

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

BENNETT'S.
Today, matinee and night.....
..... First-Class Vaudeville
All week Big Vaudeville

The next week's bill at Bennett's is composed of many of the very finest acts on the vaudeville stage. The very strong feature of the bill will be the five Piroscoffi, a very fast and furious juggling novelty, direct from the New York Hippodrome. This act ran for several months in that city and the work of the five members is nothing short of marvellous. There are three lady members, and two men, and it is claimed to be the most dainty act of its kind in the world, and also the fastest. Lotta Gladstone, the additional feature of the bill, is one of the most delightful impersonators on the American stage, and is claimed to be another Vesta Victoria, or Daisy Harcourt. The New York World says in its issue of April 15: "It is safe to say that nine out of every ten people who attended the performance at Keith's last week carried away a more distinct and pleasing recollection of Lotta Gladstone than of all the rest of the performance put together. Miss Gladstone has a good chance to prove that it is quality, not quantity, that counts when it comes to entertaining an audience in a vaudeville theatre. For instance, the combined efforts of fifteen young men and women failed to arouse anything like the enthusiasm created by this one unassuming little woman, who is gifted with a faculty for stirring people to an unrestrained expression of birth. Her quaint and original method, infectious laugh and unfailing good humor took the house by storm."

Bradlee, Martin & Co. will offer a very clever sketch entitled "Jessie's Jack and Jerry." It is with this company that Arthur A. Holman, the popular Londoner, does the leading light comedy role, and the leading papers of Canada and the United States say that he is very clever in the part. Many of his friends will undoubtedly be very glad to hear that he is coming and that he has such a splendid opportunity to display his ability.

Martin and Maximilian are very funny burlesque comedians. They ex-

manager of the Bank of Toronto, would be glad to hear from any residents who would feel disposed to entertain any of the visitors during their stay in London, and also from those who will receive paying guests. The choir arrives on Wednesday, Nov. 11, at 6 o'clock, and will be here for the evening meal and until after breakfast the following morning. Anyone who has accommodation to offer either by way of hospitality or for remuneration will confer a service by stating how many they can look after.

VAUDEVILLE NOTES.
E. C. Efner, treasurer at the Bennett Theatre, this city, has been transferred to the Montreal house, and Thomas Logan will be at the wicket in the local theatre after Saturday evening.

Clark Brown, the New York representative of the Bennett Theatrical Enterprises, is in the city today interviewing the local manager.

Another big show has been placed together for the coming week at Bennett's, headed by the five Piroscoffi.

Many theatre parties have been arranged for Bennett's Theatre next week in honor of Arthur Holman, the popular London boy, who will head the Bradlee Martin Company at that house that week.

J. H. Alox, who was manager of Bennett's Theatre here for a season, is breaking all records in Quebec at the Bennett house in that city.

The Princess Theatre, which is situated directly opposite the Montreal theatre of the Bennett company, opened its doors last Monday, and that night was the record-breaking night for the Bennett house since its opening some two years ago.

J. D. Elms, who was manager of the Bennett house here last season, is at present in South America.

Following are a few of the vaudeville features to be seen soon at the Bennett Theatre: Niblo's Birds, Sadie

production in Los Angeles last Monday night.

Berlin seems puzzled by Clyde Fitch's "Truth," produced there recently, and says it is hard to believe that the play originated in America.

Mme. Modjeska is coming east from her western home to arrange for the publication of her memoirs, upon which she has been at work for a couple of years.

Edith Taliaferro, leading woman of Frederic Thompson's "Brewster's Millions" Company, was withdrawn from that organization last Wednesday night in Omaha and rushed to Chicago to take her sister Mabel's part in "Polly of the Circus" at the Illinois Theatre.

Miss Emma Calve will not appear in opera this season and will devote her entire time to concert work.

Joie Clafin is playing the role of Mistress Bet in "Ragged Robbin," with Chauncey Olcott, this season.

W. S. Hart, who was so favorably received last season, is again playing the leading role in "The Virginian."

Henry Miller, Jun., only son of the well-known actor-manager, is appearing with Grace George in "Divorcons."

E. P. Morse, formerly a Washington critic, is now with Henry Miller's executive staff, located in Chicago.

John Bunny, the veteran Shakespearean actor and comedian, long connected with the Frohman productions, is in the cast of Jesse Lasky's "The Love Waltz."

