broadway, 41st St. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

VIRGINIA HARNED IN IRIS. Broadway & 41st St. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

GARDEN THEATRE. 21st St. & Madison Ave. Ev. & Sat. 8:30. Mat. To-day, 2:15.

MADISON SQUARE THEATRE. 24th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

GARRICK THEATRE. 36th St. & 7th Ave. Ev. & Sat. 8:30. Mat. To-day and Wednesday, 2:15.

KNICKERBOCKER THEATRE. Broadway & 38th St. Ev. & Sat. 8:30. Mat. To-day, 2:15.

AMUSEMENTS.

14th St. Theatre, nr. 6th Ave. Mat. Wed. & Sat. BRANDON TYNAN. 3D MONTH. Season ends Oct. 25. In his new play Robert Emmet of 1803. HIGHEST PRODUCTION and best cast in New York City. TO-MORROW NIGHT OF "CLOCK" THE GREATEST BILL EVER OFFERED.

AT 25c & 50c. Including ERNEST ELTON & CO. ALICE SHAW & TWIN SISTERS & a Host of Favorites. BOX OFFICE OPEN ALL DAY SUNDAY.

HUBER'S 14TH ST. MUSEUM. 3d Wk. The Cyclo Whirl Young Swan, MARVEL, QUATRO, THE POWER OF THE PRESS, Grand Extra Attractions—HOWARD & BLAND. THIS SATURDAY—A BIG SHOW.

PASTOR'S 3D AVE. CONTINUOUS. EVERY APT. & EVG. FULL ORCHESTRAS. 23D ST. & 29th CENT. J. H. BURKE & CO. in "Uncle Sam in Cuba." The Burden, HITS EVERYWHERE. The Williams, 3 Big Co's. 20 Acts. Everything New.

TO-NIGHT MAGSAGNI. METROPOLITAN OPERA-HOUSE. Ev. & Sat. 8:30. Mat. To-day, 2:15.

AMERICAN 42D ST. AND 8TH AVE. EVERY DAY. STRANGLERS OF PARIS. Ev. & Sat. 8:30. Mat. To-day, 2:15.

BROADWAY THEATRE. 41st St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

THE DEWEY MATINEE TO-DAY. 14th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

VICTORIA 8th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

DALY'S A COUNTRY GIRL. 14th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

GRAND WARFIELD. 14th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

WALLACK'S 6th Ave. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

STAR 14th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.

SOL SINS' MONTAUK MATINEE. 14th St. & Broadway. Ev. & Sat. 8:30. Mat. To-day, 2:15.