



THE GRAND.
Today matinee and night
Monday "The Way of the Transgressor"
Tuesday "The Baroness Fiddleticks"
Wednesday "On the Bridge at Midnight"
Thursday "The Mummy and the Humming Bird"
Friday "The Mummy and the Humming Bird"
Saturday "The Mummy and the Humming Bird"

THE LONDON.
All week First Class Vaudeville
Matinee, Tuesday, Thursday, Saturday

Next week all classes of theatergoers will be entered to at the Grand, when everything from musical comedy



TOBY CLAUDE.
In "The Baroness Fiddleticks" at the Grand Monday Night.

to melodrama will be produced, while at the London an excellent vaudeville bill is promised. Thanksgiving Day coming on Thursday matinee will be given at both houses.

At the London Vaudeville Theater next Tuesday a souvenir matinee will be given, and each lady will be presented with a handsome souvenir. On

Thursday a special holiday programme will be carried out, and the prices for the gallery will be 10 cents, and 20 cents will buy a seat in any part of the house. There will also be a matinee in the afternoon at the usual prices. Saturday afternoon another matinee will be given, and each night the regular performances will take place as usual.

Next week's bill promises to be an exceptionally good one—in fact, the best yet. Many of the acts come direct from Keith's and Proctor's, and they are sure to please in London. The following is the programme:

PARISH.
Singing Violoncelist.
REACH AND REACH.
German Comedy Act.
RACINE AND RAYMOND.
In a refined act, "The Wise Newboy."
PIRE FASTER.
A soprano singer of first-class reputation.
MARION AND DEANE.
Conservational Singing Comedy and Dancing Act.
DON AND MAC GORDON.
Comedy Cycle and Unicycle Artists.
READ AND WHITE.
Famous Comedy Sketch Artists.
"THE CAMPBELL'S AKE COMEDY."
The Musical Campbells in a Comedy Musical Act.
Kinetograph, and up-to-date moving pictures.

The Wooster (Miss) Post had the following recently regarding "The



DONALD AND MAY GORDON.
The Famous Unicyclists, who appear at the London Next Week.

Mummy and the Humming Bird," which comes to the Grand Thanksgiving Day.
The Franklin Square Theater last night presented one of the most interesting bills that it has had since the playhouse was opened last year. It is a revival of Isaac Henderson's "The Mummy and the Humming Bird." Last night's presentation foretold the promise of the theater management that it would have a strong attraction for this week. The play will be presented each evening with the usual cast. "The Mummy and the Humming Bird" has much of dramatic strength in its lines and it might pass with a mediocre company. It had better than that last night.

"W. A. Whitecar, who has the part of Lord Lumley, the mummy, is far above the medium line of actors. He has won successes in places other than Worcester and in roles far more difficult than Lord Lumley, all of which are cal-

culated to make him acceptable, at least, to any Worcester audience.
"Playing opposite to Mr. Whitecar in this production is Charles Kenyon, the 'Humming Bird.' Mr. Kenyon shares the honors of the supporting company with Henry Lewis, who plays the part of the organ grinder.
"The cast is well balanced with Walter Green as Commander Ronald's Sydney Stone, Lawrence Pollock and Maude Hampton as servants, Frances Markham as Mrs. Ruth Thornton, and Ethel Ferguson as Lady Lumley. Miss Ferguson and Mr. Whitecar was frequently applauded last night as stars of the piece."

Here is what a New York critic had to say of "Baroness Fiddleticks," which will be seen at the Grand Monday night:

"The Baroness Fiddleticks," a musical satire on modern society, book by George DeLong, music by Emile Bruguiere, was produced this evening at the Stone and House and was applauded by an audience that taxed the capacity of the playhouse to its elastic limits. A large party of wealthy New Yorkers and their friends, the authors of the piece, were on hand to contribute physical demonstrations of approval.

