

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

COMING ATTRACTIONS AT THE GRAND.

Today--Matinee and Night
..... "Uncle Tom's Cabin"
All Next Week .. Cook Stock Company
In High-Class Plays and Vaudeville

BENNETT'S VAUDEVILLE.

Metropolitan Vaudeville, Afternoon
and Evening All Week

"UNCLE TOM'S CABIN."

Downie's "Uncle Tom's Cabin" will have two presentations at the Grand today, and if the slightest doubt as to the popularity of this sterling old production lingers in the minds of the stagers, it would have been completely dispelled if they had peeped in at the performance this afternoon and saw the big theatre packed from pit to dome with happy, interested men, women and children. The company pre-

asts, Messrs. Cohan and Harris, it is said, have provided a well-selected cast and chorus.

The dainty musical comedy, "Little Dolly Dimples," comes to the Grand early in December.

BENNETT'S BIG BILL.

The bill for next week at Bennett's carries with it the guarantee of the Bennett Theatre management, which goes for a great deal. The Bennett management have been giving shows this season that are recognized New York bills, and the people of London should feel proud that their city, small as it is, is honored with such bills. Many patrons of this popular theatre, will regret that it is about to close its doors with vaudeville, as this popular form of amusement will be missed very much here. Another policy which the Bennett Company will make as popular as vaudeville will hold forth, and there is no room left for doubt as to the assured success of anything that this firm take hold of. The headline attraction for next week will be those two clever stars of the legitimate, Laura Burt and Henry Stanford. They will appear in a sketch entitled "The Order of the Bath," which was written by young MacKenzie, the son of the great doctor of the United States. These popular people were last seen here on last New Year's in "The Walls of Jericho," at the Grand Opera House. Previous to that time they were seen as co-stars in "Dorothy Vernon of Haddon Hall," and many other such productions. Mr. Stanford was for several seasons understood and leading man with Sir Henry Irving, and was with him at his bedside when that veteran of the stage expired. It is said by critics who are supposedly well informed that Henry Stanford was Sir Henry's favorite actor, and that he spent hours and hours of time showing young Stanford the art of acting. Stanford and Martin Harvey, who it will be remembered have some seasons ago in "The Only Way," are schoolmates, and have worked together since childhood. It is something to the credit of the Bennett management that they have secured such an attraction for the coming week. Laura Burt will be remembered as the star of "In Old Kentucky," and as the next to leading woman with Sir Henry Irving. Miss Burt comes from a good old Boston family, her father being a colonel in one of the regular regiments at the Boston fort. These two people of rare ability and splendid personalities are sure to win the hearts of the London people during their stay here. They are both lovers of golf and many of their London friends have written them, asking their presence during the week many little gatherings.

Geo. H. Wood, the somewhat different monologist, but different only because the writer considers him the greatest storyteller in vaudeville, will also hold the boards, and will undoubtedly make a great impression with Bennett's audience. The Conroy Le Maître Company hold the undisputed record of being the greatest laughing-producing sketch artists in America. Laugh and the world laughs with you, and Conroy when on or off the stage is always laughing. Such men as Conroy are put into this earth to make the weakling who worry forget it, and Conroy and his company will be such a hit in London next week that the memory of their act and his acting, will, at the recollection alone, make the stinker laugh and laugh heartily. Prosing, called the reward of the acrobat, is well fitted. He is undoubtedly the greatest acrobat player in the world today. Unpretentious, with a pleasing manner, he will surely win the hearts of all who hear him. Samson and Delilah, trained athletes, will also hold an important spot in this bill, and they will undoubtedly make a big hit here. Bessie Phillips, late member of the Charley Grapewin Company, will also offer some very up-to-date singing and dancing, and judging from the hit she made some weeks ago with the company mentioned, she will do the same here in vaudeville. The balance of the bill is just so good that the Bennett management will willingly attach their guarantee to it. This bill next week should make a big impression, and make a fitting finale to the brief cessation of vaudeville. The management will announce the new policy which is to prevail



LAURA BURT AND HENRY STANFORD, AT BENNETT'S NEXT WEEK.

during the coming week, as nothing definite has been said yet.

Franz Molnar's famous comedy, "The Devil," which was the reigning sensation of the New York theatrical season, the sole version of which is held by Henry W. Savage, will be presented in this city at the Grand Opera House, with Edwin Stevens and the original Garden Theatre (New York city) cast on Jan. 2.

