

JAN 27 1899

WITH THE PLAYGOERS.

De Wolf Hopper and a splendidly organized company appeared in a single performance of "The Charlatan" at the Wieting Opera House last evening. The theater was filled by lovers of comic opera and admirers of the always popular Hopper.

In "The Charlatan," De Wolf Hopper loses none of his funniness. It rather opens new avenues for him to display the powers of his personality and greater opportunities for ridiculousness. He poses as a magician possessed of supernatural power and heralded as the king of the black art. The first scene is laid in a village in Russia, with the Russian peasants gathered about a circus performance. Over the mountain road in the far distance the mysterious carriage of the magician is seen, and a moment later the popular comedian steps before the audience. He was warmly greeted last night, and at the end of the first act the audience compelled his appearance before the curtain and in return listened to one of his characteristic speeches.

Miss Nella Bergen, as the daughter of the magician, was prettily disguised as a princess, and her magical presentation to her lover, Prince Boris (Edmund Stanley), was one of the features of "The Charlatan," which has placed it in the front rank of comic opera. She is a vivacious woman, quite different from the regular type of stage beauty in many ways. Her voice would have been better had it possessed greater strength, but aside from that she gave excellent satisfaction.

The audience was quick to recognize in Alfred Klein an old favorite, and accorded him a hearty welcome. Theater goers begin to look upon Klein as an eternal associate of Hopper.

The company is good in voice and training, and the scenery is original and artistic. The entire play is Russian in character, and this fact affords an opportunity for costuming that has not been overlooked.

JAN 28 1899

"THE CHARLATAN'S" SUCCESS.

De Wolf Hopper's Splendid Performance To Close This Evening.

De Wolf Hopper came to Rochester last night and entertained one of the largest and most enthusiastic audiences of the season at the Lyceum with "The Charlatan," the best comic opera in which the favorite comedian has ever appeared. Hopper was in splendid voice as were all the principals and the chorus. The opera was given with the original New York cast and with all the elaborate scenic effects and handsome costumes that made the first production in the Knickerbocker theater a notable one. Rochesterians took kindly to the opera and the audience last night encored the catchy airs again and again. Mr. Hopper, as usual, was liberal in responding and everybody was happy. His speech before the curtain after the second act was in itself a thoroughly entertaining feature of the evening.

There is an interesting plot to the opera and the libretto is full of fun. Sousa has not copied his own former opera as in this one, as much as he does sometimes, and the music throughout is bright, new and pleasing.

Edmund Stanley's fine tenor voice was never heard here to better advantage than it was last evening in the part of Prince Boris. Little Alfred Klein added to the gayety of all by his comedy work, ably assisting the tall Hopper.

Nella Bergen has a good voice but in the character of Anna acts and sings too stiffly. Alice Judson hasn't much of a voice but knows how to use it and gets along very well indeed. She is a cute little actress.

The chorus is strong and handsome and presents a series of beautiful stage pictures. A most successful progress this afternoon and the engagement ends this evening.

AT THE THEATERS

The Wieting held perhaps its largest audience of the season last night to greet one of the prime stage favorites of Syracuse, De Wolf Hopper. Vacant seats were not visible anywhere. It was not only a large audience, but it was well satisfied. Mr. Hopper's resources as a fun-maker seem to wax with his years. He never appeared to better advantage in Syracuse than he did last night. The character of "Demidoff," the Russian fakir, was constructed for Hopper by a librettist who knows his many strong points as well as his few weaknesses. One of his weaknesses has been his tendency to over-indulgence in horse play. In "The Charlatan" Mr. Hopper yields very rarely to his old temptation, and we are sure that the audience did not enjoy his performance any less on that account.

other respects he acted up to his reputation or above it. His "Demidoff" is a side-splitting oddity. It was garnished with all the grotesque mannerisms that have made the comedian famous—and rich. Hopper at his best is a seemingly inexhaustible fountain of fun. The audience manifested its delight last evening by calling him before the curtain twice, and demanding a speech each time. Hopper's speeches were quite as quaintly humorous as his more deliberate efforts in the operatic comedy.

Mr. Hopper is supported by a capable company. Miss Bergen, his leading lady, is very attractive in appearance, and her voice, while not powerful, is sweet and sympathetic, save in her extremely high notes. Miss Judson is petite and vivacious, and is a singer of no mean ability. The diminutive and inimitable Alfred Klein finds a congenial and taking role in "Jellkoff." Edmund Stanley, who enacted "Prince Boris," has a pure and pleasing tenor voice of good compass, and is withal a talented actor. The other members of the cast were above the average of supporting companies in comic opera.

The libretto of "The Charlatan" is cleverly constructed by Charles Klein and is full of catchy witticism. We cannot in truth write so favorably of the music by Bandmaster Sousa. Judging from "The Charlatan," we fear that Sousa's faculty of musical invention has been overstrained of late. Some passages of the musical score are a reminder of his best work, but most of it lacks solidity and originality. With a comedian inferior to Hopper in the principal role, "The Charlatan" would be a musical failure. Sousa, as "El Capitano" proved, is capable of better things than this latest production of his brain and pen, and he should husband his resources.

JAN 31 1899

At the Theaters.

De Wolf Hopper in "The Charlatan" at the Star Theater last night was a provocative of laughter as usual. Theater-goers have become so accustomed to laugh at Hopper that it is now habitual with them and they laugh whatever the actor's attitude or saying may be.

"The Charlatan" offers many tempting situations for mirth and humor and none of them are slighted. The music is catchy, far from heavy, and pretty. As with all of Hopper's companies, the scenery and adornments are as lavish and as gorgeous as can be.

In his support Mr. Hopper is exceedingly fortunate. Miss Berger and Miss Judson, who appear in the leading roles for the women of the company, and Edmund Stanley and George Barum, who have the same place relative to the men, are particularly good. The chorus is excellent.

"The Charlatan" will be sung tonight and tomorrow night at the Star, with a matinee Wednesday. Anna Held in "A French Maid" will be here during the rest of the week.

JAN 28 1899

AMUSEMENTS.

Lyceum The Charlatan

It was a great personal triumph that De Wolf Hopper in "The Charlatan" at the Lyceum last night. Possibly the role of Demidoff gives him a wider range, historically and musically, than former parts; possibly Mr. Hopper has determined to prove to his audiences that he need not rely solely on extravagant buffoonery and clownish antics to win favor. Whatever the reason may be it is certain that the general consensus of opinion among Mr. Hopper's strongest admirers was last night that they had never as fully enjoyed him as in this performance, in which the Hopper mannerisms played a less prominent part than in any previous performance of his within present recollection. Of course Mr. Hopper did some weird things with his long and limber legs; of course he was exasperated beyond endurance by the dense stupidity of Mr. Klein and loomed toweringly above his head to berate him in hyperbolic language; of course, in moments of excitement, he volubly expressed himself in exceptionally ornate and carefully elegant language varied by sharp descents into current slang; of course he was prolific of extravagant comparisons; of course he danced wildly with the smallest principal lady in the cast for his partner. There was enough of all this to satisfy the audience that here was the old, original Hopper they had come to see. Mr. Hopper had made no radical change in his well-known method. His audiences would not have permitted that. But he had added not a little to the old established Hopperisms and the effect was distinctly good. The audience generally seemed to recognize that they were witnessing probably the most artistic work De Wolf Hopper ever did in comic opera. He "carried" the performance. "The Charlatan" is a good comic opera. Its libretto is almost too interesting and coherent. The gentleman who told Mr. Klein that he had spoiled a great melodrama by using this plot for a comic opera wasn't far wrong. Mr. Sousa has written much beautiful music for "The Charlatan" and has proved in it even more conclusively than in "The Bride Elect" that he is more than a composer of catchy marches. The opera is magnificently staged and presents a remarkably large and varied collection of brilliant and artistic stage pictures to delight the eye. The company is generally very good. The chorus is all that a chorus should be. But De Wolf Hopper dominates the whole performance and its marked success last evening was due to him more than to the work of either librettist or composer or to any other element in the production.

The audience last evening was one of the largest of the season, almost as large as the "Tannhauser" audience, and by its laughter and applause it left no possible room for doubt as to its extremely favorable opinion of the whole performance. It had the curtain up six times at the close of the second act and secured from Mr. Hopper the speech for which it evidently yearned, which speech was, of course, one of the most amusing and enjoyable features of the evening.

"The Charlatan" will be repeated this afternoon and to-night. It is a perfectly produced and most picturesque comic opera; it shows De Wolf Hopper at his best; and its score contains some of the most musical music Sousa ever wrote. It deserves full houses.

JAN 24 1899

De Wolf Hopper will come to the Wieting Opera House next Thursday evening for a single performance. His new success is entitled "The Charlatan," and is the joint work of John Philip Sousa and Charles Klein, who wrote "El Capitano."

From nowery Peru they have transplanted Hopper to frozen Russia. Instead of a cowardly vice regent he is a ragged necromancer. The two things the two operas have in common are Hopper, fun and the inspiring Sousa music. To be sure, there is a two-step, two of them. A song about "Ammonia," a topical frog song, a sleighing song, a solitary ballet and the general superior character of the choruses have been the favored topics of the critics.

"The Charlatan" is said to be superbly mounted.

JAN 22 1899

"THE CHARLATAN."

De Wolf Hopper's New Opera, Produced at the Lyceum.

De Wolf Hopper surprised even his most ardent admirers at the Lyceum Theater last night. His new opera, "The Charlatan," was produced then for the first time in Rochester and it was shown that he really could do more than play horse. He acted last night and the contrast between what he did and what he used to do in "Wang" and his other operas was most delightful. He sang better too and altogether appeared to much better advantage than he ever did before. The large audience, one of the largest that has ever greeted him in this city, was so surprised at first that it hardly knew what to make of him, but it finally recovered from its surprise and applauded most generously. Hopper made a characteristic speech at the end of the second act and that too was loudly applauded.

The opera, by Sousa, is quite pretentious though there are no airs in it that are likely to become popular. It is beautifully mounted and most handsomely costumed.

The first act is laid at a village fair at Bopara, near Moscow. All about the stage are to be seen booths of acrobats, a puppet show, a fat lady exhibition, the entrance to "Jelkoff's Tragedians" and other performances of a like nature to be discovered at fairs in the land of the czar, or even nearer home. In the distance may be seen snow-topped mountains, while still nearer are rural villages and green pastures. When Hopper's (or Demidoff's) magic show is announced by his advance agent, Alice Judson (Katrinka) beating an immense drum the while, his car, which resembles a modern circus wagon, may be discovered in the distance coming down the mountain. When first seen it looks about as big as a match box; then it disappears and finally is pulled on the stage, and Demidoff the Charlatan (Hopper) opens the door and starts in for business. The second act is an interior view of Gogol's palace, and displays the rich and massive architecture of Russia. It is in the palace hall that the most elaborate costumes of "The Charlatan" are displayed in the wedding scene. The bridesmaids, sixteen in number, wear toilets for which Dazian charged \$175 each. Eight are in blue and white and a corresponding number red and white satin. The pages are in yellow and red silk. The cossack guards and bridesmaid's attendants are all costumed in royal magnificence and excellent good VERIFIER: SATURDAY

bridal dress, is a sartorial dream. The third act is the court yard of the grand duke's palace. It is in this court yard that the grand duke confines Hopper, Alfred Klein and Alice Judson, the wicked magician and his assistants, the tragedian Jelkoff, now a lady in waiting, and advance agent, Katrinka. It is at this point of the story that Hopper, surrounded by the cossack guards, sings his new topical song, "The Legend of the Frog." This song received ten or a dozen encores last night and deserved them all. A two-step duet between Hopper and Miss Judson in the second act and the march which followed it was also much enjoyed. The march was encored at least a dozen times.

The supporting company is worthy of its leader. George Klein, for years taking part with Hopper, has a good part and makes the most of it. Some other singer than Nella Bergen should be employed to sing Anna. The part is much too strong for her. Abce Judson, as Katrinka, ends most pleasing and the other soloists were all that could be desired. The opera will be given again to-night.

CHICAGO, ILLS. - HERALD

FEB 16 1899

AMUSEMENT NOTES.

DeWolf Hopper, with his new Sousa and Klein opera, is breaking records at the Columbia. Mr. Hopper is far in excess of anything he has enjoyed in Chicago. Up to date the house has been sold out every night.

JAN 31 1899

AMUSEMENTS.

DeWolf Hopper Delighted a Large Audience in His Latest Success, "The Charlatan."

SPARKLING SOUSA MUSIC

Steve Brodie Played to a Packed House Last Night at the Lyceum Theatre — Good Vaudeville.

An audience that packed the Star Theatre last night welcomed DeWolf Hopper in his latest success, "The Charlatan," written for the big comedian by John Philip Sousa and Charles Klein.

"The Charlatan" is a series of absurdities, set to bright, sparkling music, full of the Sousa dash and swing. Some of the songs are exceedingly pretty. All are bright and one or two topical songs are catchy and very clever. Charles Klein's book is bright and humorous, and Mr. Hopper's part is filled with Hopperisms that scintillate constantly.

Always careful about the staging of his plays, Mr. Hopper in "The Charlatan" has exceeded former efforts. The play is beautifully put on and the company is of the best. Every part is well taken and the result is that the opera is given with a dash and a swing that would redeem a far less praiseworthy production.

"The Charlatan" has sufficient plot to serve the purpose in a strictly comic opera, all it pretends to be. The usual complications are worked out in a somewhat original way and many of the incidents are very funny.

Mr. Hopper, of course, has no end of fun with little Alfred Klein, and the two supply the comedy of the opera. Nella Bergen and Alice Judson have the two leading woman's parts and Edmund Stanley is the hero. The principals are all capable and comely, a happy and somewhat unusual combination.

A chorus that is beautifully dressed and, exceedingly good to look at is another feature of "The Charlatan." The scenic effects are superb and the play as a whole is mounted in a way that is a credit to Mr. Hopper's management.

Mr. Hopper was called out several times, and twice was obliged to make one of his characteristic speeches, which, he assured the audience, was all arranged beforehand. The applause was frequent and hearty, leaving no doubt that Buffalo has put her stamp of approval upon "The Charlatan," which will be repeated at the Star tonight and twice tomorrow.

UTICA, N. Y. - HERALD.

JAN 24 1899

DeWolf Hopper Opera Company.

The fact has not become known whether it is De Wolf Hopper's purpose to elevate the comic opera stage, but the indications point in that direction. For the serious roles in Sousa's new opera, "The Charlatan," which is to be presented at the opera house Wednesday, matinee and night, Mr. Hopper has engaged two "real actors," performers new to comic opera, and who are no more familiar with music than a chimpanzee is of good society. The presence in "The Charlatan" of George W. Barnum, the well known comedian, and Mark Price, an actor who has been seen in many Shakspearian roles to good purpose, has a larger meaning than would appear at first sight. Hopper does not mean, of course, that to be able to sing is not a prime requisite for comic opera; but in all operas there are roles which require histrionic powers rather than vocal culture and attainments. It is the comedian, prima donna, the tenor, the comedienne and the chorus who render the lyrical numbers. If there are other actors in the story, their parts are purely histrionic powers rather than vocal culture that these shall be exceptionally well done, he has hit upon a plan for which he should be cordially thanked, as most performers known to comic opera are mighty poor actors. It will be a curious sight to see George W. Barnum and Mark Price decked out in the gorgeous habiliments of comic opera, and surrounded by the nymphs of the rollicking chorus. Mr. Hopper seems bent upon establishing a precedent.

JAN 31 1899

WHAT STAGELAND HAS TO OFFER.

De Wolf Hopper and Alfred Klein Are Funny in "The Charlatan."

"On the Bowery," Al. Reeves' Burlesquers and the Cherry Sisters Draw Good Houses.

"The Charlatan," the second successful opera composed by John Philip Sousa for De Wolf Hopper, was given at the Star Theater last night. Mr. Hopper's popularity is still in the ascendant in Buffalo, as shown by repeated curtain calls and a speech in two installments. It is direful to think what would happen to "The Charlatan" without Mr. Hopper. He evidently feels that he has more responsibility than properly belongs to a good comedian when an opera is of strong caliber. That he is equal to it, speeches included, is in evidence from the fact that "The Charlatan" is enjoying a successful career without much to distinguish it, either in libretto or score. Mr. Hopper's principals, Edmund Stanley, little Alfred Klein, Nella Bergen, Alice Judson, Katherine Carlisle and Adine Bouvier, are quite up to the average of operatic business. The appointments of the opera are good.

BUFFALO, N. Y. - EXPRESS.

JAN 31 1899

STAGE AMUSEMENTS.

Hopper and "The Charlatan" Approved.

BABY LUND AND SABEL

THEY PLEASE BEST IN THE POLICE BENEFIT SHOW—BRODIE AND MORAD ALI IN STRONG PARTS AT THE LYCEUM AND COURT STREET.

As James Richmond Glenroy remarked, with much economy of speech: "Sous wrote an op called El Cap for De Wolf Hopper; it was very pop." Mr. Sousa has composed another comic opera for Mr. Hopper that promises to be quite as popular as "El Capitan." It is "The Charlatan," which a large audience saw and approved at the Star Theater last night.

The score of "The Charlatan" is no better than theater-goers have come to expect from Mr. Sousa, but it is good. The book is all that comes with comic opera, which is saying little. Books for comic opera seem to be dashed off at the rate of 30 pages an hour. Many of the lines in the present opera are funny and the interpreting comedians make the most of them.

The company is excellent. The giant Hopper, as Demidoff, is aided and abetted in his misdeeds and misery by Charles Klein, as Jelkoff. Edmund Stanley, a singer of much merit, is Prince Boris and Mark Price is Gogol. The principal women of the company are Nella Bergen, Alice Judson, Katherine Carlisle and Adine Bouvier, among whom all the adjectives of praise may be equally distributed.

In point of setting "The Charlatan" is beautiful. The costumes are new and rich. The chorus is capable and well drilled.

With all these qualities, it is no wonder that there were five curtain calls on the first act last night and there was every excuse for Mr. Hopper making speeches. These speeches are worth quite the price of admission. Half the time Mr. Hopper leads his audiences into the false notion that he is not "kidding" them.

YOUNGSTOWN, O., TELEGRAM.

FEB 4 1899

THE CHARLATAN

A Marvelously Merry Melange
of Music and Mirth.

An Attentive Audience Attests Its Approval of the Artistic and Admirable Attraction By Appreciatory Applause.

"The Charlatan," as presented by De Wolf Hopper and his company at the opera house last evening was wonderful in its scenic effects, superb in its costuming, delightful in its musical numbers and superlatively merry in its comedy.

After the doors had been opened to the waiting crowd Manager Rook had an easy task, for all he had to do was to sit in the office like the king in his counting room—counting the money—and with a broad smile of satisfaction watch the people pass in, for every seat for the performance had been sold hours before the curtain went up. It was an audience fashionably dressed and fin de siècle in the composite. It was an audience which represented not alone the elite of Youngstown, but was representative of the fashion and culture of the valleys of the Mahoning and the Shenango, the seat holders coming from Warren, Niles, Sharon, New Castle and many of the other towns of the two valleys, and proving that in things theatrical as well as in most other matters of public moment and attraction Youngstown is the metropolis.

