

THEATRICAL WEEK IN THE METROPOLIS

NEW YORK, May 11.—As long as cool weather continues it will be difficult to breathe new life into the old dramatic season from now until Decoration day. As it is, it will not be hard to preserve the interest in the successes which have had a long run. Later, when the warm weather arrives, the theatre-going public may want a change and demand something new and more in keeping with the temperature.

About the only new play on the theatrical horizon this week is Bayard Veillard's "The Primrose Path," which had its opening at the Majestic on Monday with Margaret Wycherly in the heroine role. The theme of this play is one of domestic conflict, for its story has to do with a wife who sells her respectability in order to secure means to obtain comforts for a husband who she believes is dying. Her calculations go wrong, however, eventually she recovers and denounces the woman and her sacrifices.

Miss Wycherly is an actress of rare ability, and her production of the Yeats play a year ago stamped her work with distinction. Her most notable company of 16 players, among whom are Ferdinand Gotschall, Charles Sinclair and Sheldon Lewis and the Misses Sarah Whitford, Minnie Barrett, Caroline Harris, Vera Irving, Phoebe Croighton and others.

Ethel Barrymore.

The last two weeks of her engagement at the Empire theatre will be devoted to the comedy in three acts, "Cousin Kate," by Henry Herbert Davies, which opened on Monday night, where Miss Barrymore was supported by the original cast.

"Cousin Kate" is one of her greatest successes. It will be remembered that in this delightful comedy she is seen as a bachelor girl, who, having undertaken to straighten out the love affairs of a young girl friend, Amy Spencil, who has just had a quarrel with her lover, Heath Desmond, a young Irish artist. The Rev. James Barrett has been paying attention to Amy, and when Cousin Kate arrives Amy doubts her own mind as between Desmond and Barrett. Just to make conversation, Cousin Kate tells of having chatted on the train with a stranger, a very delightful young man, who had wonderful eyes and with whom she shared her lunch. On hearing Amy's story, Cousin Kate decides that Amy must write to Desmond, apologizing for having sent him away. Amy does so, and considers it her duty.

The second act is laid in the little house in which Amy was going to be married. Cousin Kate is alone there, setting things to right, when the stranger enters unceremoniously through the window. A love scene ends with mutual declarations before it is interrupted by the entrance of Amy, who enters with a serious complication, which is deftly set to rights by a cleverly conceived and well played third

act, which ends happily in Amy marrying the Rev. Barrett and Kate meets her fate. The young Irish artist, Mr. Bruce McRae was seen in the role of Desmond, the Irish artist. Other members of the cast are Messrs. George Stewart, George Swift, Mrs. Thomas Whiffen, the Misses Mary Nash and Anita Rothe.

Robert Mantell.

The second week of his engagement opened with "Richieu," at the New Amsterdam theatre on Monday which was the only performance this season here by this actor. Mr. Mantell presented Bulwer's play in New York last season, at two theatres, and on Monday this romantic drama was accorded a hearty welcome.

"King Lear" was given on Tuesday night and Wednesday and "Macbeth" the bill for Wednesday matinee, Thursday and Friday evenings and on Saturday matinee. "The Merchant of Venice" with Mr. Mantell as Shylock, will be given.

The Prince of Pilsen.

Although it has been played up and down and across Broadway for the last three or four seasons, and its music became familiar even through the street organs, "The Prince of Pilsen" has returned for another engagement, this time at the Academy of Music, where it began on Monday.

It was in this opera that Messrs. Pitsley and Suders originally introduced the "Gibson Girl" and the "Kangaroo Walk." Since the play was first produced on Broadway, three or four companies have kept it going on the road, and another is playing it in London, and throughout England.

Miss Ida Stanhope is the Gibsoness, Miss New York and other pretty young women appear in the "Song of the Cities." Mr. Jess Dandy assumes the role of the brewer-alderman from Cincinnati, and Miss Pauline Glimmerman, Miss Albertine Bonson, Miss Marie Walsh, Miss Jeannette Bagstad and Messrs. George Tydecker, Henry Coot, Hayden Clarendon and Robert Connor are in the excellent supporting cast.

The House of a Traitor.

A social as well as theatrical production was seen at Keith & Proctor's Fifth Avenue theatre on Monday afternoon in "The House of a Traitor," a one-act play adapted from Prosper Merimee's story in which Mrs. Francis Lanning Brown, a French noblewoman, is the heroine. Mrs. Prun is well known in New York society. She is a daughter of Mr. Francis B. Thurber. She is particularly clever in interpretations of old French folk songs and wears the costumes of the women of Brittany and Normandy. In her debut she takes the part of a Corsican boy. "The House of a Traitor" was given as a curtain raiser to "The Froidgout Son."

Plays That Stay.

At the Garrick theatre on Monday night Mr. William Collier gave his one

hundred and fiftieth performance of "Caught in the Rain," which was marked by the distribution of souvenirs.

