

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



VERNON,
The Ventriquist, at Bennett's, Next Week.

THE GRAND.
Today, matinee.....
Tonight.....
Tuesday.....
Friday.....
Saturday, matinee and night.....

BENNETT'S.
All week.....
Virginia Harned is still hunting for a play.

Adele Block is playing in Denver in stock.

Lillian Russell may go to London in the spring with "Firefly."

Otis Skinner is soon to appear in New York in "The Honor of the Family."

Mabel Hite has an offer to star in Lulu Glaser's part in "Lola from Berlin."

A second company is to be organized to produce "The Secret Orchard" in Chicago.

Mrs. Patrick Campbell is to give her first performance of "Electra" in Chicago.

William Farnum and Jane Oaker are heading a stock company in New Orleans.

"The Squaw Man" is to be produced in London under the title of "A White Man."

Mrs. Fiske is receiving great praise for her performance in Ibsen's "Roshersholm."

Orrin Johnson is a leading member of "The Man of the Hour" company this season.

Secretary Taft's visit to Japan has been dramatized and will shortly be seen on the stage.

"The Secret Orchard" is to be given in England, with Fanny Ward in the leading female role.

Charles Wagner, who wrote "The Simple Life," approves of "Mrs. Wiggs of the Cabbage Patch."

Charles Klein's next play, the dramatist announces, will deal with an interesting psychological problem.

Otis Skinner is winning success on the road this season in "The Honor of the Family," said to be one of the

greatest successes he has had since becoming a star under Charles Frohman's management, exceeding in popularity either "The Harvester" or "The Duel."

The eminent legitimate comedian, Chas. H. Bradshaw, surrounded by a company of players of ability, is the main comedy feature of the grand jubilee bill at Bennett's next week, and promises to be one of the season's greatest hits. Mr. Bradshaw is widely known for the excellent work he has done as leading comedian of a number of New York's big successes. For a long time he was with Lulu Glaser, and for two seasons was featured with Charles Frohman's company in "David Harum." Mr. Bradshaw's vaudeville engagement has been successful in the extreme, and he has struck the popular fancy in the presentation of the farcical comedietta, "Fix in a Fix." From all sides Mr. Bradshaw and his clever company have been praised both from an artistic standpoint and from the fact that they are presenting "something really new and original." "Fix in a Fix" is one of the brightest comedy offerings now on the vaudeville stage.

Vernon, the ventriquist, will present an act that is entirely new to Londoners also. He is the king of all ventriquists, and has on the stage seven figures which he makes talk in such a rapid conversational manner that if you have a fair imagination it will be very easy for you to believe that the figures are alive.

Nat LeRoy and Minnie Woodford are artists of known worth, and have an act which for good, pure, wholesome comedy, cannot be equaled. This is the first London appearance of LeRoy and Woodford, and it is only fair to predict that they will receive the instant approval of all Bennettgoers who enjoy so well that is good in comedy.

Another act which is a sure winner is that of the Farrell Brothers, American artists of known worth, and have an act which for good, pure, wholesome comedy, cannot be equaled. This is the first London appearance of LeRoy and Woodford, and it is only fair to predict that they will receive the instant approval of all Bennettgoers who enjoy so well that is good in comedy.

Mazuz and Mazett, in a pantomimic comedy, "The Trump and the Lady," are next in prominence. This is another standard feature in which plenty of good laughing material is introduced. There is also a kind of comedy acrobatic work done, the kind which all local theatergoers delight in witnessing.

Olga Loraine, a talented character comedienne, has a specialty which will prove a highly entertaining number. She introduces several character impersonations which will mark her as an artist of exceptional ability. Her songs are the latest and her stories new.

The ever-popular Bennettograph will close the bill with some new and striking subjects, making one of the present season at Bennett's home theater.

The parents of the Rogers brothers recently celebrated their golden wedding. They have nine living children.

H. B. Irving is said to be very successful in the north of England and in Scotland in his play, "Caesar Borgia."

The production of the "Fortune Hunter" by Frederick Thompson has unusual interest from the fact that Winchell Smith is at once the author, star and stage manager.

"Jerry from Kerry," which comes to the Grand on Tuesday evening is a hurrah farce comedy, up-to-date and clean. Clever specialties are the feature. The company consists of bright, lively fun makers. Good earnest work and an evident desire to please makes for this company a favorable impression. There is a continual round of



MISS RUSSELL COMES TO THE GRAND ON JAN. 23.

merriment throughout the performance. New songs, pretty music, charming girls, funny comedians and all the pleasing features one expects to see in a show of this kind. The company includes many well-known and clever artists.