"The Patriot" grand opera company in vaudeville, is composed of Mme. Antoinette Le Brun, James Stevens, Huntington May, Fritz Huttman, A. H. Swan and Fred Hanley.

The original New Amsterdam Theatre production of "The Merry Widow" will leave New York in two weeks for a road tour.

Benjamin Chapin's historical vaudeville production, "Lincoln at the White House," is said to be a faithful and graphic picture of war times in Washington, despite its necessary brevity.

The celebrated European musical piece, Oscar Strauss' "Hugo's Honey-moon," will be given its American premiere under the management of Henry W. Savage.

A niece of Sarah Bernhardt, Mlle. Fan, with Mlle. Julie Paul, will appear in a French pantomime, "Rouge et Noir," at the Fifth Avenue Theatre, New York.

There have been efforts made to secure Ada Rehan for a vaudeville tour, but the actress firmly declines to accept any proposition.

A. Baldwin Sloane has written a one-act musical sketch on bridge whist for Dorothy Tennant. Miss Tennant will be recalled as the original "widow" in "The College Widow."

Denman Thompson, now in his 75th year, is playing Uncle Josh in "The Old Homestead," to big business. Mrs. Louisa Morse, 77 years old, is playing the role of Aunt Matilda.

Frank Moulin, famous in the title role of "The Sultan of Sulu," and his wife, Maud Lillian Berri, are in vaudeville in a sketch called "The Heir and the Heiress."

Elsie Janis, it is announced, is to go to London and play the title part in "The Pierrot Girl," a musical play by Leslie Stuart and Cosmo Hamilton. The date of the production has not yet been fixed.

George Edwards, the well-known London manager, still holds his original idea of pulling David Warfield over to his Adelphi Theatre some time next year. Mr. Warfield will appear first in "The Music Master."

Henrietta Crossman's tour came to an abrupt end at Asheville, N. C. Crossman has had considerable trouble with her managers and as a result the New York backers ordered the tour closed.

From Kansas City comes the news that the tour of "My Sweetheart" terminates in St. Louis tonight. Helen Byron has been starring in the piece under the direction of John H. Havlin.

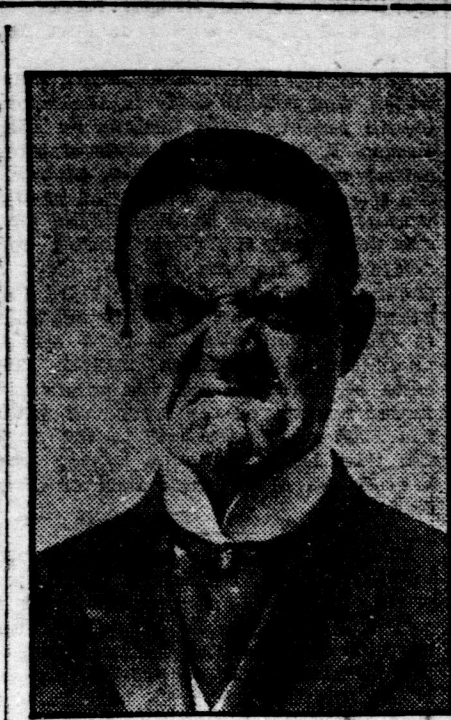
John Mason in "The Witching Hour" opens at the Adelphi Theatre, Philadelphia, for an engagement of four weeks. The attraction will reach Washington early in the season.

"Freckles," as played by Anne Blanche in the vaudeville playlet of the same name, is a child of the curb, a line of parts in which Miss Blanche is a favorite. "Freckles" was produced by Robert Hilliard.

Mme. Nazimova pronounces her name "Na-zee-mo-va," with the accent on the second syllable. Her name is really Nazimoff, but she has taken for stage purposes the Russian feminine of the word, which is Nazimova.

Blanche Ring's starring tour in a new musical comedy by George V. Hobart has been postponed for a few months. In the meantime she will appear in the burlesque to be presented by Joe Weber. The season opens in Pittsburgh Oct. 12, and two weeks later the attraction will be seen in New York.

Mr. Charles Frohman received during the past week the manuscript of Mr. Henry Miller's latest play, "Israel," which is to be produced by Mrs. Rejane in her Paris theatre Oct. 15. Mr. Frohman has not decided



AL LAWRENCE.
A Popular Mimic, Who Has Been at Bennett's This Week.

when he will make the American production.

