THE GRAND.

Today matinee and night .....
..... Quinlan & Walls' Minstrels
Monday ....."The Billionaire"
Tuesday and Wednesday .....
.....James J. Corbett
Thursday ..... Marie Wainwright
Friday ....."David Harum"
Saturday matinee and night.....
....."Way Down East"

THE LONDON.

All Week..... First Class Vaudeville

There will be no dearth of theatrical attractions in London next week. At the Grand some brilliant entertainments are booked, including "The Billionaire" and Marie Wainwright in "Twelfth Night." The ever popular "Way Down East" will be seen on Saturday and "Jim" Corbett the famous actor-pugilist, and Westcott's well known play, "David Harum" will also be seen during the week.

At the London the bill will be no less brilliant, for Manager Fleming has booked some of the cleverest people known to the Keith, Proctor & Shea circuit for the London Vaudeville Theater. During the present week the management of this pretty, cosy playhouse have proved that if the people of London are given the right kind of vaudeville they will patronize it, and each night the attendance of ladies grows larger. As each turn goes on Manager Fleming sits in the audience and takes many notes and if it is not what he considers clean in all respects it is dispensed with at once. Next week's bill includes the following: Art Rondo, eccentric juggling comedian; Chas. Willard, singing, dancing and impersonations; Knox Brothers, musical comedians; La Tell Brothers, European gymnasts; Patchen and Clifton, a rube in Chinatown, comedy acrobatic sketch; Aloz and Zola, society sketch, "The Handicap," direct from Keith Theater, Boston; Adams and Smith, the two comical Pecos; Brummel and Kimberley, the fun factory; W. C. Manning, one-legged bar performer; the kinctograph with new moving pictures.

W. C. MANNING.

One-legged bar performer at the London Vaudeville Theater, next week, October 31.

Manager Kormann has a special C. P. R. wire placed into the Grand Opera House, which will be in charge of a competent operator. The election returns will be received and announced before, during and after the performance of "Twelfth Night," on Nov. 3. The doors will be open at 6:30, and returns will be given until 8:15, the regular time for the performance to commence. After that announcements will be made between the acts and after the performance is over.

There are in this world people of all kinds, some of one kind and some of another, yet in their own lines they haven't the ingenuity to invent or produce something new or different, and this is particularly true of comedians, and especially is it so of minstrel comedians. However, this rule does not hold good with the Dan Quinlan and Wall Imperial Minstrels, which refreshing minstrel organization comes to the Grand this afternoon and tonight with a brilliant array of comedians, among whom is that particularly bright comedian, Mr. Emile Subers, the Georgia Sunflower. His manners, his little ways, his accent, his make-up, his walk, in fact everything about Mr. Subers' work is decidedly not the stereotyped kind of work most of our minstrel comedians pass over the footlights. To see and hear Mr. Subers is a relief and a treat, and Dan Quinlan was shrewd enough to see the fine points of Mr. Subers' work and secured his services for several years, this being his third season with Mr. Quinlan.

Miss Helen Dexter,

A Famous Beauty Who Will be Seen at the Grand on Monday Night in "The Billionaire."

Everyone who admires humorous entertainment of a highly artistic kind, put together for laughter creating purposes and interspersed with bright music, clever specialties and novel ideas, presented by a great company noted for its talent, will see an unusually satisfying one in Klaw & Erlanger's production of Harry B. Smith and Gus Kerker's new spectacular farce, "The Billionaire," which will be presented for the first time at the Grand Monday night. This production differs in every aspect from any other ever made in this field of entertainment or the American stage. It is the biggest, brightest and most novel that can possibly be imagined. The story is entirely original, the music, while artistic in every way, possesses that tinkle so captivating to the popular ear, the scenery is massive, and magnificent and the costuming brilliant beyond description. In the latter feature the staging of this production far excels any musical piece that has ever been staged in this country, and sets a pace which is quite unlikely foreign management will ever attain. In the part of John Doe, Thomas Q. Seabrooke is splendidly equipped, with a character suited both to his personality and stage methods. There was a big demand for tickets when the sale opened yesterday morning.

