DRAMATIC

THE METROPOLITAN

THE old colored preacher of Atlanta, Ga., who while visiting some friends in Chicago was asked at dinner "what part of the chicken he preferred," very significantly replied: "Marse Johnson, I nebber has ma chicken cut in parts," voiced the sentiments of many people who go to a performance that they have seen in its original completeness and discover that certain parts are omitted. This they resent. They want the whole thing. Such an offering is promised at the Metropolitan all this week, commencing tonight, when the new Tibetan comic opera, "The Forbidden Land," makes its initial appearance here, for it comes with the entire original production, big chorus and auxiliaries that carried the opera to success in Chicago during its all summer run there.

The theme is said to be a new one and possesses the novelty of introducing a country and people of which very little was known until a few weeks ago. The mysterious land of Tibet, including the city of Lhassa, has been selected as the locale for the theme. Guy F. Steely has, it is said, written the story, which is as follows:

Dr. Ferdinand Klotz, a German-American inventor and promoter of health foods from Battle Creek, Mich., accompanied by his niece, Dorothy Fairfax, her Swedish maid Hulda and Klotz's Hindu guide Adoul, in touring around the world, become separated from the balance of their party in the Himalaya mountains and, wandering toward the Brahmaputra river in Tibet, are captured by a band of Tibetans and taken to the capital city of Lhassa, where they are brought before the barca tarjum, a potentate, who has a daughter, Mina Doma, who has never seen a European. Just prior to the capture of the tourists, Thomas Wilkinson, a young English artist, who disguised as a pilgrim enters Lhassa to make sketches for an English publication, is captured and condemned, just as Klotz and his party arrive at the tarjum's palace. Wilkinson immediately falls in love with Dorothy, notwithstanding the offer made by the tarjum that if he marries Mina Doma he would have his liberty.

Wilkinson and the tourists formulate a plan of escape, which is frustrated at the critical moment by Gombo, chief of the Lhassa guards, and all are thrown into prison to die at sunset, but through the surreptitious machinations of Kinkaboo, chief of the amalgamated beggars of Asis, a deliverance comes to them by a most ingenious device that brings happiness to all.

Frederic Chapin has furnished the music and is said to have grasped the peculiar oriental swing, as well as the dash so distinctly in evidence in all of his former efforts.

The role of the health food inventor is played by Gus Weinburg and that of the Tibetan potentate by W. H. Clarke, whose rich bass voice was heard here last season in "The Chinese Honeymoon."

The cast also includes William Cameron, Joseph A. Phillips, Hugh Flaherty, Abbott Adams and H. S. Austin, Alma Youlin, Mamie Ryan and Ethel Johnson, whose impersonation of Hulda, the Swedish maid, has made a decided hit.

A large and attractive chorus is promised.

THE GRAND

The Grand's attraction this week, beginning with today's matinee, is a melodrama entitled "For His Brother's Crime." The press agent heralds it as "the big melodramatic sensation of the season."

How well he thinks of the play, the man who wrote it and the player around whom it was written will more definitely appear from the hyperbolic eulogy penned by this publicity promoter. It is such a modest effort that it is herewith reproduced:

"The play, which is the best and latest by Charles E. Blaney, is entitled 'For His Brother's Crime.' It serves to exploit as a star the romantic actor, Mr. Montgomery Irving, a modern Hercules. He will be supported by what is claimed to be the strongest ensemble of dramatic celebrities and comedy experts ever seen with a dramatic attraction. As a writer and producer of successful popular plays Mr. Blaney has had a brilliant career, and in 'For His Brother's Crime' he presents a production far outclassing any of his past efforts, both in magnitude and merit. It is a step forward, not only illustrating advancement, but energy as well. In this, his latest and most notable offering, he has dared to be original, and presents a play which, while possessing all the essentials of melodrama, such as heart interest, sensation, etc., at the same time touches an absolutely new theme, and is a refreshing surprise in the way of a plot, the story of which, in brief, is as follows:

