

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

THE GRAND.
Today, matinee and night.....
James K. Hackett

Monday night.....
"The Time, the Place, and the Girl"
Thursday.....
"I'm Married Now."
Saturday, matinee and night.....
"The Bonnie Briar Bush."

BENNETT'S.
All week.....First-class Vaudeville

Mrs. Stuart Robson is in vaudeville with a sketch called "The Late Mr. Oats."

William Gillette's new play will be produced early in January.

Madame Guillbert has made her first appearance in legitimate comedy in Paris.

Harry Conner has started his tour in "Mary's Lamb," Richard Carle's latest work.

Mary Shaw has started with "Mrs. Warren's Profession," on the road and has met with success.

The latest automobile play is called "A Racing Romance." It has two huge automobiles in the cast.

Joseph Cawthorne is to join Elsie Janis' company in "The Hoyden." Later on he is to star in a new play.

Pauline Frederick, now leading woman with Francis Wilson, is to have a leading role in "The Thief" when the two extra companies are organized to tour the country.

Minnie Dupree portrayed the long-lost daughter of Van Barwig in David Warfield's famous play, "The Music Master."

George H. Broadhurst had gone to Florida to complete his new play for Nat C. Goodwin. He is to turn the manuscript over to Mr. Goodwin on Dec. 30.

Theodore M. Morris will shortly star Edwin Holt in a play called "Stingy Stobbins," by Edwin E. Kilder. The piece is a comedy with rural settings.

Bessie Clayton sprained her ankle while doing her dancing specialty in Joe Weber's company, and had to retire from the stage, her place being taken by Helen Helms.

Joseph Hart has entirely abandoned vaudeville and become a producer of vaudeville novelties. His wife, Carrie De Mar, also has entered vaudeville in a single feature.

Louise Gunning, the prima donna in Henry W. Savage's "Tom Jones" company, will star next season in a light opera, for which the music has been written by Herman Perlet.

Margaret Anglin is to make a tour of Australia in the spring and has secured "The Thief" as her chief stellar vehicle. She will appear also in "Zira" and in some of her other successes.

When Vesta Victoria completes her tour of the larger cities in vaudeville under Klaw & Erlanger, she is to head a large vaudeville company for a visit to the Pacific Coast.

Henry Miller and Margaret Anglin, in "The Great Divide," will play a return engagement early in December. The play leaves New York because of other contracts for Daly's Theatre, its present home.

William B. Mack, formerly of Mrs. Fiske's company, will burlesque David Warfield in "A Grand Army Man" in a skit to be given as part of Joe Weber's "Hip! Hip! Hooray!" now running in New York.

Charles Frohman is now at work on the production of a new play by Austin Strong entitled, "The Toyman of

Nuremberg," which will be produced with a special cast in New Haven late in November.

A new play by Mr. Augustus Thomas entitled "The Witching Hour," will be produced shortly by the Messrs. Shubert. The company will be headed by John Mason and will include Misses Jennie Eustace, Ethel Winthrop, Adelaide Nowack and George Nash.

Joseph Coyne's success as Prince Danilo in the London production of "The Merry Widow" has been so great that Charles Frohman has agreed to allow him to remain there. It had been intended to star Coyne in an American production of "Toodles."

Edward German, the noted English composer, who wrote the music for "Tom Jones" and Mr. Robert Courtneidge, one of the authors of the book, both of whom came to America to stage the piece for Henry W. Savage, are now in Washington.

Notwithstanding that the cabled reports from London say that Charles Frohman's latest production, "Mistake," has been a failure, he says he will produce it in America with the full London scenery, as he is confident it will be appreciated by the American theatergoers.

Nat Goodwin's company this season includes a majority who have been with him in the past seasons. Among them are Edna Goodrich, Zeffie Tilbury, Alice Butler, Olga Waldrop, Rose Snyder, Helen King, Harrison Reynolds, Henry Bergman, Nell O'Brien and Max Snyder.

