

BIG ATTRACTIONS IN LONDON THEATRES ALL NEXT WEEK

THE GRAND.
Today, matinee and night
Monday, Tuesday and Wednesday
Thursday, Friday and Saturday
In "The Awakening of Mr. Pipp"
BENNETT'S.
All week Big vaudeville.

"PAID IN FULL."
"Paid in Full," a new play of contemporary life in America, by Eugene Walter, now the reigning dramatic sensation of the current season in New York, where, at the Astor Theatre, under the direction of Wagenhals & Kemper, it is in its second triumphant year, is at the Grand for two presentations today, with a special cast and production. The play also has to its credit a run of five months at the Grand Opera House, Chicago. There is no questioning the lasting success of "Paid in Full," for not only did every critic in New York and Chicago laud it as the season's greatest find, but after the first week the demand for seats in both cities became so strong that it became necessary to place them twelve weeks in advance, and that condition prevailed throughout the entire engagement. No plans have yet been made for taking it from New York until after next Christmas. "Paid in Full" is a play which treats in a forceful manner of a great moral issue in our national life today. The author, Eugene Walter, has shown a marvellous photographic instinct in the drawing of his characters, and



One of the Bessie Valdaire Troupe, at Bennett's Next Week.

there is not a single one of them with which we of this matter-of-fact world are not thoroughly conversant and on terms of the greatest intimacy. Perhaps in this marvellous insight he has shown concerning the lives and the ambitions of men and women is found the secret of his great success. There are four characters—Capt. Williams, Joseph Brooks, Mrs. Brooks and Jimmy Smith—which stand out in a cameo-like sharpness and precision, and round these four characters he has woven a story of love and hate, baffled ambitions, anarchy and socialism, which, because of its deep naturalness, is bound to attract in whatever com-

munity it is played. "Paid in Full" is a revelation. The discriminating playgoer cannot well afford to allow it to pass without a view, and it will leave memories for months to come.

A GREAT PLAY.
The success of the book, "Quincy Adams Sawyer," and the play made from it, to be seen here at the Grand later in September, becomes all the more interesting and remarkable when it is known that the publication of the novel was the experiment of a young woman, Carro M. Clark, who made \$50,000 in one year out of the venture. Her royalties from the play have already reached a very handsome figure.

THREE LITTLE MAIDS.
"Three Little Maids" the delightful English musical comedy production that Mr. G. Colvin presents at the Grand for three nights and one matinee, commencing Monday, has been declared by critics of discernment to be the only legitimate successor of "The Geisha," upon the great vogue of which recent light opera successes have been founded. Its music sparkles with charm and the lines fairly bristle with merit from the rise to the fall of the curtain. The story is that of three pretty daughters of a country clergyman, who are taken up by Lady St. Mallory, a lady of fashion, and installed as waitresses in her tea-shop, Bond street, London. They have, meantime, awakened a warm interest in the respective attentions of a scion of the English nobility, a French diplomat and a young commoner, who fail to recognize their country acquaintances in the tea-shop environments. The usual complications ensue and are made straight at the ball which forms the last act. This large cast of principals is augmented by a chorus, which is notable not only for its vocal ability but for the physical beauty of its person.

A notable cast will be headed by the favorite English comedian, Douglas A. Patterson, who will be supported by the following artists: Miss Eiride Luttrell, late prima donna of the Prince of Wales Company; Miss Clara Lloyd, late of the Rogers Bros. Company; Miss Maud Proctor, shining light in the world of light opera; Messrs. Clifford Robertson and Morgan Williams, late of the George Edwards and Doyle Carte Opera Companies, who will make their first American appearance in this production. Miss Marion McDonald, an actress of great physical beauty and histrionic ability, will be seen in a congenial role, and the Misses Haines, Burrows, Draper, Howard Austin, Draper, DePoe and Poy and the Messrs. Murray, Davies, Duracq and Weaver round out a notable cast. The entire production, imported direct from London, is one that will appeal to those who have heard of the great hit scored there by this, the most-talked-of musical play of the last twenty years. The company, which numbers some thirty-five people, is making a transatlantic tour and is being greeted by record-breaking audiences wherever it appears.

