

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

THE GRAND.

Tuesday "In Gay New York"
Thursday "The Climbers"
Saturday, Matinee and Night
"The Mayor of Tokio"

BENNETT'S.

All Week Moving Pictures

It is something of a paradox to state that as the theatrical season generally is waning, the local season waxes faster, but it is the truth. In fact, the Grand Opera House is scheduled for what in common parlance would be called "a garrison finish."

The feast, which the new manager, George S. McLeish, announces, begins next week with the eminent American artist, Miss Amelia Bingham, as the attraction of resistance.

Miss Bingham, who has won no less renown as a producing manager than as a star, brings to London for the first time the two most conspicuous successes of her particularly brilliant career, namely, "The Climbers," and "The Frisky Mrs. Johnson," both from the pen of the facile Clyde Fitch. Byron Douglas is at the head of an unusually competent supporting cast. Miss Bingham stands abreast with Belasco and Savage in doing things right, and all the accessories in scenery and costumes required for surpassingly well-envisioned productions may be counted upon.

In the same week comes two musical attractions that promise well, namely, "Gay New York" and "The Mayor of Tokio," both at alluring prices.

The following week comes "Madam Butterfly," which has capped the climax of Henry W. Savage's operatic achievements.

Special orchestra and grand opera chorus, and its production, requiring several carloads of scenery and effects, will surely prove an event.

"GAY NEW YORK."

Nothing more convincing regarding the general value of an entertainment purpose could be desired than the praise that has been meted out to "Gay New York" in the press reports which have reached here. Invariably the aim of these writers has been to make the novelty charm of this musical comedy stand out in bold relief. The verdict has undoubtedly been reached owing to the engagement of a well-defined story of fun complications that gives to the structure a cohesiveness which is lacking in most amusement ventures, where stress is laid upon the singing and other features. It must not be supposed, however, that on account of its plot, other considerations have been neglected, as will be seen at the Grand next Tuesday evening, when "Gay New York" promises to startle our friends of this style of stage offering with an aggregation of pretty girls and a collection of grown selections that will help along to a marked extent the attractiveness of the production.

The principal members of the company are Harry Emerson, Ada Henry, Virginia Varco, Richard Bartlett, Clara Raymond, George Wood, Will P. Conley, Robert Cunningham, Violet Rio, Jack Fleming and Hilda Hawthorne.

Harry Emerson will be seen as Herman Schultz, a fashionable ladies' tailor, and that person who couldn't sympathize with the distracted German as troubles pour in upon him in an interrupted stream for two and a half hours, and couldn't laugh at the kaleidoscope of funny situations should visit

a physician. The play is said to be well staged, the scenes are pretty and the music catchy.

AT BENNETT'S.

Manager Efner of the Bennett Theater, announces for next week a variety bill of excellence. Prof. Swanich, unique juggling; Baby Gloria, child soprano; Chas. Migner, Hebrew comedian; beautiful story of pathos, humor and happiness. Two orphans and Ben Hur, identically the original production in motion pictures, and a number of other subjects. A special matinee on Tuesday afternoon at 4:30 for the school children, to give them an opportunity of witnessing the "Two Orphans." Admission for this matinee, only 5 cents.

AMELIA BINGHAM.

Amelia Bingham, in a repertoire of her strongest plays, is the interesting announcement of the Grand Opera House for two performances, beginning Thursday, March 26. Clyde Fitch's plays, "The Climbers" and "The Frisky Mrs. Johnson," are the plays announced.

The engagement opens with "The Climbers," in which Miss Bingham scored her first great success. "The Climbers" is generally regarded as Fitch's masterpiece, combining originality of theme, skillfulness of construction, sharpness of dialogue and virility in characterization to a degree. It is an American play, expose of the follies and foibles of social life, at times perhaps satirical, but always keenly interesting, and in moments intensely dramatic. It was in this piece that Miss Bingham gained her reputation as the smartest dressed woman on the American stage.

The Friday evening bill will be "The Frisky Mrs. Johnson." In "The Frisky Mrs. Johnson," Clyde Fitch did some of his brightest dialogue writing, and the title role fits Miss Bingham as well as her clothes, which is saying a great deal.

As usual, Miss Bingham is surrounded by a splendid company. Amelia Bingham casts have become famous for their all-round excellence and the fitness of each actor for his part, and the present company is no exception.

THE MAYOR OF TOKIO.

With a record of 200 nights in Chicago and 250 in New York the rollicking new farcical opera, "The Mayor of Tokio," will be the attraction at the Grand on Saturday next.