The Pattenos, now with the "Jerry from Kerry" company, have no superiors in farce comedy. There are three of them. All are skillful musicians and their comedy is of the cleanest and highest type. The single, double and triple solos and duets on tuba and euphonium deserves special mention.

The famous Egyptian acrobats, the Abdallah Brothers, are soon to appear at Bennett's theater in this city.

John Drew is going to write the history of his family, which is a noted one in theatrical annals.

Avery Hopwood, one of the authors of "Clothes" has written a play of love and politics called "Graft."

Sarah Bernhardt has produced in Paris a version of "The Sleeping Beauty" on the order of the Christmas pantomimes in England. The actress herself takes the part of the gallant Prince Charming, and Jean Richepin is one of the authors of the book.

One of the largest purses ever given in England was divided between Tommy Burns, the world's heavyweight champion, and Gunner Moir, the English slugger, whose star had waxed into a luminary of the first magnitude when he lowered the colors of all other English pugilists.

It was a great pugilistic event on that memorable December 2, 1907. Crowded from pit to dome was the National Sporting Club of London, Eng., where the fight took place.

An excellent company of players surrounds Miss Russell. Among its members are Boyd Putman, Will Archie, Herbert Corbell, Hugo Toland and Annie Buckley. The scenes of the play are laid at Hempstead, Long Island, and in the trainer's quarters of a metropolitan race track.

E. Frederick Hawley and Company are presenting one of vaudeville's most interesting playlets, "The Bandit." "The Bandit" is the first really "melodramatic" sketch to prove successful, as it is quite a difficult problem to incorporate in a twenty-five minute act all the necessary thrills and climaxes which go to make the average melodrama a winner, but the author of "The Bandit" has done all this, and many famous critics have gone so far as to say that this playlet is a masterpiece of dramatic value.

Mr. Hawley is assisted by Miss Francis Haight and other prominent players, and will be the feature of Bennett's bill for the week of Jan. 20.

which will positively be exhibited on this day and date only.

Murphy and Francis, a well-known team of colored comedians, have been booked over the Keith circuit.

Sam Bernard will soon start rehearsals for "Nearly a Hero," his new musical comedy by Smith and De Koven.

Boston is having a revival, too, of the Gilbert and Sullivan operas, given by a company headed by J. K. Murray and Clara Lane.

La Voella, the petite Parisian dancer, is one of the attractions underlined for Bennett's.

Lillian Russell, in a new racing comedy, "Wildfire," by George Broadhurst and George V. Hobart, is the attraction at the Grand Thursday, Jan. 23. The comedy has been well received everywhere it has been played.

The play takes its title from a race horse, Wildfire, left to the heroine by her late husband. For various reasons, important among which is the engagement of her sister to the son of a reformer, she must not let it be known that she is the real owner of a racing stable, and from this ensues the complications. With the help of her trainings, she gains a new fortune. All of her winnings are staked on Wildfire in a big race. A disreputable bookmaker schemes to have the race won or lost as it best suits his adventures in the betting ring. The waving of a white handkerchief from the window of the trainer's quarters is to be the signal to win. A stable boy reveals the plot to the widow, and she permits the bookmaker to make love to her, while she gives the signal over his shoulder.

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A floating theater is to be built at Amsterdam to make a tour of the pal-

aces on the principal German rivers, the specialty being grand opera.

Paul Le Croix, the eccentric juggler, is booked for Bennett's week of Jan. 20.

David Belasco has consented to allow the Shuberts to engage Brandon Tynan for leading man with Mme. Nazimova in her play "The Comet."

Annie Buckley, who is one of the players with Lillian Russell, was at one time featured in a special production of "What Happened to Jones."

Louisa Charlton will have charge of the tour of Walter Damrosch and his New York Symphony Orchestra. The tour begins in Washington Sunday, January 12.

Minnie Kaufman, the peer of all lady trick cyclists, is coming to Bennett's soon.

W. Batchelor Repley, who has been spending his vacation at the home of his father, W. H. Repley of the National Theater, will return to Cornell University tomorrow.

"Salome Jane," Eleanor Robson's play, is a dramatization of Bret Harte's story of the same name, and is said to have been written by its adapter, Paul Armstrong in a week.

The Watermelon Trust, a novel comedy creation, is booked for Bennett's.

George Broadhurst's celebrated play, "The Man of the Hour," reached its 500th performance in New York last week. It will prove a great money-maker all this season as well as last.

Cecilia Loftus has undergone an operation for appendicitis. It is said that her illness was partly brought on by the failure of "The Lancers" and the physical fatigue and the nervous strain of one-night stands.

Luigi Rossi and Emir, the musical horse, have received new contracts for the Bennett circuit, and will be seen over that line in the near future.