Twenty-five notable musical numbers are programmed in De Wolf Hopper's operatic fantasy entitled "What Happened Then," which will be seen at the Grand on Sept. 29. Half of these are in the first act, and the other half in the second act. About twelve numbers are songs—single-voice ballads, duets, trios, etc., and the remaining numbers constitute the melodies that accompany the various marches, ensembles, dances, entrances and exits.

CHARLEY, IN "MR. PIPP."
The advent of another theatrical season sees unctious Charley and his imitable creation in the merry musical comedy again to the fore as a success in blotting out with its fun many of



SCENE FROM "PAID IN FULL," AT THE GRAND THIS AFTERNOON AND EVENING.

the cares of the hurly-burly country of ours. One of the beauties of this attraction, which comes to the Grand on Thursday for three nights and one matinee, is the fact that it is not one of those light and frothy skits devoid of plot. "The Awakening of Mr. Pipp" is a comedy with a well-defined, clean-cut story, of which it has been said the attractive musical features are but punctuation marks. The girls, of which there is a large bevy of comely and shapely ones, an incident, while the shoulders of Mr. Grapewin have to bear the major portion of giving a performance that everywhere makes an audience sit up and take notice. So well has Mr. Grapewin seized and molded to his use each one of his many opportunities in portraying the picaresque of Pipp, that he has indelibly written the name of Grapewin on the list of successful comedy stars of the era. There are two moving causes for this, the play is an excellent one, and its central figure, one in which Charley Grapewin both delights and fits admirably. The plot is clean, wholesome and entertaining. The characters are not overdrawn, the scenes and situations deftly woven, while the musical features have been cleverly chosen. It is an entertainer and a joy to the stage of today, which has been much abused by having thrust upon its admirers much that can only be characterized as trash.

Avita Sanchez, a Spanish beauty, and a former resident of Panama, well endowed by nature to play the Spanish senorita in "The Rogers Brothers in Panama," has been re-engaged. Rogers

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the play, with the headlines, "Charley Grapewin, First Aids to the Grouch," which some inspiring critic had seen fit to ornament his notice. This was a poser for Mike—he had never heard of a "grouch." It must be something awful, and with the book in his hand and wrath in his eye he sought out Charley and exploded. "It's me that's a peaceable man, Master Grapewin, but I'm d—d if I wouldn't give \$10 for a wallop at the jaw of the man that said we was an Addie to that d—d monkey." Mike had evidently been studying the pictures of Groucho in the New York Journal.

BENNETT'S BILL NEXT WEEK.

Next week's bill at Bennett's. It is offering ever seen at this popular house, and judging from the acts advertised for appearance, the claim is not far astray. Headed by Ed Reynard and his massive production, this world-famous ventriloquist will offer one of the greatest acts of its kind in vaudeville. To show the strength of this act it may be mentioned that it ran for 124 consecutive weeks at Hammerstein's Theatre in New York city, and was one of the biggest drawing attractions that theatre has ever offered. It may also be said that this is the most expensive act of this kind in vaudeville, which goes to prove the assertions made by General Manager Bennett that this season he will spare no expense to give London theatregoers the very best offerings in vaudeville. The extra attractions will be the famous Bessie Valdaire troupe of bicycle riders, seven girls, all expert riders, and one of the prettiest acts ever seen on any stage. This act is no new one to London, except that it has been greatly improved. The special attraction will be a sketch with nothing but laughs, entitled "The Stolen Kid," played by Gavin-Platt and "Peaches" & Co. This is one of the best laughing sketches on the road, and should be a great hit here. Verona Verdi, a very handsome young woman, will offer some very nice violin playing. Miss Verdi is a graduate from the Berlin (Germany) School of Music, and should make a great hit in this city, where good music of any kind is highly appreciated. Shrewbrook and



BESSIE VALDAIRE, Bennett's Next Week.