The book is by Richard Carle, and the music by W. P. Peters. The scene of the new opera is laid in Japan, and deals with the adventures of a comic opera organization stranded in the Nippon metropolis. Marcus Orlando Kidder, impresario of the luckless troupe, is played by John L. Kearney, who was selected by Mr. Carle as being the only comedian in the country whom he felt could follow him in the part. Mr. Kidder and the remnants of his Komiques have arrived in Tokio warlike. In addition to Kidder himself, all that remains of a troupe that left San Francisco 60 members strong, for a tour of the far east, are, a soured wardrobe mistress, a lovesick song-book boy, a soubrette with Shakespearean ambitions, and nine little girls, called the "Peanut Ballet." At the time of their arrival, the Mayor of Tokio is unfortunately entangled in a plot with a Russian spy, Ivan Orfulitch, and General Satake, a conspirator, who has entered into an agreement with Ivan to betray important secrets of the Japanese Government. The mayor has the unfortunate habit of talking in his sleep, and Satake per-

suades him that during one of his somnambulist conversations he has betrayed the secrets, which, in reality, Satake has told to the Russian agent. Furthermore, Satake informs the mayor that unless the latter forces his daughter Olo to marry the conspirator he will report the mayor's supposed treason to the Mikado, with bar-kari as a result. Olo, however, falls in love with Julian Lincoln, the tenor in Kidder's company, and with the ardent characteristic of tenors in Japan, Julian returns the maid's affections. Complicating matters to further degree, the mayor mistakes Kidder's Komiques for a royal party of princes and princesses who are momentarily expected in Tokio. Kow-Tow gives the royal welcome and hands the keys of the city of Tokio to Kidder, who opens the city up and takes the lid off until his identity is discovered, and he is thrown into jail. A rich American, father of the tenor, turns up at the right time and, with the assistance of his checkbook, everything comes out pleasantly.

"THE VANDERBILT CUP."

"The Vanderbilt Cup," a name which smacks of magnificence and the "swell mob" generally, is the name of that much heralded automobile musical comedy which has had an eight months' run at the Broadway Theater, in New York, and now, after amusing Chicago at a debut for three months more, has been sent on tour, and will be presented at the Grand in the near future in all the entirety of its metropolitan run. The company is a big one and includes the majority of the principals originally in the cast, besides a number of stage beauties who are arrayed in the latest and most fetching "motor" garments.

The play represents the last word in up-to-date theatricals and the very apex of managerial art. The big feature, the race between two 90 horsepower racing machines, is said to be the acme of stage realism. The stage settings are described as entirely novel, among them being the replica of the famous hotel scene which represents the lobby of the famous Marquess Wellington hotel, where, with the exception of the clerks, no but women are employed or admitted.

The story is built upon the great Vanderbilt cup race at Mimeoala, Long Island, the trophy being presented by W. K. Vanderbilt. A clever little cunning girl keeps everybody busy, and manages affairs her own way. The musical dances are said to be unusually attractive.

RAFFLES.

"Raffles" is the antithesis of Sherlock Holmes and greater than Sherlock Holmes. Such is the opinion expressed in New York and other American cities of the famous drama, "Raffles," the Amateur Cracksman, in which S. Miller Kent and a splendid company will appear at the Grand shortly. The play was written by W. E. Hornung to give Eugene Presbury, who, as a foundation, the sketches published in two volumes by Mr. Hornung under the titles of "The Amateur Cracksman" and "Raffles" respectively. The authors go to daring lengths, seeming to argue that crime is a disease and that criminals are irresponsible. The adventure of the Melrose diamonds is the one wisely selected for presentation of this argument and to give to the stage an entirely new and fascinating character in "Raffles."

KATHERINE OSTERMAN.

The play is the thing and so is the player. "The Girl Who Looks Like Me" has a flock of the latter and a carload of the former reinforced by the comedienne in the persons of Kathryn Osterman and Anna Belmont, whose charming personalities and talented acting round out a night of real pleasure. Miss Osterman is known as the laughter-loving comedienne and on several occasions has been spoken of as the female Willie Collier. The theatergoers will have an opportunity to judge for themselves, as this splendid attraction comes to the Grand Saturday, April 4.

THEATRICAL NOTES

Clyde Fitch sailed from New York Thursday. He will be in London from four to six months, and says he will write several plays during that time.

W. J. Ferguson, the well-known and sterling character actor, is to appear in vaudeville in a farce called "Jimsey's Baby."

William Farnum has been engaged for the leading role in "Polly of the Circus"—the part of the minister—taking the place of Malcolm Williams, who has resigned.

Justin Huntley McCarthy has been asked to write a play for E. H. Sothern's next season with G. H. Blas as the central figure. Mr. Sothern's season has been satisfactory.