The music proved superior to the book, but the latter will be immediately strengthened by Mr. DeLong and assistant composers of comic opera effects so that it will be in acceptable condition for its run at the Casino, New York City, which will begin Monday, Nov. 21.

"Miss Anna Fitzhugh, prima donna, won instant favor with her auditors and scored a hit of imposing dimensions. Miss Nella Bergen, Miss Toby Claude, John E. Henshaw, Richie Ling and Tony Asher also came in for liberal applause. The scenic effects were magnificent. The chorus consisted of eight most beautiful and tuneful young women, and the costumes displayed lavish expenditure of cash, made artistically acceptable through the exercise of rare good taste."

Specialties in melodramas are generally lugged in or out of the theater to play. It is not so with the specialties in the new melodramatic sensation, "The Way of the Transgressor." When one of the characters does a specialty it is perfectly natural and is introduced in a logical and plausible manner. This makes the enjoyment of the play keener as all the specialties fit into the play. It is a fact that you are seeing a picture of true life that makes the specialties so much more enjoyable and while the specialties are a novelty it fits into the plot as if it were a part of it. This makes the public feel sure that "The Way of the Transgressor" with its many features is the biggest and best offering on the road today. At the Grand this afternoon and night.

George Klimt and Alma Hearn come to the Grand next Tuesday night with their latest dramatic offering, "On the Bridge at Midnight," which has received the highest commendation from press and public all over the country. While

the name implies it as a melodrama, it is really a comedy drama, eliminating all the melodramatic sensationalism and devices, generally used in the construction of such plays. "On the Bridge at Midnight" is essentially one of the most beautiful productions on the road. Having cost the sum of \$10,000 for scenic effects alone, one act which represents one of Chicago's famous jackknife bridges kept a structure and is one of the most beautiful stage effects ever put before the public. The principal action of the play takes place on this wonderful piece of mechanism and with George Klimt and Alma Hearn at its helm makes it the peer of all shows of its class traveling.

The Evening Journal, Ottawa, says: "The 'Brothers' are always a pleasure. They are old favorites in Ottawa, and so it was not surprising that they were greeted with a large crowd when they opened a three-nights' engagement at the Grand last evening. The entertainment has undergone several changes since it was previously seen here, and it is decidedly improved. Most of the black-coat artists have disappeared and in their places is a company of six or seven white uniforms. The solo and chorus work is of the highest order. Then, too, there is a variety of clever tricks and most different acrobatic work, which evoked great enthusiasm. If the show gets what it deserves, there will be a bumper house for the rest of the week." Guy Brothers leave for London at the Grand next Friday night.

As a general rule the modern play has a life of one season. One usually finds it available for a year and then seeks other material. "The Crisis," which comes to the Grand



MAY GORDON.
The Famous Lady Unicyclist, who appears at the London Next Week.

A Week's Theatrical Gossip from New York.

[Special Letter to The London Advertiser.]

New York, Nov. 12.—The engagement of Madame Rejane at the Lyric Theater in a quite extended repertoire, shifting from the most impassioned of emotional dramas, promises to be pretty nearly, if not the most popular of the series of entertainments in the French language ever brought to the attention of this public. At another theater, in a month or so, the same actress, in a more restrained and dignified old French plays by an imported stock company had served rather to whet the appetite than dull it, and this circumstance, of course, is beneficial to the Rejane subscription sale, which has been very large for all the plays announced. It is unquestionably a fact that Madame Rejane is the greatest of living French actresses—greater even than Bernhardt, by reason of the fact that her career shows a more complete mastery of the art of acting in tragedy or merely strenuous roles, is, of course, perfect in her time and generation, but Rejane, even though the gamut from mere frivolity to the highest range of impassioned personation, and her talent is as resplendent as the ever-varying rays of a perfect diamond. The welcome she received upon the occasion of her opening performance at the Lyric was earnest, vehement and prolonged, showing that in her previous engagement some years ago she had established herself very strongly indeed in the regard of this community—a position emphatically strengthened as the evening progressed to its termination. The performance, indeed, was eminently satisfactory in all its details, from the charming contribution of the star to the personation offered by the humblest member of supporting cast. Some of the plays, such as "Zaza," "The Marriage of Kitty," etc., to be introduced during the Rejane engagement are familiar to American audiences, and in these, naturally enough, the greatest interest will center. But to persons interested in French dramatic art in its most polished, fluent and convincing form it will matter little in what work Madame Rejane is seen, for where this actress plays she will dominate all surroundings, even to the author's text.

