

Music and the Drama

THE GRAND.
Today, Matinee and Night
Monday night, and four succeeding nights, with Wednesday matinee
..... "Down by the Sea"
..... "The Belle of New York"
..... "On the Bridge at Midnight"

BENNETT'S.
All week First-Class Vaudeville

This afternoon and evening at the Grand Opera House will be seen a quaint and successful comedy-drama of life on the sea coast, entitled "Down by the Sea," which comes to us over-whelmed with laudatory notices from critics wherever it has been presented. This production will be the first of a series of attractive plays of the season. Popular prices are in vogue.

On next Monday evening the Pol-land Australian Juvenile Opera Com-pany will return and fill an engage-ment of five nights at the Grand Opera House, Wednesday matinee, this company, which is the only suc-cessful one of its kind in the world, has made a number of tours through China, Japan, Manila, Java, South Africa, and the United States, and are playing return engagements in all of the cities visited. The youngsters vary in age from 7 to 14, and their training and talent is something to behold. They go through their parts like seasoned professionals, many of them showing more fluency and knowledge of the art of acting than most of their older brethren of the stage. "The Belle of New York," which the company first ap-pears in, is one of the best of musical comedies, and gives the children an admirable chance to display their tal-ents. The other plays to be given will be: Tuesday, "A Runaway Girl," Wed-nesday matinee, "The Belle of New York," Thursday, "The Belle of New York," Friday, "The Belle of New York." Manager Turton has arranged a scale of popular prices throughout the engagement, and a matinee on Wednesday at prices which savor of the bargain counter.

Another splendid week of vaudeville is assured at Bennett's. Manager Ben-nett, in his announcement for next week, names some of the finest acts on the road, and that they will be sure to immensely please patrons of the house there is every reason to believe. Bennett's Theatre is a matinee house in town now, and its matinee, given daily, are constantly growing in favor. The attendance is not by a long shot all it should be, but it is growing, and so long as the night performances are as well patronized as they are at present, Mr. Bennett does not feel that he has any room to complain. This week the feature of the splen-did bill has been the wonderful mind-reading act of Alfine and La Brant, and next week another matinee will be put on for the entertainment of patrons of the theatre. This is the marvelous wire-walking act of Enoch, the aerial wonder, who has stirred all Europe and America with his feats on the wire. Then there will be what is known on the stage as "The Enchanted Grotto," an operatic equilibrium extravaganza, which is described in the big American dailies as one of the most beautiful and entertaining vaudeville acts being booked in America today.

Next comes the famous Sully Fam-ily, in a very clever sketch, entitled "The Interrupted Honeymoon," which is declared to be interesting and clever.

The Sullys are well known in London, but the act is a brand new one. The sketch made a great hit on Keith's circuit, which is a pretty good augury for its success in London. Master Sully is given scope for the use of the vocab-ulary of jawbreakers for which he is famous, and he is said to be funnier in this sketch than in any thing in which the public has as yet seen him. Professor Fredericks and his perform-ing pony, "Don," will be sure to prove prize favorites with the ladies and children. The pony is highly intelli-gent and trained to the minute, and what he doesn't know about entertain-ing the public isn't worth while look-ing after.

"Don" Gillen will also appear in a clever monologue, calculated to cause the people to cry "Hold, enough," be-fore he gets half-way through. He is said to be very funny. Last but not least comes the sketch of Miss Julia Kingsley and Mr. Nelson Lewis, entitled "Her Uncle's Niece." This act comes highly recommended by all the American papers. "Shoulders as beautiful as Anna Held's" are at-tributed by the metropolitan eastern press to Miss Kingsley. She has a long string of brilliant successes to her credit and is one of the brightest and most winsome little comedienne upon the stage. At the Boston Herald, which says: "Julia Kingsley is as versatile an actress as ever appeared in this city," or this from the Omaha World-Herald: "Miss Kingsley is one of the most beautiful women upon the stage as well as being a finished artist," or this from the New Orleans Picayune: "She is an actress of stag-nificent form and wonderful ability." The Utica Observer observes that "Julia Kingsley is, without doubt, one of the foremost of stage beauties." Comments such as that of the Indi-anapolis Sentinel that "she is a beauti-ful woman," might be multiplied ad infinitum. Miss Kingsley comes to present her comedy triumph, "Her Uncle's Niece," in which she will have the able assistance of Nelson Lewis. It is described as one of the merriest little sketches extant. There will be a matinee every day and a perform-ance every night.