"Two brothers, twins, though of entirely different natures, one an honest workingman, the other wayward and who has strayed from the straight path. The latter, in a delirium of drunken frenzy, kills John Barclay, father of his brother's sweetheart. The heroic brother is mistaken for his murderer, and in a spirit of brotherly love allows himself to be arrested as such, thus sacrificing his honor and liberty 'For His Brother's Crime.' The latter immediately embarks for foreign lands, and on his deathbed some months later makes a complete confession of the crime, thereby freeing the hero, who, of course, weds the sweetheart, who throughout has been a stanch believer in his innocence. The play, while intensely dramatic, nevertheless permits the introduction of a series of splendid vaudeville numbers, while the comedy is liberally supplied and is as consistent as is the dramatic portion plausible. As a scenic production it is described as the heaviest and most extensive ever given at popular prices, besides which are introduced several special sensations by Mr. Irving, most startling of which is perhaps the feat of supporting a full sized bridge on his back while a genuine team of horses drawing a carriage cross it. Mr. Irving will be supported by a faultless company."

THE STAR

The "Bohemian Burlesquers" will open at the Star theater this afternoon for a week's engagement. Every part of the Bohemian programme is new this season. Several specialty acts will be seen and a number of new faces will appear. The musical comedy or burlesque, "A Day at the Races," is in three acts, and their scenes furnish the vehicle to exploit a great deal of comedy, in which will be seen some of the best known favorites among the burlesquers. Among the principals are Vinnie Henshaw, Georgie Franciola, Bert Calder, Ida Nicolai, Andy Gardner, Frank Wakefield, W. J. Kelly, Higgins and Bergman, Charles Forman and Fred Law. There is also a chorus of twenty young women, who adorn themselves in glad raiment. The gowns and the hats and the shapeliness of the Bohemian chorus have excited comment everywhere. All of the songs and dances, as well as the music of the Bohemians, are said to be new. The story of the comedy is set in three scenes, and the production is said to be elaborate. There will be a special ladies' matinee Friday.

COMING ATTRACTIONS

Miss Ethel Barrymore, who is touring the country under the direction of Manager Charles Frohman, will appear in this city for a half week engagement beginning Sept. 26, presenting a play in which she has made a delightful impression all last season in New York city, "Cousin Kate." Miss Barrymore is one of the strongest attractions now under the management of Charles Frohman. This will be Miss Barrymore's first appearance in this city.

Fisher and Ryley's latest comedy that enjoyed a long and prosperous run in both London and New York, entitled "Glittering Gloria," will be presented at the Metropolitan opera house for an engagement of four nights and matinee the latter part of this month. Miss Isadore Rush heads the company.

Henry Miller, who appeared last in this city in "Heartsease," will play a three-night engagement the early part of October at the Metropolitan opera house in his latest success, "Joseph Entangled." Mr. Miller is now playing a successful engagement at Powers' theater, Chicago.

"Bird Center" is among the October bookings for the Metropolitan opera house. The play is under the management of Hamlin and Mitchell, who are also managers of "Babes in Toyland" and "Wizard of Oz." It is now running at the Grand opera house, Chicago, and is one of the biggest successes there this season. The book is by Glen Macdonough.

W. A. Brady's latest offering, "The Pit," with Wilton Lackye in the leading role, will be presented at the Metropolitan opera house next month for an engagement of half a week. This big success is now enjoying a prosperous run at McVicker's theater, Chicago.

"The Royal Chef," a musical comedy that enjoyed a run of three months in Chicago last season, will be presented by the original cast in this city at the Metropolitan for an engagement of three nights, beginning Thursday, Oct. 6.

"Two Little Waifs" will be next week's attraction at the Grand opera house. The two children who impersonate the waifs are said to play them with sympathy and spontaneity.

Miss Rose Melville, in her pastoral comedy drama, "Sis Hopkins," will be seen at the Grand soon. Miss Melville's manager, J. R. Sterling, has given the play a new scenic investiture.

James H. Wallick has provided his play "Queen of the Highway" with more wild wolves this season and the scene in which they fight the hero is said to be more realistic than ever.

The musical comedy, "A Son of Rest," headed by Nat Wills, will be an early attraction at the Grand.