"The Devil" is, first of all, a lively entertainment, and is displayed by the able Savage forces as a brilliant, witty conceit, permitting the lesson that they unquestionably contains, to be learned in the most agreeable way. In so presenting the piece, Mr. Savage has followed explicitly the directions of the author, with whom he personally made arrangements for the presentation in this country, and to whom he paid a large sum of advanced royalty. Anna Bussert, a pupil of Jean de Reszke, returned to America recently, engaged by Henry W. Savage for the role of "Natalie" in the Boston "Merry Widow" Company. The "Merry Widow" will have a local presentation shortly.

David Higgins, dramatist, actor and stage director, has been very fortunate in striking the public's fancy in all of his latest plays. From the days of "At Piney Ridge," some seven or eight years ago, he has had nothing but success, and in his new play, "Capt. Clay of Missouri" he has again made a triumph. "Capt. Clay of Missouri" is distinctly southern in flavor and in its personages, and because of this southern atmosphere it is all the more charming.

Several theatrical managers happened to meet in one of the Broadway cafes, and they were talking over the merits of the latest plays. From the days of "At Piney Ridge," some seven or eight years ago, he has had nothing but success, and in his new play, "Capt. Clay of Missouri" he has again made a triumph. "Capt. Clay of Missouri" is distinctly southern in flavor and in its personages, and because of this southern atmosphere it is all the more charming.

Comedian Al H. (Metz) Wilson is making his annual tour of the large southern cities, where he is appearing in his new play, "When Old New York Was Dutch," to overflowing audiences. Mr. Wilson is a popular favorite in that section of the country and always does a fine business. This new play, which was written for him by his



MISS VIOLA BANCROFT, With Cook Stock Company, at the Grand All Next Week.

these wily gentry are following all the big musical comedy successes throughout the United States.

Few American actors and singers have risen so rapidly in the estimation of the public as has Golden-voiced Al H. Wilson, and few have reached a success as permanently gratifying. "When Old New York Was Dutch," is the title of the play selected this season for Mr. Wilson, and it is said to be the best Wilson play so far produced.

Fiske O'Hara, in "Dion O'Dare," a Charles E. Blaney production, will be seen at the Grand two nights beginning, Friday, Nov. 13. In "Dion O'Dare," Mr. O'Hara has a part written for him and one that suits his peculiar talents, and as the rollicking young Irish lad who falls in love with a lady of quality, and after being jilted becomes one of the greatest sculptors in Ireland, and finally wins her love, Mr. O'Hara is certainly one of the stars of the season. There are a number of very handsome scenes that were taken from photographs, and altogether this is the most pretentious production Mr. Blaney has on the road. Mr. O'Hara will sing several of his new songs.

Emma Dunn, who portrays Ruth Warren, the wife of Gen. "Buck" Warren, in "The Warrens of Virginia," was formerly leading woman for the late Richard Mansfield. She originated the part of Peer Gynt's mother in that great actor's production of the Ibsen drama.

Mary Manning opened at Providence, R. I., last week in "The Struggle," by Edwin Tilton. The play was originally called "Memory and Tomorrow," and was given a short trial last season by Miss Manning.

Wilton Lackaye's new play, "The Battle," is from the pen of Cleveland Moffett, author of "A King in Rags" and "Through the Wall," which D. Appleton Company has just published, and other successful novels.

Representative Joseph L. Rhinock, who was re-elected for the third time from the sixth Kentucky congressional district, is a partner in the Shubert Theatrical Company.

William A. Brady is at French Lick, Ind., recovering from injuries received in his recent automobile accident.

Henry Miller has accepted a new play by Rida Johnson Young for production this season.

Contracts have been submitted to Al Wilson, "the singing ambassador of German dialect," for a tour of Australia, beginning March 1, 1910. He now has the matter under consideration.

Dan Collier, who plays a racing tout in "Father and the Boys," was long a member of Ed Harrigan's company, when that organization was a permanent fixture in New York City.

William H. Crane claims to have produced more plays by American authors than any other actor on the American stage. During the fourteen years' partnership that existed between himself and Stuart Robson, the comedians, aside from their presentations of Shakespeare, Goldsmith and Sheridan, refused to touch anything but the work of native authors.

William H. Crane has been playing for 22 consecutive years.