The music of the opera is of Sousa's happiest vein, and the book is written in the merriest humor of Librettist Klein, combining in a production at once pleasing to the ear and agitative to the risibilities. If there is a lack it is in the paucity of solo numbers which measure the vocal powers of the individuals, but in the pleasing recurrence of the musical numbers and in the dash of the comedy the lack is readily overlooked.

In the costuming of cast and chorus the pictures presented were beautiful in the harmony of coloring, above criticism as to detail, and of such elaborate richness as to occasion the unanimous compliment of the audience. Especially was this feature pleasing when enthused by the march melodies, in the composition of which Sousa is the master, the scene was enlivened by the ensemble movements of the people of the performance, arousing as they did the unstinted and unbounded applause of the delighted spectators. In its vocal efforts the chorus was magnificent, the harmony being perfect, and the quality of the united voices beyond compare. In the vocal movements the chorus showed the most careful training and the physical accompaniment was in finished accord. To this splendid chorus is due much of the pleasures of "The Charlatan," for in united vocal effort Sousa finds his best interpretation.

In the character of Demidoff, the Charlatan, a professor of magic and the "crackjack of esoteric art," Comedian Hopper finds a splendid vehicle for a display of his genius as a fun maker, and in last night's performance appeared to be in his happiest mood. It might be said that the character fits Hopper "like the paper on the wall," and he revels in the merriment which the character affords. The witticisms of his part are bright and clean, and his topical songs were current and happy. The best compliment to be given the star of last night's performance is that he kept his audience in good humor by clever methods and clean comedy.

Because the audience would not be content until he responded, Mr. Hopper made a speech after the second act which was replete with Hopperian wit. His repeated expressions of gratitude because of the numbers of the audience, its appreciation, and the amount of money it had turned into the box office, were aptly merry and his oratorical effort was given the glad hand.

Alfred Klein, the diminutive comedian, made a splendid foil for the fun-making efforts of the elongated Hopper, and his own presentation of the character of Jellikoff was one of the happy bits of the performance.

Edmund Stanley as Prince Boris made a handsome impersonator of the character and sung in such splendid voice that his vocal efforts won the repeated approval of the audience.

As Anna, Miss Bergen was charming, both in individuality, mannerism and vocal effort. Possessed of a voice of rare sweetness and entrancing culture, and most attractive in the beauty of physical attributes she won the admiration of the audience by her interpretation of her part.

Alice Judson as Katrinka was petite, chic and charming and helped along the merriment with pleasing assistance. Others of the cast well performed their parts and "The Charlatan" was voted a success by an audience whose compliment was well worth having.

FEB 7 1899

Young, Nellie Waters and

ALVIN—"The Charlatan" would prove an instant success in the hands of any fair stage manager and average actors and singers. It tells a story clearly; there is no lack of action and the action is varied. Better still, it is original, or if there is any poaching here in the chief design they must be very keen eyes that can detect the source from which the backbone of the opera is derived. But when De Wolf Hopper appears in an opera made to suit his ideas of his ability and we see it under his general superintendence, the effect is as satisfying as anything in the shape of comic opera in these days can be. It seems the fashion to be severely critical with Sousa's attempts; his successes are underrated rather than overrated for some cause. But even those who insist that he falls far short of his aim will probably concede that he has given the public a work in "The Charlatan" that is as melodious, as



DE WOLF HOPPER in "The Charlatan."

bright and sparkling as several of the comic operas that introduced some of the most popular singers and comedians to the American public.

There is not a dull moment in "The Charlatan." There are several singers whose voices would receive recognition and these are given ample opportunity for the display of their powers. So that it cannot be said music in this case is sacrificed to mere fun making, as the past years of writing comic operas have indicated. One thing is worthy of special mention and that is the manner in which Sousa introduces very effective marches in this production. It would be difficult to conceive anything more melodious and inspiring than the marches in "The Charlatan." Then the costumer and stage director have proved unusually successful in this instance. The female chorus appear to the very best advantage beside the male chorus in their semi-Tartar costumes.

Edmund Stanley as Prince Boris is a very pleasing singer; he is a good actor as well, and contributes his share to the success of the opera. Nella Bergen as Anna, the fakir's daughter, won the audience immediately. She is endowed with rare personal graces and a remarkably clear and pure voice; her upper notes especially are noteworthy for their pure quality. Arthur Cunningham as the Duke acted the part admirably; he is a very pleasing singer, a good baritone. Adine Bourrier also promoted the evening's pleasure with her vivacity and tuneful voice. Half a dozen people do good work in the opera, and while De Wolf Hopper is very big, no one will say there is too much of him in "The Charlatan."

PITTSBURGH, PA. NEWS.

FEB 7 1899

COMEDY IN SONG THE ALVIN BILL.

DeWolf Hopper Makes a Hit in
"The Charlatan."

THE AVENUE'S GREAT SHOW.

"NATURAL GAS," AT THE DUQUESNE, A MIRTH PROVOKER.

The Grand Stock Company Plays "Jane" in a Delightful Manner. The Bijou Offers "In Old Kentucky" With an Acceptable Cast. The "City Club" at the Academy. Crowds Seek the Duquesne Garden.

De Wolf Hopper, one of the most popular operatic comedians who come to Pittsburgh, appeared in "The Charlatan" at the Alvin theater last evening. A very large Monday night audience braved the snow and slush and wind and seemed well repaid, as the applause was most hearty. Hopper was brought before the curtain at the close of the second act, where he gave one of his inimitable little curtain speeches. In part he said:

"Thank you for such an opportunity; it is such a surprise and one that I have not had since Saturday night. It gives one a variety from the monotony of travel, sleeping coaches, etc., but sleeping coaches are better than sitting up; just imagine me dressing in an upper berth. Your applause makes us forget such things. I am glad you like the music, and as Mr. Sousa is popular here, I shall write him a long telegram to-night—at his expense. You have seen two-thirds of us and we thank you for two-thirds of your approbation—when you have seen the third act maybe you will be sorry that you called me out. I assure you I did not go out at Mobile; but let us forget such unpleasant things. The third act is coming on and I know that this is about the time to see a man; I carry a bottle of Buffalo lithia water myself, but of course that has nothing to do with seeing individuals outside."

"The Charlatan" is a tuneful opera and brimful of merriment. The march music tendencies of John Philip Sousa crop out delightfully, there being four distinct march airs of superior merit in the composition. The national hymn of Russia is used to good advantage. The scene of the opera is laid somewhere in Russia, where a young nobleman is commanded by the czar to wed a princess, or his estates go to an uncle, governor of the province. The charlatan appears and is bribed by the governor to palm off his beautiful daughter as a princess and the wedding occurs. Then the real princess appears and the impersonators are thrust into jail. All ends merrily at last by the punishment falling on the head of the evil governor. While Sousa prepared the music, the libretto is by Charles Klein, who has done his part well. The topical songs are catchy and entirely refined. Hopper is on the stage most of the time, and gives full limit to his abilities. He has several excellent parts for solo work and a number of quartet parts. Alice Judson, who has taken the part played by Edna Wallace Hopper, is a good substitute for the latter. Her tiny figure and expressive ways took well with the audience last night. Nella Bergen, as the daughter, plays her part well, and has a fine voice. Diminutive Alfred Klein is, as usual, with the company, and Arthur Cunningham, who took the part of the "Grand Duke," was well placed. Beautiful Adene Bouvar took a subordinate part, but attracted much pleased attention.

PITTSBURGH, PA. CHRONICLE TELEGRAPH

FEB 11 1899

Eddie Hopper and his support worked very hard to please the patrons, and their efforts were in the main satisfactory.

De Wolf Hopper has a clientele in Pittsburgh which can always be relied upon to give him an audience whenever he appears here. "The Charlatan" is not the best thing he has produced, however, and it is by no means as good as many other musical works turned out by Sousa. It has some pretty airs, but compared

with other efforts of the march king it falls materially. If the libretto were more vivacious and sprightly it would have prevented the production from becoming the commonplace work that it is. Viewed as a whole, the opera is along much the same lines as other plays of the kind which have been seen on the stage during the past quarter of a century.

FEB 7 1899

AROUND THE THEATERS.

Hopper in a New Opera at the Alvin - Clever Shows at Other Houses.

"The Charlatan," De Wolf Hopper's new opera, was presented in Pittsburgh at the Alvin theater for the first time last night to an exceptionally good Monday night house. The audience, probably anxious to get all that was coming to it for having braved a conspiracy of the elements, waxed enthusiastic over the opera, encoring most of its melodies and bringing Hopper before the curtain in a brief and ebullient conglomeration of gratitude, in which he did not come out of his character but thanked the audience in an essentially comic opera manner. "The Charlatan" is the work of John Philip Sousa, who composed the music, and Charles Klein, who wrote the book. The result of the collaboration might better be called a musical comedy-drama. Sousa makes good his title of "The March King." There are at least four of his characteristic melodies that those musically inclined are likely to hum and whistle after leaving the theater. In the rest of the music he rises above the comic opera level, or rather gets out of the comic opera atmosphere and into the dramatic. The music is thoroughly good, and the orchestration is pleasing and suited as an accompaniment to the songs, but it is heavier than a comic opera will stand. The Russian national hymn is effectively and impressively used with an original introduction. Librettist Klein tells his story in a conventional manner. It is that of a wandering magician, who, at the instigation of a provincial governor, passes his daughter off as a princess, and then when the deception gets him into trouble he makes her disappear. For this he is threatened with death, but her reappearance saves him. The chorus is effectively trained, and a prettier series of kaleidoscopic stage pictures has seldom been seen; as a singing organization, the chorus shows room for improvement. Hopper, who presents the strange anomaly of an opera comedian with an excellent voice, is on the stage nearly all the time, and is funny all the time. His first song, reciting his ability as a king-bee astrologer, is tuneful, and he has several other excellent solos, together with quartet parts, that he sings admirably, and with his own peculiar humor. His interpolated wit is good, and he is given much latitude. Alice Judson is a good substitute for Edna Wallace-Hopper in face, figure and voice, but only occasionally does she exhibit the same vivacity. Nella Bergen lends the opera great strength. She looks pretty, and has a clear flexible soprano that is worth going to hear. Alfred Klein, in all his diminutive rotundity, is sometimes a tragedian and sometimes a female impersonator, and his make-up and facial expression are ludicrous, but his wit is pointless. Arthur Cunningham exhibits a cultivated dramatic baritone to advantage as "The Grand Duke," and Adine Bouvier has a stateliness of demeanor and a sweet voice that are pleasing in a subordinate part. The rest of the cast is competent.

THE ALVIN.

De Wolf Hopper, in his new comic opera, "The Charlatan," appeared at the Alvin Theater last night. From the reception accorded the star it was evident that he and his peculiar method of fun-making had not lost any of the appreciation formerly shown them by the theatergoers of Pittsburgh. The opera, however, which is the work of John Philip Sousa and Charles Klein, is not up to the former efforts of the well-known composer and librettist. Especially in the work of the latter is originality and strength lacking. It would seem as if Klein had depended upon the music and the company entirely to carry the piece along. Both of these but partially assist in rescuing the opera from being dull and tiresome. The story, which deals with Russia in the early part of the nineteenth century, is an old one. Gogol, desiring to get the estates of his nephew, Prince Boris, gets the latter to marry the daughter of Demidoff, the charlatan. Boris is deceived by the mystic art of Demidoff into believing that

a princess. He is about to lose his estates according to the decree of the czar forbidding his marriage to a woman of low birth, when the real princess appears upon the scene. Demidoff and his fellow conspirators are arrested and condemned to death. Finally they succeed in fastening all the blame upon Gogol and all ends happily. De Wolf Hopper, as Demidoff the seer, had not as congenial a part as some he has appeared in, but was the life of the opera notwithstanding. He was compelled to make a speech at the end of the second act and the audience seemed to enjoy the monologue more than the play. Alfred Klein, who is always a good second in the fun-making, is reduced to the time-worn ruse of donning skirts, with its accompanying complications, to produce a laugh. Nella Bergen and Alice Judson gave the star good support. Edmund Stanley's singing was also good. The play is handsomely staged and costumed. The choruses were well trained but not particularly strong.

FEB 12 1899

The third of the series of comic opera events with which the present season is to be blessed has come and gone. They have come upon us thick and fast during the last two weeks, and now but two remain for the balance of the season. The powers who arrange the theatrical menu for the Pittsburgh palate must have unique ideas as to the prevailing taste in this vicinity. They are giving us comic opera as we would buy carrots in the market—in bunches. They have overlooked the fact, perhaps, that people do not usually consume things as they buy them.

It may have been for the above reason, or it may have been the extraordinary weather that made the Alvin audiences rather smaller during Mr. Hopper's engagement. Whatever it was, the attend-

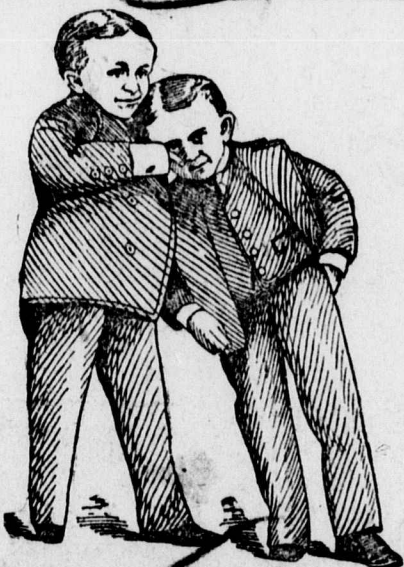


ance was "not as good as it should have been." "The Charlatan" is not a perfect comic opera by any means, but it has its good points, yielding good and honest entertainment, and the manner in which Mr. Hopper has placed it on the stage was a treat to behold. Money was lavishly spent on the production and in both scenic detail and costuming the pictures presented were veritable saturnalias of brilliant and tasteful coloring.

It is no new thing for De Wolf Hopper to find himself slighted in Pittsburgh. This city and Cleveland are his "hoodoo" towns, and no matter how successful elsewhere, he does not seem to catch the fancy of the theatergoers in either of these two places.

I do not believe in "forcing" public taste. Such a thing is impossible to start with, and would be manifestly unfair were it not so. But individual opinion being free, I will not hesitate to say that in this matter Mr. Hopper has been treated rather unfairly by both cities named. I make this assertion because of the fact that it is a common custom here to accept comedians and comic operas decidedly less worthy of consideration than what Mr. Hopper gives us. One readily recalls comic opera productions by an organization which depends upon the past history rather than the character of the present performances. The company referred to has the advantage of possessing several sterling things in the way of comic opera, but I must confess my lack of appreciation for a so-called operatic organization which is sans tenors, sans sopranos, sans basses, sans chorus and sans almost everything except a glorious past.

Whatever differences of opinion may exist as to Mr. Hopper's merits as a comedian, one thing is always in his favor—he always gives his productions in the best possible way. Nothing is ever lacking in the way of detail and his supporting company is generally of the highest order that comic opera presents. As a prima donna Miss Bergen is not the best we know, nor is Mr. Stanley an ideal comic opera tenor. But both stand well to the front and both can sing—which is much more than the majority of the so-called operatic companies can offer. And



Rossow Midgets—Grand.

a company which can present in addition such clever people as the Messrs. Klein, Cunningham and Barnum and Miss Judson, is deservedly entitled to the best consideration of the public.

FEB 12 1899

Pittsburg will have but one stock company after this week. Saturday night the Avenue closes its season of eight weeks because of the advent of Lent. Manager Bernard O'Toole says the success of the short season has been marked. It is more than probable that several of the members of the stock will be transferred to the Grand Comedy Company.

Investors in theatrical tickets are not nearly so bullish in the stock of the Sousa-Klein comic opera factory as they are on that of the Herbert-Smith establishment. There is never the harmony of lyrics and score, nor the piquant tone in the march king's work with his collaborator that there is in the product of the leader of the Pittsburgh orchestra and plain Mr. Smith. The second of the new Sousa operas, "The Charlatan," strengthened this impression, made by the other seen here this season, "The Bride Elect." DeWolf Hopper practically did the Atlas act with his new vehicle. Eliminate him and there would be left little to please—always excepting the magnificent march with which the second act closes. Mr. Sousa's marches are far above his other work in adaptability to comic opera. Beyond a pretty solo for Nella Bergen and one for the tenor, there were few striking musical features in "The Charlatan," although the music was melodious always. Perhaps it was the Russian influence which led the composer astray, but the preponderance of heavy music was noticeable. If Mr. Sousa has not equaled his first attempt, "El Capitan," neither has Mr. Klein, for although he conceived a pretty story for "The Charlatan," the dialogue was tasteless. Only Hopper's own gags and one or two clever songs saved it. Horse play is the term familiarly flung at Hopper's comics. Hearty play is better. He is such a whole-souled comedian and pours out his strength so lavishly in song or joke that he is always a favorite. The absence of Edna Wallace, the result of their divorce last year, was conspicuous. Mr. Hopper may look many a day before he will find as fetching and spirited a little woman. Alice Judson's work lacked verve.

CHICAGO TRIBUNE

FEB 13 1899

The Charlatan.

A new comic opera in three acts, music by John Philip Sousa, and book by Charles Klein, produced by De Wolf Hopper at the Columbia Theater.

THE CAST.

Demidoff.....De Wolf Hopper
Prince Boris.....Edmund Stanley
Gogol.....Mark Price
Jelkoff.....Alfred Klein
Captain Peshoff.....George W. Barnum
Grand Duke.....Arthur Cunningham
Koroff.....Harry P. Stone
Showman.....Charles Arthur
Anna.....Nella Bergen
Katrinka.....Alice Judson
Sophia.....Katherine Carlisle
Grand Duchess.....Adine Bouvier

When the curtain fell at the close of "The Charlatan" at the Columbia Theater last night whistlers in all parts of the house were proving that they had "caught" the latest march Mr. Sousa has contributed to the comic opera stage. That the composer is heard at his best in "The Charlatan," it is believed will be generally conceded. There has been no attempt made to write music of intricate, learned, or dramatic character, but melodious, effective solos and ensembles have evidently been the aim of the composer, and it must be said that he has happily accomplished it.

The book that Mr. Klein has contributed is no worse than the book of the average comic opera nowadays, and possibly it is somewhat better, since the so-called comic element is centered almost entirely in the rôle Mr. Hopper assumes, instead of being scattered about among three or four individuals. The book affords ample opportunity for effective costuming and scenic setting. The plot is complicated enough to keep interest alive during two of the three acts, and it gives Mr. Hopper a chance to be on the stage and in the center of the picture almost continually.

The tall comedian seemed in his most playful mood, and kept the audience entertained from the moment he entered until the final curtain. Edmund Stanley, the tenor, is not only a useful member of the company, but one whose vocal work possesses much that is pleasure-giving and not a little that is praise-deserving. Nella Bergen has a clear, telling soprano, but its penetrating quality causes her solo work to lack somewhat in sweetness. Alice Judson was part of a sufficient degree; Alfred Klein's fun-making was quiet and therefore a good foil to Mr. Hopper's.

MUSIC AND THE DRAMA

DE WOLF HOPPER IN THE CHARLATAN. The beautiful investiture of Mr. Hopper's, or Mr. Sousa's, or Mr. Klein's, opera, "The Charlatan," is enough to save worse things. It is undoubtedly one of the most artistic ever given a light opera. The color effects are rich and brilliant to a degree, and the great designer Dazian has made the most of the picturesque Russian costumes.