Miss Nathalie Greene, one of "The Red Mill" company, is a descendant of General Uthaniel Greene, of revolutionary memory. Her parents still live in the old homestead, which was the birthplace of the famous hero.

After a long run in New York "The Man of the Hour" will soon go on the road. The New York engagement broke all records for any single theater there in the past five years. Washington will be included in the coming road tour.

Amata, the first dancer, is a near attraction at Bennett's.

Lawrence Eddinger, in Robert Ede-

son's company, is the father of Wallace Eddinger, also a member of the company. The elder Eddinger is an actor of the old school, while Wallace has been known since childhood as the follower of Elsie Leslie in the role of Little Lord Fauntleroy.

Apdables Animals opened on the Bennett circuit at Quebec, Jan. 6.

At a performance in a Colorado town the principal actor and another, who had been on bad terms for some time, came to blows and had such a regular rough-and-tumble fight on the stage that after it was over both had to be taken to the hospital. The audience thinking the fight a part of the play, was delighted with its realism.

Mabel Tallafiero, it is announced, will leave the stage at the conclusion of her run in "Polly of the Circus." In private life Miss Tallafiero is the wife of the successful young manager, Frederick Thompson, and her retirement is in deference to his wishes.

Josephine and her Picks are this week at the Dominion Theater at Winnipeg.

Mile. Dazle, the dancer, formerly famous as "Le Domino Rouge," has organized a permanent society among professionals to give entertainments to the deserving unfortunate in whatever town the members of the society happen to be playing on the foremost holidays of the year.

Mary Manning, who is this season appearing in Rida Johnson Young's play of "Glorious Betsy," made her first American appearance as the leading lady of the Lyceum Stock Company in New York, when that organization was at the height of its popularity. She stayed with Daniel Frohman's company at that theater until it was finally closed and played for one season at Daly's afterward. Miss Manning's first role was in Grundy's farce, "The Late Mr. Costello," the juvenile role in which she was playing when Mr. Frohman saw her in an English provincial theater.

UNCLE REUBEN'S ELEVATOR RIDE.

Uncle Reuben came back from the city excited and nervous. He had gone to the city to transact some law business connected with his farm, with a lawyer whose address Reuben carried along for memorandum.

"Wall," he began, after his wife, alarmed at his changed condition, had threatened to summon the doctor from the nearest village, if he would not explain its cause. "I had about th' skinniest shave from death this morning. I ever heard on. It wuz in that lawyer's buildin', too. Y' see, I found th' right place, and started lookin' through the buildin' fr his name an' number. Finally after walkin' up stairs after stairs fr two hours, I set down all tired out on th' top step o' th' last stairway, completely discouraged.

"Where kin I find Lawyer Barnes' office?" I asked a man hurrying by me. He didn't stop, but just pointed his thumb at a young feller standin' inside a little cage-like room, chewing gum like sixty. So I stepped over an' into this little room an' asked th' boy if he wuz Lawyer Barnes' clerk. 'No,' he sez 'm'. Then that fresh young feller hit th' wall a punch that did th' hull business."

"He hadn't any more'n hit that wall when he dislodged that room's gilt-rich-quick fastenin's," he went on, when his spell was over, "an' th' hull floor o' that room fell right out an' down th' fifteen stories to th' ground, takin' 'm an' that young feller with it!"

"Wall, thank God, here I be, Sarah. How either of us escaped gittin' every bone in our bodies broke I don't know, an' I don't care. All I know is that floor fell flat on th' ground an' we didn't loose our footin'. When that shock wuz over I hugged th' young feller fr joy an' give him a five-dollar bill fr openin' th' door an' lettin' me out ahead o' 'm. Then I hustled fr home."

Exchange.

OUR PUZZLING LANGUAGE.

Of all modern languages English is undoubtedly the most difficult to acquire. In addition to the ordinary pitfalls of forms and idioms that entrap the foreigner struggling for mastery of a strange tongue, there is one peculiar to ours that nothing even remotely similar presents itself in any other language.

This is the paradoxical word; the word which has two meanings diametrically opposed to each other. It is not enough that, with all the wealth of words borrowed from half a score of other languages, we must impose a double and often a multiple burden on some poor, little, monosyllabic word, like "get," for instance, whose meanings are legion. Our language must



OLGA LORAINÉ,
Character Comedienne, at Bennett's, Next Week.

needs confound the student at the gates with the paradox. To give a few examples:

The word "let" means to "allow" or "permit," and likewise to "prevent," "hinder" or "refuse," the meanings diametrically opposite. "I will let you do it" in the former sense is hardly more common in use than the phrase "with-out let or hindrance," and Shakespeare has it, "By heaven! I'll make a ghos't of him that lets (prevents) me."