Clyde Fitch, who has written about everything from soap to ice cream, including entries and roasts, is to dramatize "Fluffy Ruffles" for the starring vehicles of Hattie Williams as soon as her present tour in the "Little Cherub" is ended.

The New York Dramatic Mirror of last week says that Greenroom Glimpes, the weekly paper of the New National Theater, has been enlarged to four pages. Editor Long evidently sees things double these days, for his paper has always been an eight-page publication.

Estelle Christy, appearing in New York at present in "The Great White Way," says she is to marry Lord Elliot, the 22-year-old son of the Earl of St. Germans. Miss Christy, who is a second cousin of the Countess of St. Germans and that her aunt was Lady Butler.

A. Baldwin Sloane, composer of the "Coming Through the Rye" score, "Jack and the Beanstalk." Since then his musical successes have been "The Gingerbread Man," "Lily Teazle," "Sergeant Kitty," "Broadway to Tokio," "Excelsior, Jun," "The Mocking Bird," and others.

More than six prominent leading men have appeared in the title role of "Ben Hur." Edward J. Morgan, Wm. Farnum, Henry Woodruff, Tyrone Power and Thurston Hall are among the Ben Hurs that have entertained some 5,000,000 of playgoers during the eight years of the play's career in this country.

The success of Laura Burt and Henry Stanford in "The Walls of Jericho," has induced their manager, Ernest Shipman to organize a second company to produce the play. It appears that the smaller cities have welcomed the play with large houses, while New York, Boston and Philadelphia gave it half-hearted support.

The engagement of James K. Hackett at the Grand tonight, will mark the first production in this city of the latest play by Alfred Sutro, called "John Gladys's Honor," a play which enjoyed great success last season in London, at the St. James' Theatre.

Mr. Sutro, who some little while ago

visited America is evidently imbued with the spirit of this country, for he has evolved the story of "John Gladys's Honor," from the native, divided against itself by reason of the neglect of the husband, who in his hard race for gold has killed his domestic happiness.

In Mr. Hackett's supporting company, is Miss Durragh, an English actress, who will be seen in Miss Ida Waterman, Miss Beatrice Beckley, Miss Irene Moore, William Sauter, David Glassford, George M. Graham, Walter D. Greens, Lawrence Edding, Ed, Lewis Fielder, and others.

"I'm Married Now," the new musical farce, with the popular comedian George F. Hall, and a capable company of comedians, will be the attraction at the Grand, Thursday, Nov. 14. The audience is kept in good humor over the complicated mixup of the play, which rests heavily on the shoulders of William Howdy, a gay old sport, played by George F. Hall, though the other characters in the play are much in evidence. There is enough humor in the lines and incidents to cause laughter for days afterwards, the scenes are recalled and

audience, and the volunteer witnesses whom he has on the stage with him, Volta seems to defy death at every turn, and it is said that he takes ten times as much current through his system as is necessary to kill in the electric chair. Some of his most astounding feats are lighting the gas with the tip of his finger or the tip of his tongue; setting fire to a pocket handkerchief from the sole of his shoe; welding two pieces of iron together under water through which there is passing electric current of immense voltage, and other puzzling and interesting feats of danger. Volta should prove one of the biggest sensations and features that has ever been presented in any local theater, and Manager Elms is looking forward to a record week. Among the other pleasing features which are to be offered text week is Mme. Louise Raffin's troupe of highly intelligent monkeys. This act has been secured by special arrangement for the children, and will be greatly interesting to the other patrons of the popular home of refined vaudeville. Raffin's Monkeys is the act which stayed at Hammerstein's Root Garden, New York, for the entire summer and which was as big a hit as the last week as it was at their first

appearance. Lawrence and Harrington, the original Bowery Spellers, have an excurtiously funny act called "Installments." Their original character dancing and songs will be a big hit, while the bright and catchy sayings in the act will be the cause of much hearty laughter. W. C. Steeley and Al Edwards are the two who "talk funny talk and play pretty music." They are one of vaudeville's most popular teams and will prove a very pleasing feature of the Bennett bill.