Mr. Sousa has not distinguished himself as a composer by writing the "Charlatan." Mr. Sousa can write marches for brass bands and military companies, but his conception of comic opera is not comic. Nothing that is so tiresome can be funny. To be sure, no one takes comic opera seriously except when the composer compels them to, as Mr. Sousa does. But the kind of seriousness he gets by the dreary monotony of his composition is not conducive to his fame. It is not necessary to apply any musical standard to "The Charlatan." The most liberal critic in the gallery, the boy who takes the Milwaukee avenue car and two transfers, will tell Mr. Sousa what his music needs is snap and go, ginger. Just a few oases of sparkling melody in the Sahara of those sing-song march-choruses, a simple, tuneful song or two, one, only one, quartet, with almost any old college glee-club harmony, and he might have been forgiven.

The book, by Charles Klein, is not sufficiently bright to help out the music much, although there are some very funny things in it. The story relates the misfortunes of a traveling magician, who marries his daughter to a young nobleman by making him think she is a princess. The complications which follow are of small moment, except as they give Mr. Hopper an opportunity to please his admirers. His brand of comedy is too well known to require description, and his "charlatan" is the usual mixture of low comedy and buffoonery.

Easily the best member of the company is Alfred Klein, who played the part of Jellikoff, the tragedian. Jellikoff is obliged by unfortunate circumstances to masquerade as a lady-in-waiting, and the clever comedy with which Mr. Klein invests the part is admirable. Alice Judson is a pretty little soubrette with a genuine sense of humor, and Adine Bouvier, a very pretty woman, who fortunately is required to be seen and not heard. Why Nella Bergen, as the charlatan's daughter, should make an instrument of torture of her voice is a mystery. On the high notes, which she takes with energy worthy of a better cause, the stridency of the tone was very painful.

For the singers it should be said, however, that a sudden projection into our gentle climate is an excuse for almost any tone defect, and many were plainly suffering from colds. In a day or two they will have pulled themselves together.

One of the best things of the performance was Hopper's curtain speech, or, rather, his two speeches, for he was called out after the first act and again after the second. Of course, the gallery called for Casey as soon as Hopper stepped out of the flies. He stopped and seemed plunged in deep thought. Then he said: "Where have I heard that name before?" Both speeches were clever and done very much better than most of his funny business in the opera.

T. B.

CHICAGO DAILY CHRONICLE.

FEB 12 1899

And now for a bright week in every way—if only the cold will abate! De Wolf Hopper is a cheering tonic to any town and he offers a comic opera, while the great singers at the Auditorium are on hand with the grand article. Music will have more than a shade the best of it, as coming week, for besides the theatrical attractions of a more or less musical character, there are many good concerts in sight, and at one of them our own great pianist, Sherwood, will play, while at another Sauer, who is reputed to be one of the masters, will be the feature.

HEPBURN JOHN

PITTSBURGH DISPATCH.

FEB 12 1899

"The Charlatan" as an opera makes a very good evening's entertainment. The story told by Author Klein is something out of the ordinary run, and the music of Sousa is, as usual, pleasing and melodious. The orchestration is good and there is in it places the old Sousa swing which the general public so much adores. "The Charlatan" is not the "El Capitan" in many parts.

PLAYS AND SINGERS

De Wolf Hopper Presents "The Charlatan" at the Columbia.

NEW OPERA PLEASES

Sousa's Music Proves Attractive and Libretto Is Bright.

Openings for the Week at Other Houses
—General News of Theatrical Attractions.

De Wolf Hopper appeared in a new opera last night at the Columbia, and was rapturously welcomed by an audience that overran the ample capacity of that house. The medium of the popular entertainer's return was "The Charlatan," the music by John Philip Sousa and book by Charles Klein. Evidently the latter did not study very deeply to set the jewel of consistency in this work, and he avoided even playfully the sequence of events that leads to contrasts that might be humorous. Probably he attuned his pen to devising situations suggested by the amiable and amusing Mr. Hopper, as that worthy is kept continuously employed. Evidently there has been any amount of work done on the piece since the book was written, as the most humorous conceits came in as afterthoughts. Fortunately they came, and although the story is lame, improbable beyond compare, its helpless air of mystery was quite forgotten and forgiven by the friendly audience at last evening's performance. "The Bride-Elect" had ideas and themes to spare. Sousa might have given Klein a few to patch out the pattern of "The Charlatan." Why cavil with the book when the lyrics are in evidence? The following is submitted as one of the choicest:

I'm known as the Jonah's hoodoo,
And the hoodoo's Jonah too;
It makes no difference what you do,
I can read you through and through.
By the power of hypnotism,
I can make an English pun
Stand out as a witticism
And the choicest sort of fun;
I can make, by incantation,
A shinbone seem a roast,
And the average army ration
Parade as quail on toast;
In fact, I'm quite potential,
In a mystic sort of way;
But this is the one essential
Can I ever make it pay?

Refrain:

I'm the kingpin of esoteric science
The crackjack of sorcery;
Would-be rivals I treat with mute defiance,
I'm the pebble folks come to see.

The musical accompaniment is less bombastic and pretentious; more satisfying in its harmonic construction than in some of his higher operettas; but, while it is more meritorious in the musicianly sense, it is not so taking in the matter of popular patter and tunes. In other words, Sousa is inclined to cast aside the uniform of the bandmaster and the toga of the composer in his dealing with the orchestra and his devices for the singers.

The overture "The Charlatan" is made up of some of the most striking melodies, skillfully interwoven, and instead of serving simply as an introduction makes a moving light overture for orchestral use. A short movement in two-four time allegretto con spirito precedes the opening chorus, "Mountebanks, Come; Wake from Your Dreaming." This introduction is the most un-Sousa-like thing to be heard in the opera, and is more like a queer imitation of a bit of Bach. The chorus is a pleasing air for Boris, Skobeloff, and mixed voices, and is followed by the recitative, "Good Morning." The time then changes and Boris sings the ballad, "She Was a Maid of Sweet Simplicity." It is a pretty trifle on the gavotte order. A short two-four strain allegretto in a diverged key concludes the ballad and is followed by a "solo quadrille," danced to a sparkling polka, concluding with, "The Philosophic Tale Is Told," for ensemble. The second number consists of introduction and solo, "As the Agent," by Katrinka, and "King of Esoteric Science," for Demidoff, the chorus "assisting" both. Katrinka's solo is in two-four time, moderato, and a rather tuneful air. Demidoff's is a topical song, with a spirited march refrain. The next musical scene, "Venus, Goddess of Love," is for Anna, Katrinka, Boris, Demidoff, and chorus. The introduction, with interjections for Demidoff, is melodramatic in a stereotyped style. A three-four strain con spirito is another radical departure for Sousa. The accompaniment is quite grand-opera like, and Sousa must be feeling the effect of the modern Italian school. A new three-four melody follows andante (piano). It is a beautiful melody and quite suggestive of a strain in "Martha." There's enough love in it to send all the sighing swains in town to Milwaukee via the whaleback.

Love's the pleasure, love's the pain,
Love's the sickle, love's the grain,
Love's the sunshine, love's the rain,
Love is everything.

In the last line the poet outdid himself by including all the possibilities of the subject and might easily have dispensed with the first three, but the composer needed them for a quartet with chorus. Number five is a solo and chorus, "When the Wintry Moon Is Bright," for Anna, Katrinka, Sophia, Jellikoff, Demidoff, Gogol, and chorus. It was in two-four time allegretto, and the snappiest catchiest number of all. For melody and movement it is much better than those making up the march. The finale opens with the "Martha" suggestion, is short, and ends with the snappiest portion of number six. The entr'acte is made up of the solo part of number six, to which is added the six-eight minor movement of number two, and, as a slight preface, a dozen bars of meaningless melodramatic meandering are used. Number eight, in two-four time, is a rather pretty duet for Anna, Boris, and ensemble, entitled "Before the Twilight Shadows." The next number is also a duet, "The Matrimonial Guards," for Katrinka and Demidoff. It is the first strain of the "Charlatan March," and the duet is made by Demidoff singing sustained beats on letters of the chord. Sousa is partial to this style of treatment, with his trombones in the band. Number ten opens with a short choral for the ensemble, "Day of Joy," followed by the only waltz song in the opera, entitled "The Lilies of Your Love May Die." While worked out pretty well, is not enjoyable. The rest of the number is given over to some recitations, and the refrain to the "King of Esoteric Science." The finale to the second act is the longest of all the numbers. It opens with a rather pleasing melody. Sketches of preceding numbers are used, and it winds up with the unison, and third strain familiar in the march, double forte, accelerando, and high C anti-climax for the sopranos who feel equal to it.

Act three has an introduction consisting of a good two-four melody and a long-winded mazurka, only good to kill time with. The opera would be much better if Sousa had given as much energy to some of the songs as is wasted on introductions. Demidoff's solo, with chorus, "The Legend of the Frogs," is in two-four time con brio, but it is an unhappy combination of witless doggerel and tuneless notation. The grand finale, "The College Man," is simply the "Charlatan March" complete, as found in instrumental form, and vocalized for solo and ensemble. It is not nearly so catchy or singable as "El Capitan" or "The Bride-Elect," but still it is Sousa, and Sousa is only another way of saying "march."

De Wolf Hopper was in high feather and the audience was easily pleased. In the title role of this piece he can put a bit of foil on his famous proboscis in the first act, wear robes of state in the second, and manacles in the third with the most nonchalant air. As the Quixotic El Capitan he had a more liberal basis for action and existence; but be it recorded to his credit that he sustains the high pressure through his own exuberant vitality rather than through any motive accorded by his librettist. In addition to his herculean labors in the mystifying line, airy persiflage, abuse of the long-suffering Kline, bluff of grand

dukes, and other personages. Mr. Hopper made two curtain speeches, testifying to his continued devotion to art in general and Chicago in particular. He was amusing, irrepressible, and made a hit.

Mr. Hopper not only lends his large and persuasive personality to the performance, but he has a large, well-drilled company, enlisting much beauty to please the eye, and a lot of voices that give par value in the musical way. Herbert Cripps, who staged the opera, waved the baton last evening over the orchestra, and if sickness had made absentees he would probably have filled the roles personally. Edmund Stanley is the handsome, hard-working tenor as Prince Boris. He is labeled with this name for cruel puns, for he sang some difficult music very well indeed. There are so many saving tenors that athletic ones are welcome. Alfred Klein was amusing as Jellikoff in several changes of raiment and a wide range of absurd facial expressions.

Nella Bergen was rather a large and dominant figure as Anna. She was sincere and earnest in all phases of the comedy and sang con gusto. Like the tenor, she is not afraid to sing out, and she sang E flats with a vehemence that overtopped the united chorus. She deserves credit for bravely filling a part for which she is not particularly well adapted.

Mark Price, the one-time favorite melodramatic villain, is now in comic opera as the impressive Gogol, and George Barnum appears as the fiery and explosive Captain Peshokoff. Adine Bouvier as the Grand Duchess had no singing to do, but as a regal beauty she looked the role to the satisfaction of the audience. Alice Judson was a charmingly piquant personality as the spirited and winsome Katrinka. She was a very magnetic and persuasive little party, and is cleverest when she does not sing.

"The Charlatan" is splendidly equipped in scenic way, and there is a lavish display of beautiful costumes.

CHICAGO, ILL. - NEWS

FEB 13 1899

HOPPER AS A MAGICIAN.

"The Charlatan," a Sousa Opera, Affords Big Comedian Some Pleasant Opportunities.

COLUMBIATHEATER WAS PACKED

Leading Women of the Company Are Rather Disappointing—Edmund Stanley's Splendid Singing and Acting.

Except for the delightful singing of Hopper and Stanley, Sousa's operatic score had very little chance of intelligent or melodious utterance. The company employed in its production last evening at the Columbia theater.

Most of the women of the aggregation are amateurish vocalists; even the army of lovely chorus girls, always a feature of any Hopper appearance, has dwindled down to tired columns of pale ladies in pink paint and yellow hair mostly, with an occasional brunette and a still less occasional voice to relieve the dullness. Thinness has been asked for in Hopper's chorus perhaps to balance the physical preponderance of his most conspicuous women singers, for, except that Miss Judson is a good-looking little creature, the women are stolid and not even pretty.

Story Is Commonplace.

The story is not thrillingly original nor entirely uninteresting, nor is it altogether uninteresting, for it gives Charles Klein an opportunity to splash the plot with charmingly measured lyrics and some rushes of grotesque humor very diverting. Hopper does the rest. The climaxes are all weak; every act drops except when Stanley's fine singing brings out the force of the music or Hopper's beautiful voice is tuned to song instead of comedy roars.

Sousa has tried to write music instead of melodies and marches and of course most of his work is lack-luster and uncouth, though in many points the best he has ever done. When Sousa tries to score in a musically and scientific way there is certain shyness in his invention which is almost amusing. He has not the slightest force or brilliancy outside the charming sparkle of quarter notes and pleasantly martial variations thereof. His romance is about as inspiring as a pile of baseball bats in winter and his instrumentation made with a bandmaster's respect for the steady workers in a brass band. There are one or two spurts of march time, with a flicker of Sousa, but no great sweeps of descriptive glory, comparing to the work in his other Hopper opera. The chorus women are subdued and lymphatic and nobody else lifts a saving voice to the Sousa airs except where Stanley or Hopper has the melody.

Hopper Most Amusing.

Still "The Charlatan" offers an evening of many diversions. I do not know when De Wolf Hopper has had an opportunity to be so amusing and at the same time be so amiably conscious of his really splendid voice. In all the world there is not another comedian with such a magnificent voice, admirably schooled and impervious to rough-and-tumble comedy destruction. Hopper is a clown; he has to be; nobody who pays money to see him will allow him to be other than a clown and he is a capital grotesque entertainer, the unchallenged prince of opera burlesque joys. As the charlatan magician he does pretty much the same things he has always done in every other opera, only he sings and sings with serious intent and great splendor of voice. The audience was enthusiastic over Mr. Hopper and his scenes with Klein, his comedy dolours and his really great singing.

Stanley Scores a Success.

Edmund Stanley was and is and ever shall be a constant delight in comic opera. He is so grateful a figure to the eye, is so decorous and eternally youthful, so handsome, graceful and exceptionally intelligent that his fine voice and agreeable method are but attributes to one of the most symmetrical light operatic artists America has produced. Mr. Stanley's voice was even and pure and pleasantly musical all the evening and in one or two of the ensembles he rescued the composer from complete obloquy by his superior force and understanding.

Men in the Cast.

Mark Price instantly stamped upon the character given him the distinguishing brand of a trained legitimate actor stalking in the frisky paths of opera comique, and Arthur Cunningham delivered a song well and played a part solemnly—because it was a Russian duke, perhaps, not because it was in comic opera. Alfred Klein was in Hopper's comic service as usual and bore the burdens of his customary servitude under some very questionable and alarming situations of supposititious humor dumped into one of the acts where Mr. Klein disports as a maid of honor.

The Women Singers.

Miss Nella Bergen is a large person, who dresses in a matronly, chunky way and sings by decidedly unpleasant methods. Some of the music is delicious in the soprano score, full of piquant staccato and coloratura, but Miss Bergen fails in her delivery of it. Her gestures might be improved on and she rarely changes expression. Miss Alice Judson is a bright, animated little girl who is cunning and happy and willing, found favor in the eyes of the boys and was at least more of a promise than a threat.

Miss Carlisle is a young lady with the hectic flush of an elocution school all over her acting. She "elocutes" the life out of a portion of her part and walks according to chalk lines. Miss Adine Bouvier is handsome and dignified and cannot sing. Two or three of the weary chorus girls are very pretty and they are all so well trained by Harry Cripps that their average good looks amounted to considerable and their small supply of ginger was exhibited to the same advantage by the irrepressible, indispensable Cripps, who last night added to his duties as stage manager that of musical director.

Beautiful Settings.

"The Charlatan" is fitted out in expensive arrays of vestments, scenery and glittering arms. There is not a tithe paid to Russia in the music, for the scene of the opera might as well have been laid in Andalusia or Hawaii for all the Slav character Sousa put into his score, nor is the picture in detail Russian, but the costumes are at least suggestive of the steppes and the devices, colors and decorations are chiefly correct in a fantastic way and lend the only note of color in sympathy with Klein's location of the story.

The Columbia was packed, and the house was unusually fashionable and enthusiastic and "The Charlatan" and Hopper made undeniable hits with the audience.

AMY LESLIE

NEW YORK MAIL & EXPRESS.

FEB 20 1899

Mr. De Wolf Hopper is going for the composers of light opera. "Your composer," he says, "is synonym for a shirker of duty. He lacks backbone, fellow-feeling and sense of righteousness. There is Reginald De Koven, for instance, he is one of your quitters. Some time ago he told me of his awful experience at a first-night of 'Robin Hood.' Harry B. Smith, the librettist, was on hand, looking like Shakespeare, and as unconcerned as a stuffed owl. But Reginald, where was he? In the box-office, like old King Cole in the parlor, counting out his money, or counting on a dire failure and no money.

"Then, there's John Philip Sousa, he is as diffident and shy as a maid-maid at the test to win or lose it all. I insisted that he should brave the tempest with me on the first-nights of 'El Capitan' and 'The Charlatan.' He obeyed, reluctantly, finding a secure hiding place in the rear of a box or else back of the stage.

"Victor Herbert is in the same category. The only two American composers that seem to have any nerve and force are Julian Edwards and Ludwig Englander. They have become so daring that they grasp the baton and lead the charge on an opening night of one of their works.

"The composer should really be compelled to face the music—whether it be good or bad. I admit that it's a trying ordeal, but just think of the comedian—he has to sing it!"

CHICAGO EVENING TELEGRAM

FEB 16 1899

General Mention.

De Wolf Hopper's engagement at the Columbia is proving the most prosperous he has ever played in Chicago. The new opera and Klein's opera is drawing larger crowds than

Miss Judson's opera.

CHICAGO EVENING TELEGRAM

FEB 15 1899

The "Charlatan" company has recovered from the effects of sudden contact with the Chicago weather and everything is moving merrily. The audiences are large and apparently well pleased.

H. G. Dramatic

Needless to say Mme. Melba was given an ovation. All know what Chicago ovations are. Miss De Lussan was not overlooked, and, in fact, the entire company was cordially received by an immense attendance. Tuesday night, Tanhauser will be sung. Carmen will be heard on Wednesday and Lohengrin on Thursday.

The Charlatan has been much improved, so I am told, since its New York production. As Hopper is much of a favorite here, I expected he would be well taken care of, but it seems the house was packed with those who are Sousa's friends as well as Hopper's, and the Charlatan, as far as I saw of it, was all right. The company is fine and Mr. Hopper is at home. He is sure to have big business during his stay at the Columbia.

CHICAGO, ILL. - JOURNAL

FEB 18 1899

COLUMBIA—De Wolf Hopper has made big successes in comic operas in previous years in Chicago, but the present one promises to lay all others in the shade. During the week just closing his business has been enormous, the largest he has ever enjoyed in this city. The Columbia theater has been packed at every performance. The role of Demidoff, the charlatan, is to Mr. Hopper's taste, and he has made it amusing. Miss Alice Judson, the new comedienne of the company, is exceedingly pretty and winsome, and Alfred Klein, too, has a part, the very best, likely, that has ever fallen into his hands. Miss Adine Bouvier has not a great deal to do but be seen, and this her

beauty enables her to do superlatively. Mr. Hopper has provided scenery and costumes that are magnificent.

