

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

THE GRAND.
Today, matinee and night—De Wolf Hopper.

BENNETT'S.
Today and next week—First-class vaudeville.

Annie Russell is to appear early in November in a new play called "Paid in Full."

Nance O'Neill is not to appear in "His House in Order," in which John Drew is to star.

It is claimed for "The Merry Widow" that it is the biggest success in light opera since "Erminie."

Wilton Lackaye is to appear in "The Bondsman" in New Orleans and other prominent southern cities.

Editor Long contemplates adding a department of criticism of dramatic critics to the "Greenroom Glimpses."

The Chadwick trio, so popular in London, are at Tony Pastor's, New York, and are making a big hit.

Mrs. Leslie Carter is to make a tour in "Du Barry," "Zaza" and "Camille." John Luther Long is writing her a new play.

Louise Galloway joined "The Silver Str" company during the Washington engagement last week to play the role of Agnes Hunter.

Henry W. Savage has made a proposition for a tour of the United States by the company now playing "The Gypsy Baron" in Leipzig.

Robert Lett, principal comedian with the Aborn Opera Company in this city, has joined the cast to support Miss Elsie Janis in "The Howden."

Gertrude Quinlan, who played the

largest spectacular productions of recent years will be "The Christian Pilgrim," James MacArthur's adaptation of Bunyan's "Pilgrim's Progress." Over 100 players, singers and special dancers are said to support Henrietta Crossman.

Corlaine Malvern, who made a hit so big to be out of proportion to her size as the child Trouble in "Madame Butterfly," has been re-engaged. Little Miss Corlaine thinks she ought to have an understudy like the rest of the stars in the cast.

Forbes Robertson and Gertrude Elliott reappeared at the Cornet Theater, London, Monday night in "Mice and Men," and were enthusiastically received. It was recently reported that Mr. Robertson was too ill to fill his engagements, but at present he seems to be in excellent health.

Florence Roberts has closed her season in "The Struggle Everlasting" in New York, October 2, but will resume playing in the piece when she makes her annual tour of the Pacific coast. Miss Roberts will be presented in a new American play of modern life in New York early in April.

Charles Klein, author of "The Music Master," "The Auctioneer," "The Lion and the Mouse" and "The Step-sister," is in Washington.

Miss Jeannette Bageard, who appears with Richard Carle in "The Spring Chicken," is an old-time New York Casino favorite. She has also appeared with the Rogers Brothers, and before joining Mr. Carle was for several seasons in "The Prince of Pilsen." Miss Bageard, as her name suggests, is French, having been born and educated in Paris.

Gertrude Coghlan, who is now playing with Edmund Breece in "The Lion and the Mouse," is a direct descendant of one of the four oldest stage families now in existence. From a family older than the Barrymores or the Drews, Miss Coghlan comes by her talent naturally. She is a niece of Rose Coghlan of "Sporting Duchess" fame.

Donald and Carson, the very clever and pleasing entertainers at Bennett's this week, go direct to Washington, D.C., from London tonight. They have made a tremendous hit here. When they reach the American capital, they will undoubtedly duplicate their success in this city, for they have by far one of the cleanest, cleverest, most entertaining dialect acts ever seen on a local stage. It is to be hoped that Manager Bennett will keep track of this act, and afford Londoners the privilege of again seeing it next season at the latest.

Victor Morley, who has one of the leading roles in "The Spring Chicken," is an Englishman. He made his American success in "The Earl and the Girl." After being engaged for the part of Gustav Babori, he made a special trip to London to see the English production of "The Spring Chicken" in that city, where the piece ran for two seasons.

When Maude Adams goes to the New National, Washington, in a few weeks she will experience one of the most unusual occurrences of her career. It was at the same theater that Miss Adams started in "Peter Pan," and her long and successful career in the title role will terminate here, as she is soon to appear in "The Jesters," under Charles Frohman's management. Thus Washington will have become to Miss Adams "the beginning and the end of 'Peter Pan'."