Adelina Roattino and Clara Stevens have a beautiful, spectacular singing and dancing act, which is always pleasing, entitled, "Scenes in a Wistaria Bower." Pretty costumes and special scenery are all carried for this act, making it one of the daintiest offerings of the season. Charlotte Coate and little Sunflower have a clever comedy creation entitled "Wanted, an Errand Boy." Little Sunflower is one of our cleverest child artists, and is sure to create a big impression on London theatergoers, while Miss Coate is a singing comedienne of marked ability. Montgomery and Moore have one of the season's most popular and catchy acts which is filled with good clean comedy. Some clever songs and fine dancing, which, with the Bennett group, will complete this big Bennett offering. The daily bargain matinees with full orchestra will be given as usual.

Monroe Mack and Lawrence have a brand new act which reports say is "the greatest comedy act now playing vaudeville."

The eight Bedotin Arabs, are undelivered as the big feature for Bennett's week of Nov. 18. They are natives of the desert and present one of the most sensational whirlwind acrobatic and wall-scaling acts ever presented.

Mr. and Mrs. Gardner Crane are also a feature of the Bennett bill week Nov. 18. These favorite vaudeville stars are offering one of their latest successes entitled "Am I Your Wife?"

Sears, the illusionist, who was at Bennett's a few weeks ago, spent several hours in the city yesterday.

Colonel Gaston de Bordeverry, the world's champion marksman and sharpshooter, has accepted the terms made by the United Booking Offices, and will make a limited tour of theaters booked from that office at a salary which is said to exceed that paid any similar act.

Laura Ordway is this week prom-

inent among the features at Percy Williams' Gotham, Brooklyn.

The Five Majors, well known English musical entertainers, are soon to be seen at Bennett's.

The present excellent bill at Bennett's closes tonight; it's your last chance.

The Mimic Four will be at Bennett's soon.

Rosaire and Doretto, the international eccentrics, have opened on the Bennett circuit.

C. W. Bennett, general manager of the Bennett Theaters, is now in New York arranging for a number of special big feature acts, which will open the circuit and be seen in London in the near future.

Shelds and Rodgers, experts with the lasso, who have been so popular in the various theaters throughout the country, are headed this way.

Daniel Frohman will shortly give a special matinee in the Garlick Theater New York, of Mr. and Mrs. Gayer Mackay's play, "Dr. Wake's Patient." Besides the authors who are to appear in the play the company will include Doris Keane, Bruce McRae, Charles Walcott, Effie Germon, Annie Esmond, and Estelle Osterie.

Laura Nelson Hall fainted last Monday while rehearsing a new play, "The Coming of Mrs. Patrick," at the Madison Square Theater, New York, and hurt her arm in the fall, which compelled her to go through her part later in the week with the injured member in a sling. The piece had its first performance last Wednesday night.

The fact that Alfred Sutro, the English playwright, has bought back the American rights of his own play, "The Fascinating Mrs. Vanderbilt," has caused considerable discussion among those who knew of the transaction. The piece was originally bought for Miss Elsie Jeffers two years ago, and had a six weeks' run in New York. After a short tour the play was withdrawn. It is said that Mr. Sutro will rewrite the play for an American actress and that it will probably be Mary Manning.

James Blakeley, the English comedian in "The Little Cherub," who was last seen three years ago, is the son of a famous comedian, the late John Blakeley. James began his professional career "bussing" on the Thames, "Bussers," are entertainers who join in a boat, and amuse the hundreds of holiday makers with songs, jests and the music of mandolins. After the performance a hat is passed from boat to boat—sometimes traveling far out of sight, but always returning brimming over with small coin.