Though famous for its scenery, "On the Bridge at Midnight," Kliment and Gazzolo's great comedy-drama, which is due at the Grand on Saturday next, at matinee and evening performances, is not a sensational play. Its merit lies in its thoroughly substantial and genuine, being a combination of absorbing story and one of the most notable scenic achievements of the modern stage, which gives the play its name, the bridge scene, is after all only an in-cident in the story of a blind mother's child, and long search for her lost child. Her pathetic quest led her, in the city of Chicago, to the river at the point where Chicago's engineering triumph, the huge, jackknifed bridge, lifts and closes its huge valves every day to let steamers pass. This opera-tion has been most faithfully imitated at a cost of \$10,000 and five months' labor, yet after all the scene is merely an em-bellishment of the intensely dramatic narrative of the sightless mother's search. The great valves rise and fall as they do in the original, and a steamer passes through in full view of the audience, but presently these incidents are absorbed into the pro-gress of the story. While the main thread is of sorrow, there is plenty of comedy of the bright, wholesome sort, two characters in particular supply-ing it—Germany and Reddy—and these are the hands of two exceedingly clever actors. Sunshine and shadow follow each other through all the scenes with strong climaxes and scenery as natural as life, and all without resort to the harsh and unnatural excesses of



CAMERON AND TOLEDO.
In the Enchanted Grotto at Bennett's Next Week.

sensational melodramas. Messrs Kliment and Gazzolo are presenting "On the Bridge at Midnight" with an excep-tionally strong company this season.

Blanche Walsh, direct from her tri-umphs at the Herald Square Theatre and Madison Square Theatre, New York, in "The Woman in the Case," Clyde Fitch's next successful drama, will appear at the Grand at an early date. The scene of the play is laid in New York at the present time. Its characters for the most part repre-sent the culture and refinement of the social life of the metropolis. The dramatic action, which is intensely in-teresting, is supplied in the shape of circumstantial evidence, which threat-ens the life of the hero, and which is so strong that although innocent, he would not have escaped, to whom she chair but for the cleverness and run-ning of his devoted, loving wife. Re-cent instances of notorious female criminals are said to have been Mr. Fitch's chief source of inspiration for the best play he has ever written.

Elsie Janis' starring tour in "The Lit-tle Duchess" has been signally suc-cessful venture. Her enormous hit in New York during the summer months brought her, of course, to the notice of many theatre-goers, to whom she was new, but in this city at least, Elsie Janis had already established herself as an artist of the highest rank. Her return in the near future to the Grand Opera House is being looked forward to with pleasure.

Four new theaters for the independ-ent were announced last week; one each in New York, Chicago, Norfolk, Va., and Paterson, N. J. The New York house will be erected at Broadway and One Hundred and Sixteenth street, as a rival to the Harlem Opera House. Detailed plans for the building are not yet ready, but it will be a very large house, and its construction will be pushed as rapidly as possible. In Cincinnati, the Heuck Opera House Company will begin, in a few weeks, the erection of a new opera building on Vine street, opposite the Grand Opera House, for the use of the Shuberts and associates.

The Norfolk theater is to be built by a company of wealthy men interest-ed in the enterprise, and will be one of the largest houses in the south. The building will cost approximately \$200,000, and will be located on Tazewell street, as an annex to the new Hotel Lor-raine.

M. B. Watson will be closely inter-ested in the new house in Paterson, which will be known as the Madison A. corporation, the Jersey Amusement Company, of which Mr. Watson is the head, will have charge of it. The location selected is on Van Hou-ston street. A spacious auditorium, two balconies and a gallery, will give a seating capacity of 2,200. J. R. McEl-fatrik & Son are the architects.