Word comes from the "road" that Dallas Welford has tendered his resignation as a member of De Wolf Hopper's company. Welford was assigned to a comedy role in the opera, "What Happened Then." His reason given to the management is the scant dimensions of the part.

After an absence of a year, the greater portion of which has been spent in European travel, Annie Russell will return to the stage, appearing under the management of Wagenhals & Kemper, in John Valentine's play, "The Stronger Sex," which was a sensation in London.

Mr. Frank Worthing, of Grace George's Company, enjoys the distinction of being one of the very few American actors who have made success in London. Mr. Worthing was the centre of attention during his three months' engagement with Grace George in "Divorcons" at the Duke of York Theatre.

Sunday evening last Gertrude Hoffmann, who concluded her successful engagement in New York to begin her engagement in "The Mimic World," received from Oscar Hammerstein a present in the shape of a crescent set with diamonds and rubies. Accompanying the gift was a poem by Mr. Hammerstein written in praise of Miss Hoffmann's Salome dance.

William Morris last week signed contracts with Amelia Bingham that call for her appearance on his vaudeville circuit for a short season beginning Oct. 19 previous to her tour in the legitimate drama, Miss Bingham will present an act called "The Big Scenes of Big Plays," consisting of the stirring climaxes of "Mlle. Marni," "Mme. Sans Gene," "A Modern Magdalen" and "The Modern Lady Godiva."

Mr. Charles Frohman's next musical production will be "The Dollar Princess," which is to be produced simultaneously in London by Mr. George Edwards. Mr. Frohman has planned to present the piece in New York with an entire American company.

One hundred and fifty small vaudeville houses in Ohio, Pennsylvania, Indiana, West Virginia and Kentucky have barred the "Salome" dance from their programmes. In fact, there seems to be setting in a nation against the craze. In Yonkers recently a dancer was hoisted off the stage.

Louise Gunning made her appearance in Providence as a star in Pixley and Luder's operetta, "Marcelle." In this piece Miss Gunning masquerades part of the time as a boy. In her support are Jess J. Dandy, Lawrence Wheat, Frank Rushworth, Herbert Cawthorne, George Boniface, jun., Elsa Ryan and Netta Black.

The first of the new season's plays to go by the board in New York is Eugene Walter's "Paid in Full," after a run of three weeks. Why it failed to draw nobody seems to know. All the newspapers gave it flattering notices, but the people wouldn't attend.

"Mater," by Percy Mackaye, and produced by Henry Miller, in New York, is reported to have made a hit. It is the story of a vivacious mother who uses her charms, her wit and her talents to push her son upon the political path. It is a bright comedy with bright dialogue. The principal roles are taken by Isabel Irving, Chas. Stevenson and Frederick Lewis.

Giulia Strakosch, the daughter of Max Strakosch, and a niece of Patti, took a prominent part in "Algeria" recently, the prima donna being ill, and scored a hit. The leading lady continued ill and now Miss Strakosch is filling the role permanently. She was born in Austria, but has been singing in concert in England and is to begin an engagement in Brussels early next year.

A special from London says that "The Passing of the Third Moon Back," the religious parable by Jerome K. Jerome, has struck an astonishing success at the St. James' Theatre, and this notwithstanding a considerable amount of adverse criticism. The piece has become so popular that Forbes Robertson will be compelled to produce Henry James' "The High Bid" at afternoon performances instead of placing it in the evening bill as intended.

Mr. Henry Miller departed for England last Wednesday, accompanied by Mr. Charles Rann Kennedy, author of "The Servant in the House." Mr. Mil-

ler goes abroad to arrange a spring season in London, when he will present "The Great Divide," "The Servant in the House," "Mater," also a new tragedy by Mr. Kennedy, "The Winter-fest," and a new play by Mr. William Vaughn Moody, entitled "The Faith Healer." Mr. Miller, Miss Edith Wynne Matheson, and Mr. Walter Hampton will appear in each of the plays produced in London.

Paul R. Benjamin, who has directed the tours of Olga Nethersole, Annie Russell and Blanche Walsh, and who conducts summer stock companies in Baltimore, will act as business manager this season for Miss Annie Russell in "The Stronger Sex," under the management of Wagenhals & Kemper.

David Belasco has chosen Charlotte Walker as the star in his production of Eugene Walter's latest play, "The Drama Bears the Title, 'The Easiest Way,'" and will be placed in rehearsal next month. One may only conjecture about Miss Walker's successor in "The Warrens of Virginia."