"Her First False Step" is the title of a new melodrama scheduled for presentation at the Grand this season.

WHEN BOSWORTH WAS YOUNG

Hobart Bosworth, who was seen here last spring in support of Mrs. Fiske, is now leading man with a San Francisco stock company, and has arisen to the prominence of an interviewee. In the course of a chat with Blanche Partington he told of being a juggler's assistant on one occasion.

"I went with Herrmann to Mexico," said he.

"What Herrmann?" she demanded.

"Herrmann the Great," smiled the actor. "I was his assistant. I did the tricks and he got the glory, that is. I used—this is funny—to go through the markets in New Orleans with a silk hat full of ducks and a rubber belt full of eggs for Herrmann to do tricks with to advertise the show. Degrading rot, but it got me to New York and Augustin Daly."

"You were long with Daly?" I asked.

"Ten years," the actor answered, "and in almost everything they did. All small parts, you must understand, such as the sea captain in 'Twelfth Night,' Charles the Wrestler—that was my first. What do you think Daly asked me when I went to him?

"What?" I asked.

"Not what parts I'd played, but what else I'd done, what I liked to do, who were my people. When I told him my father was a gentleman—that is, that he'd never been in jail or politics—that I'd been a sailor, a wrestler, a juggler, he said: 'Come right along; you'll do.' And I think I was considered quite reliable for all their smaller parts. And how Daly knew where to put one. His judgment was infallible, I think. It is rather the fashion to decry him just now, but Daly is the door through which all the new life of the theater had to pass. He is the biggest figure so far in the American drama—he and Mrs. Fiske. And Daly was bigger, inasmuch as his view of things—from his not acting himself—was more detached."—Chicago Inter Ocean.

FRANCIS WILSON'S LUCK

The luck of "Erminie" still follows Francis Wilson. Last spring he decided to quit musical plays, inasmuch as he never could sing a note, and try his hand under Charles Frohman in spoken comedy or farce. All through the summer there was no suitable play for him in sight. Now, in the nick of time, with Mr. Wilson's appearance only two months away, he and Mr. Frohman have found one in the success of the autumn in London, "The Beauty and the Barge." Not only does the chief part promise well for Mr. Wilson, but it is a sort of character new to the stage and moving in a new atmosphere.

"A BAS THE ENCORE"—BRADY

William A. Brady, the leader of mobs, has given life to a reform that it is to be hoped will spread. Franklin Fyles, commenting upon the first performance of a musical piece called "Girls Will Be Girls," relates the following:

"An incident at the introduction of 'Girls Will Be Girls' probably marked the abatement, perhaps the abolition, of the abuse of encores. If a song or a dance has much merit, and especially if it discloses any novelty, the first nighters are quick to appreciate it and to ask for a reasonable amount of repetition. When their demands are fully satisfied, the encore contingent, made up of hoggish people who think they can't get too much of a good thing, and who are re-enforced by a guileful clacque, insist on it being done over and over until it is worn out and the bulk of the audience is tired of it. This had been carried to such a length a few evenings before at another theater that protest took the form of a mighty hiss, and, when that wasn't heeded, more than a hundred bored and angry persons quit the house. Well, the opening chorus of 'Girls Will Be Girls' was good enough to start the show with, yet it didn't deserve to have any great ado made over it, and when the encorers prolonged their usual demonstration, Bill Brady came out. Do you know Bill? He used to manage prize fights and is himself inclined to hit out positively.

"'Ladies and gentlemen,' he said, 'we are going to give this performance without offensive encores.'

"He had his way about it, too, and the hope is that thereby he knocked out an intolerable nuisance."

STORY OF MRS. PAT CAMPBELL

Here is a story of Mrs. Campbell that has never been in print before, and that shows a side of her quite different from the nervous affectations and preoccupations with which the press agents delight to clothe her. Last summer, in London, a certain woman who represented herself as the Hon. Mrs. Blank, was detected and arrested as a common deadbeat at more or less fashionable hotels. With her was a little daughter, a child of three, whose excursions into the dining room and the corridors of the last hotel at which her mother stayed made daily amusement for the guests. Among them was Mrs. Campbell. When the "Honorable Mrs." was arrested on a Saturday night, the officers carried off the little girl and would in due course have sent her to some sort of institution. Next morning the hotel buzzed with the incident, and before noon Mrs. Campbell had recovered the child and placed it at her own charge in a household where it would live happily under proper care.