Lillian Burkhart, the author of the Bradlee-Martin vaudeville sketch, has retired from the stage. Her first husband was the comedian William Dickinson. She divorced him, and several years ago married a Los Angeles bus-

ness man, and left the vaudeville stage. She was far-famed as a producer of comedietas, many from her own pen, and was about the first vaudeville player to make productions in the twice-a-day that were as complete in their way as the more pretentious presentations.

While the first act of "The Hurdy Gurdy Girl" was taking place Tuesday night in New York, the leader of the "Scrub Girls" chorus lost her balance and fell into the audience. She was promptly picked up by a man in the first row and carefully replaced on the stage. As the audience seemed to think it was part of the performance, all was well, and the front row will probably watch the chorus with athletic readiness. The show hasn't been billed for London as yet. Maybe Manager Bowers can fix it.

The latest idea of Mr. Charles Frohman is to have theatrical performances given on ocean voyages, and the Cunard company has accepted a proposition from the manager to that effect. The Lusitania and the Mauretania will be the first steamers to be fitted with a sea-going theater, and Joe Coyne may be the first star to appear on the oceanic stage. The contracts will be held to be made under the laws and jurisdiction of the country under whose flag the steamship is sailing on the high seas.

De Wolf Hopper in "Happyland."
No more pleasant announcement has come from the management of the Grand than that of the engagement of De Wolf Hopper in the conspicuous musical success of the present season, "Happyland," the comic opera which Frederic Rankin wrote and Reginald De Koven composed expressly for the big comedian. "Happyland" ran for the first half of last season at the Lyric Theater, New York city, and has since been continued indefinitely but for the fact that the Messrs. Shubert required the theater for the New York engagement of Mme. Bernhardt.

When the New York reviewers are unanimous in praising a musical comedy, it is a sure sign that the libretto and music, it argues exceptional merits for the attraction. This was the verdict upon "Happyland" which was proclaimed a return to the standards of real comic opera. It existed before the day of the ragtime composer and the machine musical comedy builder. "Happyland" has been admirably described as a "comic opera de luxe," for it represents the best quality of literary and musically workmanship in its construction, the highest forms of artistic development in stage productions in its equipment of scenery and costumes, and in the legitimate and consistent artistic performance which is given by the superior company of singers and players with whom Messrs. Shubert have surrounded Mr. Hopper.

Chas. Frohman's high class musical comedy production, "The Rich Mr. Hoggengheimer," with Sam Bernard as the star, will be at the Grand next Friday, October 18.

A six months' run at Wallack's Theater last winter attests conclusively the quality of the entertainment. Sam Bernard has eclipsed all fun-making records in his laughing success "The Rich Mr. Hoggengheimer." Mr. Bernard's record in this present comedy, "The Rich Mr. Hoggengheimer," has been a series of laughing triumphs from the very first night of the production. There is a new quip every night and some new sidelight in which he edits a cabogram to Hoggengheimer's wife, from one hundred and fifty words down to one. There is a charming musical show back of the comedian, which includes a host of pretty women, and many dazzling and clever tricks. Trust handsome gowns of course. Over twenty clever and catchy song numbers add to the enjoyment of the evening. Among the most popular of these numbers are: "The Ragtime Serenade," "Don't You Want a Paper?" and "Poker Love." He is supported by George Caine and a large company containing more than a score of young and comely girls.

Netta Vesta, the sweet little girl with the velvet voice, is making a big hit in New York this week with her latest musical successes, "Won't You Waltz Home, Sweet Home, With Me?" and "Take Me Back to the Country."

Chicago can't get enough vaudeville. There are five first-class houses playing Keith acts there now. The Auditorium opens tomorrow with K. and E. vaudeville, and ground has been broken for a new house, "The Rose-land," which will also be devoted to vaudeville.

Keith vaudeville continues to hold the whip hand in the vaudeville situation in Philadelphia, owing to the superior class of acts and the failure of the opposition to obtain such attractive acts.

Fanny Rice, who is presenting one of the most unique acts now in vaudeville, will be the feature of the bill at Bennett's, London, for the week of Oct. 21. Other prominent acts of that week are: The Three La Maza Brothers in a novel comedy act, "Niagara-Watch the Falls"; Harry and Kate Jackson, in "His Day Off"; Gallahan and St. George; Donat Bendin; The Clarence Sisters; Oscar Lorraine and others.