John Conquest sailed Friday for Lon-don, where she will appear in the lead-ing female role with William Collier in "On the Quiet," at the Comedy The-ater in September.

Emma Calve has booked passage on La Saville, sailing from Havre on Oct. 7. She writes that her health was never more robust nor her voice in better condition.

Another Biblical play is impending. It is to be called "The Nazarene." A box-office notice says: "The action of the play is laid when the agitation in behalf of the Christian faith began to make itself manifest. Such great his-toric characters as Pontius Pilate, Nero and in fact nearly all those who were world's civilization, are central figures in the drama. An historic incident is introduced, which should prove the greatest religious sensation in the an-nals of the stage." As Nero was only two years old when Pilate died, it is evident that sensations are not to be subservient to chronological consid-erations.—New York Sun.

Sir Gilbert Parker is expected in New York this week for the week following, to confer with Henry H. Harris in re-ward to the dramatization of Sir Gil-ber's Canadian stories, "Pierre and His People," to which Mr. Harris holds the stage rights.

Julia May Gifford, who in private life is Mrs. Robert Zimmmons, is to star in a new comic opera, in which she is to be supported by her husband.

When "Fantana" was first produced in Chicago it was given a full season and was only a half-hearted suc-cess. It will close a run of 200 nights in New York shortly, and then goes back to Chicago for an extended run.

Madge Lessing is filling a record en-gagement at the London Coliseum. She is engaged to remain until Decem-ber, and will then have completed a season of 50 weeks, with but a short interval between the two engagements. She has made arrangements to remain in England some time.

Madame Schumann-Heink arrived in New York from Europe on the Deutchland, Thursday.

Madame Sarah Bernhardt and her company are on their way to South America, where they will tour till No-vember. Among the company are M. Max and his dance, M. Yvonne

comedy at the Concours du Conserva-toire recently.

October will witness the conclusion of another round in the legal fight be-tween Life and the Theatrical Trust. It is expected that the New York courts will hand down a decision affirming the right of Life's critic, Mr. Metcalfe, to enter any public place of amuse-ment if he cares to pay the price of admission.

THE THEATRICAL SITUATION

[By George M. Cohan.]

- A stands for Albany, good for one night.
- B stands for Boston, for two weeks outright.
- C for Chicago big money. No yaps.
- D stands for Denver, break even, per-haps.
- E stands for Evansville, Sunday night stand.
- F is for 'Frisco, you must have a band.
- G for Grand Rapids for ten, twenty and thirty.
- I Indianapolis fills in on the tour.
- J stands for Johnston, capacity sure.
- K Kansas City, big coin for the West.
- L Louisville, just one night at its best.
- M Minneapolis, as good as St. Paul.
- N for New York, the jay town of them all.
- O for Oswego, they always come late.
- P is for Pittsburg and Phillie, both great.
- Q is for Quebec, gross, three eighty nine.
- R is for Rochester S. R. O. sign.
- S is for St. Louis, for big shows O. K.
- T for Toledo, ain't played it; can't say.
- U is for Utica, taking a chance.
- V is for Vicksburg, sold out in ad-vance.
- W Washington, always a doubt.
- X is for Xenia, get in and get out.
- Y is for Youngstown, the management cheap.
- Z is for Zanesville, you'll stand 'em ten deep.

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People who make history seldom make it to the satisfaction of all parties concerned. THE CRICK IN THE BACK—"One kin" sings the poet. But what about the crick in the back? There is no poetry in that touch, for it renders life miser-able. Yet how delighted is the sense of relief when an application of Dr. Thomas' Electric Oil drives pain away. There is nothing equals it.

While some regiments of London volunteers were engaged in a sham fight in the suburbs the other day a man on a coach passing along a nei-gboring road sounded "Cease firing" on the line and the battle was suspended till the joke was discovered.

ONE TRIAL of Mother Graves' Worm Expeller will convince you that it is as good as a worm medicine. Buy a bottle and see if it does not please you. Suicides among school children are largely increasing in Germany, espe-cially just before and after examina-tions.