NEW YORK EVENING TELEGRAM

FEB 20 1899

This from discerning Chicago:—

"It would seem that, in New York the first night judgment of plays had lost its potency and awful significance. Heretofore when a piece did not go well from start to finish upon its initial production, not even taking into account depressing weather and other unpropitious conditions, it was at once given up as a bad lot and precipitately shelved and obliterated.

"It has been found, however, that subsequent audiences, who have a way of judging for themselves, very often give a new verdict and one entirely at variance with that of the critics and first nighters.

"The four most important cases in point are 'Jack and the Beanstalk,' 'The Sign of the Cross,' 'Bible of New York' and 'The French Maid.' Each of these pieces was adjudged uninteresting on the first presentation; they were considered, one as being dull and stupid, another as insipid and spiritless, &c.

"Even their managers entirely agreed with these opinions, but somehow out of town theatregoers gave a different verdict. They liked 'Jack,' 'The Bible,' 'The Cross' and 'The Maid,' with the result that these several attractions have made vast sums of money for their owners on the road. They are now in their third year and great favorites everywhere—promising to go merrily on for an indefinite period. They were all imposing failures in New York!

"A later reversal of first night New York opinion is that of Sousa and Klein's 'Charlatan.' All admitted the quality of the production, and that composer and librettist had turned out for Mr. Hopper a most acceptable comic opera. But in 'The Charlatan' there appeared to be too much that resembled grand opera for the regulation New York audience. The comedian, too, depressed by the awful heat of the night, did not seem to be his old self; he did not 'raise the laugh' as has been his wont, giving the impression that he had abandoned his old methods, or that the rôle did not suit his peculiar talents.

"Second or third and subsequent nighters went to the Knickerbocker half expecting to be disappointed. They looked for the grand opera selections, but they looked in vain. Naturally, too, since the deft hand of the facetious Hopper had been at work over night. He had cut them all out and had hypodermized the entire cuticle of the opera with Hopperisms. He had even gone so far as to make an entire change of costume in the first act, and had, in the language of the stage, 'cut loose.' The 'job' that Hopper did was a heroic one, according to our informant, who, by the by, is not a press agent. He found out exactly what was wanted, and with one fell swoop and with fine stage cunning produced it without dillydallying or delay. What is ordinarily accomplished in the seclusion of Paterson or Troy he did in broad daylight on Broadway. But 'The Charlatan' first night's assault. It had to go on the road to gain appreciation.

"So it would appear that the fate of a production is less dependent upon the supposed infallibility of New York's first nighters than upon the ready inventiveness of an intelligent comedian and responsive out of town audience. Despite the fact that the several operas and plays above enumerated were unmercifully assailed in New York they have gone on the road at a surprising rate."

JAN 25 1899

The Charlatan.

Collicking De Wolf Hopper and his company presented, "The Charlatan," at the Empire last night. Standing room was a privilege, for every seat in the house had been sold hours before the curtain rose.

There was nothing the matter with "The Charlatan" in any respect. Sousa's music was hummed appreciatively, Klein's book was admired tremendously, and the only Hopper applauded to the echo, again and again.

The scenery and costumes were things to be seen and appreciated. No play yet staged at the Empire has been so rich in effects. Trees and dwellings in the various acts were models of naturalness and masterpieces of the stage painter's art.

Hopper's topical songs, as usual, carried the audience by storm. The Prince Boris of Edmund Stanley was an excellent piece of work, as was also the Anna of Nella Bergen and Katrinka of Alice Judson.

From a musical standpoint "The Charlatan" will compare favorably with Sousa's "El Capitan." The march king's style and rhythm is agreeably in evidence in every number. The audience was one of the most representative this year. Manager Gerber announces Gilmore and Leonard's "Hogan's Alley," for three nights beginning Thursday, with Saturday matinee.

FEB 18 1899

COLUMBIA.

De Wolf Hopper's hit at the Columbia in "The Charlatan" is the biggest that he has ever enjoyed in Chicago. The theater has been filled to its seating capacity every night, and the engagement promises to be the most successful the Columbia has had for a long time.

Hopper never had a part which suited him so well and in which he was so amusing. As the fatter Demidoff he is immensely entertaining, while his speech after the second act, which is always demanded, is no meager feature of a delightful entertainment. The new comedienne of the company, Miss Alice Judson, has made a fine impression. She is a dainty little creature, who, unlike most soubrettes, has a very pleasing voice and is a good actress. Alfred Klein has repeated his former success with the Hopper company, appearing in a dual role, that of an impecunious tragedian and as a lady in waiting to a bogus princess.

Miss Nella Bergen and Edmund Stanley, the prima donna and tenor of the organization, have several pleasing songs, and they, of course, are well done. It is not often that two such singers are heard in comic opera. In the way of stage beauties Miss Adine Bouvier is about the most beautiful seen in these parts.

FEB 19 1899

Columbia.

The De Wolf Hopper company remains another week at the Columbia, and it is very gratifying to relate that Mr. Hopper's success, from a financial standpoint, has never been so pronounced in Chicago as it has during this engagement. This may be set down as a distinct personal triumph for the comedian. His popularity in Chicago has grown steadily since his first advent here as the principal comedian with the McCaul Opera company. After his accession to stellar ranks, Mr. Hopper's growth as a paying attraction showed steady increase from year to year, and unlike many other comic opera "stars," he has found it possible to play repeat engagements without suffering from a pecuniary standpoint. With the radical change in Mr. Hopper's support it was thought that a difference would be noticed in the volume of the business he attracted. Such has not been the case, and if Mr. Hopper has been prompted to redouble his efforts to please because he entertained any such idea himself, the results must be all more gratifying to him. The long, much-delayed, and very fatiguing trip from Pittsburg to Chicago last Sunday, when the thermometer was so far below zero, prevented the company from

making as good an impression on the opening night as it has made on every subsequent performance.

FEB 20 1899

Rather a funny incident occurred not long ago while DeWolf Hopper was touring the south. The comedian had arrived late at a small town in Georgia, and, being very tired, sought the first hotel in sight as his stopping place for the night. The building looked clean and neat, though not too pretentious, and the clerk, who greeted him from behind a plain deal table inside, did not appear to be gifted with any great amount of intellect. Indeed, so ignorant did the boy seem that Mr. Hopper almost forgot his weariness as he sauntered up to the "desk" and queried if that was where he was "supposed to autograph."

"Autograph?" asked the young fellow, blankly.

"Yes," replied the good-natured entertainer, "autograph, sign my name, you know." Given this explanation, the clerk brought out his blanks and the formalities were accomplished. Then Mr. Hopper seated himself in a comfortably inviting chair nearby, lighted a cigar, and was just about to doze, when he was interrupted by the entrance of three typical mountaineers. These fellows approached the table, as their predecessor had done, and asked for a room. They were given a key, and then the youngster who had waited on Mr. Hopper put one hand into his pocket, leaned gracefully over the "desk," winked languidly at his first customer, and, with the air of a parrot reciting a new speech, remarked: "Will you gents autograph?"

There was a moment's silence while the trio looked at each other, and then smiles of almost superhuman intelligence flitted across the faces of all three. "Sure," replied the tallest, "Mine's rye, and the other fellows want corn whisky. What's yours, stranger?"

Mr. Hopper says that the clerk's good humor faded like cheap shot silk in the sunshine, but that he treated like a man, and that his personal share of the joke was not half bad. "And," adds the exponent of Sousa music and Klein characters, "that's what comes of speaking a foreign language in one's own country."

FEB 20 1899

De Wolf Hopper is playing one of the most profitable engagements of his career at the Columbia Theater, and as this is the last week, those who wish to observe the reasons for his success and the means by which he secures it should not delay a visit to this popular theater. Misled perhaps by the adverse verdict upon "The Charlatan" which was recorded in New York, the management gave Mr. Hopper scarcely half the time that he might have profitably remained in Chicago, and this again demonstrates that a New York verdict is by no means infallible. "The Charlatan" is not the strongest opera ever written, but in the hands of Mr. Hopper it is good fun, and fun is the one thing that comic opera audiences want. The big comedian, despite his horse play, is a clever artist—far more clever than many imagine. Such feeling as he indulges in is not so easy as it looks, and no comedian can hold an audience during an entire evening merely by chance. This feat requires talent, and Mr. Hopper has it to burn.

FEB 22 1899

De Wolf Hopper is going for the composers of light opera and calls them shirkers. He says Sousa is as shy as a maid, and flinches at being present at the first night's productions of his compositions, and places Victor Herbert in the same class. He thinks that the only two American composers that seem to have any nerve and force are Julian Edwards and Ludwig Englander. They have become so daring that they grasp the baton and lead the charge on an opening night of one of their works. Mr. Hopper thinks the composer should really be compelled to face the music, whether it be good or bad. He admits that it's a trying ordeal, but then, he says, "Just think of the comedian—he has to sing it!"

FEB 18 1899

John Philip Sousa said a good thing the other day, in thoughtful converse with a friend: "When a musician has gone through all the old masters and then comes to write something himself it becomes a matter solely of memory and conscience."

FEB 19 1899

THE CURRENT BILLS.

The Columbia—DeWolf Hopper's hit in "The Charlatan" at the Columbia Theater is the biggest and surest that he has ever made

in Chicago. The theater has been to the limit of the theater's capacity every night. "El Capitan's" reception was something in the nature of a comic opera triumph, but the success that the new Sousa and Klein opera has met with lays the old favorite in the shade. The comedian has provided a production that is about the handsomest yet seen in comic opera, and his personal hit in the opera has been enormous. The role of Demidoff, the Charlatan, suits Mr. Hopper's talents admirably, since in this role he is even more diverting than he was in "Wang," "El Capitan" or the other operas, which he has presented here in recent years. After all, the box office tells the tale. When an opera packs a theater nightly there must be a lot to it that pleases and satisfies. Mr. Hopper's engagement is for but two weeks, so this week will end his engagement at the Columbia. The hit the opera made is so great that the last week promises to be as successful as the one just closing.

FEB 19 1899

New York's opinion generally may be found correct when it comes to new plays or operas, but it is not infallible by any means. A striking instance of this is "The Charlatan." When it was first brought out in New York friends of DeWolf Hopper and of John Philip Sousa turned out en masse. They had their opinions on them. They said the opera was "no go." They continued to pay admission fee during the engagement, but they did it not because they had changed their minds about the worth of the piece, but because they did not want to see Mr. Hopper, Mr. Sousa, or Mr. Klein go hungry. They insisted to the end that all three men were throwing their talents away.

Chicago's verdict is different. The opera is not a great work, it may not live beyond two seasons, but it is the best thing Mr. Sousa has done since he began to branch out from march writing. This statement is true despite the fact that the music is a dozen times throughout the opera reminiscent of both "El Capitan" and "The Bride Elect." But even with this defect it is a much better work than either of the previous ventures. No doubt if Mr. Sousa would quit writing marches and opera and everything else for a whole year he would then be sufficiently seasoned and forgetful to turn out something that would take rank with the best of English operas.

FEB 22 1899

Stage Effects by Telephone.

Al Hayman and Charles Frohman, sitting in their offices in New York, heard De Wolf Hopper and his company singing and playing "The Charlatan" at the Columbia theater in the city last night. Manager Will J. Davis made arrangements with General Manager A. S. Hibbard of the Chicago Telephone company by which the theaterphone installed on the Columbia theater stage was switched on to the long-distance wires during the progress of the opera, and theatrical friends in several large cities were treated to the novelty of comic opera by telephone. Tonight North and Dearborn exchanges will get the service. There is no charge for this service. It is simply for the asking, but arrangements should be made in advance with the local manager of the exchange. Last night the amiable Mr. Hopper caroled blithely, decorated with the ancient and honorable "order of the double epiglottis," although he was carrying extra heavy weight in the way of a cold.

FEB 21 1899

COMIC OPERA BY TELEPHONE.

Transmitters Placed on Stage of Columbia Enable Many to Hear Hopper at Long Range.

The Chicago Telephone company treated some of its subscribers last night to the opera, "The Charlatan," which De Wolf Hopper is singing at the Columbia. One 10-inch receiver and two smaller receivers were set in the footlights, one on each side of the proscenium, and two large ones in the wings, and from this the telephone company was able to furnish music to hundreds. The Oakland and Drexel exchanges were favored last night and to insure good service the company has outlined the program as follows:

Tuesday—South and Calumet.
Wednesday—North and Dearborn.
Thursday—Lake View, Belmont, and Sheridan.
Friday—West and Ashland, and possibly Westworth and Englewood.
Saturday—Suburban stations.

Should this experiment be successful the telephone company says it may continue the service, furnishing subscribers not only with the musical events by telephone, but comedy, drama, and vaudeville as well. And even sermons by prominent preachers may be added to the list, transmitting the church musical service as well. During the experimental period the telephone company has put as many as a dozen receivers on one instrument in residences, so that this number of people may hear the opera in a home party.

General Manager A. S. Hibbard of the Chicago Telephone company, speaking of the introduction of the theaterphone, said:

"Experiments in the way of transmitting music by telephone have been tried from time to time in various parts of the world. In London and Paris the opera-houses and a number of the theaters have transmitters placed in and around the stage by which the music and dialogue are heard locally over special telephones in those cities.

"In this country, perhaps, the most extended success of transmission of music has been made in Milwaukee, where music from the Palm Garden is transmitted by telephone and may be heard in the evening. Little has been done in the way of attempts to transmit music and dialogue at an opera, as it involves greater difficulties than the ordinary transmission of music. Instruments which are adjusted properly for music transmission will not in all cases transmit the spoken words or dialogue. Then, again, the actors move from place to place on the stage and get out of focus with the transmitters.

"In the experiments which have been tried this week at the Columbia Theater three transmitters have been used, which are under the control of a switchman seated at one side of the stage. As the act is moved about from place to place or the work changes from music to dialogue he throws on or off the different transmitters best adapted to the work, and gets, perhaps, better results in these respects than have been obtained elsewhere."

CHICAGO, ILL. - HERALD.
FEB 21 1899

MUSIC OF "THE CHARLATAN" CARRIED TO RESIDENCES OVER THE TELEPHONE

OPERA by telephone! Sousa music and Klein dialogue. Hopper sings and Bergen solos, Judson ditties and duets, choruses, marches and finales from "The Charlatan" by wire! All this is transmitted to homes from the stage of the Columbia Theater last night to subscribers of the Chicago Telephone Company. And all this without extra charge. It is made possible by the theaterphone, and should the experiment be successful it is probable the company will continue the service, furnishing subscribers not only with musical events by telephone, but comedy, drama and vaudeville as well. Even sermons by prominent preachers may be added to the list, transmitting the full church musical service. If the arrangement can be made telephone receivers will be placed at cots and beds in the leading hospitals, so that invalids may have an opportunity to hear these services and sermons Sunday mornings and evenings. The scope of the theaterphone is almost unlimited. Speeches at banquets and public meetings may be transmitted to telephone subscribers in this manner. During the experimental period the telephone company has put as many as a dozen receivers on one instrument in residences, so that this number of people may hear the opera in a home party.

Telephone subscribers desiring to avail themselves of the opportunity to hear De

Wolf Hopper in "The Charlatan" should call the manager of their local exchange and make arrangements in advance. To insure good service to all of the subscribers the company has outlined a programme as follows for the present week:

TUESDAY—South and Calumet. Exchanges.
WEDNESDAY—North and Dearborn. Exchanges.
THURSDAY—Lake View, Belmont and Sheridan.
FRIDAY—West and Ashland, and possibly Westworth and Englewood. Exchanges.
SATURDAY—Suburban stations.

Last night the newspaper offices were connected with the Columbia stage, and while the men who whip the news into shape worked they listened to comic opera of the best Hopper vintage. This was the time card last night, and the schedule won't be changed during the week:

8:10—Overture.
8:25—"She Was a Maid of Sweet Simplicity."
8:35—"King Pin of Esoteric Science."
8:50—"Love's the Pleasures, Love's the Pain."
8:55—"When the Wintry Moon is Bright."
9:00—Finals.
9:20—"Orange Blossoms."
9:35—"Matrimonial Guards."
9:50—"Day of Joy."
9:55—"Golden Car."
10:05—Russian National Hymn.
10:15—"Charlatan" March, followed by usual speech by Mr. Hopper.
10:20—"Our Native Land."
10:25—"Legend of the Frog."
10:50—Combination March and Finale.

CHICAGO, ILL. - TRIBUNE.
FEB 22 1899

Comic Opera at Long Distance.

Al Hayman and Charles Frohman, sitting in their offices in New York, heard DeWolf Hopper and his company singing and playing "The Charlatan" at the Columbia Theater in this city last night. The Chicago Telephone company's "theaterphone," installed on the theater stage, was switched to the long distance wires during the progress of the opera and theatrical friends in several large cities were treated to the novelty of comic opera by telephone. Several hundred telephone subscribers in Chicago were also given the opportunity of hearing the opera in this manner last night, principally those of South and Calumet exchanges. Tomorrow night North and Dearborn exchanges will get the service.

CHICAGO, ILL. - HERALD.
FEB 22 1899

HEAR OPERA AT LONG DISTANCE

Al Hayman and Charles Frohman Get Chicago Treat in New York.

Al Hayman and Charles Frohman, sitting in their offices in New York, heard DeWolf Hopper and his company singing and playing "The Charlatan" at the Columbia Theater in this city last night. Manager Will J. Davis made arrangements with General Manager A. S. Hibbard of the Chicago Telephone Company by which the theater phone installed on the Columbia Theater stage was switched on to the long-distance wires during the progress of the opera, and theatrical friends in several large cities were treated to the novelty of comic opera by telephone. Mr. Hibbard is perfecting arrangements to put the executive mansion at Washington on the wires some night this week and introduce President McKinley and family to the latest method of enjoying the play. Several hundred telephone subscribers in Chicago were given the opportunity of hearing

CHICAGO, ILL. - HERALD.
FEB 22 1899

De Wolf Hopper, who is just now enjoying a very profitable season at the Columbia, has opinions of his own in regard to tailors or made to order plays and operas. Among the burning thoughts to which he gives utterance on this subject are the following:

"Writers who look upon made to order plays as a new thing must be woefully ignorant of dramatic history. They may look upon the idea as being reprehensible, but to being new, why it is as old as the English stage. I can't agree either, that there is anything reprehensible in the proceeding since I cannot see that there is any more difference in writing a part for an actor than in finding a performer with qualifications for a certain part. Dramatists do not find it writing a play to fit a star, like a tailor does his clothes, degrades their art; in fact, may say that experience proves that some of the very best plays known to the stage would never have been written if this process was not in vogue.