New York is mildly convulsed over the most recent visit of Miss May Irwin, a young actress who appears to be possessed of an altogether remarkable imagination. Early in the season this wild dreamer of dreams succeeded in exciting the rumor that Miss Irwin was to be led to the matrimonial altar by former Senator David Bennett Hill, of New York, known to all families with his career as a confederate, dyed-in-the-wool bachelor, to whom the charms of the female sex, no matter how alluring to men in general, have no attractive features whatsoever. The report in due course was denied, but not until it had accomplished its purpose of concentrating interest upon Miss Irwin. The press agent did not rest upon his laurels after accomplishing this feat, but laid out for publication in the metropolis

on the eve of Miss Irwin's engagement the extraordinary story that she had been offered \$100,000 to be devoted to the establishment of an American national theater. This money was to be invested in United States bonds and kept intact until it should have reached the sum of \$500,000 (requiring a stretch of close upon one hundred years), and then to be used for the benefit of the theater. Miss Irwin was represented as the richest American actress, worth in the neighborhood of \$100,000, and the character of the money was described as leading ladies without the slightest sign of resultant indigestion. Then Miss Irwin produced her new piece, called "Mrs. Black Is Back," and the Lyric Theater was packed to the doors. The house will doubtless remain in this condition for some time to come upon the merits of the entertainment itself, which is quite attractive. Miss Irwin, in spite of the increase of her morning mail containing many letters of advice from the Lyric, and her devoted theater, has lost none of her old buoyancy of manner and she sings and sings with a knowledge of negro characteristics that is perhaps even more familiar than when she was last seen upon this stage. Her "Mrs. Black" play, written by George V. Hobart, is a capital romance and fits the Irwin characteristics to a nicety.

George C. Tyler sells for Europe again next Saturday his book, "The History of the Etruria, of the United Line." Mr. Tyler's theatrical exploitations of the life of the great international character, and during the past year, and in the previous year as well, more than one-half his time has been spent in Europe. It has become so of recent years that the American public has turned conspicuously to this young and energetic manager for the more important foreign dramatic engagements of the season, and the public's hopes and expectations have been largely realized, for it will be remembered that it was Mr. Tyler who first introduced Mrs. Patrick Campbell to an American audience; he it was who secured the Lyric for her, and he it was who secured the long-time contract in the United States in which we have all found so much enjoyment; he it was who alone took a chance on the diamond-plated London engagement, and he it was who, in the same manager, is the public's debt for the present visit of Madame Rejane and the later coming of Ernest Novelli. Last Saturday night he was called for a farewell return visit of Tomaso Salvini, but the Chicago fire and the tremendous business of the season have compelled a postponement. His foremost star, Eleanor Robson, is now playing a London, and the early play of another of the Lyric & Co. stars at a conspicuous London theater is now being introduced. In all this the more intimate friends of the young manager will know, for more extensive and very important European connections have been proposed to and are even now being considered by him. And, may I add, hence the flight of Saturday?

Three of the four Cohans are with us once again, but only one of them is "featured" in the advertisements and posters. This is George Cohan, easily the most gifted in the family, not alone as a performer, but as writer, composer and stage director of the entertainment.

deck," and W. J. Humphrey, which was played in England under the title of "The Royal Divorce," and gave great results to W. W. Kelly and Grace Hawthorne, has been secured for America by John M. Hickey, who will star Mr. Humphrey in the role of Napoleon.