Within a year there have passed out of the popular price field in New York the Star, West End, Thalia, Blancy's Lincoln Square, American and Fourteenth Street Theatres, not to mention the shift of the Deway and Gotham, Union Square and Twenty-third Street Theatres and the Opera House from burlesque and vaudeville to picture exhibitions at a general admission of 10 cents.

Arnold Daly got right up in court the other day and confessed that he didn't know anything about business; that he didn't want to; that he knew where his money went; that he sometimes earned a thousand dollars a week; that he was invariably broke; that his family was an expensive one; that he owned two suits of clothes, and that his brother was a stage electrician who couldn't work because he had such a good temper. He also insisted that he did not consider legal matters one-half as important as a rehearsal, and that he must be allowed to leave court to attend to some really important matters. He had also forgotten whether 1907 was last year or next year, and he didn't care anyway, because time was made for slaves and lawyers, and would they please hurry up with their little farce, get it staged to suit him, and let him go home. He is also admitting that he owes something like fifty thousand dollars, and that he doesn't care, because his new play, "His Wife's Family," is going to wipe all those matters out. In the meantime, if the courts will kindly declare him a bankrupt, he will be much obliged to them.

Out in Chicago Wilton Lackaye is playing Cleveland Moffett's play, "The Battle," and looking more like Victor Herbert every minute. It seems funny that no one has noticed the resemblance until recently. The two stood at the entrance to the Lamb's Club in New York a few weeks ago, an actor-manager who knew both well, and who had just emerged from a prolonged session at the cafe within, came outside and studied them carefully for a moment. Then with a pale face he hurried in to the telephone, called up a famous anatomist, and announced his intention of taking up a residence there for a few weeks.

"I didn't know I was so bad," he explained into the transmitter, "but I've just got on. I saw Wilt Lackaye standing out in front talking to himself, who stood opposite him. I'll be right up on the first train, Bill."

Liebler & Co. have 23 productions scheduled for the coming season—a suggestive number, to be sure—but from the way the first four have gotten away over the tape it begins to look as if the boudoir significance of that magic number had suffered a blight. But watch out for the 23rd play.

Israel Zangwill, who has written the new play, "The Melting Pot," for Walker Whiteside, arrived in New York the other day and submitted to be interviewed. One of the first things he said was that he saw no reason why we shouldn't have a woman president, and now the various women's clubs are camping on the doorstep of the Hotel Wellington trying to tell him what a brilliant man he is, and how the perspicacity stands out on his head like a door-knob. He is going to escape to Washington within a day or two for the premiere of the play, and perhaps he will have to explain to the gentlemen in the White House just what he meant when he said it.

They have had William Hodge, of "The Man From Home," engaged to every actress on the calendar, and now the latest bulletin—2,308—is that Mrs. Leslie Carter. He wants to know how he could marry her so long as she has already a husband.

Eleanor Robson has just returned from a summer vacation spent quietly in the Isle of Wight, England, and is making preparations for her coming season. George C. Tyler, the managing director of Liebler & Co., has purchased a play for Miss Robson's use during the coming season, and the young star will be seen first in a drama by Richard Harding Davis, to be called, "Vera, the Medium," a title that gives a clue to its nature. One of the big effects to be introduced, and incidentally one of the real novelties as far as the stage is concerned, will be a "materialization" scene. The awakened interest in spiritualism since the work of Sir Oliver Lodge, Sir William Crookes, Charles Richet and Lombroso has been given to the world, has been enormous, and it seems fitting that a play should have been constructed embodying some of the interesting facts. Liebler & Co. have engaged the services of one of the most prominent psychists of New York, who has lately conducted many of the scientific investigations into the claims of spiritualism, to lay out the scene and materialization scene, and a famous

electrical illusionist will stage the effect.

Nat C. Goodwin is out at Reno, associating with his gold mines, and the character of Cameo Kirby, the principal character of the new play he is to appear in this coming season, and which has been written for him by Booth Tarkington and Harry Leon Wilson, the authors of "The Man From Home." The play goes by the same name as the character Goodwin is to assume, and those who are familiar with the manuscript must have the greatest chance he has had in many, many years. The character is that of a Mississippi River gambler of the year 1835, and the four scenes are laid in New Orleans and on a plantation some twenty miles out from the city. If success crowns his efforts Mr. Goodwin will have no need to delve for pay dirt in the Reno hills, but can sit back in his dressing-room and watch the dollars roll in faster than he can count them. He said the other day that he intended to vote for Bryan and gave as his reason that he wanted to see good times roll round once more. He asserts with becoming gravity that he voted for Bryan in 1896, and good times were the result; he voted for Bryan in 1900, and good times followed at once. He did not vote for him in 1904, and as a consequence there was a financial panic last year. This time he intends to have no error creep in. He will vote for Bryan.

