

DRAMA

GOSSIP AND CRITICISM

WILLIAM A. BRADY has struck another enormous winner where most persons thought that he would find nothing but failure. "Foxy Grandpa" is the name of this latest find of Brady's. It is based upon the fictitious adventures of a frisky old gentleman and his two equally frisky grandsons as set forth each week in the colored supplement of one of the daily papers of this city. This certainly was not especially promising material upon which to build a play, and when Brady concluded to go into the enterprise his best friends told him that he was little short of a fool. At any rate if they didn't tell him so they thought it, which is the same thing with the element of danger eliminated.

Brady went ahead, and since then, with his "Way Down East," his "Lovers' Lane" and his "Foxy Grandpa," he has been in much the same position as the fellow in Creede who was obliged to pay storage on his money.

The book of "Foxy Grandpa" was written by—but it doesn't make any difference who wrote it. The main point is that it is a winner and that it de-

company were just as good and at least three were much better than either of the "features."

The real honors of "Foxy Grandpa" were unquestionably won by George Mack and Bobbie Barry, who respectively impersonated Chub and Bunt, the two mischievous grandsons. Both of

New York, opening at the Garrick theater June 9.

Admirers of Miss Mannerling who have seen her only in the role of a comedienne will be especially interested in her coming impersonation of the part of Camille, her success in this character in San Francisco indicating not only a broadening of her art, but of her ambition as well.

A Modest Statement.

The foregoing, while it comes from a press agent, is a model of modest statement, and if all of the preliminary announcements of this venture were similarly constructed no exception could be

BOWLING A BENEFICIAL EXERCISE FOR INDOORS.

It is understood well that exercise is the most essential duty we owe to physical health and beauty. The best forms of exercise should be those that include pleasure as well, as it takes away the feeling that one is working. In winter many of the outdoor amusements are denied to us. Of course those who state, walk and stay out in the stimulating cold air will have complexion and physical strength to be envied by the house confined.

However, it is a mistaken idea that the only winter diversions lie in the theater, dances and social functions. There are forms of indoor exercise which prove beneficial and a source of pleasure. Among them there is none that is of more benefit than bowling. In all the realm of indoor sport there is not one that offers at once the physical benefits, the mental stimulus and the means for social enjoyment that this does.

Those who take up gymnastic work find it requires determination to persist in it because they enter into it with the sole idea of benefit, and at once becomes work. But bowling is fascinating; there is no necessity to bear in mind the benefits to the health; the spirit of rivalry is enjoyed keenly.

Bowling is the one physical pastime in which woman meets man on almost equal terms. Her inferior strength here may be made up for in a measure by skill, and it is this that constitutes one

ATHLETICS

PUGILISM ROWING BASEBALL

THE coming fight between Bob Fitzsimmons and Jim Jeffries may be the angular Cornishman's last appearance in the ring. While it has long been the custom for fighters to retire "permanently" several times during their careers, and while Bob himself has frequently asserted that he had fought his last battle, there is good reason to believe that he will make his final bow before the public May 15, when he again measures blows with the beller maker champion.

And Bob's admirers are of the opinion that he should decide to make Jeff his last opponent. Fitz is getting along in years, and the time will soon come when he will be unable to do himself justice. His followers have no desire to see the doughty Cornishman go into a decline in the ring, as has been the case with George Dixon, and at present an easy mark for Jeff's strong featherweight, and it is no more than fair that Bob should retire while still in possession of a large portion of his hard earned glory.

The approaching fight should prove to be both interesting and exciting. Both men are sure to be in the prime of condition, and any one that has seen either of them at his best knows well that a hair raising bout is the only possible outcome. Fitz was never satisfied with his showing against Jeffries in their first meeting, and, with characteristic doggedness, he is already doing training that would cause many a younger "guy" to feel like a steamed Finner huddle.

Fitz Has Learned.

Fitzsimmons undoubtedly learned a great deal about Jeff's fighting style in the affair at Coney Island, and this fact should prove a strong point in his favor. In giving his views on the match for which he is preparing, Bob says that he will fight Jeff along new lines and that it will take a world leader to stand the strain. Fitzsimmons has "dressed the game" of Jim Corbett, Tom Sharkey and Gus Ruhlin with his famous left hand body punch. He has used this blow in conjunction with a "shift," and it has never failed to do the trick. Against Jeffries he did not try the solar plexus punch, but confined his attack to rushes and head swings, which were either blocked or received with the idea of countering.