"Whether Shakespeare had any performer in view when he shaped any of his characters is unknown. We do know that Richard Burbage, Shakespeare's partner, was the first Romeo, and that Shakespeare personally instructed Joseph Taylor in the role of Hamlet. Whether these parts were written especially for these men is not known, but it is perfectly natural to suppose that Shakespeare had Burbage and Taylor in his mind's eye when he constructed Romeo and Hamlet, and that he put speeches and situations in these plays which best suited their qualities of voice, manner and histrionic attainments. Congreve, who followed Shakespeare and whose comedies are the wittiest in the language, constructed his inimitable compositions with certain performers especially in view. Cibber in writing of Thomas Dogget, in his 'Apology,' says: 'Congreve was a great admirer of him, and found his account in the characters he expressly wrote for him. In those of "Fondlewife" and "Love for Love" no author and actor could be more obliged to their mutual masterly performances."

Hopper Pleases.

At the opera house last night a big audience saw De Wolf Hopper and his company present "The Charlatan." The audience was greatly pleased with the performance and with the music. The applause was most liberal and at times nothing but repeated acknowledgments from the stars would quiet the appreciative. There were many persons from out of the city present. A special train on the P., D. & E. brought more than 100 from Mattoon, Sullivan and intermediate points. Mr. Hopper and his company have reason to be pleased with the reception given them and the audience declared with no little enthusiasm that the play and the company were satisfactory.

CHICAGO DOINGS

BY C. YOUNG.

[Special Correspondence of BOSTON IDEAS.]

CHICAGO, Feb. 23, 1899.

DeWolf Hopper, in his beautiful opera "The Charlatan," has packed the doors of the Columbia theatre nightly, for two weeks. Mr. Hopper is a great favorite here, as is evinced by the enthusiastic audiences. "The Charlatan" (music and book by John Philip Sousa and Charles Klein, respectively) is a gem of music and is quite brisk in dialogue. The supporting company is good.

NEW YORK TIMES.

FEB 26 1899

MUSICAL MATTERS AT HOME.

John Philip Sousa, the "march king," is more highly esteemed in Chicago than anywhere else, if we may judge from the remarks of The Chicago Tribune. It says: "New York's opinion generally may be found correct when it comes to new plays or operas, but it is not infallible by any means. A striking instance of this is 'The Charlatan.' When it was first brought out in New York friends of De Wolf Hopper and of John Philip Sousa turned out en masse. They had their opinions with them. They said the opera was 'no go.' They continued to pay the admission fee during the engagement, but they did it not because they had changed their minds about the worth of the piece, but because they did not want to see Mr. Hopper, Mr. Sousa, or Mr. Klein go hungry. They insisted to the end that all three men were throwing their talents away."

"Chicago's verdict is different. The opera is not a great work; it may not live beyond two seasons, but it is the best thing Mr. Sousa has done since he began to branch out from march writing. This statement is true, despite the fact that the music is a dozen times throughout the opera reminiscent of both 'El Capitan' and 'The Bride Elect.' But even with this defect it is a much better work than either of the previous ventures. No doubt if Mr. Sousa would quit writing marches and opera and everything else for a whole year he would then be sufficiently seasoned and forgetful to turn out something that would take rank with the best light English operas."

There is a similar, if not quite so enthusiastic, belief here in regard not only to Mr. Sousa, but one or two other composers. It is well known that Victor Herbert is capable of serious work, and many of Reginald de Koven's friends believe that he could write much better than he does if he could only be persuaded to believe that his admirers were capable of enjoying better music.

ILL. mail

SAINT PAUL DISPATCH

MAR 7 1899

MAR 7 1899

HOPPER IN THE CHARLATAN

Magnificent Production Enjoyed by a Large Audience.

Sousa's newest, best and brightest opera, "The Charlatan," was presented to a full house at the Auditorium last night. De Wolf Hopper was leading man, head comedian and chief musician; in fact, almost the whole show. He was equal to the task, and added another strong link to the chain of popular approval he has forged for himself about this country. As a popular entertainer he has few equals and no superiors. He was given adequate support, especially by Alfred Klein, Edmund Stanley, Nellie Bergen and Alice Judson.

The opera was staged most magnificently. It presented the handsomest stage pictures of that kind ever seen here. There was nothing bogus about them. It was all genuine and rich. Costumes, settings and scenery, not to mention the people, were all most attractive. The chorus of the opera was strong and the music was well rendered.

The plot of the opera is laid in Russia and deals with the trials of a traveling necromancer, who gets in and out of trouble with marvellous celerity, finally receiving the full reward for his efforts. Bright comedy characterizes the whole performance, and it might be said that it was a comic opera with an accent on the comic.

Mention of the cast would be incomplete without reference to Adine Bouvier, as the grand duchess, who is a young woman of the most striking beauty, and won the greatest admiration. Hopper, as Demidoff, the charlatan, was the soul of the whole performance, and won repeated and enthusiastic applause. At the end of the second act he was called before the curtain and made one of his clever felicitous speeches, which was a great hit with the audience.

The opera was presented perfectly in every way. Especial credit for the skill and smoothness of its handling rests with the Auditorium stage force, who form such an important part of a successful production. The company left this morning for Cedar Rapids, well pleased with their reception here.

"THE CHARLATAN" AND DE WOLF HOPPER.

That De Wolf Hopper is one of the most popular light opera stars that visits St. Paul received additional proof in the enthusiastic reception tendered that artist last evening at the Metropolitan opera house. The house was completely filled with Hopper's admirers, and they were not slow to let their favorite know they were there. Twice the star was called before the curtain for a speech, and twice he responded with impromptu humor better even than that of Charles Klein, the librettist. After the first act when the audience insisted upon a speech Hopper replied that he had prepared a few bright and glittering remarks with which a little later he would electrify the audience if they would have the kindness to call him out after another act. Later, however, he pleaded that, though the opera possibly did not call for the exercise of a great amount of gray matter in the cerebral tubes, and with these the climate had been playing tag of late. Mr. Hopper's wit is spontaneous and entirely original. His keen sense of the ridiculous enables him to introduce humor even into somewhat sombre situations.

He has a number of good people with him and the choruses are especially good. The costumes, too, are worthy of special note.

The scene of "The Charlatan" is laid in the picturesque land of the czars. In the first act, the village scene furnished a charming setting for the pretty costumes of the Russian peasantry, and in the second act the wedding gives ample opportunity for the display of the rich and graceful Russian court costumes.

The stage settings are good and the opera well put on. In "The Charlatan" John Philip Sousa has written a clever opera and a part of its cleverness is the varied character of its music. It never becomes monotonous and though it makes no very severe vocal demands upon the singers it gives them enough to do.

Edward Stanley, as Prince Boris, is easily the vocal star of the company. He has a fine robust tenor voice which is displayed in a number of good solos and in duet with Miss Nella Bergen. Mr. Stanley's acting is good, too, as is also his appearance on the stage.

Miss Bergen finds in the role of Anna sufficient opportunity for the display of her excellent soprano voice and dramatic ability. Her solo "When the Lilies and Roses Are Dead" was one of the vocal successes of the evening.

The plot is, as usual in comic opera, the last thing one thinks of. Demidoff (De Wolf Hopper) is always in trouble, caused by his own thoughtless plotting. He deceives Prince Boris into a marriage with his daughter, Anna, and the prince thereby loses his inherited estates. Anna is pained off as a princess of the blood royal and is only found out when Demidoff is confronted with the real princess. Mark Price appears in the role of Gogol, the real cause of all this trouble. The character is well portrayed.

One of the best characters in Mr. Hopper's very good support is Miss Alice Judson, the pretty Katinka. Miss Judson is attractive in face and figure and a clever actress.

Alfred Klein, as Jellikoff, is very funny and makes a superlatively ridiculous figure in the character of the lady in waiting, which he is forced to assume. Adine Bouvier in the role of the Grand Duchess is a beautiful woman of stately bearing. The part of the Grand Duke is taken by Arthur Cunningham, who has a good voice and makes a correct appearance.

George W. Barnum makes a good deal of a not very prominent part, the fiery Captain Peshokli.

In the second act Mr. Hopper sings, "Your Home Is Far Above Us," with mixed chorus and in the last act his "frog song" with male chorus. Though the climate has been playing tag with Mr. Hopper's vocal organs he does not spare himself and complies willingly with the demands of the audience, which is always asking for more. The choruses are well sung and the singers make a very pretty appearance.

Klein was funny enough, and wasn't half bad in his feminine garb, though in thinking of him in man's attire. He created no end of amusement, however, and one's sympathy was aroused by a "horrid" when he was pursued by a "horrid" man" who fancied the diminutive Klein was really a woman. Little Edna Wallace has been replaced by Alice Judson, a winsome little woman, likewise of dainty and scant build as the charming Edna herself. She made a jaunty boy to be sure, but I did so feel as though she needed an assistant to carry that awkward big drum which she laboriously totted on the scene on her first entrance. I am glad she decided to do away with it, for it was a serious handicap. A very large and, on the whole, good-looking chorus aided wonderfully in the success of the opera. The costumes were beautiful and the entire equipment of the performance was praiseworthy. These things always add so much to the enjoyment of any performance, and it is always a pleasure to note the fact when such details are carefully looked after. E. M. W.

Plays that are coming. James T. McAlpin, well known as the yodeling Swede, will appear at the Opera

Of course there are others, but as I am not a shorthand writer I failed to "get them down," as I believe a stenographer would say, and I just have a general idea of them all, but that idea is that they are all right. Mr. Klein has done exceedingly well for Hopper himself in writing the book, for that gentleman has no end of good things to reel off. The story is a strange one—one quite new in the field of comic opera—and is for that, if nothing more, quite interesting, though improbable it may be. But since everything is allowable in comic opera, this fault may be overlooked. As usual, Mr. Hopper carries a good company. As in several seasons past, Nella Bergen is leading support. She is the same beautiful and captivating woman of old, and her sweet voice is quite adapted to the music and the solos which fell to her lot were exquisitely rendered. Hopper is always Hopper, and was just himself over again. He is a favorite here, and anything he does always proves interesting and more than entertaining. Edmund Stanley still sings the tenor roles, and was exceedingly pleasing in the picturesque Russian costume of "Boris."

His voice was in excellent trim during the engagement here, and his work was of the usual high standard. Little Alfred

long in my ears after I had left the theater. Then there is a pretty love song, enough to drive the ardent swain to purchase a license at once. It runs like this: Love's the pleasure, love's the pain, Love's the sickle, love's the grain, Love's the sunshine, love's the rain, Love is everything. Hopper's entrance in his mystic car is the signal for a ditty that cannot fail to take, and he proceeds to unfold himself in this wise:

I'm known as the Jonah's hoodoo, And the hoodoo's Jonah, too; It makes no difference what you do, I can read you through and through; By the power of hypnotism, I can make an English pun Stand out as a witicism And the choicest sort of fun; I can make, by incantation, A shinsbone seem a roast, And the average army ration Parade as quail on toast; In a mystic sort of way, I can make the one essential, But this is the one essential, Can I ever make it pay? Then he dashes into the refrain, which goes to these words: I'm the King-pin of esoteric science, The crackjack of sorcery; Would-be rivals I treat with mute defiance, I'm the pebble folks come to see.

things, and things complimentary to the city and her people; in fact, just a clever little talk that put him on the best of terms with his audience. But here I am still far away from my original subject—the opera. Of course if it was so universally enjoyed there must be something of merit to it, and there is; it has any number of pretty airs, though I confess that "El Capitan" still holds a charm for me, musically, that "The Charlatan" lacks, while "The Bride-Elect" soars a bit to the more classical. "The Charlatan" in some respects may be said to deal with the heavier music, and it would seem with each new opera Mr. Sousa tries to imitate, or rather get in the class with a Gounod, a Myerbeer, a Flotow, or other of the grand opera constructionists, or composers, perhaps more properly speaking. Yet within there is a dash and catchiness throughout strongly suggestive of Sousa, and which comes plainly to the fore in the inevitable "Charlatan" march, for which all so breathlessly awaited. Then do we know, and know for certain, that it is the work of the March King. Then, too, there are a number of pretty solos, quintettes and sextettes, while there is also good ensemble work. The "Orange Blossom" chorus struck me as unusually pretty and dainty, and its strains rang

was dropped by this big comic opera favorite, she has gone the way of many another woman, scorned, for her sensational role in Lillian Russell's production of "La Belle Helene" would indicate as much. But such is life among the people of the stage; anyway, what is it to me? I started to write of "The Charlatan," but I think I am drifting, so I will once more come back to the subject. The opera—oh, yes, it was the opera I started to talk of at first. Of course everybody knows it was the combined work of Sousa and Klein, and it is an effort of which neither need have cause to feel ashamed. Of course both will be delighted to hear that I say this of their work, but I am not the only one, for every one in that vast audience at the Grand last week—and when I say "vast" I mean it, for a more splendid turnout has not been seen in the theater this season—will "second the motion," as some one in the convention would say. I never saw an audience in Peoria grow so enthusiastic. Why, the people actually demanded two curtain speeches, which Mr. Hopper made quite gracefully. He didn't even mention "Casey" either. I had been told he had scratched it from his repertoire, but I didn't really believe it until I had actual proof. He did, however, say lots of witty

HOPPER "RUN IN"

The Popular Actor Entertained by the Press Club.

The Minneapolis Press Club attempted to make amends for the reception given De Wolf Hopper two years ago which resulted in the popular actor losing his hair and having nervous prostration, and last night gave him a quiet little time.

To start off with they secured an old patrol wagon, long ago condemned by the city officials and, after Mr. Hopper's performance was over the patrol wagon was driven up in the alley behind the Metropolitan theater and "El Capitan," in the police vernacular, was "thrown in" and hauled to the Press Club rooms.

The actor felt rather nervous until he reached the stairs leading to the press club, and when the wagon stopped at the door him well remembered, stairs, he shuddered a terrible shudder. He was escorted up the stairs by his captors and marched into the club rooms where, when he had sufficiently recovered to understand what was going on about him, President J. R. Butman presented him with an up-to-date Fedora hat, which caused the actor to shudder another shudder, for the lining was a bright yellow. Mr. Hopper accepted his "crown," but before he had a chance to give vent to his pent-up feelings in a speech, the members of the club started in with "Where Did You Get That Hat?" and when this refrain had died away, De Wolf could do nothing but tell a funny story.

No regular program had been arranged to follow Mr. Hopper's reception, but with the assistance of "Senator Swanston," an old friend of Mr. Hopper, "Little Jimmie" Lateroll, W. I. Nolan, Master James Burns and others, he was given the quiet little time that had been planned for him.

ST. PAUL THEATERS

De Wolf Hopper and his comic opera, "The Charlatan," drew one of the largest audiences of the season to the Metropolitan last evening. The production is up to the standard. The performance will be Wednesday evening.

FROM

PEORIA ILL JOURNAL

MAR 6 1899

...at if this "Cyrano" proved so tiresome, I think I was amply repaid for the tortures suffered on Wednesday night, when DeWolf Hopper came to the Grand with his funny opera, the latest efforts of Sousa and Klein, yept "The Charlatan." I always shall like Hopper's funny antics and his merry nature, but there is one thing I shall never quite forgive him for, and that is, forsaking the dainty Edna Wallace, whose winsome and piquant ways were a charming foil to the gyrations of her big husband. I missed Edna this time, and I am afraid that since she

ST. PAUL - MONITOR PRESS.

AMUSEMENTS.

The Metropolitan: "The Charlatan."

A stage favorite that is permitted to make one speech before the curtain believes himself delightfully approved. And De Wolf Hopper addressed a very large, select audience at the Metropolitan opera house once last night after the first act of "The Charlatan," and again after the second act. These speeches were funnier than the libretto, having a pleasantly impromptu sound, and coming from a comedian particularly admired by St. Paul.

But the local eye and not the local ear will carry away the more grateful recollections of Mr. Hopper's new opera. Seldom has the Metropolitan been so brilliant with girls and gowns as during the second act of last night's opera. In the Russia of the early nineteenth century Charles Klein, the librettist, has found for his story one of the shimmering dream spots of comic opera land. The many-tinted, odd-shaped costumes of the women, the bravado bravery of the soldiers' uniforms are ideally framed by a proscenium arch. So the wedding party of the second act—its eight blonde bridesmaids of the first line, gowned in white and blue, their yellow curls supporting the crown-like Russian headdress, the red suits of the pages in a second line, and further back the dark forms of the furry, lance-bearing Cossacks, the glittering breastplates of the cuirassiers—all was so idyllically fair to look upon that the spectators looked twice and thrice, and would fain have looked again. For not only were the costumes of exceptional beauty, but the wearers were pretty girls and prettier, the changing groups were aligned with grace, and before the lovely sisterhood stood Miss Adele Bouvier, a princess of blondes, who resembles Isabelle Irving when she does not look like Caroline Miskel Hoyt.

But if "The Charlatan" is better to see, it is also good to hear. John Philip Sousa has in this score surpassed decidedly "El Capitan." It is a surprise to hear music so varied, music even sweet and delicate, from the composer who has been too much "The March King." The familiar "Charlatan" march does, indeed, form an appropriate theme for the new opera, and a closing chorus to be proud of. Yet he drum and horn secure no tiresome prominence. The orchestration is equally repressed. A duet, "Love Is Everything," between Prince Boris (Edmund Stanley) and Anna (Nella Bergen) has grateful sweetness. The chorus of the beauteous blonde bridesmaids possesses a line ballad charm and was much enjoyed, recalling melodically the old-time song "When the Dewdrops Fall." Demidoff (Mr. Hopper) and Katrinka (Alice Judson) had a jolly Sousa clatter in duet. Mr. Hopper's songs "Your Home Is Far Above Us" and his "Frog song," with male chorus, made him seem almost a vocalist, despite his cold. The frog solo is a topical song above the standard of its class.

The book, as usual in the domestic comic opera, is the least worthy factor. Mr. Klein has inserted sufficient ironic dialogue of multisyllabic words to set off admirably Comedian Hopper's affected elegance and to exploit his "cry-baby" despair that always convulses. But the relation of the dialogue to Russia is typically expressed in Katrinka's line, "I'll make Anna look like thirty coopecks." The plot seems needlessly dark, but tells of a Prince Boris who would lose estates if he married a plebeian. Deceived by Demidoff, a traveling charlatan, the prince marries Anna, Demidoff's daughter. The magician's companions, Katrinka, a boy, and Jellikoff, a former tragedian, masquerade as the pretended princess' page and lady in waiting, respectively. The deception, of course, causes trouble for the comic charlatan.

Miss Bergen, the Anna, has a very good voice, sweetly clear. Miss Alice Judson, the soubrette Katrinka, has a smaller, sharper voice. But like "the late" Edna Wallace Hopper, Miss Judson is tiny and sprightly, with an Edna Wallace eye of Oriental coquetry. Edmund Stanley is a satisfactory tenor in looks and voice. Alfred Klein, short and fat, mates Miss Judson comically and is most ludicrous as the lady in waiting. The large chorus sings with taste.

"The Charlatan" will be seen two more nights and at a Wednesday matinee.

SAINT PAUL - DISPATCH.

MAR 8 1899

THE PLAY BILL.

De Wolf Hopper and his opera company in "The Charlatan" close one of the most successful engagements of the season at the Metropolitan this evening. The popular comedian has always been a strong favorite here and his reception this year has been in the nature of an ovation.

ST. PAUL MINN. - GLOBE.

DRAMATIC
AND MUSICAL

METROPOLITAN.