Dustin Farnum seems to have crept solidly into the ways and being of "The Squaw Man," in which he is appearing this season, for his reception all along the line has been a remarkable one, and the attention the play has attracted has been little short of astonishing. The present engagement is only a temporary one, however, for George Tyler has some big things in view for the young actor, and next season these will bear fruit. Farnum would much prefer to be left in peace to pursue his homely amusements down on his farm at Sag Harbor, Long Island, but as he very soberly says: "I seem to need the money, and I don't believe I'll ever be enough of a real farmer to make the money I do in the

which will at least not meet with refutation.

It is played in two distinct manners by Mr. George Arliss at the Belasco and Mr. Edward Stevens at the Garden. Mr. Arliss, who gives us the most perfect, the most finished, and the most delightfully executed piece of acting that New York has seen in many a long day, attacks the role subjectively. By that I mean that he gets beneath its surface, and acts it spiritually rather than materially. This curious Devil that may symbolize an evil obsession, fleshly instinct, and the earthliness that some of us light so hard to subdue, is at the Belasco Theatre, a marvellous and intensely recognizable picture. It is the infernal prompting that we all of us know—you, too, my plous readers.

This Devil utters the pious sophistries that so often prevail before the grosser side of human nature gets uppermost. This Devil tempting, the silent artist to reveal his love for the banker's wife—a love that he has successfully repressed for six years—laughing at the fellow's scruples, inflaming him, cajoling him with cynical suggestions and moralless pertinacity, is the very personification of materialism's eternal struggle. So deftly, and with such cunning art does Mr. George Arliss portray this influence, so softly does he insinuate the delicate fantasy of the being, so swift, so unerring, so irrevocable in his artistic idea, that, watching him, you are welcomed into joy. This is acting. This is art. This is what has given the theatre its place in our affections. This is the thing to keep it alive.

The uncanny allurements of this Devil as played by Mr. Arliss make Molnar's play remarkable. The touches are so gentle, so unobtrusive, so unobvious; the humor so filigree and so extraordinarily lacelike. Mr. Arliss is on the stage nearly all the time—the embodiment of a man with the disembodied appeal of an evil spirit. Never was man tempted more devilishly than Sandor Tatray. He was tempted, and he fell. Had Mr. Bernard Shaw written "The Devil" we should have had contradictory arguments, tedious diatribes, and no conclusion. We should have been left stranded in an ooze of overcooked verbiage. In Molnar's play the Devil finishes his work successfully. Somehow or other, wrongly or



LOTTA GLADSTONE, Impersonator, Bennett's Next Week.

theatre. I like to tinker around a place; mend things, you know, and when I want something, go right out to the tool shed and make it."

Viola Allen is going to have a new play by Eugene Walter this season, and up at Wolf Cottage, Walter's place in Connecticut, the newest playwright is sitting up nights with a towel wrapped around his dome of thought, digging scenes, dialogue and situations out of the surrounding circumambient, in an effort to get it all done by the time Oct. 15 rolls around. In the meantime Miss Allen is impatiently sitting up in her home in New York waiting for the manuscript to come forth from the Walter play emporium, and whenever she hears the postman's whistle she leaps up and peeks out, hoping that it may be the medium for her efforts.

Alan Dale, in the New York Journal, says of "The Devil," the new play which has set the American metropolis talking:

It is strange to find all New York joined twice to "The Devil" when I landed in its respectable midst a week ago. Yet I had been somewhat prepared, for the London newspapers, that usually consider earthquakes and cyclonic upheavals as the only excuse for American news, dalled coquetishly with New York's "Devil" controversy. So I have been to "The Devil" twice, at the Belasco and Garden Theatres, and let me say that I am ready to go again at any time.