Berry are two girls who do many imitations of different artists. They are very clever in this line and impersonate many of our well-known stars, Carrey and Carrey, two young men, will offer their original step dancing novelty. These men are recognized experts in this line of work. Rado and Bertman do twenty minutes of plain vaudeville, a combination of absurdity and singing. This bill should be a big drawing-card, as all the acts are of the standard class, and have appeared on all the big bills of the United States. For fair week no better combination of artists could be gathered together on one bill.

EDDIE MACK.

Mr. Eddie Mack, the clever dancer, who is on the bill at Bennett's this week, states his intention of keeping in the business as long as his feet and health will permit, after which he intends to make for the farm, where there will be no two-a-day stunts to worry him. He has proven his ability to London theatregoers, and he will be welcomed here again.

Although only 30 years old, Mr. Mack has been a dancer for eighteen years, and the way in which he broke into the game is one of the most interesting of the many reminiscences of stage life that he can relate. He was a barefoot farmer's lad out at Sydney, Missouri, and until he was 12 years old never saw a theatre. One day his mother took him to the corner grocery, where she went to exchange some eggs for groceries, and when they were in the store a colored messenger boy did a buck and wing dance for the amusement of some of the patrons of the commercial centre of the village. The dance greatly amused Eddie, and after he went home he danced himself sick trying to become as proficient as the negro.

It was only a matter of a few days until he had mastered the step, and then he got the idea that he was ready for the stage. He did not like the farm after he learned to dance, and he soon found a berth in Cripple Creek, Colorado, where he danced in the honky-tonks or dance halls. From there he graduated to circus life, and for four years he was a ticket seller and concert dancer with Ringling Bros. circus. Since then he has headed several big vaudeville acts and has had several of his own. It will be remembered that he was featured here the first time at Bennett's last year.

Mr. Mack's skit lasts about eighteen minutes, and during the time he is on the stage he never shows signs of fatigue. This is due to the great care he takes of himself, buttermilk being his strongest drink, and an odd cigar



ED REYNARD, AT BENNETT'S NEXT WEEK.

being the only manner in which he uses the weed. He always weighs the same, 133 pounds being his mark for the past three years. If he finds that he is gaining any an extra undershirt worn during his act helps to reduce his weight without much extra effort on his part.

Mr. Mack has the faculty of making everybody think he is happy when he is on the stage whether he really is at heart or not, and that is one of the reasons why he has become so popular with Londoners.

Manager Driscoll's children's amateur Saturday matinee club is apparently going to become very popular with the theatre-going public, as he has heard from several parents in regard to putting their children on for Saturdays. The winner, or rather the child displaying the most talent, will receive a very valuable prize, as well as the second and third prizes.

Souvenirs are given away to the children at every matinee. No expense is being spared to secure the very best articles for the little folks, and Bennett's should become very popular with the children on Saturdays.

Jules Delmar, of the Keith offices, New York City, who during the first season of the New Bennett Theatre, of this city, booked their attractions, has

accepted a position as general manager of the western popular-priced vaudeville circuit at a salary of \$15,000 a year, and 25 per cent of the net profits.

