

Plays, Players, Playgoers--The Week in London Theaters

THE GRAND.

Today, matinee and night.....
....."Custer's Last Fight"
Christmas, matinee and night.....
.....Uncle Tom's Cabin.
Saturday, matinee and night.....
.....The Fatal Flower.

BENNETT'S.

All next week--The best in Vaudeville.

A play of more than ordinary merit, and one that is exciting unusually favorable comment, is Hal Reid's big melodrama, "Custer's Last Fight," which will be the attraction at the Grand to-day, matinee and evening. It is conceded to be the largest dramatic company on the road, and numbers forty people. This includes a band of full-blooded Indians with their war ponies. The cowboys, horses and dogs used in the production have been kindly loaned by "Fawcett Bill" (Col. Gordon W. Lillie). One of the greatest scenes ever placed before the public is the climax to the play, "Custer's Last Stand," against the Indians on the Little Big Horn. This is a faithful stage picture of that gallant, though foolhardy attempt to crush the redmen, in which the brave general and his command lost their lives.

Al. W. Martin's grand spectacular revival of that everlasting old play "Uncle Tom's Cabin," which will make its annual visit to the Grand on Christmas day promises to be a theatrical treat in every sense of the word. The company this year is bigger, better and brighter than ever and numbers fifty white people, among whom is a chorus of twenty to impersonate the negroes from the Sunny South, who have been especially engaged to fill out the many pictures of the play and present the southern songs and dances. So thorough and pleasing has been the production under the management of Mr. Martin that the press and public have unanimously sung its praise, and thousands upon thousands have attended.

Mr. Martin takes great pleasure in presenting to you his concert band which will give a grand concert at 7:30 p.m. in front of the theater, which don't fail to hear.

On next Saturday the Grand will offer its patrons a play new to this city entitled, "The Fatal Flower," written by Howard Hall, the well-known author and actor, who is now, and has been, under the management of David Belasco for a number of years. There is a question as to whether the title of the play really indicates its true character--many seem to doubt it. Those who have witnessed performances by the company now presenting the piece in Montreal, were very much impressed with the production, but claimed that the title was hardly strong enough, or perhaps I might say, proper, for a play which through every one of its four acts presented scenes of the highest perfection, both as regards scenic embellishments and artistic portrayals of the various characters of the play by the very capable members of that company.

The story is a simple one which progresses freely from beginning to end with no irrelevant episodes, and one which has a well defined touch of human dignity about it. Its humor is not frivolous, but a real and perfectly natural expression of the situations as they exist, all to the point and in unusually good taste. These elements supply a long-wished for quality--sincerity--and this play contains it. The center of the theme revolves around the question of hypnotic suggestion, and the episode of "The Fatal Flower" is but an incident; important as it is, however, to carry out the ideas of the author in making that incident to appear in the public's eye as the one great reason for the existence of his play. It is said that the company which will appear here next week is a very capable one. It is headed by that sterling actor, Mr. William Walcott, and Miss Florence Rossland, who assume the leading roles. Mr. Charles H. Booth, Miss Ella Cameron, and the charming little ingenue Miss Ina Claire, lend valuable support in the presentation of the piece. There is running throughout the play a charming love story, but independent of which there is an undercurrent of a somewhat sensational nature, masterfully interwoven. It is said by competent judges that this play is worthy of a Kyrie Belieu interpretation. It is a play which should be in his repertoire.

"The Walls of Jericho," which will appear here soon, is a real flesh and blood play of the Hoe, depicting the fetters of society, and the greatest evils of our present social system, teaching a greater lesson to the parents of America than Roosevelt's message to mothers.

It's a natural play of our present every day events and carries a great heart interest.

Its simplicity and truthfulness is its success, and was proven by a run of over two years in London and New York, and we are fortunate to be able to witness this greatest of all society

successes on our local stage in the very near future.

Laura Burt and Henry Stanford are the co-stars, and will be supported by an exceptionally clever company of players.

Manager Elms, in speaking of the big bill which he has had arranged for Christmas week at Bennett's popular home theater said: "We have reached the climax of pretentious vaudeville in our next week's show and I feel confident that our efforts will be amply rewarded by a record-breaking week. Already the advance sales show how easily it is for the average Londoner to recognize a 'good thing.'"