It will be remembered that Jeffries met Bob's advances with powerful left handed jabs which invariably went straight into the Cornishman's face, and at the same time he used his right not only as a clever guard, but also as a means of sending in terrific blows to the body. When Fitz had been severely jarred as well as knocked down by Jeff's left, the latter brought the right into play for a swing to the jaw, sending the Britisher into the land of nod. In other words, Jeffries played a winning game, allowing Fitz to do the bulk of the leading, which proved to be a wild and took no chances of receiving damage.

Fitz's New Plan.

Fitzsimmons now believes that he has a chance to win by adopting Jeffries' tactics. He thinks that if he stands away and lets the champion come to him he will have a royal opportunity to win in a mixup. Robert says he has won most of his fights by taking advantage of openings when the other fellow was laboring under the delusion that he was winning. By playing the fox Bob has been able to fool both opponents and spectators. He can feign readiness to perfection, and when in that supposed condition has found chances to send in victory bringing blows.

We need no assurances that Fitz will train to the limit. He says that he will go into the ring fit to fight for a king's ransom and that he is confident of punctuating the champion's career with a period—a full stop. Jim does not need too well to make a mistake like that. He admits that the ex-blacksmith is extremely dangerous, and he knows that Bob is never beaten until the last fraction of the count has expired. Jeffries was certainly afraid of Fitzsimmons when the latter challenged him after beating Sharkey and Ruhlin, principally for the reason that the champion was not in the best possible condition. That was a year and a half ago, and critics were almost unanimous in the belief that had a fight then been arranged Fitzsimmons would have won.

To those familiar with the Fitzsimmons of today the ex-champion is little short of a marvel. The usual man of his age considers himself entitled to a rest, but here we have a man more than

forty years of age whose physical hardihood and activity are such as to warrant the belief that he can compete with credit against one of the greatest and most successful pugilists this country has ever produced.

When all conditions are given due consideration, it does not appear probable that Fitzsimmons will defeat his rival, Jeff should be a stronger, faster fighter today than ever before, and his record is such as to give him the utmost confidence. Fitz's shiftiness, cunning and superb boxing ability are of decided advantage, but it is a herculean task for him to pound the massive bulk of the champion into a state of insensibility.

Death a Fast Horse.

Death is a winner. He is the most talked of horse of the winter campaign, and his many victories are all the more significant when his history is known. Death is seven years old, but he never attracted attention until last November at the New Orleans meeting. Then he speedily blossomed out as a stake winner, and his work since then has been widely noticed in turf reports. Death is the property of H. Robinson, who has raced his stable inmates for several seasons on Chicago tracks.

Of twenty-three races at the Crescent City Death finished first in ten, second in eight and third once, being unplaced only four times. In his latter races he has conceded all kinds of weights to his competitors and has been racing all kinds of distances. It is unique, to say the least, for a horse to rank among the "also's" for seven years and then to get wise to himself and lead a high class meeting. If Death continues his good work, he will fall but little short of equalling last year's accomplishments of W. C. Whitney's Endurance by Right.

College Rowing.

The stewards of the Intercollegiate Rowing association have decided that the annual regatta at Poughkeepsie shall be held Saturday, June 21. The first race will be between varsity four oared crews at half past 3 o'clock. The freshmen eight will race three-quarters of an hour later, and the eight oared varsity crews will start at half past 5 o'clock. It has been decided to abandon the event for single sculls.

Columbia, Cornell and Pennsylvania, the three members of the Intercollegiate association, are to enter crews, and Wisconsin, Georgetown and Syracuse universities will, as heretofore, be invited to participate. The outlook is that the six contesting crews of last year will again line up on the Hudson, and possibly be represented in one or two events. The title of the contest known as the second varsity, no man who has rowed at Poughkeepsie or Henley being eligible. The course on which it will be rowed has not yet been chosen.

Keeler Is Captain.