Pauline Bowman, of Hattie Williams' company, was absent from the east during the Philadelphia engagement last week. Miss Bowman was suffering from a severe cold, but is now convalescent.

In a recent magazine article on the subject of "Chorus Girls as an Abused Type," Miss Lenna Duer, a Washington dancer, was rated as "one of the more domesticated chorus girls of today." Perhaps the writer did not know that Miss Duer, although but 16 years of age, has been married for three years, and comes naturally by her domesticity--Washington Star.

Marguerite Clark, the diminutive comienne, will be associated with De Wolf Hopper when he again goes out in "The Pied Piper" playing the part of Elvira. It has been understood that Miss Clark would star individually this season in a musical play entitled "The Prince and the Pauper," founded upon Mark Twain's famous story of that name. Harry B. Smith and Benjamin Chapin have made such a version, but it will not be produced until the spring. At that time Mr. Clark will essay the dual role of the prince and the pauper.

A cablegram from London says that Alfred Sutro's new play, "The Builder of Bridges," was produced for the first time at the St. James Theatre last Wednesday night, with George Alexander and Irene Van Brugh in leading parts. The performance was most favorably received by a fashionable audience. It is not a great play, but it is interesting and amusing, the characters are excellently suited to the actors playing them and the critics predict a long run.

Miss Clara Lipman (Mrs. Louis Mann), is to reappear this season in a play written specially for her by Madame Fred de Gresac, author of "Madame de Mande," and "Give and Take." Miss Lipman has not been seen on the stage since the withdrawal of her own comedy called "Julie Bonbon," in which she and Mr. Mann were co-stars.

Mr. Robert Mantell has emerged successfully from a long fight against Sunday-night performances in the cities west of the Ohio River. Save for the few women stars, among whom are Mrs. Fiske and Miss Grace George, all actors are expected to regard Sunday night in certain cities as part of the theatrical week; and as a matter of proved fact, Sunday night is, in many

of these places, the "best night of the week," in the parlance of the business, so far as receipts are concerned, Mr. Mantell's objections have been based mainly on the arduous nature of his work and the tremendous demand on his energy of the uncommensurate repertoire of tragedies in which he acts. He has been provided with a new set of contracts for the western cities where Sunday-night performances prevail, calling on him to appear only six nights a week, and at the customary matinees. The late Richard Mansfield was the only actor to win this concession in his day.

Emma Janvier has given up a starring engagement to support Anna Held in "Miss Innocence."

A son of William Pruette appeared last week in "Algeria," under the name of Harold Le Roy.

Robert T. Haines has been engaged for the company to support Margaret Wycherly in a new play by Bayard Veiller, entitled "Her Other Self."

Edith Ellis has nearly completed the manuscript of her new play, "The Nebraska," in which Edmund Breesee will appear later in the season.

Mary Shaw is playing in "The Revolution," a sociological drama by Henry Knott. She is under the management of Martin & Emory, the Chicago managers.

To replace Lillian Albertson, who does not wish to go on tour, Wagonwheels & Kemper have engaged Julia Dean for the leading role in "Paid in Full."

Eljou Fernandez has made a big hit with Wilton Lackaye on "The Battle." Her character is that of a slum girl, and she has one big scene.

Bertha Galland will appear this season in New York, beginning Christmas week, in a new comedy by L. W. Dodd, called "The Return of Eve."

Two Wall street men have collaborated on an opera called, "The Monarch of Millions." Of course, it is a Wall street subject. It is to be produced in New York after the holidays.

A new Yiddish opera, "The Dollar Princess," "The Marriage of a Star," by Mr. Alexander Blasson, and "The Happy Marriage," by Mr. Clyde Fitch will be produced by Charles Frohman next month.

Mort Slinger, the Chicago manager, has engaged Coussey von Hartfeldt for the leading part in "The Girl at the Helm," soon to be brought out in the Windy City. The countless last appeared in "The Gay Musician."

"The Lion and the Mouse," will be played in Yiddish, contracts having been signed last week between Mr. Henry B. Harris, owner of the play, and Mr. David Kessler, who will translate it into his own language.

Olga Nethersole has engaged Will A. Page as the business manager of her promised American tour. Mr. Page occupied an executive position on her last three years ago. Miss Nethersole is due to arrive in New York the 21st of next month.