"What the people who go to theaters want in the way of stage entertainment is the elemental play, the play of today, the play that touches their lives as they are living them," said Charles Klein yesterday when a question was put to him as to his views on the demand of the public. Mr. Klein has written a sufficient number of "plays of today" to qualify him for expressing an opinion. "The Lion and the Mouse," "The Auctioneer," "The Music Master," and others from his pen have got right down to everyday actualities. "I write plays about today," said Mr. Klein, "because I believe more persons are interested in this sort than are interested in happenings outside their own times. It is a good deal on the same principle that the readers of a newspaper will devour with more eagerness news items relating to their friends and acquaintances than is the case when the subjects of mention are strangers to the readers. We all like to see on the stage those things with which we are familiar. We appreciate a scene in a hotel lobby, with visitors going up to the desk and registering, a page droning monotonously the name of a guest called for, loungers in conversation on the sofas, and a loud-tongued clock striking at intervals. What could be more commonplace—or more effective? There are plenty of themes for dramas in the life of today, many a deed of simple heroism being performed, and many an act of villainy."

It is hard to say which of those two celebrities, Hall Calne and George Bernard Shaw, is occupying more attention in old London. Perhaps, on the whole, the honors really lie with the Maxman, who has three plays going in London to Mr. Shaw's two, and whose series of fiery "replies" to the quite temperate comments of the London critics on his rewritten "Christian" are filling even more of the newspapers than was devoted to the recent adventure of the author of "Mrs. Warren's Profession" in the mountains of Wales.

From Shaw, however, we are fairly certain to be hearing more shortly, for it is not likely that he will refrain from commenting on a highly humorous suggestion in connection with him which has just been put forth by a writer on theatrical topics here. Briefly this writer's proposal is that Shaw should stop writing plays and try his hand at the art of the librettist, with a view to discovering whether he may not be the successor to W. S. Gilbert, for whom all have been waiting so long.

The two Shaw pieces on view in London are "You Never Can Tell" at the Savoy, and "Capt. Brassbound's Conversation," which Ellen Terry and her American husband are giving at the Coronet.

The Caine productions are the Lyceum presentation of the rewritten "Christian"; "The Prodigal Son," which is being done at the Camden, and "The Bondman" at the King's. Probably the royalties for the two last are worth having, but from all accounts "The Christian" in its new guise is proving a positive gold mine. The old play, which failed at the Duke of

York when produced there by Frohman after its American success, is packing the Lyceum to its fullest capacity.

Richard Mansfield was, comparatively speaking, a young man at the time of his death, and in this he differed from most of the other great actors. David Garrick lived till he became seventy, Colley Cibber lived till he became eighty, and his wife, who never found her life long enough to permit her to master the English language.

Joseph Jefferson's span of years touched both the theater of today and the theater of the time of Edwin Forrest and Macready. Henry Irving, whose life was a highly nervous one and who did a tremendous amount of work, lived much longer in the exciting air of the theater than, according to some of his medical friends, it would be possible for him to have lived in a quieter atmosphere.

There was revived the other day the romantic society drama (how strangely that descriptive phrase falls upon modern ears) "Jim the Penman." People who went to see it called it an old-timer, but the man who created the part of Capt. Redwood, the detective with the English accent and the habit of falling asleep all over the place, was E. M. Holland, who is still acting. Although some plays have survived generation after generation of actors, there are, on the other hand, countless actors who have survived countless plays.