THEATRICAL NOTES

Jefferson De Angelis, who is to star this season in "Fantana," tells an amusing story concerning Adele Ritchie. According to this story, Miss Ritchie was detained at the Lyric theater, New York, the other night until the beginning of the "wee sma' hours," when she left the rehearsal which had kept her and started for home.

The car which she boarded was deserted except for one man, whose fullness was more than enough to balance the emptiness of the seats about him. The wine had not drowned out his courtesy, however, and, as Miss Ritchie climbed into the vehicle, he rose unsteadily to his feet and said: "Take my seat, madam."

Miss Ritchie was unwilling to argue with a drunken man, and so the car proceeded up town with its benches vacant, except for the comedienne, and with her companion clinging to a strap.—Chicago Inter Ocean.

Henrietta Crosman returned to the stage of the Belasco theater in New York last week, reviving "Sweet Kitty Bellairs," Belasco's dramatization of "The Bath Comedy," in which she was so successful last season. After a brief stay in New York Miss Crosman will start out for a road tour, which will be interesting, as outsiders are anxious to see where Belasco is going to find theaters in which his stars are to be presented throughout the country this season, now that he is not booked in the syndicate houses.

George Bernard Shaw, with characteristic manner, has just completed a new play to be called "How He Lied to Her Husband" and dedicated it to Arnold Daly and the Candida enthusiasts. It will be produced in this country by Daly the present season in connection with the same author's play, "The Man of Destiny." The new effort is only in one act and deals with American characters. It is the only one of Shaw's works not in print at present.

Fay Templeton celebrated the thirty-second anniversary of her stage debut by giving a supper to relatives and a few friends.

Joseph Herbert has been engaged as principal comedian in support of Della Fox in her new opera, "A West Point Cadet."

Walter E. Perkins is going to star in another Du Souchet play this season, called "A Military Man." Du Souchet and Perkins are friends of long standing. The author's first success, "My Friend From India," would probably never have been written had not Perkins spurred him to the goal.

Dan Emmett, the veteran minstrel, and author of "Dixie," is to have a monument built from funds raised by Adelaide Thurston. The dainty little actress is to give a matinee performance of "Polly Primrose" at Richmond, Va., Sept. 24, for the benefit of the monument fund, and is arranging with other attractions playing five other Southern cities on that date to do the same.

George Ade's latest endeavor, "The Sho-Gun," which has only been viewed by Chicago so far, is now running in Boston, having moved into the Hub to succeed Manager Savage's summer production there of "Woodland." The Boston critics have taken as kindly to this newest Ade piece as they did to any of his others, and nothing that Ade ever wrote was anything but a pronounced success in that city, so it looks as if "The Sho-Gun" will enjoy the same returns.

Maxine Elliott, who is still in England, returns in time to begin her tour in "Her Own Way," in October.

Grace Elliston is to be Nat Goodwin's leading woman this season. May she have fewer adventures that she had with Mr. Mansfield last year!

William A. Brady believes that he has another "Way Down East" in a New England play, "Cape Cod Folks," that he will mount in the winter. A minister wrote it.

Francis Wilson has requested Charles Frohman not to open his starring tour before December or January. Mr. Wilson is taking his first vacation in fifteen years and wants to continue it until that time.

A London cablegram says: "The papers are warning their readers to look out for 'Duss.' They are told it is not a new food, nor is it a medicine. It is an American freak, however, in the form of an alternative to Sousa. Duss proposes to invade England with his faithful followers, the Duss orchestra."

J. E. Dodson has bought the dramatic rights to "The King of Beasts," which he intends to use after his engagement with "The Two Orphans" has ended, about the first of next year.

Mr. Willard has ordered a comedy of middle-aged sentiment, founded on "Dicky Monteith," a novel by Tom Gallon that has proved popular in England.