On Tuesday and Wednesday next at the Grand Mr. James J. Corbett, assisted by Mr. Hal Davis and Miss Inez Macauley and their great company of metropolitan artists, will open their annual engagement, bringing with them their stupendous production of "Pals." The above artists, each of whom has been for the past five years absolute headliners in all the first class vaudeville theaters in the leading cities in the United States and Canada, are proving to be just as big drawing cards as stars in the legitimate. While they will be a great loss to vaudeville, the patrons of popular priced theaters will derive the benefit thereof. Some players of the present day have been able through their own popularity and the curiosity of a portion of their admirers, to play several cities occasionally to good business, and give general satisfaction, but in this instance, this tri-star attraction's appearance everywhere they have played lately has been a succession of ovations.

When she comes to this city, which will be very soon, to play Viola in "Twelfth Night," Miss Marie Wainwright, famous the world over for her histrionic versatility, will show how playfully the great Shakespeare could turn a charming woman into a captivating youth, and mix her up so badly that even she forgets which she is. Miss Wainwright has played the role over a thousand times with a delicacy of touch which makes her performance one of the most delightful stage creations.

"Way Down East" which comes to the Grand next Saturday, matinee and night, has come to be regarded as a classic among the wholesome and picturesque plays which depict rustic life in New England. It will be presented upon a more elaborate scale than last season, when it tested the capacity of all the theaters at which it appeared. There is in this deft combining of humor and pathos with incisive dramatic incident, a tremendous amount of human interest. The passions and emotions which sway these simple people of the New Hampshire farm, are the same that have governed all the people of all ages since the world began. Human nature is pretty much alike regardless of environment, and there are heart tragedies among the peaceful granite hills as stirring as those of the brilliant city boulevard.

"David Harum," with its New York production and an extremely strong cast, will be presented at the Grand on Nov. 4. This simple announcement will awaken anticipations of pleasure in the minds of many for nearly everyone has read Westcott's book and found much enjoyment in it. That they will want to see David, Aunt Polly, Deacon Perkins and the other characters who move through the story on the stage seems but natural. All of the scenes are laid in Homeville, New York, and the play is divided into three acts. From appearances it is not unlikely that the play will meet with a warm reception here, and its presentation be largely attended.

Last Monday Lillian Russell signed a five-year contract with the Shuberts. Her first piece, "My Lady Teazie," will be presented for the first time about the middle of December. It is based on the "School for Scandal," and its authors are John Kendrick Bangs, Robert Penfield and A. Baldwin Sloane.

On Saturday, Nov. 1, Mr. Charles Frohman will assume the management of another London theater. He has taken over the Criterion in that city for the season. The first attraction will be Miss Marie Tempest, who will appear in a new Cosmo Gordon Lennox comedy, entitled, "The Freedom of Suzanne." This makes seven London theaters Mr. Frohman owns outright, or has control of the time and attractions that play them.

Alice Nielson, the American prima donna, who sang her way into fame in "The Fortune Teller" and "The Singing Girl," is the star of a fall season of grand opera in London given for the special purpose of exploiting her. She has the assistance of Signor Caruso and the members of the San Carlo Opera Company of Naples.

George H. Broadhurst has completed the manuscript of "The Boss," the dramatization of Alfred Henry Lewis' book, and its first presentation will probably be in Boston, near the holidays. Thomas W. Wise, now playing an important role with Margaret Anglin's "The Eternal Feminine," will have the star part in the new piece.

Oscar Blumenthal's new play, "The Dead Lion," which was prohibited in Berlin, was presented for the first time in Hamburg, Germany, last week, theatergoers from all parts of Europe being in attendance. A dramatic triumph is reported. The Berlin police forbade the play because one scene was construed as representing Emperor William's dismissal of Bismarck.

Mrs. Humphrey Warde and Louis N. Parker's play, "Agatha," will have its first production in London about the 1st of December, Viola Tree, daughter of Beerbohm Tree, playing the title role. This piece will have its first regular production in this country the 1st of January, Eleanor Robson playing the star role. "Agatha" was given in Rochester last November for one performance to protect the copyright by Liebler & Co.

Leo Ditrichstein is the very latest member of the legitimate forces to arrange for a vaudeville engagement, and he is now preparing to enter the field with a one-act comedy he has written for himself.

Elfie Fay, who was the star of "The Southerners," which closed in Philadelphia three weeks ago, after a disastrous tour, has entered suit against Charles Scheuer, one of the backers, for $600 for salary.