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IMPORTANT NEWS

THE ROBERT

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TORONTO, CANADA

Words Pile Up

Mr. C. S. Walker, in some notes on the growth of the English language in the July Macmillan, mentions that the new Oxford dictionary, when completed, will contain a quarter of a million words. No one Englishman, we are told, knows a quarter of a million words, unless it be the compiler himself; we can get on very well with a fraction of them. Indeed, we are told that there are laborers in some country, who supply the labor limited to 300 or 400. This does not mean that they know the meaning more than that number; for the Bible, which they hear in church, contains about 6,000, they know their meaning more or less, though they would never think of using them.

Ordinary well-educated people use from 3,000 to 4,000 words in conversation. Accurate thinkers and reasoners, who avoid vague and general expressions, and wait till they find a word that exactly fits the meaning, employ, of course, a larger stock; eloquent speakers may even rise to a command of 10,000. Shakespeare, we are told, used a vocabulary of 15,000 words; Milton's with about 15,000 words; and the Old Testament contains 8,000.

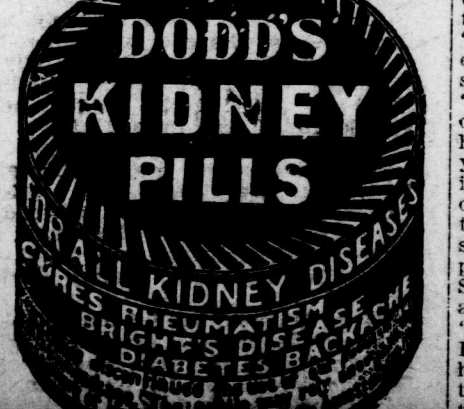
A Subtle Flatterer.

A Scotch divine, who was a bachelor, and whose manse was in the keeping of an old housekeeper called Janet, was constantly annoyed by the fact that the good dame always fell fast asleep as soon as he entered the pulpit, where-as she kept wide awake whenever a stranger was the preacher. One day he had the most interesting part of the hour came and tackled the old lady on the subject, "Janet," said he, "ye ken when I preach you're almost always fast asleep before I've well given out my text; but when any of these young men from St. Andrew's preach for me, I see you never sleep a wink. Now that's what I call no using me as you should do."

"Hoot, sir," was the reply, "is that a'! I'll tell ye the reason of that; when you preach, we a' ken the word of God is safe in your hands; but when these young 'birkies' tak' it in hand—we think, but it tak's us a' to look after them."—Glasgow Evening Times.

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Addressed on the gummed side, a postage stamp, says the Dundee Ad-vertiser, has been delivered at Fife, Scotland, as a letter.



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Reminiscence of Jefferson.

It was the privilege of the writer a few years ago to attend an afternoon reception, at which Joseph Jefferson spoke on the drama. His treatment of the subject was suggestive and interest-ing; the utterance of a man who knew the art of which he spoke. But the most interesting part of the hour came after the completion of the formal ad-dress, when an opportunity was given to the audience to ask any questions they wished of Mr. Jefferson. Soon the familiar topic was introduced—the ef-fect of the modern elaboration and realism in stage setting. Mr. Jefferson at once rose to the question. He spoke somewhat rapidly, with a quaint humor and sympathetic charm that were ir-resistible. He characterized the modern fashion of stage setting as "a tribute to the weakness of the human imagination."

"An often asked," he went on, "why I do not have a real der Schneider. But if I did none of you would be satisfied. You would go home saying, 'Well, Schneider never looked like that dog.' You love Schneider because you have made him out of a piece of your own heart. And then," meditatively, "if I had a real Schneider, some-one in the gallery would probably whistle to him at the critical moment, and spoil the play. While if he knew his part perfectly and did just what Schneider ought to do—pausing, and with his delightful smile—'Schneider would be the hero, and not they wished of Mr. Jefferson. 'Realism in the quiet remark, 'Realism with a tail to wag in the wrong place is a dan-

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