All the fuss and fume and flurry of the "Devil" controversy appear to have been justified. It is the most fascinating psychological story that has been told since Robert Louis Stevenson launched "Dr. Jekyll and Mr. Hyde." It is exquisitely unconventional, daring, brilliant, subtle, amusing, irresistible and gripping. It is a play for clever people, but it is not like it for it is in "popular" play form, not has it any "moral," except that the devil occasionally get his own way—

rightly, you feel that such a piece of artistry, this devilish work should not be thwarted, and it is dread to feel like that. The Devil is just as artful and subtle when he deals with YOU, and it is to be hoped that he does not triumph!

Mr. George Arliss accentuates the symbolism of the character, though this is not obtrusive. As a matter of fact, if you don't believe in personal devils and all that sort of thing, you can regard the character of the Belasco Theatre as real. It is left to your choice. You can do as you like about it. You can look upon this Devil as just a cynical man, interested in breaking up a happy home on general principles. The charm of the play is that it is both real and unreal; it is so admirably thought out, so pungent, so full of flavor and life. This Devil is a psychological Sherlock Holmes, reeking with deductions made at the expense of poor human nature.

At the Garden Theatre Mr. Edwin Stevens is quite different.

THE BUMBLEBEE'S MONOPOLY.

The closed gentian is a flower that seems to reserve its nectar especially for the bumblebee, and is always closed to the plundering butterflies and thieving crawlers. But the bumblebee is cute; he has found the secret door and has the strength to open it. Watch him as he alights on one of these closed blossoms and you will see an amusing performance. First he thrusts his tongue into the folding door at the top of the flower, then prying it open, he goes his head, followed by his body, until he is nearly lost to sight, nothing but his hind legs and the tip of his abdomen sticking out, while his peach-slip sips the sweets within—a just reward for his ingenuity. But after all his efforts to get in, his stay is brief, for a moment, with a lot of kicking and commotion, he backs out and departs, the flower closing after him.—St. Nicholas.



CARITA DAY—Bennett's Next Week.

pose many of the best tricks that our leading magicians do, and the act throughout is remarkably interesting. Carita Day and her dancing boys are this week in Hamilton, and the Hamilton papers say that she is one of the most handsome women that have ever graced the stage of the Bennett Theatre in that city, and that she has a very pretty little dancing and singing number.

The Great Richards, the well-known female impersonator, will also hold the stage for his allotted time, and it is said that it would be a difficult proposition to connect his new act in any way with his old one, and that his managers have expended many thousands of dollars in building up his new act. Since he was last seen in London he has travelled all over the world and has adopted many new and novel ideas.

Mr. Quick is one of those chaps who can sing a song, compose a song, or make a cartoon, on the impulse. He tells him who they would like to have him cartoon, and he does it without the least trouble. This show will in all probability be the most interesting of the season, as it has the essential qualifications to an excellent vaudeville bill, viz., comedy, drama, and novelty.

Hotel Accommodation Not Sufficient.

The problem of taking care of so large a body of visitors as the Sheffield Choir is a difficult one, and the surplus hotel accommodation in London cannot provide for all of the two hundred singers. The chorus is also accompanied on its tour by many prominent people who are interested in the choir, to which every citizen of Sheffield, whether he is a wealthy manufacturer or one of the latter's thousand mechanics, considers it an honor to belong. Mr. John Fringle,

Janess, Rooney and Bent, Marie Stuart and Clayton White, The Gibson Girls, Charlotte Parry, Maggie Cline, and the Six American Dancers.

The growth of vaudeville has been phenomenal, and there is today no class of theatrical entertainment that is more popular. Its stars include the most talented actors and actresses of this country and Europe, and the amount of ingenuity that is being expended and money invested in the originating and staging of new acts is almost incredible.

Capacity houses should be the big thing at Bennett's next week, with one of the best shows of the season, and including Arthur Holman, a popular London boy.

A new civil war play shortly to be produced in New York is called "The Oath of Allegiance."

The conclusion of the tour of "Jed" was scheduled for Saturday night at the Garrick Theatre, Philadelphia.

Max Hoffman has been engaged as musical director for the tour of "The Mimic World."

Miss Lulu Glaser was well received when she appeared in her new opera, "Mlle. Mischief," in New York.

Marie Cahill gave the first performance of her new play, "The Boys and Betty," at Norwalk, Conn.

Last Tuesday night George Ade's newest comedy, "The Fair Co-Ed," had its first performance in Detroit, Mich., with Elsie Janis as the star.

Blanche Walsh begins rehearsals next week with the eastern company for "The Test," which had its first