Frank Sheridan has been engaged as leading man for Eugenia Blair's company in "Iris," and will play the part of Maldonado, created in this country by Oscar Ashe. Miss Blair's tour opens on Nov. 7.

Miss Lizzie Evans, who has been starring in road companies for the past year, left "The Two Little Sailor Boys" last Saturday night, and will immediately return to the vaudeville ranks, where she was a great favorite.

Irene Bentley has not resigned from the cast of "A China Doll," now rehearsing in New York, but was absent from rehearsals on account of illness, which gave rise to the report. Miss Bentley resumed work last Wednesday afternoon.

Philip H. Ryley, leading comedian of "The Penderfoot' Company, now playing in San Francisco, was recently married there to Miss Daisy L. Slaughter. When "Florodora" was first produced, Mr. Ryley played "Tweedlepunch," while Miss Slaughter was a member of the famous sextet.

Failing to secure a suitable play for a tour of this country, Olga Nethersole is now playing the English provinces in "The Second Mrs. Tanqueray."

Thomas Bailey Aldrich's scriptural drama in four acts, "Judith of Bettulia," was recently presented in Boston for the first time by Nance O'Neil and her company.

The imperishable controversy as to the correct spelling of Shakespeare's name has burst forth anew. Disraeli in his "Curiosities of Literature" was one of the first to take authoritative cognizance of the wrangle; but he was satisfied to go no further than to point out that Shakespeare's name is spelled "Shakspere" in the register of the Stratford Church, that while it appeared "Shakespeare" in his will the instrument is indorsed "Shackspere," as is his bust in Stratford Church. Investigation likewise showed that the poet had inscribed his name "Shakspeare" and "Shaksper." Incidentally, the name is spelled "Shakespeare" in the first folio, and there is much other testimony of a curious and confusing nature.

There are those who have marveled greatly at the variableness on the part of the poet in the spelling of his name, and have endeavored to discover in it some deep enigma. Investigation brings to light, however, the curious fact that during the poet's time it was no unusual thing for prominent people to spell their names in several ways. The poet's own son-in-law signed himself Hawl and Hall; Henslowe sometimes signed his name Heglowe, and Sir Walter Raleigh spelt his Rauley and as Ralegh; Alleyn wrote his Aleyn, Alleyn, Allen and Allin. The poet Sidney very often spelled his name Sydney; Spencer wrote Spenser, Kid as Kyd, Middleton as Midleton, and Dryden as Dreyden, Dreydon and Driden. Dr. Elze discovered that Marlowe's name occurs in ten different spellings, Throckmorton in sixteen, Gascoigne in nineteen, Choimondeley in twenty-five, Percival in twenty-nine and Bruce in thirty-three. But of all, the name of our poet is the one which exhibits the greatest number of varieties, no fewer than fifty-five having been counted. In the records of the town council of Stratford, for example, the name of the poet's father occurs one hundred and sixty-six times and in fourteen different forms, viz.: Shakesper, Shackespere, Shaksper, Shackspere, Shakespere, Shackespere, Shakespere, Shaksper, Shakspere, Shakspeyr, Shakysper, Shakyspere, Shaxpeare, Shaxper, Shaxpere and Shaxspeare. Certainly, an old gentleman of orthnographical variety.

If we but knew how the poet himself spelt his name there would be an end to the dispute. There are six of his signatures which are recognized as being genuine. Three of these appear on the will, the fourth on the mortgage deed relating to the house in the Blackfriars, the fifth on the deed of bargain and sale relating to the same property, and the sixth is the autograph in the folio edition of Florio's translation of "Montaine's Essays." These several signatures are so indistinct that one cannot decipher them with certainty. Malone and others have reduced them to the form "Shakespeare."

As has been pointed out, the first folio has the name spelled "Shakespeare"; yet, his "Lear," which was published in 1608, and "Two Noble Kinsmen," 1634, it is spelled "Shakespeare." What would seem to add authority to this spelling as being the one intended by the poet is the fact that the editions of "Venus and Adonis," "Lucretia," and the "Sonnets," which were published under the poet's own eye, the name is spelled in the same way. Yet confusion "doubly confounded" is added to the question by the fact that in the commendatory verses, where the poet is mentioned by contemporary authors, he is always called "Shakespeare," the same spelling as the first folio. Milton, it may be taken for granted, was acquainted with the poet's wish as to the spelling, and so when he wrote: "What need my Shakespeare," he probably did so advisedly. Again in the five most carefully written Stratford documents, the name occurs five times spelt "Shakespeare." On all the tombstones of the poet's family at Stratford the name is spelt in the same way. The poet's brother Gilbert also wrote his name "Shakespeare." All of these later circumstances have proved of decisive weight, and the most eminent editors, including Furness, have accordingly determined in favor of this spelling.

