

SOME NEW DRAMAS AND A NEW PLAYHOUSE



Mary Boland With John Drew in "The Tyranny of Tears" and "The Will."



Forbes-Robertson as Hamlet.

Two Successes to Be Revived



Gertrude Elliott as Ophelia.



Julia Marlowe as Ophelia.



Edna Goodrich in "Evangelina"

CHARLES FROHMAN has arranged for a revival of "The Tyranny of Tears" by Haddon Chambers to-morrow night at the Empire Theatre. John Drew will again assume the leading role. Mr. Chambers, who is at present in New York, will superintend the production of the play. In the cast will be Julian L'Estrange, Herbert Druce, Mary Boland and Laura Crews. More of a novelty will be the one act play by J. M. Barrie, which will close the new programme at the Empire. This is called "The Will." The play was recently acted in London at the Duke of York's Theatre.

Forbes-Robertson and Gertrude Elliott together with his entire London company as the opening attraction. They will appear in "Hamlet," "Mice and Men" will be played on Friday night and at the first matinee on Saturday. "Hamlet" will be acted on Saturday night and again on Monday.

These will be the last appearances of the distinguished English actor in New York, as he intends to retire from the stage and has already said good-bye to England. During his engagement "The Light That Failed," Bernard Shaw's "Anthony and Cleopatra," "The Merchant of Venice," "Othello," "The Passing of the Third Floor Back" and "The Sacrament of Judas" will also be given.

The Park Theatre will be the scene of an interesting dramatic experiment next Saturday afternoon. Arthur Hopkins will then produce a stage version of Longfellow's "Evangelina," with Edna Goodrich in the title role. The following announcement is made concerning the dramatic use of this poem:

Concerning this latest effort of the famous British humorist the following information is official: "During the three scenes of Mr. Barrie's play Mr. Drew will assume as many characters—first a man of forty-five, and then that man as time has altered his character at fifty-five, and in the third period of the play a millionaire of sixty-five, swollen with success; a victim of Philistinism. Mr. Barrie has called his play 'The Will' because it has all to do with the making of a will. In build it is a chronological play; in its matter it is a satire—too human, too truthfully squared with everyday living to seem bitter or cynical. Those who have read 'The Will' speak of it as saturated equally with humor and humaneness; from first page to last a characteristic Barrie play."

The original is followed closely from the famous "forest primeval" picture to the last sad scene in the long quest of the exiled maid, Evangelina, for her banished lover, Gabriel. It is, perhaps, more than a mere coincidence that Mr. Hopkins sets his production before the public on October 4—the very date 153 years ago when the last of the Arcadian residents of Nova Scotia were borne away into exile under orders of the British crown.

The actors associated with Mr. Drew in the performance of Sir James Matthew Barrie's new play are Frank Cooper, Frederick Eric, Sidney Herbert and Mary Holland.

From the mouth of Gaspereau River, near the little village of Grano-Pre, this last vessel, with its freight of grief-stricken exiles, sailed for its New England port. In the month preceding other vessels had weighed anchor on the same mission. A whole people in short were transported by force from their homes and set down in a strange land among an alien race. Longfellow has made all these historical facts the basis of his "Evangelina" and they are consequently familiar wherever the English language is read or spoken.

Two famous Davids will unite on Tuesday evening to entertain the New York public. One of these is David Belasco and the other is David Warfield, who will be seen once again in "The Auctioneer," with which his first fame is associated. Mr. Warfield will appear at the Belasco Theatre, since "The Temperamental Journey" has been transferred to the Republic Theatre. The play is said to have been rewritten to suit Mr. Warfield's development and position in the artistic world.

Other actors in the company will be Richard Buhler, John Harrington, David Terence, Frank Andrews, George Gaston, Robert Forsyth, William M. Crimans, Mabel Mortimer, Lillian Kingsbury and others.

The Shuberts will open on next Thursday night the new Shubert Theatre on West Forty-fourth street, which is said to be one of the most elaborate of the newer playhouses. In order to indicate the character of the dramatic performances to be given here the Shuberts have selected Sir Johnston

On its pronounced success at the Criterion Theatre, London, Charles Frohman secured "The Tyranny of Tears" for America. Shortly afterward it was performed at the Empire Theatre with Arthur Bryon, Isabel Irving, Ida Conquest and Harry Woodrow. "The Tyranny of Tears" occupied the Empire Theatre

New South Wales. His father was John Ritchie Chambers of the Colonial Civil Service.