Mrs. Langtry is writing letters to the London papers and threatening to enjoin Marie Tempest in her forthcoming production in that city called "The Freedom of Suzanne." Mrs. Langtry says she has read the story of the piece and it is identical with the play "Mrs. Deering's Divorce," which she produced in America last season.

Cyril Scott has abandoned the musical comedy stage, and when next he steps before the footlights it will be in comedy without music. He was recently engaged by Thomas W. Ryley to play the leading part, opposite to Ida Conquest in "The Money Makers." This is the London comedy making tour under Mr. Ryley's management.

After more than a year in the part of Bonita, supporting Raymond Hitchcock in "The Yankee Consul," Flora Zabelle will shortly retire from the cast and go to Paris, where she will remain a year. Miss Zabelle's mother, Mrs. Zabelle, has been given as the cause for her retirement.

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Students at the higher educational institutions are preparing themselves seriously for the stage as a profession, and young women who have talent and ambition are no longer braving Mrs. Grundy when they appear behind the footlights.

Two young women of prominent American families have recently made their first appearance in dramatic productions. One of them is Miss Elizabeth Johnson, who is appearing at the National Theater, Washington, in the production of "Brother Jacques," of which Miss Annie Russell is the star. Miss Johnson is the daughter of Mr. Wm. L. Johnson, who has been so prominent in Ohio politics.

Miss Johnson, as a protégé of Miss Russell, has exceptional opportunities in "Brother Jacques," and her performance shows conscientious effort and intelligent purpose to a degree that renders her artistic future entirely promising.

Miss Flora La Follette is another recent theatrical debutante. She is under the tutelage of Miss Ada Rohan, who appears in Washington next week. Miss La Follette is the daughter of Gov. La Follette of Wisconsin, who is now and has been for some time one of the most conspicuous figures in public affairs. It is said in his youth Gov. La Follette cherished ambitions for a stage career, and that his daughter is demonstrating that there is such a thing as heredity in talent.

Washington Star: Mr. Joseph Jefferson, who is not playing this season, is in the city, accompanied by his secretary, B. Jefferson. C. B. Jefferson will see the production of his play, "Shadows of a Great City," at the Lyric, and then accompany his father to Palm Beach, Fla., where both have extensive interests. Mr. Joseph Jefferson is now about 75 years of age.

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Woman's Humor.

A writer in the Bookman makes some temperate comments on a subject the endless discussion of which in itself means the humor of women. The very quiet face darkens at the accusation of betraying no gleam of humor, and it certainly seems hard to cut off the brightest faces from the honor-roll of humorists. But that it is what men have been doing for a long, long time. "Woman knows," says the writer of the article in the "Bookman," "that she is a humorist in her own right."

Charles Reade wrote of George Eliot with brutal emphasis, "She has a little humor, whereas most women have none." The writer in the Bookman rather demurs at this judgment, but chooses Jane Austen rather than George Eliot as her champion among female humorists. Charlotte Bronte she abandons in despair. "We can easily imagine how Miss Bronte did not console herself for that awful evening when Thackeray ran away from the very dinner-party that he had given in her honor, and left the loneliness, who was responsible for all the gloom of the occasion, conversing in whispers with the governess on the sofa. Of course, we know how Thackeray would probably have appreciated the quality of himself in a similar case. But I am afraid that when the author of 'Jane

Reade went home from the party with her headache, she consoled herself with some rather severe reflections on the emptiness of the evening."

Richard Mansfield began his season in Buffalo, presenting there for the first time his production of "Ivan the Terrible." Besides "Ivan the Terrible," Mansfield will be seen as King Richard in a revival of Shakespeare's "King Richard III.," as Shylock in "The Merchant of Venice," as "Beau Brummel," as Baron Cleveley in "A Parisian Romance," and as "Dr. Jekyll and Mr. Hyde."

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