Everybody knows that the Elmore Sisters are the greatest in their peculiarities in a manner which a number of human beings who have a knowledge of music would find it hard to equal.

Emir also plays a tune on the bells, an accompaniment on the drums and many other difficult instruments. Emir was a sensation in most of the American cities and will no doubt repeat his former triumphs while playing at Bennett's the extra attraction of a marvelous offering.

The Jupiter Brothers, the real cowboys from Oklahoma, have a unique and surprising act consisting of several difficult tests which are done in a cabinet in full view of the audience. They call their act "How Is It Done?" and that is a question which everyone asks after they see the act. One of the prettiest and most pleasing sights of

present the piece within the year. Beverly Stigren has been engaged for this special matinee, and another actress who will have an important role is Minna Adelman.

Vernon, the ventriloquist, opens on the Bennett circuit Jan. 6.

Boston is said to be interested in the rumor that David Belasco is going to present Miss Frances Starr as Juliet.

A new play is to be given in New York by Brady & Grismer, called "The Intruder."

Margaret Illington, who has had the principal role in "The Thief," with the first time in Albany last week is

"The Secret Orchard," taking the place of Aubrey Boucault, who has left the cast on account of illness.

Charles H. Bradshaw & Co. have been booked over the Bennett line.

Sam Bernard is to have a theater named after him in New York and he is also to be the star in this theater, at the head of his own company, all the year around.

"Clothes," in which Grace George starred successfully, is to be revived by Manager Brady and sent on tour in the spring.

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Emmalynne Lackaye, who sang at the royal concert during the coronation of King Edward, is the proud possessor of a sapphire and pearl pendant presented her by one of the royal princesses of India. Miss Lackaye will appear at Bennett's in the near future.

Rose Stahl celebrated her twenty-third birthday with the performance of "The Chorus Girl" at the Hudson Theater, New York.

Will A. Page recently the press representative of the New York Hippodrome, will leave that position to become the business manager of Miss Julia Marlowe.

Cyril Scott is to have a new play by the De Mille Brothers called "The Trail." It is a story of the Canadian

lumber camps, and Mr. Scott will have the role of a young Irishman.

Julia Sanderson, the prima donna in Charles Frohman's company playing "The Dairymaids," is the daughter of Albert Sackett of the "Brewster's Millions" company.

The movement has been started by the Italians in New York to establish in that city an Italian theater with a stock company, one of the plans being to bring over the noted Italian dramatic stars.

Georgia Caine left Sam Bernard's company at Newark last week in order to be perfect for "Miss Hook of Holland," which is shortly to be seen here under Charles Frohman's management.

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HOLIDAY offering BENNETT'S



HERBERT CYRIL THE LONDON JOHNNIE ROSSETT'S MUSICAL HORSE "EMIR" BURNS & BURNS

lar line of work, everybody knows that they receive the largest salary ever paid to a "sister team," everybody knows that Kate Elmore is just about the funniest and most original comedienne on the stage today, everybody knows that May Elmore has a pretty voice and sings the latest songs in an inflexible manner and everybody knows that their newest act, "The Actress and the Maid," contains a lot of the brightest comedy lines ever incorporated into a vaudeville offering. The Elmore Sisters will certainly prove one of the season's greatest hits and they will surely do a great deal to encourage the laughing habit.

Rossett's Musical Horse is about the most astounding exhibition of animal intelligence the world has ever seen. Emir, that's his name, weighs 640 pounds, is four and a half feet high, and can play several musical instru-

ments in a manner which a number of human beings who have a knowledge of music would find it hard to equal.

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When London forgot its dignity

RECOLLECTIONS OF MAKEKING NIGHT BY AN AMERICAN.

"Makek Night" gave a verb to the English language. "To makek," defined in a phrase, means to turn everything upside down in a wild outbreak of joy. Certainly we did turn everything upside down that night--Friday, May 18, 1903--in London; and we had for, and to spare, to justify us, the most famous of kings, King was relieved--the town in which Baden-Powell and his men, edging close to starvation, had sat tight so long and so pluckily; it was the far greater relief that came to all England--at the end of that dark winter through which all England, silently, doggedly, had taken its nasty punishment--with the winning at last of a substantial victory. The tense strain was relaxed suddenly--and London, with good cause for it, muffled exultingly through all that glad night long.