"Captain William Keeler," if you please, Although Ed Hanlon's star diminutive outfielder and eagle-eyed batsman has been made captain of the Brooklyn Superbas, the enthusiastic cheerleaders will ever know him as "Wee Willie." Probably no other player in the National league has a firmer hold on the affections of the public than has Keeler, and were he to become president of the National organization it is a sure thing that his appellation would cling to him. Willie has the best wishes of every "fan" in the country as he assumes his new duties, and his fellow players will do their best work under his leadership, and this was not always the case during Joe Kelly's regime.

Keeler's signing to continue with Brooklyn was somewhat of a financial sacrifice. He had been offered \$5,000 by an American league team, but he remained with Hanlon for \$4,000 and the promise of a bonus. His personal liking for Manager Ed Hanlon led him to make the decision, and the "fans" in "churchpells" are happy.

Pheasants In Ohio.

Ohio sportsmen are delighted with the results of their efforts to introduce English pheasants as a game bird on the farms and preserves of the state. Although the praiseworthy work was begun but three years ago, there are now thousands of adult birds at large, with the number increasing each year at a remarkable rate. Three years ago the legislature appropriated several thousands of dollars to be disbursed among game wardens to be devoted to the propagation of the pheasants. Sportsmen naturally gave active and hearty co-operation, and farmers proved willing to aid in the work. Game wardens were overwhelmed with requests for birds and eggs. The following year the demand increased, and last year the call was still greater. The state law provides that the birds shall not be killed before December 1, 1904, and a law now under consideration aims to extend the time to December, 1906, when sportsmen hope there will be a million chickens, or pinioned grouse, was introduced in Ohio in a similar manner a few years ago.

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FREDERICK ROCKWOOD.

GOLF MANAGEMENT.

It looks very much as if the time had come for some radical changes in the management of the United States Golf association if that body is to command the future respect and attention of the United States. Organized originally as a close corporation, with five clubs as the lawmakers, old methods have been rigidly adhered to in spite of the fact that golf has advanced beyond the stage of needing a patron to elevate it to the height of stability and success.



W. G. ROSS.

Mr. Ross is president of the Amateur Skating Association of Canada, and has succeeded in obtaining the international championship meeting of 1903 for the Dominion. Mr. Ross is a splendid skater himself and is an expert on all official matters pertaining to the sport.

The original five controlling clubs have been increased to twenty-six, hardly a representative growth when one considers that it has taken just seven years to make five expand into twenty-six, while hundreds of golf clubs have since been organized.

That the national body is decidedly a close corporation is again illustrated by the fact that the twenty-six clubs, called the associate members, control the entire government. At the annual meetings each has two delegates, and they possess the voting power. The associate clubs pay for their position of extreme importance \$100 a year, and the national championships must be awarded to them alone. No club can even dare to ask for a national championship unless it first puts up its \$100 and is elected among the chosen few.

When one considers that there are fully 1,500 golf clubs in the United States and that barely 200 are members of the national body, it cannot fail to strike the close observer that something is wrong, since the great majority do not consider the influence or prestige of the national body of sufficient importance to enroll themselves under its standard. Meetings of associate members frequently have been held, but no body of delegates has yet been bold enough to come out in open meeting and demand certain reforms. A few years ago a weak attempt was made by the allied clubs to do away with the class distinction, but the concave in the close corporation killed the movement before it reached dangerous proportions.

VERY WITTY ENGLISHMAN.

Nat Goodwin brings back a fund of new stories of his experiences in England. Upon one occasion he invited a prominent English artist to visit him in his country house, where he was to paint a portrait of Mrs. Goodwin, better known as the beautiful Maxine Elliott.

The artist arrived at night and came down to breakfast rather late next morning, the rest of the company being already seated at the table. With an attempt to be witty, the artist exclaimed:

"Why, do Americans sit down when they eat?"

"Certainly," replied Nat quickly, "but they rarely use chairs. We generally sit on the floor, where we can get a better grip on our food."

BARRETT'S HAMLET.

Mr. Wilton Barrett often tells the following story of his appearance as Hamlet at the Princess' theater, London: The day after the first performance he overheard some old stage carpenters discussing the various performers of Hamlet they had seen in their day.

"Well," said one of them, "you may talk Irving and Booth and now Barrett, but give me Fechter's Hamlet. He was done twenty minutes sooner than any of 'em."

AUTO MANEUVERS.