In working out the scheme for the dramatization of Sir Gilbert Parker's "The Right of Way," which will be produced for the first time in this city at the Grand Opera House, on Saturday, Oct. 26, matinee and night, Mr. Eugene W. Presbrey, the dramatist, declares that he does not care for the beauty of the conventions of correctness, but that he deliberately tries to



FRED HUESTON.
Clever London Cartoonist. Known on the Stage as "Fritz Houston," Who Will Be Seen at Bennett's Next Week.

get to the primal struggles of man with himself.

The character of Charlie Steele is remarkably peculiar for the hero of novel or play—that is what appealed to Mr. Presbrey and brought about the dramatization of the novel. A man of social position, culture, artistic refinement, a keen lawyer and a man of the fashionable world. A dangerous example, because on him all the vices rest pleasantly and apparently without consequence, but a man without guiding principle, without love and unloved, a beautiful woman for whom, to take her from another to whom she is engaged. He plants the seed of doubt in Preacher Brown, breaks down his faith with his "who knows?" He sends Billy, his brother-in-law, galloping to the devil. He goes, drunk, to play with justice, and sets free a murderer who should be hanged perhaps. He flouts social conventions and rivets gossip by frequenting low resorts, but everywhere he asks the immortal question "who knows?" and till he deliberately questions death, he asks in vain.

The two great scenes in the play are the interior of the Cote D'Orion on the banks of the St. Lawrence, and the burning of the Church of the Holy Cross at Chaudiere.

The exceptionally powerful English company engaged include many well-known London favorites, among the most prominent are: Mr. Guy Stand-

ing, Mr. Theodore Roberts, Mr. Alexander Keenan, Mr. Henry Wenman, Miss May Buckley, Miss Alice Landon, Miss Mignon Beringer and Miss Paula Gloy.

"Jappylund."
After weeks of arduous practice on the part of 400 local people, the big oriental musical carnival, "Jappylund," is in practical readiness for opening night, next Tuesday evening at the Grand.

Gorgeous costumes and special electrical apparatus have been brought from New York, and the scenic vestiture generally is said to surpass anything ever seen before on the local stage.

Among the musical numbers are: "Serenade to the Moon," "Chorus of Dreams," "Jewel of Asia," "Pretty Little Tonkin Maids," "A Knot of Blue," "Cordalla Malone," "Chorus of the Seasons," "Fairy Tales of Childhood," "Summer Dangle," "Who They Call Us the Gibson Girls," "Love Rules Supreme," "The Garden of Dreams," "Jappylund," and "England Forever."

Advance sale opens at the Grand box office Monday morning at 9 o'clock, and to prevent speculation, only six tickets will be sold to one person.

The many local friends of Fritz Hueston are arranging to give him a

warm welcome at Bennett's, Monday. Fritz has certainly made more than good, and has a good big route booked which includes all of the best vaudeville theaters.

"Does Anybody Want a Blonde?" is one of those catchy songs that everybody wants to hum or whistle, it is one of the original musical numbers Gus Edwards wrote for his Blonde Typewriters act which is at Bennett's next week.

Manager Elms, of Bennett's says that "It looks like a sell-out every night next week." And well it should be packed! Look who's here—The Blonde Typewriters and our own Fritz Hueston.

The "Female Quartet" formerly known as "The A B C D Girls" will hereafter be billed by their right names, "Four Connolly Sisters." The sisters have a lively singing number in one, they dress well, making several very pretty changes. Their singing is excellent, harmonizes, and the comedy is good, quiet but effective. As a female quartette the four Connolly sisters make the best yet seen.

Among the new acts which were presented in New York last week, Fantele and Carr, at the Twenty-Third Street Theater, were perhaps entitled to first honors. They show a comedy turn, novel, chiefly for its well-arranged plot. The comedian, in funny, grotesque tramp make-up, makes his entrance from an opening in a drop representing a box car in a freight yard. The opening talk with his partner, who plays "straight" as a yardmaster, in a neat blue uniform, is well put together, there are several songs and parodies which are all new and very pleasing. The act delivers real entertainment and will command attention.

