



THE GRAND.
Christmas Day. "The Fortune Teller."
Saturday. "When the Bell Tolls."
THE LONDON.
All Next Week Pauline, the Hypnotist.

Next week the Grand Opera House will be dark until Friday, when "The Fortune Teller" will be the Christmas attraction.

This is the famous musical production in which Alice Neilson made her world famous, and it is said that Miss Bronson saved the piece as long as it lasted by her vivacity and cleverness. Manager Korman announces that there will be special prices for this production on Christmas Day.

Saturday, matinee and night, a stirring melodrama, "When the Bell Tolls," will be the attraction. It is said to be an excellent play of its class.

Pauline, the Hypnotist, will be the attraction at the London Opera House all next week. He needs no introduction to Londoners, having been here before, and having proven them beyond argument one of the cleverest and best entertainers in the business. He should do well in London again.

The fertile adventure agent of "When the Bell Tolls," which will be seen at the Grand next week, is the following good dog story:

The big 200 pound dog Seger, who is one of the star actors in the following life-saver of the stage as well as on the screen, is the finest specimen of a St. Bernard ever seen in this country, not excepting the \$5,000 one that the late Joe Emmett brought from England and used in this country in his play of "Pete in Ireland."

Seger was the property of a wealthy Australian, an admirer and friend of Travers-Vale, the author of the play, and when he saw the piece in Australia, where it enjoyed a run of over 800 performances, and in which they were using a small St. Bernard in the rescue scene, he brought Seger to the theatre and presented him to Mr. Vale at the time, saying money could not have bought what friendship freely offered.

The dog was at once placed in training and has never failed to rescue his master from his burial in the snow, seeming at the same time to enjoy the affair hugely and knowing his cue as well as any actor in the cast.

On the vessel coming over from Australia, while in mid-ocean, one afternoon, one of the steering passengers, a young girl, fell overboard. Seger, who was on deck with his master, made a jump and was in the water almost as quick as the girl, and was soon by her side holding her by the skirts, which he clung to until a boat, which was quickly lowered from the vessel, reached them, although they were to the rear nearly a mile before the vessel could check her speed sufficiently and the boat's crew made the rescue.

A wild cheer went up from the passengers and crew when it was found that girl and dog were safe, and the cabin passengers passed the hat and \$120 was raised to buy Seger a gold collar when the vessel arrived in San Francisco, which was done and is now in possession of Mr. Vale.

The dog wears it in the play, but not in the street, as it is too tempting for thieves to resist the lure of a teething, and the dog is so good natured he will allow any one to play with him. He loves women and children, and is never so happy as when the little ones are romping with him, he being always ready for a play notwithstanding his immense size. Some one asked Mr. Vale what he would take for the dog. "My wife," he answered.

No better proof of the trend of the times in matters theatrical is to be obtained than the failure of Nat Goodwin in "A Midsummer Night's Dream." This was the most elaborate Shakespearean production that America has seen in years, and Nat Goodwin is certainly one of the finest actors known to the American stage. And yet the venture was a failure. The fact of the matter is that the people of America, like the people of London, are musical comedy crazy. The people want to be amused, not educated.

Lee Arthur has discovered a production by Nat Goodwin, it is said, which had been turned down by the London managers.

Charles Frohman, who is known all over America and Europe, too, for his matter for the magnitude and number of his theatrical enterprises, was once a student at the Royal Academy, and made his entry into the theatrical business as a ticket seller, a branch of the business which he has since still give the most skillful pointers. A. L. Erlanger, who is practically the head of the so-called "syndicate" which controls nearly every first class theatre in the United States, and whose word is law to the major part of the theatrical world, was once a poor boy in Cleveland, Ohio, and began his career as an assistant treasurer at a theatre in that city in which he now gives the chief instruction.

George C. Twier, who is the head of the Liebler Company, a firm of financial advisers which has many successes to its credit this season, including Miss Eleanor Robson in Israel Zangwill's "The Merchant of Venice," and which has introduced some of the greatest European stars to America, was formerly a type setter and gained his first experience in the theatrical business as an advance agent.

W. A. Brady, who is fast coming to the front as a manager of successful plays and stars, was an office boy, David Belasco, whose artistic stage productions are the wonder of the theatre goers of the day, started in an obscure position in an obscure San Francisco play house.

Sir Charles Wyndham, one of England's foremost actors, during the last week signed a contract with Charles Frohman to appear in this country next season in "Mrs. Gurney's Neckties," now running successfully in London.

Richard Carroll threatens to bring suit against the Shuberts for his dismissal from the "Wasson's Wins" company without two weeks' notice, which his contract called for. James E. Sullivan is now playing the part vacated by Carroll.

A decree of absolute divorce was handed down in London last Tuesday in favor of Geraldine Ulmer against Ivan Caryll, the composer. The pair had been married twelve years, and had three children.

Justice Scott, of the New York Supreme Court, handed down a decision last Monday denying the application of Henri Gressit for an injunction restraining David Belasco from presenting the play "Zaza" in New York City. Mrs. Gressit was also a party defendant in the litigation.

Attorneys for King & Erlanger last Wednesday in New York accepted service of papers in a suit instituted by David Belasco to recover \$50,000 he alleges to be due him on account of certain bookings of his play, "The Heart of Mary," during the past three seasons.

A Chinese play entitled, "The Third Moon," by the French author, P. de Croisset, and translated by Charles Brookfield for Charles Frohman, will have its first presentation in London. The little drama is one of the most popular in this country. Mr. Brookfield is the adapter of "The Marriage of Kitty."

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