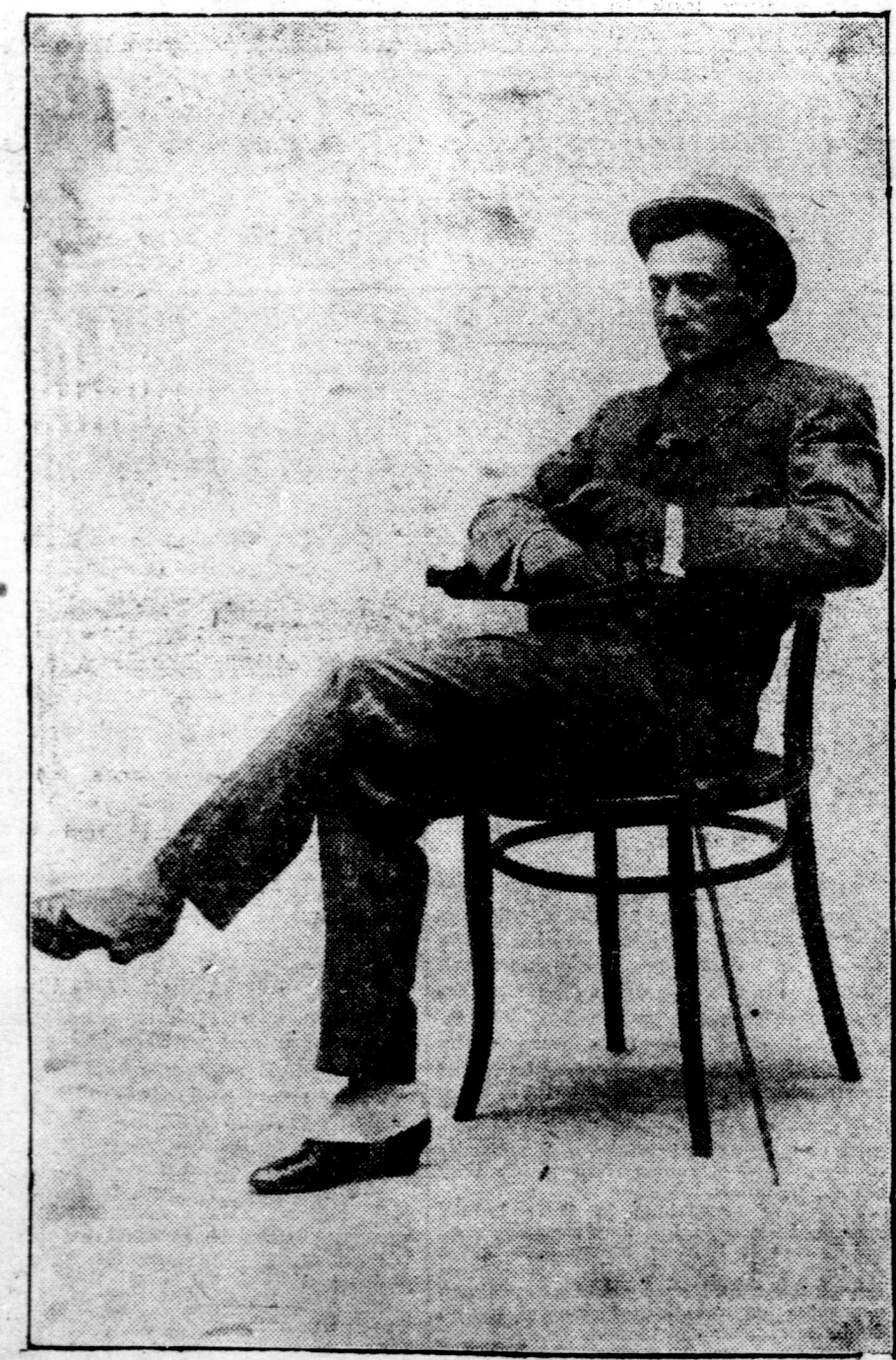
General Manager Bennett has contracted with several European novelists to appear in London, and the balance of his circuit during the coming season.

A big surprise will be offered the patrons of Bennett's Theatre in a few weeks, when a local dramatic organization will produce a big sketch. The idea of securing local talent to produce sketches will prove a very popular thing for the local vaudeville theatre.

Montgomery and Moore, who were seen here last season at Bennett's, are heading a big musical comedy this season.

Rose Coghlan is an early booking at Bennett's.

E. F. Hawley will be seen in a new sketch here this season at Bennett's. It will be remembered that this clever actor appeared here last season in a sketch entitled "The Bandit." It is claimed that his new vehicle is if anything stronger than "The Bandit." Hayes and Johnson are also booked to appear at Bennett's in the near future.



CHARLEY GRAPEWIN, In "The Awakening of Mr. Pipp," at the Grand Last Half of Next Week.



SCENE FROM THE MUSICAL COMEDY "THREE LITTLE MAIDS," AT THE GRAND NEXT WEEK, WITH WEDNESDAY MATINEE.