De Wolf Hopper, in "The Charlatan," has a comic opera which is in some respects the best production he has ever appeared in. It has not the distinctive Oriental flavor that makes "Wang" a memory of the catchy melodies that kept the town atune for a summer wherever its presence was felt, but it places Mr. Hopper in a musical setting of distinct operatic merit, and at the same time a performance where his presence is not introduced. While "The Charlatan" is of necessity the leading role, its superior position is due not so much to what he has to do, but as to how he does it. There is less of "Hopper" than there has been in many of his productions of the last few years, and yet he is almost constantly before his audience.

The story of "The Charlatan" is really immaterial. The plot is merely designed to keep the star in trouble and the score "to keep the musical contingent in music until about 11 o'clock, when the librettist and the composer get together and in a trice all the company is massed on the stage and the audience goes out, saying "My! what a short show," only to find upon consulting their stop watches that over three hours have been spent listening to the infectious humor of Hopper and the delightful music of Sousa.

Mr. Hopper is as funny as ever, but why? Because he is not content to let the audience laugh at the Hopper of old. His is a fund of never-to-be-exhausted merriment, and he draws on it at each performance. He sings as of yore, but he and De Reszke are in a different class. He jokes, and all other operatic comedians are in a different class. Not content with the lines that Mr. Klein laid down for him in one of the cleverest librettos recently heard here, Mr. Hopper made two speeches in response to the tumultuous applause of the audience. In the first one he explained that in view of the fact that the opera was not half over yet, and, besides, he had not intended to make a speech until some time later, but, of course, if the audience should invite him then, even though it be next Thursday, or possibly after the second act, he would only be too glad, and all that sort of thing. So when the second act was over every one in the gallery yelled "Casey," but De Wolf protested. Nevertheless, he made a very bright little speech, not forgetting to mention, daintily, yet wittily, the composer and librettist, as well as the others assisting in the production, apologized for some slight flaws in the production on account, as he said, of the company's bronchial tubes playing tag with certain recent climatic changes, and wound up by saying that he had a bottle of lithia waiting for him, whereupon the audience was seriously depleted as he left the stage.

Mr. Hopper has apparently come to the conclusion that, while a really first-class comedian can draw some, pretty women can draw also, if not more. And Mr. Hopper evidently believes in drawing. He has an abundance of pretty women, in more ways than one. He has a large number of them, and a number of them are quite large. Indeed he has pretty women in styles to suit the most varying tastes. There are big blondes and little blondes, and big brunettes and little brunettes; the chic, the petite and the pliant; the ingenious, the pert and the queenly.

Nella Bergen, who appears as Anna, the daughter of the charlatan, who is palmed off on an unsuspecting nobleman as a princess of the blood royal, is a young woman of magnificent figure and a powerful voice, that is clear and melodious, with all its vigor.

Alice Judson, as Katrinka, is pretty, self-possessed and fully in sympathy with the spirit of her role. She might be classified with the little ones of the company, although large in popularity.

Adele Bouvier, as the Grand Duchess, looks the part as well as she sings it. She is worth hearing, too.

Katherine Carlisle fills the minor part of Sophia very acceptably.

Edmund Stanley, as Prince Boris, sings this, the chief male role, musically, with a most pleasing effect. There is little solo work in "The Charlatan," but in the duets, trios, quartettes and the rest, Mr. Stanley's voice is heard to excellent effect.

Alfred Klein, who has been Hopper's comedy foil for as many years as the long and the short man have been holding up the itinerant workingman with his week's wages, is cast as Jellikoff, a tragedian, who, in the charlatan's straits, is disguised as a woman. Mr. Klein, in this role, finds opportunity to display the comedy that has always been in him, no doubt, but which has rarely had so good a vehicle for its exploitation.

Mark Price's Gogol was acceptable, and Arthur Cunningham's Grand Duke deserves mention. Mr. Cunningham's "The Czar Has Sent Me Here" was so well voiced that it was regrettable that he had only a prelude so short.

The engagement of "The Charlatan" continues half the week, with matinee Wednesday.

Minnneapolis nu
Journal
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AMUSEMENTS

De Wolf Hopper in "The Charlatan."

When De Wolf Hopper gave up being a monarch, as he has been in the series of comic operas which he has heretofore appeared, and descended to the lower station in life of a traveling fakir, as he has in "The Charlatan," he did not give up trouble. On the contrary, trouble is still his boon companion, his comrade, his inseparable chum. The woes of De Wolf Hopper, by the curious alchemy of the stage, become the joys of the public. The more closely is he beset with difficulties of his own making, the louder becomes the laughter of the people—until the benignant librettist finally pulls the string, as everyone knew he would, and straightens out the tangle. Charles Klein, who is responsible for the book of "The Charlatan," has involved his star in quite as many troubles as preceding librettists whose work Mr. Hopper has exploited. After some thumbing of his atlas, Mr. Klein settled upon Russia as the best untenanted locale for his work. At first blush this would seem to be a bleak country in which to turn loose the not over-clad hosts of comic opera and a rather unpicturesque one for the scene painter and the costumer. But, bless you, these are no obstacles at all. A salubrious Russia, full of gay people clad in bizarre and gorgeous costumes trimmed with fur, of course, but not warm in any sense except the slang one—what is easier to create? And the story is one that would be possible in any autocracy. It is a clever story of fairly sustained interest, such as the public has been educated to look for and to appreciate in latter-day comic opera.

The music, of course, is thoroughly Sousaesque, with plenty of blare and rhythm. And yet the military quality is not so obtrusive as in "El Capitan." Sousa has apparently turned his attention to other fields of composition and has developed the melodic side of his talents. The result is much pretty recitative and ballad music not recognizable as characteristic, but very acceptable for all that. The scoring shows an improvement over previous work, in that it is of more even quality. The comparatively infrequent marches, however, do not give promise of the wide popularity attained by many of their predecessors.

Mr. Hopper exhibits no new side of his undoubted genius. He is the same Hopper that he has always been—agile of limb and equal agile of tongue. Sesquipedalian words in wierd combinations are still a joy to his heart, and though he enunciates them, whether singing or speaking, with great rapidity, they are invariably distinct and clean cut. There is a certain artificiality, a lack of spontaneity, about the Hopper style of comedy that injures its wearing qualities. The comparison with the natural and infectious humor of De Angelis, who has just left us in a sea of laughter, seems inevitable and not altogether to the advantage of the tall comedian. Yet Mr. Hopper never lacks for a large and loyal clientele, and as his productions are staged in a most painstaking and sumptuous manner, and as he always surrounds himself with clever people, his vogue grows perceptibly from year to year. Of course, some gallery idiots call vainly for "Casey at the Bat," much to his disgust. But the talk is a brilliant example of that unique kind of public speaking, which seems to be growing daily more popular.

Alfred Klein, the odd little antipode of the huge Hopper, is now, as always, a very funny feature of the company. He is a pompous little tragedian this time and masquerades in skirts in the most absurdly masculine fashion. Of course, Hopper calls him polysyllabic names and is rewarded by the same puzzled, patient, long-suffering air that marked Regent Wang's martyred elephant-keeper. Edmund Stanley is the tenor, and a very pleasing, melodious voice he has. Nella Bergen, an ex-Bostonian, sings the opposite part in a beautifully clear soprano of wide range. She is a beautiful woman, of queenly carriage. Alice Judson is a cute little page who affords another contrast for the elongated Hopper, such as the latter delights in. Later she dons skirts and loses thereby some of her piquancy. Mark Price as the deputy governor, Arthur Cunningham as the grand duke and George W. Barnum as the lovelorn captain are other noteworthy members of the company. The chorus is well up to the mark and the stage management is faultless.

ENTERTAINMENTS.

"The Charlatan," Sousa and Klein's comic opera presented at the Metropolitan last night by De Wolf Hopper and his company, is a glittering combination of color, song and merriment, color in the brilliant costumes, song in the finale and merriment in De Wolf Hopper—lots of it.

"The Charlatan" is distinctively Mr. Hopper's opera, for he shares liberally in the score as well as in the libretto. This would be fatal to some comic opera comedians, not to speak of its effect upon the opera. But kind fortune has bestowed a resonant, musical bass voice upon the tall comedian, which he long ago learned how to use it. The result is a man filled brimful of music and mirth, which are supposed to be the chief ingredients of comic opera. With Mr. Hopper's ability to mix these ingredients into a palatable compound and serve them forth with an added relish, a chorus is about all he needs to constitute him an entire comic opera in himself.

Mr. Hopper has never appeared to better advantage in this city than he did last night. "The Charlatan" affords him opportunities for the display of a wider scope of histrionic talent than he has had occasion to exhibit here before save in "The Lady and the Tiger." The magician's recitative in the first act and the dramatic climax in the second, when the mountebank is exposed and denounced, enabled Mr. Hopper to give the audience a taste of his quality as an actor. It was a fleeting taste, to be sure, but one that served to distinguish him from the genus "comic opera" comedian.

"The Charlatan" must have disappointed those who expected to hear a succession of Sousa marches. For there can be no such succession where there is only one march. On the other hand, those who were there to welcome tuneful melodies and harmonious ensembles, without regard to the special variety of tempo, could not justly complain. For "The Charlatan" contains pretty melodies and effective finales.

Its action is not all that a comic opera should possess. That portion of the first act which, for lack of a better description, may be designated as the "cabinet" scene, dragged. This was doubtless due to the purpose of the author and composer to allow the prima donna to make the necessary change of costume. This pause cannot be satisfactorily filled by a dark stage and melodramatic orchestration—in a comic opera. The patrons of comic opera are exceedingly impatient for light—for song—and occasionally for a glimpse of the female chorus. They begrudge every second that obscures the stage, the scenery and the players, and compels them to derive abstract satisfaction from the tremolos of the strings or the weird tones of the reeds.

Charles Klein, the librettist enjoys the

distinction of having contributed some lyrics that will scan and couplets that rhyme. No attempts to rhyme "teems" with "weans" or "boots" with "gloves" were detected. If not of a distinctively literary quality, the book is superior in point of diction to some recent contributions that have been set to music and labeled "comic opera." The comedian's songs are breezy and rhythmic. The frog song sung in the last act by Mr. Hopper and a male chorus, is a unique and harmonious composition that merited every encore it received, aside from the fact that one verse mentioned Admiral Dewey, which of course was provocation enough for a dozen encores.

The finale of the first act is a spirited number that seems to be interrupted by the fall of the curtain. It deserved repetition, but Conductor Cripps had left the chair and it was not repeated. The march at the close of the second act is a rousing finale.

Mr. Hopper's company is in all respects satisfactory. Vocally it is adequate, and dramatically it is superior to the usual comic opera organization. Edmund Stanley's robust tenor and manly bearing are as exceptional as they are gratifying, in the role of Prince Boris. Nella Bergen looks handsome in the character and sings sufficiently well in the role of Anna, and Alice Judson contributes a vivacious impersonation of Katrinka, the mischievous boy and pseudo-princess.

Little Alfred Klein is grotesquely comical in woman's garb. Such a capable actor as Mark Price finds scant opportunity in the character of Gogol to display his quality.

The opera is beautifully costumed. The dresses worn in the second act are especially rich and the color effects picturesque to a degree.

Mr. Hopper made two curtain speeches, "glittering impromptu remarks," he calls them, after his own inimitable defy-any-short-hand-reporter-to-get-me style, that brought down the house.

THE THEATERS.

People may argue till they are black in the face over the relative merits of the scores of "The Charlatan" and "El Capitán." Sousa's two comic operas, which De Wolf Hopper has made known here, but the fact remains that "The Charlatan" gives Mr. Hopper better opportunities, dramatically and vocally. Another large audience witnessed the opera last night, and compelled Mr. Hopper to make his two speeches. The comedian is now seriously engaged, according to report, in preparing a third impromptu address to serve as a sort of a "Nunc Dimittis."

AMUSEMENTS.

In the new opera by John Philip Sousa and Charles Klein DeWolf Hopper is every inch "The Charlatan," and that is saying a great deal. It was again demonstrated at Boyd's theater last evening that comic opera is more potent in touching the hearts, and incidentally the pocketbooks, of Omaha play-goers than any other form of amusement. Despite the fact that Mr. Hopper is the fourth attraction in the favorite line that has been here this season and in comparatively close succession, he had one of the largest audiences. While rather novel in some points, there is scarcely reason for terming Charles Klein's book of "The Charlatan" more than an ordinary achievement. The reputation of Mr. Sousa as the happiest sort of a composer and the possessor of a greater extent than anyone else of the genius of infectious melody is amply sustained in his treatment of the score. It contains two intensely Sousa-like two-steps that, while they do not excel his electrifying "El Capitán," are certainly rivals. In scenery and costumes there are effects that are original and artistic. The all-prevailing personality and methods of the jocos star are seen to a satisfying advantage in the title role. That while "pervading" the piece throughout, he is at all times the center of attraction is due to his native and creative humor. The denizens of the gallery resuscitated "Casey," but instead of the often pitched spheroid, Mr. Hopper regaled his auditors with such a delectable mélange of his inimitable nonsense as would bring a vaudeville monologue artist the \$500 "per" one reads about. The company is, if anything, stronger than that presenting "El Capitán," and having the assistance of a chorus that is exceptionally good in voice, face and figure leaves little to be desired. The principal parts are sustained by Edmund Stanley, Alfred Klein, Nella Bergen and Alice Judson.

THE THEATER

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Little Alfred Klein is grotesquely comical in woman's garb. Such a capable actor as Mark Price finds scant opportunity in the character of Gogol to display his quality.

The opera is beautifully costumed. The dresses worn in the second act are especially rich and the color effects picturesque to a degree.

Mr. Hopper made two curtain speeches, "glittering impromptu remarks," he calls them, after his own inimitable defy-any-short-hand-reporter-to-get-me style, that brought down the house.

—F. G. H.

ST. PAUL.

De Wolf Hopper and his excellent co. presented "The Charlatan" at the Metropolitan Opera House 6-8 to 10 houses. The production was beautifully staged. The music is tuneful, melodious and pleasing. Much credit is due H. A. Cripps, the efficient conductor and stage-director, for the excellent work of both principals and chorus. De Wolf Hopper as Demidoff, the charlatan, is very clever. His comedy is excellent and he is as funny as ever. Mr. Hopper has for years been a great favorite with St. Paul audiences. Nella Bergen as Anna rendered the part with pleasing spirit. Pretty little Alice Judson, the soubrette, was very clever in the role of Katrinka. Alfred Klein was very droll and decidedly amusing as Jelikoff. Adine Bouvier was excellent as the Grand Duchess. Katherine Carlisle made the most of the part of Sophia. Edmund Stanley sang the role of Prince Boris with pleasing effect. Arthur Cunningham, Mark Price, and George W. Barnum filled their roles very acceptably. West's Minstrels 9-11. Frank Daniels 13-18. The Prisoner of Zenda 20-25. Vaudeville holds the boards at the Grand Opera House 5-11, opening to S. R. O. The bill is headed by George Felix and Lydia Barry in the Vaudeville Craze. They made well deserved

MAR 17 1899

OPPER IN "THE CHARLATAN"

First View of Sousa and Klein's Newest Opera.

When John Philip Sousa of brass band and two-step renown wrote the music for "The Charlatan," he must have resolved to far himself away from his previous reputation and give to the public a score in which the mildness of melody should atone for years of devotion to that end of the orchestra wherein the horns and drums are located. The musical score of "The Charlatan" is decidedly pianissimo when compared with Mr. Sousa's other operas, and he march, which is always to be expected in his compositions, is a decidedly mild affair when compared with the "El Capitan" march or that stirring "Stars and Stripes Forever." When the first shock of surprise is over, however, it will be observed that Mr. Sousa's milder mood is just as enjoyable as his more turbulent periods. There are in "The Charlatan" several numbers of melodious originality which well deserve the second hearing which last night's audience demanded. Among them a Russian dance in the first act, Mr. Hopper's "I am a Seventh Son of a Seventh Son" and a topical song based upon the fable of the frogs and their rulers are conspicuous for their cleverness. The frog song is arranged very cleverly, and last night there were about seven encores for it. Mr. Klein's book is about as clever as circumstances would permit. He has succeeded in making as consistent a plot as is generally told in verse and song, and both dialogue and lyrics are of most commendable quality. The former fairly reeks with those polysyllabic words which fall so unctiously from the Hopper tongue, and the latter would probably stand reading as well as they do singing, and the reading of comic opera lyrics is a very severe test.

Magnificent is the appropriate word with which to describe the production of "The Charlatan." There are three beautiful sets of scenery which are original in both design and execution. The third act set is particularly good. The costumes are not only gorgeous, but appropriate, and apparently of rich material, and there are so many changes of costume for chorus and principals that one conversant with the serious phase of theatrical affairs instinctively thinks of all the baggage which must be transported.

The performance has a weak side and a strong side, and, appropriately enough, the weak side is contributed by the weaker sex and the men are, as in nature, the stronger. To lead the male contingent there is, of course, the comedian as the central figure. Mr. Hopper's methods have been somewhat altered for the better, inasmuch as his legs are not now called upon to do more than their share of the funmaking. In other particulars he is unchanged and admirable. Mr. Hopper has a voice and for this reason he will probably be unique among operatic comedians for many years to come. As the faker, Demidoff, he was continuously amusing, and last night's audience liked him so well that he was called upon for a speech at the end of the first act and was allowed to repeat last season's speech at the second curtain. Alfred Klein contributed much to the humor of the performance in his own pathetic way. He was Jelkoff, an unsuccessful tragedian, who, pressed into Demidoff's service, was forced to assume women's clothes and pose as waiting woman to his daughter. Mr. Klein managed to play the woman without concealing his real sex. Edmund Stanley sang well and his first song, illustrated by marionettes, was original and clever. George W. Barnum played a character bearing a strong family resemblance to the Portuguese nobleman, which he played so well in "The Widow Jones" and, of course, he played it well, and Mark Price deserves credit for his impersonation of Gogol. The utmost praise that the most gallant of men could give to the ladies would be that they looked well. Nella Bergen sang most of her music indifferently, while it is given to but few people to hear a prima donna of reputation sing a song as badly as she sang one about sleighing. Alice Judson, Mr. Hopper's new soubrette, is small and pretty and probably does not pretend to sing; Katherine Carlisle played Sophia handsomely and Adine Bouvier as the Grand Duchess was the feminine hit of the performance.

There are in "The Charlatan" many pleasing devices for the entertainment of humanity and last night's audience was of a size to make the management scoff at any suggestion that "The Charlatan" might be made better. They would probably suggest instead that the Coates Opera house should be made larger. The engagement lasts for the balance of the week.

ST. LOUIS REPUBLIC

MAR 23 1899

WHAT IS GOING ON AT THE THEATERS.

De Wolf Hopper, in the first act of "The Charlatan," wears on the point of his nose what appears to be an electrical spark. Everybody wondered the other night what it was. There weren't any wires around the Hopper face, that might produce the spark, and the question How does he do it? was instantly raised. Somebody who has experience with spiritualistic seances ventured the opinion that Mr. Hopper rubbed a bit of sulphur on his nose, which glimmered on the semidarkened stage. It did seem as if the spark grew brighter as Mr. Hopper got into the shadow of his stage props. "The Charlatan" is moving merrily along this week. A song about ammonia, a typical frog song, a sleighing song, and a military ballet are among the catchiest pieces in the opera. Julia Arthur in repertoire will follow Mr. Hopper next Monday night, opening with "A Lady of Quality."