Clyde Fitch's new play, "The Coronet of the Duchess," for Mrs. Bloodgood, turns upon an international marriage—the wife, of course, American—and its consequences. He says he has really taken pains with the plot.

"The Pearl and the Pumpkin," a fairy tale by W. W. Denslow, is to be dramatized. The scenes will be laid in villages in Vermont and in Bermuda. A spectacle of uncommon gorgeousness is promised.

Blanche Walsh is to appear next year in an adaptation of Jacob Gordin's tragedy, "The Kreutzer Sonata," which was presented in Yiddish more than 300 times at the Thalia theater, New York. Miss Walsh will assume the role created in the original play by Bertha Kelisch. Prof. Clayton Hamilton, of Columbia university, aided Gordin in making the English adaptation.

Ada Rehan's repertory this year will include only "The Taming of the Shrew," "The School for Scandal" and Augustin Daly's version of Wycherley's "Country Girl," in which she has not been seen for years. Miss Rehan has postponed her venture with Bernard Shaw until next season.

"Checkers," the character comedy and racing play which proved last season one of the few real theatrical hits, began the fourth week of its fourth engagement in New York city last Monday night before an audience which packed the Academy of Music to the doors.

Adelaide Thurston's fourth starring tour will start at Norfolk, Va., Sept. 22. The little actress will be seen for the second season in "Polly Primrose," the comedy of domestic Southern life. This city is included in the route.

One of the severest criticisms of a performance is cited by Tim Murphy on a company which played in a Georgia city the night before he did. All the writer said was: "From our impression of last night's show we should advise the troupe to adopt as their motto the trademark of a widely advertised candy cathartic: 'We work while you sleep.'"

Miss Marlowe and Mr. Sothern will devote the first week of their engagement at the Illinois—the opening night is one week from tomorrow—to "Romeo and Juliet." It will be the first time Mr. Sothern has been seen here as Romeo, and the second week, when "Much Ado About Nothing" will be brought forward, will see his first appearance as Benedick. "Hamlet" will be the bill of the third week and will be the first time that Miss Marlowe has ever played Ophelia.—Chicago Tribune.

There was an ambitious understudy in one of the companies that was playing a comedy of Barrie's. The robust health of the leading man kept him always chafing for an opportunity, and now and then the good natured Barrie used to console him. At last the leading man caught a cold. The understudy's night came, and he thought of the kindly Barrie. Promptly he sent off a telegram: "I play A's part tonight." As promptly came Barrie's answer: "Thanks for the warning."

One of the characters in George Ade's new play, "The College Widow," is a Western railroad president who is so thankful that a certain college expelled him in his freshman year that he heaps gifts on it. If it had let him stay, it might have made him a professional man, and his gratitude over his escape is perennial. The college reciprocates with degrees, until he has more letters after his name than his own general passenger and ticket agents. Another character is a football player, who was fished out of an iron foundry in the usual way, to strengthen the team, and whose conversation is limited to "My shoes hurt."

It was easy to predict the exceptional success, according to all the telegrams, of Eleanor Robson and "Merely Mary Ann" in London last night. If there is one thing English audiences love above another it is pretty sentiment. Keep it sugary and a little humorous and you may be as improbable as you like. "Merely Mary Ann" is drenched with that sentiment, and, thus far, it has been the beginning and the end of Miss Robson's acting. We are willing to wager at least a cent that when the papers come we shall find the Londoners liking even that fourth act, that so "fell down" the play last winter. As for Miss Robson, she may prove the first American actress, outside musical shows, that London has really liked as it liked Mary Anderson and Ada Rehan.—New York Globe.

MONTGOMERY IRVING

The Herculean Thespian at the Grand This Week

SCENE FROM "THE FORBIDDEN LAND"

Tibetan Comic Opera at the Metropolitan This Week

ANDY GARDNER AS PATSY

With the Bohemian Burlesquers at the Star

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Modern Hercules and Gifted Romantic Actor.
A PLAY FULL OF INTENSELY INTERESTING DRAMATIC SITUATIONS
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