Nora Bayes, who is now playing in vaudeville in Chicago, will do three more weeks and then join the Shubert forces as one of the principals in their new production, "The Earl and the Girl."

James J. Corbett,

The Famous Actor-Pugilist, Who Will Be Seen at the Grand Opera House Next Week in "Pals."

Last Thursday night, at Rochester, N. Y., Ethel Barrymore presented her latest play, "Sunday," for the first time in America. This piece ran two years in London.

Mrs. James Brown Potter made a new start in London last Saturday night. Mrs. Potter has been resting since the failure of George Darling's "The Golden Light," three weeks ago.

David Belasco's next play for Mrs. Leslie Carter will be a tragedy picturing the intense life of Lucrezia Borgia. The first production will be made about the first of the year.

Raising City Seventeen Feet

The re-establishment of the city of Galveston, which was partly destroyed by a hurricane in 1900, is described by C. Arthur Williams, in The World Today. He writes:

"The raising of the grade is intended to furnish a solid backing for the sea wall, to prevent water reaching a depth in the city dangerous to life and property, and to afford sufficient elevation for drainage and sewerage from that part of the town lying along the gulf. The plan of the contractors, while novel, has been declared feasible by eminent engineers. A canal is being constructed parallel to the sea wall right of way on the island side as the work progresses, and material for the filling is brought up this waterway from Galveston Bay and from the deep water channel between the jetties built by the Federal Government some years ago. Operations are carried on by self-loading and self-propelling dredges, which, after loading, come up the canal, stop at designated points, and discharge their cargoes through pipes extending down the adjacent streets and avenues. The earth taken out of the canal as it progresses is placed on the sea wall right of way, so that it may be used to refill the excavation after the work is finished, and there is no longer any use for the waterway. When there are houses where the canal is being cut through, the contractors are required to move them to sites provided by the city, rent free, and later to return them to their original locations. The city leases the vacated premises from their owners in the meantime, paying nothing in the way of rental, however, except the taxes for the periods covered by the leases."

AT THE LONDON NEXT WEEK.

Roselle Knott, in "Cousin Kate."

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Litebuoy Soap—disinfectant—is strongly recommended by the medical profession as a safeguard against infectious diseases. 22

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WILL ISSUE

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THE DEBUT OF MRS. GILBERT AS A STAR

[Special Letter to The London Advertiser.]

New York, Oct. 29.—In point of sentiment as well as real dramatic importance the foremost event of the week in New York was the debut of Mrs. Gilbert as a star at the Lyceum Theater, in a Clyde Fitch adaptation from the French called "Granny." At the age of 82 an actress does not often emerge for the first time as a full-blown individual attraction, but that is what has befallen the most popular player of elderly females ever known to this community. Mrs. Gilbert has long been talking more or less vaguely of retiring from the stage and last season her manager, Mr. Charles Frohman, said in effect: "Very well then. If you really desire to leave off acting it shall be as you say, but the event must be properly celebrated." So Mr. Fitch was commissioned to write suitable material for this tour of adieu and Mrs. Gilbert found herself upon the narrowing verge of starhood. It needn't be said (for everyone knows what must have happened) that there was a stupendous roar of welcome at the Lyceum when Mrs. Gilbert first appeared upon the scene of "Granny" on the opening night. Neither need I go into the details of the subsequent demonstrations leading up by ever increasing stages to the great ovation which awaited Mrs. Gilbert at the end of the evening's entertainment. In truth, the whole night was surcharged with emotion, not alone in the touching passages of the play but in the manner and bearing of the audience which at more than one point was moved almost to hysteria. John Allenby, the leading male character of "Granny," is a widower with one son, and a mother-in-law who presides over his household. The dead wife was a loved and lovable woman whose memory is warmly cherished when Allenby falls in love for a second time, to the great consternation and resentment of the old lady, who thinks he has fallen into the hands of an adventuress. The establishment is broken up. Allenby's young son leaving with his grandmother. Allenby promptly marries the woman to whom he has become attached and she proves an estimable and irreproachable wife, whereat the old lady for whom the story is named acknowledges her error and brings about a reunion between father and son. Not a very complicated plot, you will perceive, but one that is worked out with delicacy and charm. Mrs. Gilbert's personation was of course altogether delightful. In the supporting cast were Emmett C. King, Frank E. Aiken, William Lewers, Dorothy Hammond, Marie Dorp, Jennie Reiffarth and several others, all worthy of commendation.