The Associate Players, presenting "The Servant in the House," will at the conclusion of their engagement at the Belasco Theater open for a season at the Savoy Theater, New York.

There was a rumor in Boston last week that Eddie Foy is considering an arrangement to play in that city all summer, but the home of culture is a long way from Gravesend and the racing ponies.

Notwithstanding the many flattering notices of "The Prince of Pilsen" in Paris, a new review is now under way to replace the old one. Madge Lessing and May de Sousa made hits in "The Prince" and will be retained in the new review.

Lillian Russell appeared last week in New Orleans, and the Jockey Club in her honor appointed a "Wildfire Handicap." In the evening the track officials and a number of the jockeys were Miss Russell's guests at the theater.

It is said that W. J. Locke, the author of "The Morals of Marcus" and "The



MISS ELISABETH WOLFF.

The Charming German Prima Donna, in "Madam Butterfly."

Beloved Vagabond," is writing a new play for production in London during the coming summer, and that Marie Doro will play the part of the heroine.

Elsie Janis will celebrate her nineteenth birthday while playing in Baltimore in "The Hoyden." Miss Janis has been before the footlights so long that many think she is older. As "Little Elsie" she was a headliner in vaudeville when ten years old.

Otis Skinner filled a new role last Sunday, when he occupied the pulpit of his nephew, Rev. Clarence R. Skinner, in a church in Mount Vernon, N. Y., and by invitation of the congregation delivered an address on the moral worth of the drama.

Yank Newell, a pioneer American theatrical manager, died at his home in New York last Tuesday afternoon, aged sixty years. For many years "Mudoon's Picnic" was his principal attraction, and he was thought to have made a large sum of money with production.

Joseph Coyne and Alexandra Carlisle are to be joint stars next season in this country in "The Mollusc," a play which has been running in London. Mr. Coyne has become a great favorite with the London playgoers, his eccentric "dude" being considered funny.

Felix Isman, the Philadelphia real estate dealer, has signed a contract with William Faversham, now starring in "The Squaw Man" under the management of Liebler & Co., who will give up his connection with this firm at the end of the current season. Mr. Faversham will be put forward in a repertory of new plays.

Henry W. Savage is expected to present "The College Widow" in London the first of next month. At any rate, such a scheme is afoot, and already the members of the company have been engaged, with the understanding that they will be prepared to sail, the ocean blue, starting next Saturday from New York.

Brandon Tynan, who is playing in the support of Mme. Nazimova, and who was last seen in the support of David Warfield in "The Auctioneer," is a young actor who may soon be one of Belasco's stars. Mr. Belasco permitted him to join Mme. Nazimova's company until his new play is ready.

In response to a cable message from Marc Klaw, Channing Pollock has sailed for London to superintend rehearsals of "The Secret Orchard," which is to be produced at Terry's Theater next month. Fannie Ward will play the role of Joy, assumed in this country by Josephine Victor.

Contracts were signed last Wednesday in New York between A. W. Dingwall and Frank McKee whereby the next season in the Broadway Theater will be opened with a new opera by Victor Herbert and Glen McDonough. Henry Dazian left immediately for Europe to purchase costumes and properties for the opera.

Sally Fisher was out of the cast of "A Knight for a Day" at Wallack's Theater, New York, last Wednesday and her role was played by Phyllis Gordon, a chorus girl. Miss Gordon made such a favorable impression that B. C. Whitney sent word to her that she should have one of the principal roles in one of his new musical comedies which is soon to be produced in Chicago.

Manager Samuel Clagett has completed the cast engaged for the support

JAPANESE GRAND OPERA

"Madam Butterfly" second triumph at Henry W. Savage's Garden Theater this year in New York, again set to talking both the operatic and fashionable world. Puccini's Japanese grand opera was heard nightly by enthusiastic audiences that tested the capacity of the house. It was a repeat of last year's fine success when the fascinating work ran for the largest number of consecutive performances of any grand opera in the country. That New York would accept with so much enthusiasm the composer's flowery gem was never in doubt after the first performance last year, when the largest gathering of playgoers ever assembled in the Garden Theater was present. The brilliancy and novelty of the offering was such, that, in these barren operatic days, the music-loving public turned to it in a most grateful spirit of hearty appreciation. Whether the great success of this opera has been brought about by the ravishing witchery of the composer's score or by the story of the poor little geisha wife, Madam Butterfly, who dies so affectionately through three acts to her pathetic end, is hard to tell.

