

SUTRO'S NEW PLAY FAILED IN LONDON

**"The Barriers" Gave Promise in
Two Acts of Being a
Big Success.**

INTEREST WANED IN THIRD

**Drama Spoiled by Too Evident Effort
for a Happy Ending—Marie
Tempest Acted the Heroine.**

Special Cable to THE NEW YORK TIMES.

LONDON, Oct. 10.—Alfred Sutro did not come up to his own level in "The Barriers," presented by Charles Frohman to-night at the Comedy Theatre, with Marie Tempest in the leading role. For two acts there seemed every promise of a play equal, if not even superior, to "John Glayde's Honor."

Margaret Verrall, actress, is engaged to Lord Ronald Dumaray, Duke of Edmunds, whose eldest son is married to a daughter of Mr. Hanks, a millionaire draper. Margaret, twelve years before, had been treated badly, to use euphemism, for the worst outrage possible on an innocent girl, by Eustace Marillier, who in the interval has made a tremendous fortune in South Africa, and now seeks the hand of Lady Alma Dumaray, Lord Ronald's sister.

Lady Alma hates him, but her sister-in-law, Hanks's daughter, a masterful woman who rules the whole Ducal family, into which she entered by matrimony, is forcing the girl to consent. Alma appeals to Margaret Verrall for assistance, while Marillier on his side threatens Margaret with exposure of their past relations if she does not help his suit with Alma. Margaret rightly fears that exposure would raise an unsurmountable barrier between herself and Lord Ronald.

The situation thus outlined grips the audience. Unfortunately the third act, in which Margaret bravely saves Alma from Marillier, and in which the latter blurts out the old story, thus treating her badly a second time; does not keep the main issue clear and distinct, while the fourth act, wherein it is seen that Lord Ronald balks at the barrier raised by Marillier's revelation, and Margaret turns in hopes of eventual consolation to another man, contains too evident effort to arrive at a conventional happy ending.

Marie Tempest played excellently in a rôle which gave her few opportunities to exercise her special gifts. The best feature of the performance was the acting of Lillas McCarthy as the masterful, narrow-minded Lady Studland.

JOE WEBER'S NEW SHOW.

**Very Mild Entertainment with Little
to Command Attention.**

HIP! HIP! HOORAY!

A College Yell, in Two Shouts.

Dialogue and lyrics by Edgar Smith. Music by Gus Edwards.

Julius Grienbacher.....	Joe Weber
Michael Schultz.....	Dick Bernard
Charley Horsley.....	Harry Tighe
Washington Deecy.....	Tom Lewis
Punch Hardy.....	William Gould
Grey Matterson.....	Howard Estabrook
Rush Lyons.....	W. Douglas Stevenson
Tootsie Tripper.....	Bessie Clayton
Ivy Green.....	Amelia Stone
Mrs. Vera Shapeleigh.....	Valeska Surratt

It is fortunate for Joe Weber that he managed to get Hip! Hip! Hooray! into type as the title of his new piece, for that is further than any one else is likely to go in describing it. Mr. Weber himself is a funny little man, but, in the vernacular of his own associates, he gives himself "the double cross" in this show by not appearing oftener and longer. Last year, when Weber was absent from the stage it did not matter so much, for there were clever people in the company who could keep things going. This year you have had all that is best in the show when you have heard Weber, with the assistance of Dick Bernard, describe a college diploma, discuss Excited Oats, a new breakfast rood, and get overheated in an attempt at flirtation with Bessie Clayton, who, as one of those alluring young actresses, is supposed to lead the college boys astray. The rest is not exactly silence, as Hamlet puts it, but it might as well be. It is a mild, very mild entertainment.

There are some very pretty girls who wear some very pretty frocks, and who sit on the college campus fence in order to show their hosiery to the best advantage, and there are some very tidy young college youths, who manage to harmonize nicely, while W. Douglas Stevenson sings in a nice, clear tenor voice. There is William Gould, who used to sing suggestive songs in vaudeville and who now delivers as much vulgar slang as can be crowded into one short part, and there is Valeska Surratt, who happened to become a rage when a lucky writer struck the popular fancy with a song about the Gibson girl. Miss Surratt wears bizarre gowns and hats that would seem colossal but for the fact that her coiffure is itself a thing of heroic proportions; she lends herself for illustrative purposes to a ditty about "Old Friends," dilating with appropriate pathetic emphasis and "imitations" upon the absence of Lillian Russell, Fay Templeton, and Anna Held from that always dear Broadway. Then there is Bessie Clayton, who dances as only she can dance, and finally there is Amelia Stone, whose voice gets lost behind her smile, and whose chief charm is dental.