At the Lincoln Square theatre, the William Norris Stock company presented "Mrs. Temple's Telegram." This play was one of the Madison Square theatre's greatest successes and is considered to be one of the best comedies of recent years.

"Before and After" enters upon its third week at the Astor theatre, where the Leo Dietrichstein farce is making as much laughter as it did in its original run. All the favorites remain in the cast, including Leo Dietrichstein, Henry Donnelly, E. C. Hara, Charles Dickson, Kenyon Bishop and Julia Taylor.

Louis Mann as Hensle Blinders in "The White Hen," continues to draw large audiences to the Casino. Mr. Mann, like many other comedy opera comedians, does not sing, but he makes up for this by his excellent comedy, which is delightfully diverting. Lotta Faust, recovered from an attack of bronchial pneumonia, was welcomed back to the stage last week. Louise Gunning is provided with several songs which she renders with rare skill and technique, principally "Printemps," an aria which she sings in the second act. "The Road to Yesterday" after a run of fifteen weeks at Low Field's Herald Square theatre, continues to draw large audiences to the Lyric. From modern days to the days of three centuries back is successfully accomplished in this captivating play by Evelyn Greenleaf Southerland and Beulah M. Dix. As Elsie Tyrrell who in her dream goes back to the time swashbuckling heroes, Minnie Dupree has achieved a triumph. The supporting cast includes White Whittlesy, Robert Dempster, Helen Ware, Miriam Nesbitt and Agnes Everett.

There is so much snap and go to "Drowsier's Millions," as played in the pretty Hudson theatre by Frederick Thompson's company, that it is small wonder the playhouse is crowded at every performance. The well selected company includes Edward Abelen, Mary Ryan, George Wood, Joseph Wood, Nestor Lennon, Gertrude Coghlin and a host of others. They continue to give delightfully smooth performances of this successful American comedy.

Grace George at Wallack's theatre continues to please by reason of her bright portrayal of Sardou's heroine, the sprightly Cyprienne, Frank Worthington cooper. In for general praise on account of the excellent work he does in the character of the elderly husband who finally succeeds in winning the love of his wife. "Divorcement" seems to be the vogue at present, for this comedy has been so charmingly rendered.

On Monday Rose Stahl entered upon her last five weeks' engagement of "The Chorus Lady," at the Hackett theatre. Interest in "The Rose of the Bancha," with Frances Starr, at the Belasco theatre remains as steadfast as on the opening night six months ago.

VISITING NURSES PLAN NEW WORK

At the annual meeting held Monday, May 6, Mrs. Millie R. Trumbull, president of the Visiting Nurses' association, made the following report:

With each year's work the Visiting Nurses' association takes on new duties and new responsibilities. When the association was first organized the main objects were in the direction of caring for the sick poor in their own homes. With experience came the knowledge that we were just touching the edge of the problem—that to make our organization worth while, we must go farther into the problem. We soon learned the lesson of the new philanthropy—that simply mending the broken places in the garment was not making it much more fit to wear—we must find out why there are threadbare places, and why the garment is always worn in those particular places. We soon learned to expect to find people who are physically unfit in physically unfit homes, that we must expect to find physically unfit among those who are paid a physically unfit wage or who are overworked.

So that our new patient presents the same problem from a different point of view—he is one of a type which is the expression of a social disease as well as of physical disease—and his particular case indicates the need of the trained nurse, a condition that calls for a more extended treatment than just the comfort and attention that he visits bring to him. The case of little Johnny is a good example of what we know as thoroughly as when we first met Johnny as we know it now, the little lad would have been saved to a life of usefulness instead of being almost hopelessly ill in the hospital today. So that we have learned that the real mission of the V. N. A. is one of education and prevention.

This can best be illustrated by a little poem familiar to all charity workers entitled "The Fence or the Ambulance" which depicts a cliff with a road along the edge of it—the people in constant danger of falling over, and the two methods of saving them are strongly contrasted—whether it is wiser to build a fence to prevent their falling over to death or injury, or whether an ambulance shall be provided to carry away those who may fall. The V. N. A. believes in building fences rather than in maintaining ambulances and with the help of our friends we plan to build two this year—a tuberculosis fence—we feel that the need of this is imperative; but the building in view expenses effort and organization—it involves better inspection of lodging houses—better enforcement of sanitary laws and more rigid building laws, so that it will be impossible to build houses or apartments with no light or air space for bedrooms, in addition, it involves educating every man, woman and child in the city as to the danger of contagion and the way to avoid it.

For the building of this particular fence we need another nurse and Dr. Pierce will outline for us the plan of work. Building this fence involves also pioneer work in a rather new direction—schools. We have been looking forward to a school nurse for two years past, but have encountered obstacles—these are being at last. It is always hard to forsake established methods, and to any nurse in the schools is out of her sphere but nowhere is she needed more, the teachers are too busy to recognize symptoms which would at once be approp to the trained nurse, the deafness, the defective eyesight, the presence of adenoid growths, the markings of degeneracy, and many a child would be saved to longer school life if we could have the privilege of sending one of our nurses to the schools.