On the bill at the Colonial in New York this week The Elinore Sisters have their usual top position. There is always something new to laugh at in the Elinore act, and you must have a terrible grouch on if you can't be amused by Kate Elinore. May is wearing the family diamonds, increased this time to the extent of a few thousands of dollars.

A. O. Duncan also holds a prominent position on the Colonial bill, and is feeling off his typical comment in his interesting ventriloquial specialty.

Harry Jackson, who has for a number of seasons past been the musical producer for all of Jules Murray's attractions, has returned to vaudeville, and is presenting his own original comedy "His Day Off." The act is without a doubt the biggest laughing hit in vaudeville. The act is known as Harry and Kate Jackson, and they are booked for two years over the Keith time.

Felix and Barry are this week a feature of the bill at Keith's Grand, Syracuse.

Fred Ray and Company, presenting a side-splitting Roman travesty act, holds a record that is hard to beat, after playing Los Angeles for two weeks as the headliner, he was held over for another week as the extra attraction, something unheard of before.

Elsie Faye, in her dancing act, has been booked for next summer by Buckner, the sensational dancer, who acted as Al Sutherland's foreign representative. Buckner returns to America this month, opening at Bennett's Theater in Montreal, Oct. 21. He has informed Mr. Sutherland that several large European acts have been booked by him to appear over here.

There is one item of expense that a chorus girl, if she is pretty, can cut from her all too extensive list, and that is her photographer's bill. All show girls are required to furnish the

management by whom they are employed with individual pictures of themselves, and as it is to the girls as well as the company's interest for these pictures to be good ones the girls usually pay a pretty price for them.

Photographers constantly are on the lookout for pretty faces. On the boxes in which some bonbons and chocolates are packed a picture of girls who earn their living in the chorus of musical comedies. One young woman who played in the chorus of a Chicago production this season has her picture on all the preparations used by a manufacturing beauty doctor in Chicago. This beauty doctor got her picture from a photographer who makes a specialty of that sort of work, and he, in turn, paid the young woman in question \$5 an hour for all the time she posed for him. In addition she has hundreds of photographs of herself, in an endless variety of poses, and now,

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VERA CURTIS.
Of Earl and Curtis, in Gus Cohan's Comedy Skit, "To Boston on Business," at Bennett's All Next Week.

so extensively has her face been advertised by the beauty doctor, she has such a demand for her pictures that she is considering a proposition to devote all her time to posing before the camera.

Actresses are not satisfied with any but the best pictures. Nearly any time a press agent may be seen making his rounds of the newspaper offices with a load of photographs under his arm, and these photographs, as a rule, are of the best platinum finish. This makes them most expensive, but a chorus maiden, with \$10 to her name and no job in sight, willingly will part with \$3 on her store for pictures.

REAL FISH.

The talk around the table shifted to fish and fishing, with the usual consequences. "Well, gentlemen," said the man who was fortunate enough to tell the best story, "the best day's sport I ever had was off the coast of Southern California. There were three of us in the boat, each of us had three lines out, and we simply couldn't pull them in fast enough." "What kind of fish were biting?" asked an indulgent listener. "I don't know what the natives call them," said the fisherman, "but they were big enough to be ichthyosaurs." "Maybe they were whales, Frank," suggested an ironical member. "Whales!" exclaimed Frank, with a look of disdain. "Whales, indeed! Why, man, we were baiting with whales!"—Life.



SAM BERNARD.
Who Will Appear at the Grand Next Friday Evening in "The Rich Mr. Hoggengheimer."



CHAS. VAN.
The Parody Pair of Charles and Fannie Van, at Bennett's All Next Week.

role of the boarding mistress' daughter in "The College Widow" and made a big hit, is to play the leading comedy role in "Tom Jones."

Barney Klawans, for the past eight years identified with the box office of the Columbia Theater, where he has made many friends, leaves this city on the 12th instant to accept a position in commercial life in Portland, Ore.

Harry Davenport and Phyllis Ranken, who have devoted the past two years to vaudeville, have been added to the cast of "Fascinating Flora," which is now completing a five-month run in New York.

What will evidently be one of the



MARGUERITE CLARK.
With De Wolf Hopper at the Grand Today, Matinee and Night.