It is to be doubted if even cleverer people than these could do much with "Hip! Hip! Hooray!" which is supposed to deal with college life, but which never gets any nearer to it than the old back fence. Dick Bernard, whose dialect and manner duplicate his brother Sam's, would probably be an amusing comedian with better material, and both he and Weber do all that is possible under the circumstances. But "Hip! Hip! Hooray!" isn't a yell, as the programme describes it. It is nearer a squeak.

DANCER'S ANKLE SPRAINED.

**Miss Clayton Has to be Assisted from
the Stage.**

Bessie Clayton, the toe dancer, met with a painful accident just before the final curtain fell at Weber's Theatre last night. In the middle of her jumping rope dance

she suddenly stopped, stretched out her hands toward the orchestra leader, and asked him to stop the music. Then turning to the audience, she said:

"Ladies and gentlemen, I'm very sorry. I've sprained my ankle and cannot go on with my dance."

Then she burst into tears, and Joe Weber, who was standing in the wings, stepped out and helped Miss Clayton off the stage. He returned at once and went on with his dialogue and many persons in the audience chuckled and laughed, believing the scene to be part of the play.

A physician was called and he found Miss Clayton's accident was rather severe.

He said a ligament had been strained, and that it might prove very serious to her dancing career if it was not allowed to mend properly.

CONFER WITH CONRIED.

**W. K. Vanderbilt May Be Added to the
Opera House Directorate.**

The meeting, announced for yesterday, of the Board of Stockholders of the Conried Metropolitan Opera Company, was postponed for another week, although Otto Kahn and one or two other of the Directors conferred with Mr. Conried at his office in the Opera House in the afternoon.

It is proposed to amend the by-laws so as to provide that the Executive Committee shall consist of seven persons, and to decide whether the number of Directors of the company shall be increased from fifteen to seventeen. In case the number is increased, W. K. Vanderbilt, it is said, will be one of the new Directors.

Mr. Kahn, upon leaving Mr. Conried's office yesterday afternoon, said:

"I find Mr. Conried looking astonishingly well, and there is no doubt in my mind that he will be able to carry out his duties this season."

VAUDEVILLE SHOWS AT SEA.

**Percy Williams Plans to Extend His
Circuit to Ocean Liners.**

A project in rivalry to that of Charles Frohman for theatrical shows on Cunard liners is being launched by the Percy G. Williams-William Hammerstein combine. They purpose to form a company to present vaudeville on the ocean liners, and are already in negotiation with the North German Lloyd Steamship Company.

Mr. Williams said yesterday that it would be a good way to rake in some of the superfluous money that ocean tourists waste in betting on the time that the ship makes, and other diversions as time-killers.

Mr. Hammerstein said that all the plans had not been completed, but that before long there would be vaudeville shows on all the ocean liners.

METCALF MOVES TO END SUIT.

**Dramatic Critic Began It to Recover
\$270,000 from Theatrical Syndicate.**

A motion was heard yesterday by Supreme Court Justice McCall to dismiss the civil suit to recover \$270,000 from the Theatrical Syndicate, brought by James S. Metcalf, the dramatic critic. His lawyers, Spencer, Ordway & Wierum, said that, on behalf of their client, they were willing to have the case dismissed and would pay the usual court fees.

This motion was objected to by the other side, which contended that the lawyers' fees should be included in the costs if the case was dismissed. After hearing the evidence, Justice McCall reserved decision.

The action was brought by Mr. Metcalf after Justice Fitzgerald had sustained the action of Magistrate Pool, that in excluding the critic from Wallack's Theatre Manager Charles Burnham had not acted within his rights. After this decision had been reversed last week by the Court of Appeals, which sustained the decision of the Appellate Division of the Supreme Court, it was decided that the civil suit should not be brought.

Theatrical Agency for Amateurs.

The Young Men's Hebrew Association has arranged with Harold Brooks Franklin, formerly with Cohan & Harris, to manage a theatrical organization in its building, at Ninety-second Street and Lexington Avenue, for professional and amateur players with the idea of encouraging the production of the higher kind of plays. The organization will be known as "The Mansfield Players."