Mr. Chambers was over thirty years of age when he started London with his first small cast of comedians. "The Tyranny of Tears" This piece, which has subsequently become a model for dozens of drawing room comedies, such as "The Mollusc," "Smith" and the like, almost deserves the adjective "classic." It was originally written for Sir Charles Wyndham and produced by him twelve years ago at the Criterion Theatre, London. The cast included Sir Charles himself, Mary Moore, Magdalo Millett, Frederick Kerr and Alfred Bishop.

When "The Tyranny of Tears," which is in four acts, and its cast, which numbers only five persons, were announced London began wondering how Haddon Chambers could carry a comedy through four acts of unusual length with only five characters concerned in its representation. But the result is stage history. The comedy proved nothing short of a triumph, and at once there set in a general superstition among playwrights that the way to write a good comedy is to have a small cast. This is a fallacy that has since been revealed too frequently.

On its pronounced success at the Criterion Theatre, London, Charles Frohman secured "The Tyranny of Tears" for America. Shortly afterward it was performed at the Empire Theatre with Arthur Bryon, Isabel Irving, Ida Conquest and Harry Woodrow. "The Tyranny of Tears" occupied the Empire Theatre

the entire season of 1899, commencing September 11.

Next Monday night, oddly enough, Haddon Chambers will see John Drew perform the chief part in "The Tyranny

of Tears" for the first time before an audience. At no time during its original run was Mr. Chambers able to come to America. During those days he was occupied rehearsing the comedy in Ger-

Dramas That Remain Before the Public

"The Lure," still to be seen at the Maxine Elliott Theatre in somewhat denatured form, although the original dramatic force of the work has not been impaired by the change which makes the play much more suitable to the tastes of many theatregoers.

"Within the Law," Elling Theatre. Although the play has passed the first year of its existence the audiences are large and there is no loss of interest in the fine performance of Jane Cowl and her associates.

"The Family Cupboard" at the Playhouse. This drama of New York life shows a father neglected by his selfish and frivolous family and finding solace in the society of a young woman of the stage. The catastrophe of the play is brought about by his son's affection for the same charmer.

"Her Own Money," the Comedy Theatre. Winthrop Ames probably selected this play for production on account of its fine representation of middle class life. Its theme, that every woman should have an allowance and not be compelled to tell her husband what she wants to do with every cent, is interestingly presented, were it not that the character of the heroine suffers under this display of extreme prudence and parsimony. But many of the scenes are true to life.

"Believe Me, Xantippe," John Barrymore's acting as the hero of this farce of Harvard composition is equally balanced by Marie Young's breezy performance of the sheriff's daughter. In his pocket. He had deliberately sailed away from a fine home and an affectionate family at Stanmore, near Sydney,

rather distressing to the audience, but that is by no means true only of Mr. Ballard's play. Half the young cubs tearing through contemporary farces in dinner coats get on the nerves of the audience.

"Who's Who?," Criterion Theatre. The dramatist usually finds it difficult enough to fit a character to suit one actor and succeed in turning out an interesting play. Richard Harding Davis had to suit three actors when he wrote "Who's Who" for William Collier, for all the actors that ever rose to prominence on the American stage. Mr. Collier is the most domestic in public life, so the amusing episodes that Mr. Davis has imparted to this latest farce are a credit to his skill.

"Nearly Married," the Gaiety Theatre has been particularly successful as the home of farce. John Barrymore in "The Fortune Hunter" started the playhouse off prosperously in this particular and "Excuse Me," "Officer 666" and "Stop This" kept up the good record. Now "Nearly Married," with the attractive Bruce McCrae, has followed that tradition. To some persons the humor seems largely acrobatic, but there is no denying that a large public appreciates it.

"Potash & Perlmutter," Cohan Theatre. This use of Montague Glass's business stories has proved successful beyond the ideas of everybody interested in the play. Perhaps the admirable acting of the piece, which consists of little more than a monologue, has more to do with its power to amuse than its construction. Whenever the play becomes dramatic it ceases to ring true, but of its power to refresh the t. b. m. there can be no question. Honors are about equally divided between Barney Bernard and Alexander Carr. Then there is the

London beauty of Miss Dresser, which suggests a combination of strawberries and cream and a soft boiled egg, to delight the eyes of the audience.

"Madam President," the Garrick Theatre: Fannie Ward in this play contrives by her spontaneity to conceal the mechanical nature of most French farce. There is a really novel episode at the close of the first act, when the heroine and her admirer are alone in the dark and one candle after another is extinguished.

"The Temperamental Journey," to be seen to-morrow night at the Republic Theatre: There is some charming acting in this play apart from Leo Dittreich's performance as the hero, Isabelle Irving as the selfish wife could not be more natural and in nearly every particular the playing is excellent. Unfortunately two parts could be much better done. As it is the men act capably, but they so for nothing, whereas more capable performance on the part of each man might add two new values to the adaptation which Mr. Dittreichstein has made so cleverly from the French. When it is possible to provide a really striking and characteristic performance of a role it is a loss to a play to have them reduced to the level of what used to be called "walking gentlemen" which is true, however, of two of the characters in "The Temperamental Journey."