In the eight performances now being given each week during the tour of the big company that is coming to this city, four prima donnas, all of them of great beauty and grace, are alternating in the leading role. Among the new singers Mr. Savage has brought forward this year is the sweet-voiced Phoebe Strakosch, who captures everyone with her beauty and art. For the role of Suzuki, the sympathetic Japanese maid, there is the German-American artist, Harriet Behnee, with a mezzo voice of rare dramatic quality. Another American artist of note is Miss Renz Vivienne, whose youthfulness fully realizes the ideal butterfly, according to Composer

Puccini, who found her in Milan. Miss Vivienne's voice shows even more brilliance in its upper register than that of the gifted niece of Patti. Generally in the same cast with Vivienne appears Miss Ethel Houston, the talented Southern songbird, who was found in Paris by Mr. Savage. Her rich contralto is exactly suited to the music of Suzuki.

The third Butterfly is pretty Betty Wolff, the German singer, whose release was purchased from the Mainz opera directorate. Miss Wolff has a voice of exquisite bell-like clarity, and being the youngest grand opera star to come from abroad, she personates Madam Butterfly with all the enthusiasm of youth. Dora de Fillippe, from Paris, who sings the part of the faithful Cho-Cho-San with telling force and accuracy, is Mr. Savage's fourth Madam Butterfly.

Mr. Savage is also fortunate in the possession of the trio of tenors of great worth. Mr. Schuller, Mr. Stiles and Mr. St. Willis are gifted with superb voices, and they sing the difficult music with fine artistry. The baritones include Mr. Otley Cranston, who has returned from London for the part of Sharpless; Mr. Thomas D. Richards, a young westerner, with a voice of rich resonance, and Carl Cantvoort, who has also sung in London. Mr. Cantvoort's singing and acting of the enraged Buddhist priest is admirable. In Rudolph Koch, who takes the part of the comical marriage broker, Goro, Mr. Savage has a buffo of marked ability.

The orchestra of fifty pieces, under the direction of Walter Rothwell and Cornelius Doppe, is described by New York critics as being of singular excellence. The chorus, composed of picked voices, is both pretty and manly and plays an important part in this opera as in every Puccini work.

duced by Henry Miller. Its scenes are laid in Iceland in the early part of the nineteenth century, and the Icelandic homestead which is reproduced is just such a dwelling as Bjorn Herjulfsson might have left behind him when he sailed on his eventful voyage of discovery to America. Indeed, there are echoes of that cruise to Vinland in the play itself.

There are five ladies in John Drew's company, all of whose claims to being widely known are well founded. Miss "Billie" Burke has made a deep impression by her beauty and artistic work; Miss Dorothy Tennant, who played Jane Witherspoon in "The College Widow," Miss Ida Greeley Smith is a granddaughter of Horace Greeley, and Mrs. Kate Pattison Selten and Miss Hope Latham are well established actresses, who have supported some of the greatest stars on the American stage.

shorthand and building construction. A thing not known before in this country has been accomplished. The association has become a common ground where families mix with the Chinese and the Malays with the English. There had been no evening education opportunities in the town. The social facilities were few and inadequate. The association has been a popular center in this cast iron rubber-producing section.

LEASED A HOTEL FOR \$1 A YEAR

The Young Men's Christian Association at Munising, Mich., has leased a big hotel fully equipped for a term of one year, at the nominal rate of \$1 a year by the Cleveland-Cliffs Iron Company. The association has enrolled every Protestant young man in the town. Six basketball teams made up of different vocations engaged in the iron manufacture, are playing a series



SCENE FROM "GAY NEW YORK," AT THE GRAND, TUESDAY, MARCH 24.

Y. M. C. A. IN THE MALAY PENINSULA.

One of the new Y. M. C. A.'s is that established at Kuala Lumpur, on the Malay Peninsula, at the seat of the Federal Government, and the largest town in the states. It has a membership of over 300, made up of Christians (Protestant and Roman Catholic), Hindus, Mohammedans, Confucians and Buddhists. These are Europeans, Eurasians, Chinese, Malays, Tamils, Singhalese and Japanese. In the educational classes are 130 men studying electricity, bookkeeping,

of regular games in the Opera House before a large house. The upper rooms of the hotel are used as a dormitory and crowded with young men, while an eating club of fifteen have hired the best cook in town and enjoy home cooking in a room in the basement, and are independent of what they call the "hash houses" of the place. During the address of a prominent businessman at the weekly meeting of the association he was informed of a long-distance telephone call. He replied: "Tell them to call me later. I have something more important now."



PEANUT BALLETS IN "THE MAYOR OF TOKIO," AT THE GRAND, SATURDAY NEXT, MATINEE AND NIGHT.



AMELIA BINGHAM.
Who Will Appear at the Grand Next Week.