Tiddlers are peacock tail-feathers. Tiddling is kicking other people's noses with them. With my own happy eyes, that night, I saw two Whitechapel girls (with proper Whitechapel curls twisted on their temples--little the nose of a Pall Mall policeman! And that policeman--imagine, if you please, all possible impossibilities fused into one single ultra-violet ray of incredibility--fairly thrust forward his law-enbodying nose to be tilted by those worse than regicides he was a Pall Mall policeman, remember, and benignly rewarded them with the sneeze of their desire. On the same line, I may cite another example from that same evening. I saw on Piccadilly an intensely respectable-looking Englishman--middle-aged, stout, gray-whiskered, dressed in seemingly black and wearing a seemingly top hat--who most obviously was a member of the conservative middle class; a well-to-do city man, I should say, with a tidy villa at Shepherd's Bush or Hackney, who on Sundays very likely handled the plate. And this by right typically phlegmatic Briton was seated--with his chubby legs very wide outspread before him--on the roof of a four-

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Doris Beane is to star in a play by William Gillette called "The Little Affair at Boyd's."

"David Harum," is being presented by a stock company in San Francisco and still goes well.

George Broadhurst has completed the play intended for Nat Goodwin. It is called "The Easterner," and the scenes are laid in California.

It is something of a coincidence that in the first play in which Clara Bloodgood made a big hit as a star, "The Girl With the Green Eyes," the heroine attempts to commit suicide and is rescued only when almost at the last gasp.

Charles Le Croix, the man with the hats, is making a great success in vaudeville with his new and novel act.

Patrons of Bennett's who have had seats laid aside for the Christmas performances are requested by Manager Elms to call for their seats the day before Christmas, owing to the large demand, the house now being practically sold out, with the exception of the reserves.

Another immense holiday bill is being arranged for Bennett's for New Year's week.

The well-known emotional actress, Patricia, will be one of the features of the Bennett bill for New Year's week.

William Courtensay, who was leading man with Clara Bloodgood in "Truth" is to have the leading male part in

WHEN LONDON FORGOT ITS DIGNITY

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wheeler; he had the Union Jack in one hand and the Standard in the other; and he was coming along the middle of one of the great streets of London--in the thick of the roaring crowd filling it--waving those national banners with an incomparable fervor, and hurrahing just as loud as he possibly could hurrah!

But I saw no more in the eye of my phlegmatic English brother--we were about of an age--flag-waving and hurrahing up there on the roof of his growler; possibly because, at the moment, I had something of a beam in my own. Strictly speaking, the relief of Makek was not my affair at all; but--God bless me!--there I was, too, with my Standard and my Union Jack (they cost me sixpence apiece, mounted on little bamboo poles, and as long as I live I shall cherish them), and I went about London that night waving those flags just as crazily as anybody; and roared away with the National Anthem, and "Soldiers of the Queen," and the "Absent-Minded Beggar," just as loudly as any body--Thomas A. Janvier, in Harper's.

MANNERS OF YORE.

"New men, new faces, other minds."

The reflection is forcibly recalled by a passage from the best volume of French memoirs during the year--those of M. Bocher. His name for the year "1899," not that Mr. Bocher's own life embraces that period, for he is only 31, but by direct intercourse with the elders of his early youth he claims direct acquaintance with it. One of the most amusing passages in the book relates to M. Bocher's kinsman, Gen. Kellermann, whose spontaneous charge into the Austrian infantry as they charged front at Marano, decided the fate of the battle. Now Kellermann had a father who took high views of the patria potestas. One day the general, the veteran commander in many of the battles of the consulate and the early empire, was at his father's house, and, greatly daring, ventured to address his parents at dinner without an observation having been made to him. M. Kellermann, sen., promptly ordered the presuming "boy" out of the room, and, like the fine soldier he was, the general obeyed with respectful manner and without resentment. The story is almost a replica of "Joe," the inkeeper's son of "Barney Rudge."--London Globe.

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SCENE FROM "UNCLE TOM'S CABIN," AT THE GRAND CHRISTMAS MATINEE AND NIGHT.



WITH "THE FATAL FLOWER," AT THE GRAND SATURDAY NEXT MATINEE AND NIGHT.