We have gained the consent of the school board to distribute little circulars among the children—a little leaflet on which are printed 15 simple rules of health. This will be followed later by one on simple rules against tuberculosis which we hope to have prepared by Dr. Pierce. We feel that for a time at least an extra nurse could take up both tuberculosis and school work, especially in the months when

the work is light. We had thought when Miss Walker came to us that we could take up developing work, but she has been busy constantly in the field.

We need a third nurse—without her these two fences cannot be built—nor can we take up the work among the mid-wives, which we had planned last year. Can we not look forward to a strong, earnest cooperation in this direction from all who are interested in the welfare of our city?

MILLIE R. TRUMBULL.

HUMOR OF LONDON CABBIERS

Some of Their Remarks When the Tip Is Not forthcoming.

From Tit-Bits.

One of the strongest objections to the introduction of the taximeter in London was that the cabman would be deprived of any opportunity to display his choice selection of language and skill in humorous repartee.

Some of the hansom fraternity of course have no sense of humor; but the majority are decidedly facetious. Here are some examples of witty and sarcastic "cabbyisms."

To appreciate them properly it must be understood that the fare has offered a single shilling in payment for a ride just within the two-mile limit:

"Are you quite sure you can spare this?" remarks the cabby with a bump of humor. "D'ye think you'll be able to rub along on the other side of the bridge?"

"If you'll take my tip, guv'nor," runs another form of gentle reproach, "you'll go and see a hoolist. You 'alred this bus by mistake. You wants a red or green or yellow bus—black ain't in your line at all."

"Thank yer, guv'nor," says another cabby, with apparent emotion; "thank yer kindly. Yer offer 'is well meant, but I couldn't go for to do 'it." Saying which he makes a pretense of handing the shilling back to the astonished fare.

"But I can't sell him, guv'nor, an' that's a fact. Yer 'andsome offer'd make me rich for life, but I tell yer, I can't sell 'im."

One cabby, who was an excellent actor, on receiving his shilling, burst into tears and between his loud sobs jerked out: "I'm sorry you force it on me, guv'nor, I'm really. The hincome tax people'll be down on me now."

An excellent "cabbyism" was perpetrated in the suburbs one night. As the fare let himself into the house he was regaled somewhat as follows: "Go

in quietly, sir, in case the old woman wakes up and 'ears me drivin' away. She might stop her eyes pocket money for this extravagance."

HANDWRITING OF AUTHORS

Dickens' Blue Ink and Paper—Byron's Copy and Erasures.

An interesting study is the handwriting of authors, as it indicates to a greater or less degree their personal temperaments.

Longfellow wrote a bold, open handed, which was the delight of printers, says the Scientific American. Joaquin Miller writes such a bad hand that he often becomes puzzled over his own work and the printer asks the praises of the inventor of the typewriter.

Charlotte Bronte's writing seemed to have been traced with a cambie needle, and Thackeray's writing, while marvelously neat and precise, was so small that the best of eyes were needed to read it. Likewise the writing of Captain Marryat was so microscopic that when he was interrupted in his labors he left off by sticking a pin in the paper.

Napoleon's was worse than illegible, and it is said that his letters from Germany to the Empress Josephine were at first thought to be rough maps of the seat of war.

Carlyle wrote a patient, crabbid and oddly emphasized hand. The penmanship of Bryant was aggressive, well formed and decidedly pleasing to the eye; while the cursive of the poet, Hunt, Moore and Gray was smooth and easy-to read, but did not express distinct individuality.

Byron's handwriting was nothing more than a scrawl. His attention to his proofs frequently exceeded in volume the original copy, and in one of his poems which contained in the original only 400 lines, 1,000 were added in the proofs.

The writing of Dickens was minute, and he had a habit of writing with blue ink on blue paper. Frequent erasures and interlineations made his copy a burden to his publishers.

Bird Builds Nest in Clock.

From the Baltimore Sun.

Occasionally one sees a small crowd congregated at the corner of Baltimore and Light streets gazing intently up at the old clock frame that still stands there as a relic of the by-gone. An enterprising bird has built its nest in the part where the top of the column joins the clock face.

It has a secure home and seems to live quite undisturbed by the chatter and bustle of Baltimore's busiest street.

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SIX CONSECUTIVE MONTHS IN CHICAGO
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Member of the Christian Science Board of Lectureship of the First Church of Christ, Scientist, Boston, Mass., at the
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SUNDAY AFTERNOON, MAY 12, 1907
AT 3 O'CLOCK
Given under auspices of First and Second Churches of Christ, Scientist. ADMISSION FREE. Reserved seats must be occupied not later than 2:45 o'clock. All seats open to the public after that time

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Clay Clement's Idyllic Comedy
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A ROMANTIC COMEDY OF OLD VIRGINIA.
Scenery and Settings Elaborate and Beautiful—Strongly Cast.
PERSONAL DIRECTION OF MR. ARTHUR MACKLEY.
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