ERIE, PA. GRAPHIC

MAR 19 1899

This is the season of the year when persons interested in comic opera usually announce a corner on the market. Naturally not a grain but a whole bushel of salt is to be taken with most of these statements. It is not a difficult matter, however, for the initiated to separate the wheat from the chaff. One of the rumors, which seems to have something in it, is that a new comic opera, the music of which will be written by John Philip Sousa, will probably be produced at the Herald Square theater at the beginning of the coming season, to remain so long as the business will warrant. The name of the librettist has not been announced, but from the inquiries which I have made it is pretty safe to assume that it will not be Mr. Charles Klein. It is possible that Mr. Sousa has reached the point which he feels that he is independent of the librettist, but aside from a few of his famous marches his comic opera work has never, in my opinion, indicated the possession of one-tenth the ability in his particular line that is possessed by Charles Klein.

COLUMBUS, O. - POST

MAR 22 1899

bill will be repeated this evening.

DeWolf Hopper, who comes to the Southern soon, has an advance man who is strictly up to date. His effusions have the power to move to either laughter or to tears. Just read this:

When Hopper comes to town his smile cracks the shell of the reserved, tickles the ribs of the grave, electrifies the glum, and sends a warm glow through the veins of the frigid; it unbends the haughty and diverts the dignified.

When Hopper comes to town, neighbors cease to quarrel, and talk of pleasant things; wives welcome home their husbands as joyfully as does the watchdog, the contrary become softly yielding, the contentious and perverse become amiable and indulgent.

When Hopper comes to town he serves as a human sugar bowl, that sweetens the acerbulous, ambrosiates the acrimonious, candies the crabbed, saccharines the sour, and confectionaries the vinegarish.

DETROIT, MICH. - TRIBUNE

MAR 26 1899

UNDER THE BUNCH-LIGHT.

De Wolf Hopper, so Dame Rumor says, is preparing a cook book for bachelors, based upon experiences, garnered when he himself belonged to that "luckless" tribe. Here are a few valuable suggestions gathered from the advance pages by an old friend of the comedian: "To make an omelette, break a number of eggs into some kind of a receptacle; a frying pan or an old flower pot will do. In the hole in the bottom of the latter is plugged up with wood. Chase the eggs around in the bottom of the vessel for a while with a spoon, or a shoe horn, and then drop the whole business into a red hot frying pan. (It is best to grease the bottom of the pan first.) Chivvy them about a little while until they smoke, then scrape them off on the plate, and the omelette is ready. It tastes better if you add a little salt. If you are living in a flat it will be wise to open the windows while cooking. If the eggs burn, open everything wide and smoke cubeb cigarettes."

ST. LOUIS REPUBLIC

MAR 20 1899

scenes, characters and plot. THE REVIEWER.

OTHER AMUSEMENTS.

"The Charlatan," John Philip Sousa's latest two-step opera, was produced at the Century Theater by De Wolf Hopper last night. It has many evidences of popularity. Encores and repeated curtain calls and the inevitable demand upon Mr. Hopper's footlight oratory at the rate of 2,500 words a minute were plentiful. Whether this was due to the comedian's efforts or the composer's ability makes a case of differentiation. A great many of the elect have ceased to class Mr. Sousa among the creative musical geniuses of America, but it is not the elect who make comic opera pay. A rather top-heavy house found Mr. Sousa's jingling marches much to their liking last night, and the old, familiar device of ending every solo number with the highest possible note in the singer's range was always good for an encore.

There is very much of Mr. Hopper about "The Charlatan." Librettist Klein achieved little in the way of writing witty lines for the elongated comedian, but he rises su-



Two Rogues and a Romance.

perior to such petty embarrassment and improves the opportunity by much work which has the merit of his individuality and originality.

Here are a few samples of the "grist from the Hopper":

"That crowd spends about as much money as Russell Sage," was said by the comedian of the people who came to see his "Punch and Judy."

"I changed my mind," says Katrinka to Demidoff, and Demidoff replies:

"I am glad of it; the one you had was perfectly useless."

"Don't look at marriage seriously," is Demidoff's advice to his daughter, whom he is about to marry to Prince Boris. "Look at it as a joke gotten up for posterity."

These are lines written by the librettist that came in for an applause from the audience, but Hopper's work commanded the most.

Miss Nella Bergen, in the role of Anna, is awarded some vocally almost impossible numbers, which she sings with astonishing felicity and much freshness and purity of tone, but, dear me, why doesn't Mr. Hopper take a few afternoons off and teach the lady how to act. Her stage walk and the motions of her hands and arms are unique in their crudity for a woman who has been in light opera for several seasons. She is too good a singer not to be made a good actress by so capable a teacher as Mr. Hopper. In Edmund Stanley, the comedian, has an excellent tenor. Little Alfred Klein, in female attire, is one of the central figures of the cast. In addition to handsome stage settings and rich and colorful costuming, in which the "square" predominates, there is Miss Adine Bouvier, a St. Louisan, who shines on us towards the close of the second act. The lady is a new stage beauty of queenly form and proportion, a complexion as delicately tinted as a pink seashell, with hair of flaxen blondness. Her features are rather piquant than classic, and delightfully fresh and youthful.

There are other pretty women in Mr. Hopper's company, of course, but Miss Bouvier is a new sensation.

OMAHA, NEB. - BEE

MAR 19 1899

Aside from the visit of DeWolf Hopper and his company of comic opera singers and comedians, who presented the "Charlatan" Monday and Tuesday evenings, there has been nothing particularly brilliant at the local theaters during the week just closed and there is little promised for the week opening today. With the exception of the coming of Godowsky, the pianist, to Boyd's on Wednesday evening, which by the way, promises to be one of the musical events of the season, the theater will be dark during the entire week. At the Orpheum an event a little out of the ordinary is promised in the engagement of Papinta, the myriad dancer, who has caused more talk in the east than did Lole Fuller when she first introduced skirt and fire dancing some years ago.

In "The Charlatan" Charles Klein, the author of the book, has simply dramatized Hopper as his "Demidoff," the fake magician, which is a protean character made up of essential bits from all of the impersonations he has given in the past. Those who expected anything uncommonly new in the character Mr. Hopper plays were certainly disappointed, as Demidoff is the twin brother of El Capitan and other mock heroes and frauds in comic opera guise to whom he has given life and color. He is the same Hopper and does about the same things in the same way as always. Mr. Klein has given him enough work in the new opera to keep him upon the stage almost constantly, and thus the people are given Hopper from the first to the last of the performance. He never fails, however, to get an almost uncountable number of laughs out of his auditors. While Hopper gets plenty of laughs, it must be said that in his new work Mr. Klein has not studied very deeply to set the jewel of consistency. He has avoided even playfully the sequence of events that lead to contrasts that might be humorous. Evidently there has been quite a bit of work done on the piece since the book was written, as many of the most humorous conceits came in as after-thoughts. But they came and that is all that was necessary. The lyrics are very good, as will be seen by the following, which is submitted as one of the choicest gems:

I'm known as the Jonah's hoodoo,
And the hoodoo's Jonah, too;
It makes no difference what you do,
I can read you through and through
By the power of hypnotism.
I can make an English pun
Stand out as a witticism
And the choicest sort of fun;
I can make, by incantation,
A shinbone seem a roast,
And the average army ration
Parade as quail on toast;
In fact, I'm quite potential,
In a mystic sort of way;
But this is the one essential
Can I ever make it pay?

Refrain:
I'm the kingpin of esoteric science,
The crackjack of sorcery;
Would-be rivals I treat with mute defiance,
I'm the pebble folks come to see.

As to the music of "The Charlatan" it is less bombastic and pretentious and perhaps more satisfying in its harmonic construction than in some of Sousa's higher operettas, but, while it is more meritorious in the musicianly sense, it is not so taking in the matter of popular patter and time. In other words, Sousa is inclined to cast aside the uniform of the bandmaster and the toga of the composer in his dealing with the orchestra and his devices for the singers. The overture of "The Charlatan" is made up of some very striking melodies skillfully interwoven and instead of simply serving as an introduction makes a moving light overture for orchestral use. Among the other musical numbers that deserve mention is a melody which is quite suggestive of a strain in "Martha." It is called the "Love Song" and attached to it were the following words:

Love's the pleasure, love's the pain,
Love's the sickle, love's the grain,
Love's the sunshine, love's the rain;
Love is everything.

In the last line the poet simply outdid himself by including all of the possibilities of the subject and might easily have dispensed with the first three had not the composer needed them.

The topical song which is based on the fable of the frogs and the story is one of the gems of the piece musically with its quaint chorus of frogs croaking in the bass and a fugue-like arrangement of instruments and voices in the accompaniment to the air. The "Bridal Song," in which Miss Bergen and Mr. Stanley figure, is another gem. "The Charlatan" score, sized up as a whole and compared with that of Sousa's former efforts, "El Capitan" and the "Bride-Elect," is richer in melody and in orchestration, with more real and artistic meaning than either, but it is not nearly so catchy nor singable. Still it is Sousa and Sousa is only another way of saying March.

Of the people supporting Hopper, some of them merit praise while others deserve anything but that. Alice Judson is cute and pretty, but does not sing nearly so well as she did last season. Nella Bergen's voice is acceptable, but she seems to spend the most of her time that she is on the stage in finding a place to put her hands, fixing her hair or doing something of this kind, seemingly to apologize for her lack of beauty, of which she is reputed to have so much. Little Alfred Klein, the comedian, who, one of the eastern critics says, wandered away long ago from some lilliputian band, is an excellent foil for the elongated Hopper, and was unusually funny. Others of the cast who won favor were Edmund Stanley, Mark Price and Adine Bouvier. The chorus could not be called a particularly beautiful or shapely one, but it exhibited the chief requisites—voice and perfect drilling.

INDIANAPOLIS - SENTINEL

MAR 26 1899

DeWolf Hopper in "The Charlatan."

For the first time since the DeWolf Hopper opera company became a regular visitor to Indianapolis his engagement at English's is less than a half week. Those who desire to hear Sousa's latest opera, "The Charlatan," which Hopper brings this season will have to arrange their affairs so that they can attend Tuesday or Wednesday nights or Wednesday's matinee.

Hopper's success with Sousa's new opera is reported greater than even his remarkable record made with "El Capitan." While

this may be largely due to the big opera company he is carrying this season, with the statuesque Nella Bergen again as prima donna, it is generally ascribed to the superiority of "The Charlatan," both as to the comedy opportunities afforded Hopper in Charles Klein's libretto and to the Sousa music, and particularly the catchy songs. The opera is in three acts, and there are two big Sousa marches for the finales instead of only one as in "El Capitan."

In "The Charlatan" Mr. Hopper's role is that of a wandering magician appearing at the country fairs in the rural villages of Russia. The story employed in the libretto allows the comedian to introduce a magic cabinet and palm off all sorts of deceptions on the unsuspecting populace. The magician falls in with a designing Russian nobleman, who conceals a plot to have Magician Hopper represent his daughter Anna as a real princess and marry her to young "Prince Boris." The scheme succeeds, and the prince is thus able to acquire the "Boris" titles and estates by the wedding. By means of the magic cabinet Hopper plays a number of deceptions on the nobleman. The story is quickly complicated by the real princess appearing. Alfred Klein, the short comedian always with Hopper, impersonates a lady in waiting to the false princess, a soubrette role taken by little Alice Judson, and both are arrested. The magician's daughter then runs away and the magician is accused of disposing of her by black magic. The chorus consists of fifty selected singers who maintain the beauty record of Hopper's company in past years.

"The Charlatan" affords further proof for the assertion that John P. Sousa should stick to writing band music and leave comic opera severely alone. As sung in the Valentine last evening it showed marked impotency, not alone on the part of the composer, but of the librettist, too. As in "The Bride-Elect," there were few noteworthy musical effects outside of the inevitable March song, and this latter, having been heard here so frequently, lacked novelty.

The librettist's contribution to the opera was much inferior in its way to that of the composer. There was no particular suggestion of humor in the story, nothing more than ordinary in its treatment, and there was but one dramatic situation in the whole opera.

The result appeared to be that DeWolf Hopper was left to his own humorous devices, and his lachrymosal expression in polysyllabic words became tiresome after the first act. Nella Bergen sang well, but is just as unmagnetic and a trifle more adipose than ever. Alice Judson was of small importance in the soubrette role. Alfred Klein was easily the funniest character in the opera in spite of the fact that his role gave him little or no chance for comedy effects. The librettist evidently forgot Mr. Klein when he was writing the opera. Edmund Stanley was of considerable account vocally, and George W. Barnum, an old Toledo boy, filled an eccentric role quite satisfactorily.

On the whole "The Charlatan" was a great disappointment.

GRAND OPERA HOUSE.

TONIGHT

DeWolf Hopper

IN THE

Charlatan

What the Chicago Critics said of "The Charlatan":

Amie Leslie, Chicago News: "Sousa's music, in many respects the best he has ever written. I do not know when DeWolf Hopper has been so amusing. Hopper is the unchallenged prince of burlesque joys."

Amie Leslie, Chicago News: "Sousa's music, in many respects the best he has ever written has been so amusing. Hopper is the unchallenged prince of burlesque joys."

Chicago Chronicle: "As a comic opera 'The Charlatan' is the real thing. Mr. Hopper made an enormous personal hit. I have never seen more magnificent scenery and costumes. The new opera is a vastly better work than 'El Capitan.'"

Chicago Inter Ocean: "Mr. Hopper was immensely amusing irrepresable, and made a big hit. 'The Charlatan' is more meritorious in a musical sense than 'El Capitan.'"

Chicago Evening Post: "The audience voted 'The Charlatan' an immediate hit. The music is the best that Sousa has written for the stage."

Chicago Herald: "De Wolf Hopper's hit in 'The Charlatan' is the biggest and surest that he has ever made in Chicago. The production is the handsomest yet seen in comic opera. Hopper scored a new hit in a canter before the opera was half over. Hosts of pretty girls and a stage director who understands that life and motion are the prime essentials of a comic opera. Hopper has talent to burn."

Chicago Tribune: "The best thing that Mr. Sousa has done since he began to branch out from march writing."

Chicago Record: De Wolf Hopper's personality in comic opera is a vitrifiable tower of strength. The comedian's personal triumph was enormous."

Chicago Journal: "Mr. Hopper's hit is the biggest that he has ever enjoyed in Chicago."

MR. HOPPER'S SUPPORT INCLUDES:

Nella Bergen	Edmund Stanley
Mark Price	Alice Judson,
Alfred Klein	Katherine Carlyle,
Adine Bouvier	Geo. W. Barnum,
AND A CHORUS OF EIGHTY PEOPLE.	
Prices—25c to \$1.50.	

IN HOTEL CORRIDORS.

DeWolf Hopper, the actor, had no sooner arrived at the hotel house, just after noon yesterday, than he proceeded to dictate to the hotel stenographer the odds and ends of his correspondence. "To keep up my correspondence properly I would have to write about 9,000 miles of letters every day," he said. "My mail is something prodigious."

Mr. Hopper was in fine fettle and looked the picture of health. His immense form and bright face attracted general attention in the lobbies, and he was as full of enthusiasm as a school boy. He was asked what kind of a season he was having, and the reply was: "Bully." He added: "I don't know how this week will be, although it started out well last night. This is the week of Lent; that is the worst week in the whole year, so far as attendance at theaters is concerned. So I don't know what kind of crowds I will have in Indianapolis, but I have always been treated royally here."

"I went to the Park theater this afternoon," continued Mr. Hopper, "and was amazed at the beauty and adaptability of the new building. Indianapolis excels among cities of similar size in this country in its hotels and theaters."

Mr. Hopper is greatly in love with Sousa's new opera, "The Charlatan," in which he appears tonight and tomorrow night at English's. He said that, in his opinion, no other living composer can compare with Sousa in producing infectious melody that appeals to the popular chord.

"What are your plans for next year?" was asked.

"I have some tempting inducements to go abroad, and I believe it is a pardonable ambition to desire to see if I can have any success in Europe. Still it is by no means settled that I shall go abroad; in fact I think now that I shall not, and in case I do not I expect to produce 'The Charlatan' again in this country through the South and other localities where I have not appeared. But my greatest hopes are centered in a new opera which I have engaged and which, I flatter myself, promises much."

"It is wonderful," he added, "what a lot of stock companies are springing into existence, and there is a great demand for low prices. I think that the reason for the existence of the stock companies is not a lack of money, but the fact that a large number of them are producing the same old story."

DIANAPOLIS, IND. - JOURNAL
MAR 29 1899

AMUSEMENTS.

English's—"The Charlatan."

A theatrical season in which the great American talking pantomimist, DeWolf Hopper, did not contribute his share of gaiety would seem dimly vapid, and Sousa's new opera, "The Charlatan," which he brought to English's last night, is only another of those modern musical extravaganzas and comic operas constructed for the sole purpose of permitting Hopper to make a night of it. He is to the winter festivities what the annual visit of the circus or the return of the victorious ball team is to the slow dragging days of summer. Sousa's new opera has been preceded by all sorts of reports since it began the season in the East, but the fact that Hopper was to arrive with his ever brilliant company of singers and assistant funmakers was charm enough to satisfy local amusement seekers and they were out in the usual number to welcome the extravagant star in all his satirical grotesqueness. Hopper feeds on encores and curtain calls and it cannot be seen that he dines any less royally in his new production. He takes the audience into his confidence in the same saucy manner that has been his trade mark since the old days of "The Black Huzzar," and people enjoy his beady effervescence with as much relish as ever. He is even called to the footlights for two of his rapid-fire shrapnel speeches instead of one. Hopper talks shop on these occasions with the innocence of an overgrown boy and his success in thus making free with an audience has encouraged him to introduce the same pleasant habit during his topical song about the willful frog, wherein he is assisted by a male chorus.

The vocal numbers furnished Hopper in "The Charlatan," while they give him admirable musical opportunity, are turned into comedy with the customary license and a particularly high top note which he strikes on one occasion with grand opera spirit, serves as an excuse for a joke at his own expense. Hopper has another chair trick in "The Charlatan," and introduces other evidence of magic powers that fits the character he assumes in the new piece. He also wears several costumes of weird and original design and handles his legs with graceful terpsichorean alertness.

In addition to this the star is surrounded with an assortment of beautiful women, several of whom can sing with the best in their line. Nella Bergen is an ideal prima donna, both in voice and statuesque personality. Her songs are not so advantageously written as they were in "El Capitan," the sleighing song particularly being unsuited for spectacular effect. Her silver notes in the high register are the ones that enable Miss Bergen to win the audience. Little Alice Judson is a new bundle of soubrette femininity in the Hopper organization, with a canary bird voice and a shyness that is fascinating. Adine Bouvier is a stage beauty in a picturesque role and has been attracting her share of attention this season.

Little Alfred Klein in a Fauntleroy suit is a valuable help to the comedy element, and has become so familiar a figure in the Hopper company that he was given a flattering hand on his first appearance last night. Edmund Stanley wins the first encore with his well-rendered marionette song about the "Knight and the Philosophic Lady," a running description of the novel puppet show that opens the first act.