Illness in "The Time, the Place and the Girl," company has nearly brought the tour of the organization to a halt in Pittsburgh, where it was showing last week. Arthur Dunn, Violet McMillan and Eulalia Jensen were the principals under the physician's care, and reports from the Smoky City Friday said that all were on the mend.

John C. Slavin, co-star with May Vokes in "A Knight for a Day," left his own company and will soon head the management of the management of Frank McKee, in a new musical play by Harry B. Smith and Raymond Hubbell. Frank Deshon, the

Lydia Thompson, remembered of theatregoers of the late '60s and early '70s as the importer of the "British Blondes" who supported her in Burnand's burlesque "Ixion," died suddenly Tuesday at her home in Westminster Mansions, near London. News of Miss Thompson's death was received here by her daughter, Zeffie Tilbury, the actress, who is the wife of L. F. Woodthorpe, manager for Nat Goodwin.

Lydia Thompson was born in 1838 and as a young girl earned a reputation as a graceful dancer in fairy spectacles and burlesques. Then came her appearance in a number of parts in pantomime, such as Little Bo-Peep and Little Silverhair. In 1859 she toured the continent as a dancer. The following year Miss Thompson made her first appearances in burlesque as Young Norval, and soon afterward at the Lyceum made her first big burlesque success in "The Forty Thieves." Her period of acting in the legitimate drama followed, but successful as she was in the more serious parts, she never approached in them the fame which was hers in burlesque.

Miss Martha Morton has returned to New York from a six-month sojourn in Europe, where she made an English version of Dr. Leopold Kamp's sociological play, "On the Eve." It will be produced by Mr. Henry B. Harris after Mr. Charles Klein's new play, "The Third Degree," has been brought out in Atlantic City tomorrow night.

Martin & Emory, Chicago theatrical managers, have singled out Leo Kohlmar, the character comedian of the La Salle Theatre of that city, to head a company for them. They have placed Mr. Kohlmar under a contract for a term of years, and will present him in comedy on the Warfield order. Mr. Kohlmar was for three seasons in "The Music Master."

R. C. Herz has not retired permanently from "The Soul Kiss," now running in New York, his retirement two weeks ago being on account of illness that did not prove serious. William Norris replaced Mr. Herz and it was believed at the time that the change would be permanent. A report from New York says that Mr. Norris has been engaged to succeed George Gros-smith, jun., in "Fluffy Ruffles," because of the latter's enforced return to London.

Another new author, Edward Sheldon, was introduced last Thursday night in Providence by Mrs. Fiske, who presented his first play, "Salvation Nell." The piece requires very characters and it pictures life in the lower places.

Paul Armstrong's racing play, "Blue Grass," a tale of Kentucky, had a production in New York last week. Real thoroughbreds were on the stage.

William A. Brady is planning a revival of Boucicault's old melodrama of "The Octoroon" along the lines of his successful ventures in recent years with "Uncle Tom's Cabin," "Trilby," and "The Two Orphans." His plan is to cast Wilton Lackaye as McCloskey, Harry Harwood as Scudder and Frank Worthing as the Indian.

Mr. William Gillette last week sent to Mr. Charles Frohman, now in Paris, a scenario of a new play based on actual incidents in the civil war. While Mr. Gillette will not appear in his new play, he will stage it, the first original play he has written since "Secret Service."

Daphne Pollard has replaced Anna Laughlin in "Hamlet on Broadway." Miss Laughlin is going into vaudeville.

This year "Ben Hur" is being presented in cities west of the Mississippi River only. The play is now in its tenth season.

Harold West is said to be the smallest Lilliputian before the public. He is nineteen years of age, weighs forty-two pounds, and is but thirty-two inches in height.

Alice Lloyd, the great music hall comedienne, is returning to vaudeville for a few weeks, and has signed a contract to appear at Chase's.

President-Elect Taft finds that sleep is one of the sweetest of luxuries. After losing it for 41 nights, this is not surprising.

A United States consular report states that 22,419 miles of telegraph lines were operated by the Imperial Chinese Telegraph Company in 1907. The system has 24,473 miles of wire, a submarine cable of 946 miles and 379 others, of which 62 were open day and night and 317 for day service only. The number of instruments was 768. At the head office in Shanghai the staff numbered 67 and the general staff 2,175, while inspectors, linemen, etc., brought the total up to 2,400.