"Cleave" means to split asunder, as well as to "adhere" or "bind" closely. Scott makes Marjoram threaten to "cleave the Douglas' head," while Holy Wit enjoins upon the husband to "cleave unto his wife."

Another example is "lurid," which means both a "dull red" and also a "pale green" hue—tints that are exactly opposed in the scale of colors. While the former is the more common meaning, the latter is more scholarly correct, as the word is derived through the Latin from the Greek adjective meaning "greenish blue."

Again we have "fast." A horse that is "fast" may be in rapid motion or standing still stockstill. In either sense, whether of motion or immobility, the word emphasizes the idea.

Examples of this bewildering pitfall of our tongue might be multiplied indefinitely. It may be said of the English speaking world as it was said of the old Romans, that their supremacy is due to the fact that they do not have to learn their own language.

SHOULDER DISLOCATED 41 TIMES

"It's out again, Doc," was the complaint of William Hanagan to Dr. Mayer, of the dispensary staff, today.

The man's shoulder was dislocated, and the physician placed him under the influence of an anesthetic and twisted the injured member back in place. It was the 41st time that Hanagan had his shoulder "set." Last Friday he entered the dispensary. It was the 40th time the accident had happened to him, and he told the physician it was an "even forty."

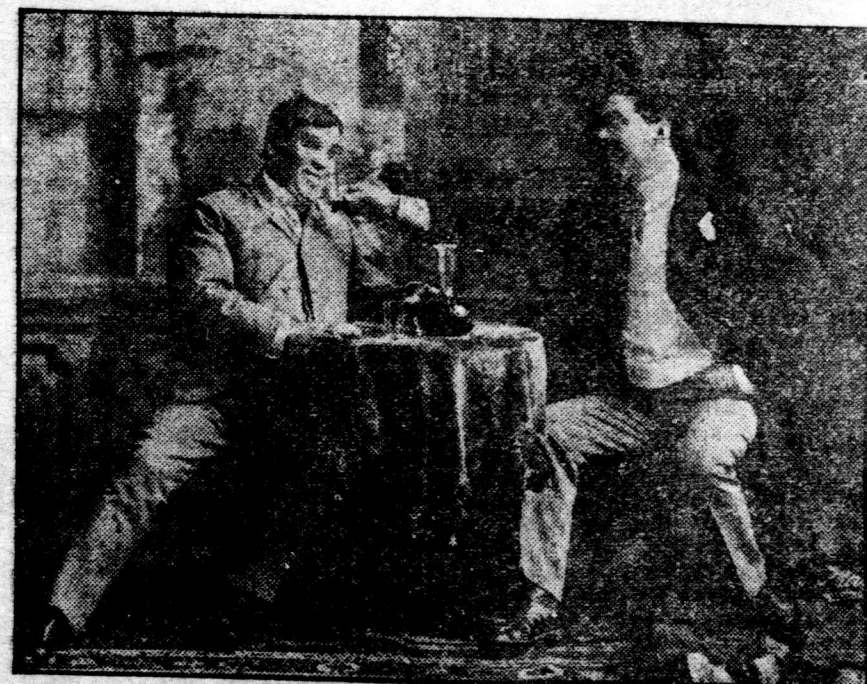
"I have set Hanagan's shoulder twelve or fifteen times," Dr. Mayer said. "Every few days he comes into the dispensary, and the same work is done each time. Because of his work as a cabinet maker, the injured man must be left free to move. Today Hanagan apparently was all right when he reached behind him for a tool. The motion caused his shoulder to slip out of place, and as usual the man stooped his work and came here. He keeps count, and he has had the injury repaired 41 times."—Indianapolis News.

RAILROADS ACROSS THE ANDES

The prophets predict that ere many years have passed there will be at least three railroads across the Andes, one of them transcontinental, the others connecting with steamers on the Amazon or its tributaries.

The line which now runs from Valparaiso to Juncal, is to be extended through a long tunnel which in five or ten years will be finished, and it will connect with an Argentine road at Mendoza.

The remarkable Central Peruvian road, which rises 6,500 feet in 50 miles from its terminus and crosses the eastern range at an elevation of 15,665 feet, will in no great time be ready to carry passengers to the Ucayali River; thence there is an 800-mile river journey ere the traveler reaches the head of navigation for ocean-going vessels. And that place is 2,000 miles from the Atlantic. Another line further to the north will greatly shorten the journey.—Chicago Tribune.



A SCENE FROM "FIX IN A FIX,"
The Comedietta, Which the Talented Comedian, Charles H. Bradshaw, With A Clever Supporting Company, Will Present at Bennett's Next Week.



THREE OF THE FIVE SPILLER MUSICAL BUMPERS, EXPERT MUSICIANS, AT BENNETT'S, NEXT WEEK.