The recent dramatization of Bunyan's "Pilgrim's Progress" into a music play, "The Christian Pilgrim," with Henrietta Crossman as Christian, has been heralded as the first stage version of the allegory to be put on the American stage, but a few days ago a friend of Henry B. Harris, one of the producers, sent him an extract taken from an old

work, entitled "A Cosmopolitan Actor," by one J. B. Howe, in which the author tells of his stage experience during a long career. "The extract proves conclusively that 'Pilgrim's Progress' was put on the stage at the Chestnut Street Theater in Philadelphia in 1855, although, of course, it was very different from the production which comes to the National tomorrow night. The author of the old work says in the following quaint style: 'I did the dramatizing, and 'Pilgrim's Progress' was produced March 13, 1855, with the two Coneys, of Coney and Blanchard fame, to double the character of Apollyon, one doing the 'star trap' while the other undertook 'the dreadful combat with Christian. I had taken special care to make a strong N. B. in my MS. to this effect—The character of Help, which in Bunyan's work is the Saviour, must be always under a gauze when he comes on, add carry a little white wand, on the top of which is a cross. Now it so happened that a Mr. Bangs was cast for the character, and he was an extremely handsome, fair, blue-eyed young man of irreproachable form and stature, in fact, an admirable resemblance to Bunyan's celebrated Martyr, and, disregarding my instructions, he entered on the scene as he was dressed, in the long cream-colored French marine shirt, long flaxen hair and everything calculated to lead to a terrible disaster. However there was no dissent on the first night, and as I was informed by wire from Griffiths it was a 'big hit,' and the papers he sent me in a few days all confirmed it. I allowed the young man to play the part as he liked."

Imagine the future such a character would create if introduced into the modern version.

The new Alabama senator, John H. Bankhead, is a self-educated farmer, who was wounded three times in the Confederate army.



MISS GRACE LANE.
Of "The Time, the Place, and the Girl." Most beautiful girl in America. Won the Herald Beauty Contest at Montreal last week.

a fingle to the music that lingers long after the songs are sung.

The theatergoers of this city will have an opportunity of seeing that beautiful story of "Auld Scotland," "The Bonnie Briar Bush," at the Grand, Saturday, matinee and evening, Nov. 16, one of those fine forceful plays that typify the rugged Scottish character, and bring the elemental emotions of humanity very near. The play has been seen by tens of thousands and its whimsical charm has been a joy and delight to all lovers of clean, wholesome comedy drama. The same elaborate production will again be seen and many of the original cast.

The attraction to appear at the Grand Monday evening is "The Time, the Place and the Girl," the recent success at the La Salle Theater, Chicago, the Tremont and Colonial Theaters of Boston, and Wallack's of New York, will be sufficient introduction to the people of London, and on which the critics have stamped that long-looked-for phrase "a real success." The skill of Arthur Deagon as a comedian, has never before been portrayed to such great advantage as in the character of "Happy" Johnny Hicks, a square young gambler, with a fund of sound philosophy, which he expresses in epigrammatic slang, "The Time, the Place and the Girl," is not a musical comedy, but a music play. The piece could be played without music, but Mr. Howard's pretty songs make it doubly attractive. There are a dozen musical numbers in the play, but they are all fitting and descriptive, and never in the way of the plot development. Some of the song hits are: "Blow the Smoke Away," "The Waning Honeymoon," "Don't You Tell," and "Thursday Is My Jonah Day." A beauty chorus of fifty which, under the able direction of Ned Wayburn, assists in the rendition of the scores, is one of the decided hits of the piece.

Volta, the man who has been a puzzle to science, who has created the decade's biggest sensation, who handles deadly electric power with astonishing nonchalance, Volta, the electrical marvel, is the big feature of an exceptionally strong bill which will be offered at Bennett's all next week. Volta is well named the electrical marvel, he possesses a knowledge of electrical currents and power which is mystifying to even those thoroughly skilled in the science. He accomplishes some of the most dangerous feats in an easy and careless manner, to the great surprise of his



MISS CLARA STEVENS.
Of Roalino and Stevens, at Bennett's Next Week.



VOLTA, THE ELECTRICAL MARVEL.

Is a youth who has cultivated an extreme capacity for electricity. He thinks nothing of eating 1,740 volts, which the experts at Sing Sing regard as a fatal dose. Volta is the phenomenal feature of the bill at Bennett's next week.

York's when produced there by Frohman after its American success, is packing the Lyceum to its fullest capacity.

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