"The Flight" at the Hudson Theatre is not in the least bit damaged by the omission of the second act. It never really was a part of the play, but was tacked in bodily with the object of getting some of the success of scandal that attaches to the white slave pieces. Margaret Weyerly gives a delightful performance of the zealous and emancipated heroine.

GENERAL NOTES OF SOCIETY

A series of twelve talks on current topics will be given by Jessica Louisa Payne on alternate Monday mornings in the North Presbyterian Church, Broadway and 154th street. The proceeds will go toward the Washington Heights Day Nursery. The first talk will be on October 20. Mrs. Edward D. Dopey is president of the society and the other officers are: Mrs. H. G. Romaine, first vice-president; Mrs. William Hazen, second vice-president; Mrs. N. B. Topping, treasurer; and Mrs. F. W. Spieck, corresponding secretary.

Dr. and Mrs. Charles H. Archibald have left Avon, N. J., where they spent the summer and have come to Astor Park, where they will remain until the middle of October. They will probably pass the winter at the Hotel Belmont.

Mr. and Mrs. Franklin L. Gunther of 175 West Seventy-second street have returned from Europe and are at the Hotel Gotham for a few weeks.

Mr. and Mrs. R. E. L. Mordecai will close their cottage at Allentown, N. J., this week and return to their apartment in the Wellmore, Broadway and Seventy-seventh street.

Col. and Mrs. William S. Patten of 210 Riverside Drive have closed their villa at Lake Hopatcong and are spending the autumn at Briarcliff Manor.

Miss Margaret T. Cowen, who has been visiting friends in Middletown, N. J., has returned to her home, 122 West Ninety-third street.

Mr. and Mrs. Olin D. Gray and their daughter, Miss Blossom Gray, are returning in October from Europe, where they have been for the last five months. They have taken apartments at the Essex, Madison avenue and Fifty-sixth street, for the winter.

Miss Florence Guernsey of 2 West Eighty-sixth street is spending the week end in Watertown, Conn., as the guest of Mrs. Clowes.

Mrs. Arthur Elliot Fish has returned to New York from Claverack, N. Y., where she went early in June.

Miss Elizabeth W. Catlin has returned from Sheffield, Mass., to her apartment at 122 West Ninety-third street. She spent the summer in the Berkshire Hills and had her niece, Mrs. Gilmore of Chicago, visiting her. Mrs. Gilmore's sister, Miss Lillian L. L., has returned to town and is at 121 West Ninety-third street for the winter.

Mr. and Mrs. Francis Vinton Smith have returned to town and opened their home on West Seventy-eighth street.

Mr. and Mrs. Oscar W. Fauchert will return from Europe next week. They will be at the Hotel Belvedere for the winter.

Mrs. Frederick B. Nye has returned from Europe where she spent the summer, and as usual will pass the winter at the National Arts Club on Gramercy Park.

Mr. and Mrs. George Oscar Cole will return from Europe early next month when they will open their home, 170 West Seventy-third street. Mrs. Cole is actively interested in the series of musical mornings to be given this winter at the Plaza for the benefit of the Free Industrial School for Crippled Children.

Mrs. Henry Lewis Dyer of 110 West Eighty-seventh street has returned from a trip to Atlantic City.

Mr. and Mrs. Sylvan Robinson have taken an apartment for the winter at the Narraquasset, Broadway and Ninety-third street.

Miss Amy Schoeter, who spent the summer at Bradley Beach, N. J., has returned to her home, the Riverside Drive.

Mrs. A. H. Hathaway Buckley and her daughter, Mrs. J. C. Sanger, of 105 East Broadway have taken a cottage at Belmar, N. J., for the autumn.

Mrs. Charles Morris Cox and her son, and daughter Charles and Miss Louise Cox have returned from their camp in the White Mountains to their home, 180 West Eighty-second street.

Mr. and Mrs. Henry Loy Easton have returned to their apartment in the Whitestone, West 127th street, from Canada. Mrs. Easton is president of Life as a Fine Art Club.

Mr. and Mrs. Jasper H. Singer have opened their apartments in the Hotel Belvedere. They have just returned from a visit to their son and daughter-in-law, Mr. and Mrs. C. C. Singer at Princeton, N. J.

Mr. and Mrs. Hugh Reid Lawford have gone to Margaretville, N. Y., for a two weeks visit.

Mrs. Alexander Douglas Campbell and Miss Abigail Campbell have returned to their home on Riverside Drive from a summer abroad.