Death of an Old-Time Actress

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Miss Thompson first came to America in 1868 under the management of Alexander Henderson, later her husband. With her came Ada Harland, Pauline Markham, Liza Weber and Harry Beckett. The company produced "Ixion," Burnand's burlesque in verse on mythological characters. There were several Americans in the cast, among them Grace Logan and Sol Smith Russell. "Ixion" had a 45-week run at Wood's Museum, now Daly's Theatre, and at Niblo's Garden. The next production of the company, "The Forty Thieves," ran for 100 nights at Niblo's, an unprecedented run for those days. This was followed by a successful production of "Sinbad the Sailor." After three years in America Miss

Thompson went back to England to get new costumes. She brought with her on her return Rose Coghill and Eliza Weatherly, the latter afterward the wife of Nat Goodwin. The successful burlesque was continued. A tour to the Pacific Coast served to spread Miss Thompson's popularity and brought her a host of admirers. Her personal success may be indicated by the fact that even the bootblacks in Cincinnati are said to have subscribed their dimes when the general staff raised to present Miss Thompson with a silver wreath. It was on this tour also that she horsewhipped a newspaperman for unpleasant comments which he had made upon the freedom exhibited in the Thompson shows.

In all Miss Thompson made four visits to America, appearing in "Oxy-gen" and other old burlesques. Her last visit was cut short by the death of her husband in England and the need that she go there to settle his estate. The American tours are said to have brought Miss Thompson \$500,000, the greater part of which was lost through the deceptions of trusted associates. Her company had as its principal feature a number of handsome women known from coast to coast as the "British Blondes" because of their yellow hair, natural or assumed.

Lydia Thompson made her last stage appearance with Mrs. Patrick Campbell at the Imperial Theatre in London in 1895. She had lived in retirement in London for many years, making rare visits to her daughter in this country. Nothing annoyed Mrs. Thompson more than the suggestion that she was the originator of the modern American burlesque. She would point out that the modern sort bore little relation to the burlesque of her day and denied emphatically that she had any share in what she termed the discredit of inventing the modern show.

Miss Burt, the Welsh Star

There is today but one Welsh theatrical star of any prominence, and it is a pleasure to record that this lady, Miss Laura Burt, is worthy of her race, while she is proud of her nationality, says the "Druid," a paper devoted to the interests of the Welsh people in America. Miss Burt appears at Bennett's next week.

The old "Land of Song" has produced but few actors--or actresses. Why? Even this day in Wales the stage is viewed with extreme suspicion, while the actor and the actress is regarded as lost to Israel. What an extreme pleasure, then, when one finds a successful Welsh actress to find also the highest ideals of pure womanhood, for, in truth, well may Laura Burt be so described. Born of an old-fashioned Welsh mother, with rigid and well-defined religious principles, Miss Burt never permits a day to pass without a study of the Greatest of all Books. In this, she is typical of the old "Land of the Gospel." She is musical and emotional, again the characteristics of the "Land of the Preachers." Had she been born a male, I would have predicted that Wales would have been blessed with another Christmas Evans, to shake the walls of the Modern Babels to their foundation.

Miss Burt is, therefore, an interesting character study. A religious Welsh girl and yet a successful actress with a reputation firmly established in

the old and new worlds. A close and intimate friend of the late lamented Allen Raine, the greatest female novelist in Welsh history. And notwithstanding the travels of many years, and a long residence in America, Miss Burt is as patriotic a Welsh girl as in the happy old days when her youth was spent in Carnarvon, in the shadow of the mighty Eryl.

This week Miss Burt appeared in Scranton at the Poli Theatre, and on the first day of her appearance called, with her husband, at the Druid office and explained that, after seeing a stray copy of the "Druid" upon her travels, she had promised herself to make the Druid her Mecca and impart some of the Cymric hwyf for which Scranton has well become famous. We were delighted and Miss Burt was forthwith a Druid.

In the course of her charming work at the theatre, Miss Burt uses entire Welsh phrases, and one of her auditors, in a conversation, ventured to remark that it was just one little saying, picked up for the occasion. There was a suspicion of an indignant glance in her eye, and then she burst forth in clean-cut Welsh.

Miss Burt, as we said, is intensely Welsh, and there are many interesting features in connection with her brilliant career. Her mother was well known 25 years ago as Mrs. Ann Lloyd Burt, when she acquired fame as a Welsh temperance and religious lecturer.