An interesting trial is shortly to be arranged by the Automobile Club of Great Britain with a view to demonstrating the limits of space within which motor vehicles may be stopped when traveling at various speeds. The suggested method of operation is that the cars should be driven over a mile and the speed of each vehicle thus ascertained, while witnesses on board certify that the pace remained unaltered until the signal was given for the vehicle to stop.



lights the audiences which pay their money to see it. Indeed, it is rather a stretch of terms to speak of "Foxy Grandpa" as having been written anyway. Better were it to say that it was built, as it really was, by the introduction of a number of vaudeville acts, skillfully spliced in between which are little pranks of such a nature as Foxy But the thing is so obviously done that one has not the time or, for that matter, the inclination to go into its technical shortcomings.

Brady's Stage Management.

When one pauses to analyze "Foxy Grandpa," he is all at sea, for no rule of the theatrical business would it appear to have a chance to live. There are no remarkably clever people in it; the costumes are very—well, to be charitable let us say that they are not offensively elegant; the scenery is quite commonplace, the book is about as near nothing as a book can be, and the music is of the kind which the amateur composer is wont to "pick out with one finger" on the piano. Still "Foxy Grandpa" does go and goes with a whirl which carries the average auditor off his feet and makes him forget that he possesses the power of analysis.

It is at first difficult to explain just what causes this. Perhaps it is the fact that every member of the cast is made to contribute to the last atom every particle of entertainment of which he or she is capable. The choruses execute a number of what would ordinarily be considered old time evolutions, but in connection with the swaying, if amateurish, music they seem really high grade.

In short, everything is made the most of; there is no whining over what isn't there and what would be too expensive to have there; there is a manifest determination to go ahead with what is on hand and simply compel success with that. The desired result has been achieved, and if the manager of any important but languishing enterprise whose actors give on the stage the impression of being bored will pay a visit to the Fourteenth Street theater in this city, in which "Foxy Grandpa" is at present housed, he will learn that a prerequisite to success is that the baseball men would call "team work." That is really what makes "Foxy Grandpa" a "go," and that is what will pull many a naturally good entertainment out of the slough into which it may have fallen by reason of the apathy of the actors.

Brady may not be the most aesthetically manager in the United States, but he is shrewd, and no one will contend that any show with which he is prominently connected ever simply no matter how bad the play may be. The actors who are unable to "whop 'er up" are not long kept on his pay roll, and while it is possible that he sometimes carries this tendency a little too far, it is certain that most managers do not carry it far enough.

Mr. Hart and Miss De Mar.

Joseph Hart and Carrie De Mar are featured in Mr. Brady's production of "Foxy Grandpa." Why this is done it would puzzle even Charles Frohman to determine, unless Brady was otherwise unable to secure the play. Not that either Mr. Hart or Miss De Mar offends by very poor acting. The point is that they are not entitled to special prominence. In fact, several members of the

these youngsters are good singers as well as actors, and the former at once wins the sympathy of the audience in general and the hearts of the women in particular by his soft eyes and his strikingly handsome features. Young Barry is possibly slightly the better actor, but his speaking voice has a whining note which no one seems to make an effort to induce him to correct.

There can be no risk in having your money to see "Foxy Grandpa." If you are one of those who sometimes like to wheedle a few hearty laughs out of yourself without stopping to inquire too closely into the reason for your hilarity, "Foxy Grandpa" will long be cited as another case of "Brady luck." Rather should it be referred to as "Brady shrewdness."

The Mannerling-Hackett "Camille."

During Mary Mannerling's tour of the Pacific coast cities earlier in the season she appeared in several performances of "Camille." She gave such a really successful and artistic portrayal of this great emotional character that Frank McKee, her manager, immediately decided that he would present her in the role, surrounded by a notable cast, during a special tour of the principal cities of the coming spring. Mr. McKee then arranged with James K. Hackett to play the part of Armand.

The evening performances will occur at the National theater in Washington Monday and Tuesday evenings, May 5 and 6. The week will be completed by two performances at Ford's theater in Baltimore, matinee and night, Wednesday, May 7, and four performances at the Garrick theater, Philadelphia, Thursday, Friday and Saturday, May 8, 9 and 10. The entire week beginning Monday, May 12, will be played at the Hollis Street theater in Boston. The week beginning May 19, one performance each will be given in New Haven, Hartford, Springfield, Syracuse and Rochester, with two performances Saturday at the Star theater, Buffalo. The fourth week will be played Monday and Tuesday, Alvin theater, Pittsburg, Wednesday, Euclid Avenue Opera House, Cleveland; Thursday, English Opera House, Indianapolis, and Friday and Saturday, Olympic theater, St. Louis.