Mrs. Julius Hart has returned to town and opened her apartment at 1 West Eighty-fifth street. She spent the summer on Long Island.

Mr. and Mrs. Charles Wilson Gregg, who are now in San Francisco, will not return to their home, 111th street and Riverside Drive, until November.

Mrs. Charles Austin Robinson has returned from a trip to Europe and is at the Hotel Lucerne.

TENNIS AND GOLF INTEREST ASHEVILLE.

ASHEVILLE, N. C., Sept. 27.—Golf and tennis tournaments have occupied the attention of the colony of New York visitors who are spending these fall days in the "Land of the Sky" and the greatest interest this week has centered in the round robin tennis tournament, in which the best women players here have taken part.

Mrs. Clarence Hobart of New York presented a beautiful cup to be given to the winner of those playing in the second class, among whom is Miss Marjorie Pearson. Play commenced Monday and continued throughout the week, many of the guests of the Battery Park Hotel going over to the club to watch the contest.

Mr. and Mrs. Clarence Hobart of New York gave one of the most picturesque garden parties of the year recently at their home, the guests participating in various sports for which the winners received prizes. In the tennis tournament the prizes were won by Miss Helen Chapman and Berry Hazelton, in the putting contest by Mrs. Alfred S. Barnard, Miss Annie Williams and J. J. McCloskey, in auction bridge by Mrs. Reuben Robertson, Mrs. Richard Bragaw and Miss Mary Phinney.

Dr. E. B. Jordan of New York has joined his mother, who has been spending several weeks at the Battery Park. Others at the same hotel who arrived for the week end were: E. L. Gordon, W. W. Foster, George E. Mearns, Mr. S. Glass and Mr. and Mrs. Roland James. Others from New York here recently have been Mrs. B. O. Vander Pore, Warren D. Kay, C. B. Stebbins, George F. Hartman, S. G. Mitchell, Jr., Mr. and Mrs. E. T. Gerry, E. L. Crawford.

Mr. Chambers had a slight excess of enthusiasm over Mr. Drew's performance of the part of *Parbury*.

"You're spiteful, John," said Haddon Chambers to John Drew. "You really are. It is a delight to encounter such fine comedy acting in America. I repeat it, you're capital; you're as good as an Englishman."

"Really," quietly answered Mr. Drew. "Do you mean at tennis or polo?"

CYRIL MAUDE'S CAREER.

Story of His Early Visit to This Country.

Cyril Maude is shortly coming to Wallack's for what is practically his first American appearance. He has given his life to the interpretation of roles in which humor preponderates. His London playhouse is the establishment to which one naturally turns when seeking for a theatre to house comedy.

A good many years ago a sticky, unknown youngster landed in this country from England and lost little time getting to Denver for the climate. At the expiration of his Colorado visit he was ready to again face the fogs of his home land.

But in the interval more things had come to him than a return to health. In Denver the son of Capt. Charles H. and the Hon. Mrs. Maude had made the acquaintance of Daniel Bandmann, who was perennial in those parts with his stock company. Maude confessed to a stage ambition. Mr. Bandmann undertook to further it. In October, 1884, the Bandmann "East Lynn" programme carried the name of Cyril Maude opposite the part of the butler. No one from the press came back of the curtain and interviewed the butler as one destined for great theatrical place. Not even when Maude, a little later, broke all the doubling records by playing five parts in a Bandmann "Hamlet" was the youngster's fame admitted. He left America as obscure as he had come.

Now things are different. It wasn't easy to bring him back. George Tyler will tell you that. For ten years the argument has waged. Each season Mr. Tyler on going to London has said: "Coming to the States this season?" Each time the actor has answered: "No, not any other season."

When Mr. Maude has felt it incumbent upon him to go into details he has reminded his tempter of his lifetime service as a London laugh maker, his tenancy of The Playhouse and the sentiment attached to an association with a theatre where comedies frequently run 200 nights, the grateful habit of various British rulers of commanding his performance and a hundred and one other considerations calculated to weigh against the suggestion to leave London.

Mr. Tyler, on the occasion of the last utterance of the kind, remarked calmly that every man has his price.

"What's yours?" he asked.

Stung by this attitude Mr. Maude replied with some heat that he did have a price. The price was \$2,500 a week for his personal services. Then he named a percentage of the total receipts. Also salaries for his daughter Margery and the thirty other members of his company, plus their entire expenses from the time they left England till the time they returned to England, and plus the cost of a London playhouse, which Mr. Tyler might take off Mr. Maude's hands if Mr. Tyler really wanted a contract.

All Mr. Tyler answered was: "Reasonable enough; sign on the dotted line."