When the late Augustin Daly died he left as a part of his estate an unexpired contract with George Edwardes, of London, under which Mr. Daly, "his heirs and assigns" retained an option upon all Edwardes' productions at Daly's Theater, London. This option in due course became the property of Mrs. Augustin Daly, whose brother is James C. Duff. Duff, in turn, is now enabled to advertise himself as the American producer of "The Cingalee," which is still in its long run in London at the theater established there by the late Mr. Daly—a condition showing how the unexpected may happen in spite of precautions. For if there was one human being on earth for whom Mr. Daly entertained cordial and out-spoken dislike, that person was Duff, who now finds himself practically in control of the most valuable properties upon which his former brother-in-law ever secured futures. Had Daly lived—but why speculate? He didn't live and through the circumstances of his demise Duff fell into soft and profitable surroundings. "The Cingalee" is luxuriously produced with a company including the Hengler Sisters, Melville Stewart, Hallen Mostyn, William Norris and a large number of others, most of whom are unknown on Broadway. The opening performance was rather insipid, excepting for the work of Mr. Norris, whose impersonation of a Cingalese lawyer partially educated in England and speaking a sort of Indo-Saxon dialect, was a capital piece of character drawing. Much of the music of the piece proved to be bright and graceful, and the story, although somewhat thin, was sufficiently adhesive to stick the songs together with some continuity. "The Cingalee" will win much more upon its own merits than by reason of the skill with which its interpreting company has been organized.

David Belasco has made arrangements with the management of the Academy of Music for a large block of time later in the season at that enormous and popular playhouse. This period will be filled with engagements of Henrietta Crossman in "Sweet Kitty Bellairs," and Blanche Bates in "The Darling of the Gods." This is a really quite important deal, for it gives Mr. Belasco a metropolitan outlet at "popular" prices for his attractions produced uptown at two dollars a seat. The territory controlled by the Academy is practically virgin soil for the Belasco representations, which will naturally create a profound sensation in that part of town.

The New York engagement of Mme. Rejane seems likely to prove a much greater matter than it looked at the outset. The advance sale is very heavy at increased prices, the top figure of which is $4. No less than five plays have been added to the repertoire originally prescribed, enabling a constant change of bill and giving the added advantage of unceasing novelty.

Lew Dockstader, after three exceedingly prosperous weeks at the Herald Square Theater, has removed his admirable minstrel band to the Harlem Opera House for a week. The Dockstader show is everywhere commended as the best minstrel performance ever seen in New York.

Otis Skinner is in the last week but one of his engagement at the Lyric Theater in "The Harvester." The coming of Mme. Rejane, who was booked for this establishment long ago, cuts short an engagement that might otherwise have run on indefinitely, for there can be no disputing the fact that Skinner has made a profound impression with his interpretation of the happy-go-lucky hero of Richepin's pastoral drama.

David Warfield in "The Music Master" at the Belasco Theater is one of the very few attractions actually turning away applicants for admission at every performance. The comedy-drama is one of the most interesting that has been seen here in a number of seasons and it is played with distinction and force in every particular.

It is probable that the entire season at the Empire Theater will be filled by John Drew in "The Duke of Killicrankie" and Maude Adams in the new play provided for her use by Charles Frohman. The Drew engagement shows not the slightest sign of waning, although well along in its second month.

There is a rumor from London that Eleanor Robson's engagement in "Merely Mary Ann," already once extended, may be still further prolonged. The American actress has entirely captivated the London public.

Edna May's following transferred itself bodily to the Herald Square Theater on Monday night, where "The School Girl" was heard and applauded by a densely-packed house.

LEANDER RICHARDSON.

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CANADIAN PACIFIC

WILL ISSUE FOR

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