From the latter city the company will go to Chicago, where June 2 a week will be begun at Powers' theater. From Chicago the company will go direct to

taken to anything in connection with it. But there has been in some quarters an effort to create the impression that this is to be a wonderful combination of two very, very great stars; something so stupendous in its conception that none but the most nervy manager would undertake it—a sort of Booth and Barrett coalition, in short. That, of course, is ridiculous. Miss Mannerling and Mr. Hackett are young stars who have not won their spurs. Mr. Hackett is naturally a very fine actor, but he is almost as crude as it was six years ago. Miss Mannerling, in her arrival from England, the freshness of her work has departed, leaving in its stead not even a slight improvement in method.

A Theater For Nance O'Neil.

News comes from the other side of the water that Nance O'Neil and McKee Rankin are to build a theater in London. This means that a permanent home in the English metropolis is to be provided for Miss O'Neil. I saw this young woman some years ago at the head of a very ordinary stock company at the Murray Hill theater in this city, and her work even in those uncongenial surroundings was marked by an irresistible force which could not fail to convince an onlooker that when this woman had melted somewhat she was destined to become one of the great actresses of the world. She may not have improved since then, but if she has gone forward as she should have done Americans will ere long be paying high prices to see a native actress whom it would not accept until she had come to them with an English indorsement.

Arthur Crispin

New York.

PAID PRESIDING JUDGE.

A salaried presiding judge is one of the stated changes of the grand trot circuit. The man who starts in at Deshotel and comes down the line should become familiar with the horses and be able to point out their peculiarities to his two associates in the stand. The experiment is well worth trying.



ST. BERNARDS BRED BY FRANK J. GOULD.

These dogs are among the most valuable of their kind in the United States. Mr. Gould has given one of the pups to his sister Helen and one to the daughter of General Joseph Wheeler. They are by Bobs and out of Champion Mar-

ON THE BILLBOARDS.

William Collier has returned to the Madison Square theater, New York, with "On the Quiet," Augustus Thomas' enjoyable comedy, which for six months last season was a success in the metropolis at this same theater. The play seems to have been the gainer during its absence in that there have been added a number of new lines and the situa-

tions are more laughable than when the comedy was originally presented. Collier shows his usual form. "On the Quiet" will remain at the Madison Square theater for several weeks.

When "On the Quiet" was on the road, before going to the Madison Square theater, New York, the principal members of the company originated a

supper club plan that may commend itself to theatrical organizations when traveling. They had supper served on the stage of the theater after the play. This idea originated with Willie Collier while in the west this season. In some of the places it was difficult for the company to get the late supper which is a part of actor life. Restaurants were few, and as the company often left town immediately after the performance they

could not make arrangements for supper at hotels. One night Mr. Collier proposed that the company club together and have supper brought to the theater. The idea pleased the players, and the custom was followed until "On the Quiet" arrived in New York.

The audience at a western theater became habitually impatient between the acts and frequently hissed when they thought the delays were needlessly long.

At length the manager hit upon a way to pacify them. Once in each performance during the most elaborate change of scenery he kept the curtain up to let the people see that the stage hands worked as fast as possible. That part of the show has become very popular.

Miss Esther Lyon, a clever young western actress, is playing the part of Becky Sharp at the American theater, New York. She has made a hit in the

role, for which she was specially engaged.

Maurice Campbell, Henrietta Crossman's manager, has made a revival of her great success, "Miss Nell," which recently opened at the Theater Republic, New York. Mr. Campbell has in contemplation a number of other plays to follow. The first will be an elaborate revival of "As You Like It," in which Miss Crossman made a sensation.

When she first essayed the role in Boston a few weeks ago, "Madeline" by Mrs. W. K. Clifford, and "The Mask of the White Rose," by James McArthur, will have a New York hearing before the close of the season.

The scenery for "The Lily and the Prince," Mildred Holland's new play, is being painted by Homer Emons, L. W. Seavey, P. Dodd Ackerman and Charles A. Wheeler.