Sousa's "Matrimonial Guards" march song is the most taking number in "The Charlatan," but it is only one of several that had to be repeated last night. Director H. A. Cripps has the choruses trained like a machine, and the beautifully costumed groups are a continual picture. "The Charlatan" will be given at to-day's matinee and the engagement closes to-night.

A word of kindly counsel to Mr. Hopper would be to hunt up a new vehicle for his peculiar operatic talents. "The Charlatan" is by no means worthy of being classed with the two really big operatic successes of the year, "The Little Corporal" and "The Fortune Teller," and it suffers immeasurably in comparison with that best of all Hopper's mediums, the unique and tuneful "Wang." "The Charlatan" is one of those typical Sousa creations, sparkling here, lacking lustre there, sprightly here and tedious there, funny now and dull then, with that marvelous attention to every detail of stage equipment and costuming for which the Hopper productions have ever been noted. And further to you, Mr. Hopper, when you get a new opera, get one in which you are not the whole thing. Give somebody else a chance. The people of Columbus are warm admirers of the elongated comedian, but three long acts of nothing but Hopper, Hopper, Hopper, cannot help from being tedious. Still, if it had been otherwise it might have been more fatiguing, for the comedian's support was not as good as it should have been. Hopper should bear in mind that although he is deservedly popular in Columbus, the people will not stand for him in any old thing, for you know that after all "the play's the thing," to a great extent.

DIANAPOLIS, IND. - JOURNAL

MAR 29

AMUSEMENTS.

DE WOLF HOPPER IN A NEW OPERA—OTHER ATTRACTIONS.

Sousa, as was learned last night in English's opera house, can do more than compose stirring, breezy marches. "The Charlatan" showed a master hand on other lines. The score soars clear beyond "El Capitan." The music was sweet, pleasant, delicate and refreshingly varied. The orchestration, drum and horn, were somewhat repressed. The beautiful blonde bridesmaids in a ballad were much enjoyed. The scene of the play is laid in Russia, at the beginning of the nineteenth century. The opening action of the play occurs in the village of Bohkara, where lives the "Prince Boris," whom "Capt. Peshofki," a member of the guard, is plotting to deprive of his title and estates. At a propitious moment "Demidoff," a strolling fortune-teller, who pretends to be endowed with supernatural powers, happens along in company with his daughter and two assistants. A plot is laid whereby "Prince Boris" is tricked into believing that he has seen a vision of his future wife, impersonated by the fake's daughter. The "Prince" determines to wed her, and fortune seems within "Demidoff's" grasp, when a second so-called princess appears, and declares the other a pretender. She—who is "Katrinka," one of the assistants—is in turn confronted by the grand duke and grand duchess, and acknowledges that it was all a conspiracy.

Matters become more entangled with each act, and then, just when they seem beyond unraveling, proceed to adjust themselves in time for the final fall of the curtain. The "Prince" weds his love, but retains his title and estates. "Demidoff," who had stood for a short time rather too near the executioner's block for comfort, marries "Katrinka," and the deep-dyed villain, in the guise of "Capt. Peshofki," receives his merited punishment.

Hopper's songs were excellently well rendered to the delight of the audience. Encores and curtain calls followed, of course. Hopper was feeling well. He enjoyed the occasion, and his speeches were funnier than his lines. They were not bad, however. His pretentious elegance and peculiar cries of apparent despair and trouble emphasized delightfully the ironic dialogue of many syllabled words. Klein, short and fat, was most ludicrous, especially as the lady in waiting. Miss Bergen sang clearly and sweetly; Miss Judson, petite and sprightly, made much amusement and mated Klein comically. The ballad, "Social Laws," is an example of Sousa's best work. The words are—

"In far-away Japan they have a custom which I hope will never leave the land; The Japanese do not indulge in osculation either on the lip or hand;

The customary sweet good-night that lovers use while swinging on the garden gate Is simply to rub noses once, or maybe twice, and then sit down and meditate."

It is waltz time, very diverting, and was executed very admirably last night by Miss Bergen, Mr. Hopper, Alfred Klein and Miss Judson. The matinee today and performance tonight close the engagement. The audience last night was large and enthusiastic.

TERRE HAUTE, IND. - EXPRESS.

MAR 28 1899

AMUSEMENTS.

"The Charlatan."

The new comic opera written for De Wolf Hopper by Charles Klein, with music by John Philip Sousa, is one of the best ever seen here as presented at The Grand last night by DeWolf Hopper and his superb company. The melody of some of the airs is exquisite. The chorus is unusually pretty, the ballet was remarkably modest and the singing of Miss Bergen as Anna, daughter of Demidoff, the charlatan, and of Edmund Stanley as Prince Boris, and some others of the cast, was excellent. The acting of De Wolf Hopper proved his right to the title of king of comic opera; that of Jelikoff, Alfred Klein, Alice Judson as Katrinka, and Geo. Barnum as Captain Pashofki, was intelligent pleasing and not overdone. Adine Bouvier is a beautiful grand duchess, but not a singer. Arthur Cunningham looked the grand duke and sang his part well. The finale of the second act is superb in its music, action and scenery. In fact the whole play is magnificently staged. "The Charlatan" is really a high-class comic opera, and the parts are richly costumed. The audience was large and sympathetic. The long continued applause at the close of the first act brought Mr. Hopper before the curtain rather premature, but he was equal to the demands. He said: "This is not the time for the curtain to go up. You don't know yourselves yet whether you approve the opera or approve us. If you insist upon it at a later stage in the performance, for be it from me to refuse to oblige you with the few glittering generalities which I have carefully prepared for an impromptu curtain speech. Nevertheless as one-third of the play has been rendered I thank you at this time for one-third of your approbation and hope it will continue to the end." At the close of the second act he was again called and spoke his light generalities.

"The Charlatan" goes to Indianapolis and will be produced at that city to-morrow.

COLUMBUS, IND. - JOURNAL

APR 1 1899

acted by the chorus.

De Wolf Hopper and his big opera company drew a full house at the Great Southern last night and furnished an enjoyable evening's entertainment. Mr. Hopper's forte is the portrayal of the role of a humbug and a coward and in "The Charlatan" he has been provided with abundant opportunities for monumental quackery and abject craven heartedness. A Sousa opera with De Wolf Hopper as chief luminary makes a pair hard to beat as a drawing card. The bridal chorus, "When the Orange Flowers Blossom," is one of the prettiest musical numbers of an opera that has few distinguishing characteristics. The comedy is very Hopperesque throughout and the best things of the evening were his witty speeches before the curtain. The production is on a mammoth scale with a great volume of beautiful scenery and extravagant display of rich costumes.

One of Mr. Hopper's new songs is styled "The Legend of the Frogs," the first stanza of which runs thus:

When Mother Earth was in her teens,

The frogs were in a muddle;

They acted like a lot of flonds,

And fought in every puddle.

Grim anarchy was rampant there,

They had no one to school 'em.

And so to Jove they sent a prayer

To send some one to rule them.

They were trim frogs and grim frogs

and frogs of every size and hue,

And mean little, green little tadpoles

that were kicking too,

And croaking, croaking, croak, croak,

croaking, croak, croak.

The moral that we'll deduce from this

pathetic tale,

Is, don't scorn your mutton when you

hanker after quail.

Mr. Hopper can sing. In this he is an exception among comic opera comedians. He has a good baritone voice and with it he takes all the shine off Mary Jane's top note. He has a half dozen stanzas to his topical frog song, which score points on Roosevelt's Rough Riders, Admiral Dewey, Otis and Aguinaldo.

Miss Adine Bouvier, a St. Louis recruit to the operatic stage, is the queen rose of the bouquet—a regal, Junoesque beauty, who looks the blue blooded grand duchess to perfection. Miss Bouvier is one of the most beautiful women on the stage.

One nice thing about the opera is its cleanness. After the disgusting and suggestive performances of some other would-be-funny comedians, Mr. Hopper's performance is refreshing.

INDIANAPOLIS, IND. - JOURNAL

APR 5 1899

Hopper and Wallace to Make Up.

The latest gossip rampant in New York is the report that De Wolf Hopper and little Edna Wallace Hopper have kissed and made up. Mr. Hopper is playing in Detroit and Edna Wallace is with "La Belle Helene" in Philadelphia, and Leander Richardson, of the New York Telegraph, the only real, gossip newspaper in New York, has not been able to verify the report. The wise ones recall many instances of latent affection on the part of the great, big comedian and the tiny little comedienne. They speak of yearning glances and tear-dimmed eyes, and of rapturous enthusiasm when one watches the stage work of the other. And they recall an instance where the two met with a tender handclasp and a sudden turning away, as if the heart of each were breaking. Hopper is said to feel the need of the bright-faced electrical soubrette in his company. It is also said that in case the partnership be formed Mrs. Hopper will have much to say regarding the personnel of the company, and that certain persons will be rigidly excluded. This has all the stamp of truth, for it is known that she certainly does object to certain persons now singing with her former husband. Further, it is said that Hopper's old manager and orchestra leader, Messrs. Stevens and Hiller, will return to his service.

MAR 28 1899

BOGUS MAGICIAN GENUINE COMEDY

Such Was De Wolf Hopper Last Night in "The Charlatan," Sousa's Bright Opera.

An Excellent Company Garbed in the Brightest of Costumes Make a Fine Setting For Hopper's Sparkling Humor and Song.

Snow, rain, sleet and cold were things which pitted their disagreeable powers against those more agreeable ones of De Wolf Hopper last night. The results might be said to have been quite disastrous to the snow, rain, sleet and cold. "The Charlatan," Sousa's new opera, proved to be the greater wizard and the house was packed at the Grand as it has been on but few occasions before, this winter.

"The Charlatan" was the real thing. Never was Sousa's music more bright, never was Hopper more at his ease, never more in his element of fun and melody. While his former triumphs in "Wang" and "El Capitan" were great, that in "The Charlatan" was equally great, and in no wise diminished by the fact that it was shared in general by the excellent company which supported him, and in particular by Edmund Stanley as "Prince Boris," Alfred Klein as "Jelkoff" the tragedian, Nellie Bergen as "Anna" the Charlatan's daughter, and by petite, dainty, little Alice Judson who took a prominent and pleasing part as "Katrinka" in love with Demidoff.

In the first act Hopper makes his appearance as "The Charlatan" and performs several clever feats of magic before the crowd of gaily dressed Russians who have assembled to see the street shows, in the village of Bokhara. A proposition is made to the ragged and hungry, though enterprising magician, by one Gogol to palm his daughter off upon Prince Boris, as a real princess. The wily uncle thereby will gain the estates which are to be given to the prince upon his marriage to a princess.

The young lovers work up their feelings to the proper pitch through an act and a half and are wedded finally. There are also a number of other matches made, pretty little Katrinka beguiling the long and lanky Demidoff by her charms when he thinks her a princess, and Jelkoff, who has swapped the tragedian's sock and buckskin for an ill-fitting lady's robe and assumed the part of a lady in waiting, is given a horrible nightmare by Captain Peshofski who falls desperately in love with that masquerading fake.

Finally the real princess and the Grand Duke put in an appearance and complications follow. Demidoff, the Charlatan, by his magic causes his daughter to disappear, while Katrinka, the page, who has blossomed out as a princess with the several others, can nowhere be found. Demidoff finds to his grief that being the papa of a fake princess is not such a cinch in Russia as it might be in the United States. He is placed in chains and awaits his fate. In the meantime warbling several delightful songs which seem to have no affect upon the stony hearted Russian guards but which bring repeated encore calls from the audience.

Anna, however, finally reappears upon the scene and is reunited to her lover, who by grace of the Czar is not obliged to forfeit his estates. Jelkoff succeeds in making known to his ardent captain lover that he is of the genus homo like himself. Katrinka succeeds in making sure of Demidoff's affections. Worlds of trouble are ended and the great chorus join in a hilarious song as the curtain falls.

The three acts of "The Charlatan" are laid in the village of Bokhara, in Gogol's house and in the courtyard of the Grand Duke's palace. The scenery is magnificent, bright in color and real in appearance. The costumes are more magnificent still. The large chorus as well as the stars make frequent changes of their robes, each time appearing in something more dazzling. The color scheme on the stage seems to have been given special attention and the most pleasing harmony of tint is achieved by the groupings of the vari-

The costumes of the Charlatan, the noted New York artist, sketches furnished by Mrs. O. P. Hopper. The several bridal costumes cost \$100 each, while the others were scarcely less expensive making a total for gowns of \$10,000.

Hopper was called upon for curtain speeches twice during the performance, at the end of the first act modestly remarking that as the audience had seen but one third of the play they should reserve their applause for later in the game, to be sure they were pleased. In this however, the audience made no mistake. "The Charlatan" is a rollicking piece, full of interesting humanity, Sousa's music and Hopper's humor.

BURT'S—"Suawanee River."
PEOPLE'S—"Waifs of New York."
"The Charlatan," DeWolf Hopper, a magnificent company, fine voices, elegant costumes, pomp and pageantry, an audience wonderful in number and brilliancy. What more could be asked to make last night's production at the Valentine a thing of beauty and a joy forever. DeWolf Hopper as Demidoff creates a character wholly his own; his presentation of the lines and his mannerisms being simply inimitable. Possessing a resonant basso voice, which is a delight, the charm lies in the way in which he suits the actions to the words, for DeWolf Hopper is an actor as well as a singer and battles. Katie Emmett is, of course, the center of attraction, but there is not a poor artist in the cast, though Pietro Barna, the dago, impersonated by Frederick Roberts, showed wonderful ability and was every minute the treacherous villain who would commit murder for money. Herbert Singleton, the villain, whose accomplice the dago was, appeared the handsome, underhand rascal to perfection. The specialties were all most excellent and worthy of praise, but to little Josephine, as Gertie the waif, belongs the honor of playing a juvenile part the most perfectly of any presented in Toledo for many years. "The Waifs of New York" is a sterling melo-drama and the balance of the week will see the People's packed to the doors.

The staging of the piece is grand. The people in the cast are all eminently capable, the orchestra ingenious, the most insignificant detail perfectly arranged, and this is why "The Charlatan" is a perfect success.

The announcement that Mr. DeWolf Hopper would go to London for a season immediately after the close of his present season in America is premature, to say the least. Mr. Hopper, it is true, has had a number of advantageous offers from London managers, but so far no arrangement can be agreed upon in regard to dates. London has had no singing comedian since the death of Fred. Leslie and this, with the popularity that Sousa's music enjoys on the other side, has made the competition for Mr. Hopper quite keen. His offers so far have been for openings early in May, and these he can not accept because of American contracts. As he is booked in this country up to the end of next season, it is not clear how he can make arrangements to go to London for a long time after next fall, unless American managers consent to give up time held for him. When Mr. Hopper does go to London he will put on "El Capitan" first, and then, perhaps, revive "Wang." Next season Mr. Hopper will be seen in "The Charlatan" and a new opera, for which Sousa is writing the music and Grant Stewart the book.

TOLEDO, O. *Black*
MAR 31 1899

the torchlight circus parade which occupied part of Madison street last evening, a large audience filled the Valentine expecting to enjoy Hopper's singing of Sousa's music.

They probably would have derived more pleasure had they stood outside in the storm and listened to the street gamin howling for Jones.

Most of the theatre goers can remember a childhood rhyme which runs: "First the worst, second the same, last the best of all the game." In the case of the comic operas heard in Toledo it may be transposed a little and be made to read: First (Alice Neilsen in The Fortune Teller) the best; second (Jeff DeAngels in The Jolly Musketeer) the same; the last (De Wolf Hopper in The Charlatan) the worst of all the game.

You may put Francis Wilson in The Little Corporal where you please on the list, but the fact still remains that of all the comic operas brought out this season, The Charlatan is the most stupid. In Sousa's music you only catch a very faint echo of his stirring and popular El Capitan from time to time, and Klein's book bores one almost as much as his namesake did in a disgusting feminine role last evening.

The first act showed a number of women whose gowns were mercifully made long enough to hide from a commiserating audience the largest and choicest collection of knock-knees ever seen at one time, in one place. These were disclosed in all their beauty(?) in the second act, when the girls were costumed as members of the Russian guard.

It is somewhat strange that some disinterested friend has not suggested to Mr. Hopper before this, that he could add much to the general ensemble of his opera if he would take the long coats off the male members of the chorus and hide from a pitying world the deformed limbs of the feminine members.

Two years ago Nella Bergan was here with Hopper in El Capitan. Then she showed great promise. Her voice was fresh, well trained and sympathetic. The role she played was one which did not make her absence of grace noticeable, and at that time it seemed as though she was a coming factor in the comic opera world.

But now, alas! she is side-tracked at the way station of mediocrity. Her voice has grown metallic, and her manner instead of becoming more easy and graceful has lost the little sprightliness that it had on her first appearance. Occasionally last evening in the chorus one caught a note which reminded one of her first appearance, but her work as a whole was a grievous disappointment to the many friends she made when here before.

Hopper was not at his best last evening. He had a cold, and did not sing as well as usual; even his topical song fell flat. One is almost ready to concede that he lost much of his power to amuse when those two bright little women, Deila Fox and Edna Wallace, left him. The contrast between their miniature daintiness and his bulk was one of the elements of his popularity. The gallery tried hard to make the comedian talk between the acts, but he realized the coolness with which his efforts to amuse were being received by most of the audience and failed to respond.

Of course the staging was superb, but the stage manager would do well to fine a few members of the chorus for yawning in the faces of the audience. Perhaps he should be lenient to these poor people. They have had to stand The Charlatan all this season. Is it possible it is this that has twisted and turned their nether limbs?

business of the Devere Electric Company. His successor will be Charles Tudor, the present Auditor and Manager of the bicycle track at this popular resort.

De Wolf Hopper and his opera company will round out a pleasant week with today's matinee performance of "The Charlatan" and what will probably prove to be its last local performance tonight at the Grand. As has been told in these columns, Mr. Hopper has a number of engagements for the immediate future, including all sorts of propositions for his personal services, and also a new opera by Sousa, the march king. Hence, it is believed that "The Charlatan" will be reluctantly laid aside by Mr. Hopper for several years, at least so far as Cincinnati is concerned, because his next visit here will be with a new opera. "The Charlatan" has proved to be one of the most attractive and most tuneful of the many pieces Mr. Hopper has had, and he star, his company and the piece would receive only their just measure of approval if the house was packed both this afternoon and tonight.



DEWOLF HOPPER,
In "The Charlatan" at the Grand this evening.

De Wolf Hopper has often informed his friends that he had promised himself to some day return to his first love, straight comedy. Time flies, and people forget things, so there are not very many nowadays who remember or know that Hopper, 14 years ago, was the first comedian of Daniel Frohman's company. It was owing merely to an accident that he became a comic opera comedian. One night when playing in "May Blossoms," at the Madison Square theater, the late John A. McCall was present at a performance in company with Mathilde Cottrelly. In one of the acts Hopper sang a solo back of the scenes. Colonel McCall and his companion were delighted with the splendid basso cantante voice, and at once made inquiries. They were immensely surprised when they learned that it was the comedian who had been singing. The impresario at once sent for Hopper and offered him a leading position in his opera company, which was accepted, and that is how Hopper came to be a comic opera comedian. It is an interesting fact also that the first comic opera in which Hopper appeared was an opera by John Phillip Sousa, who was to furnish him with his two great successes 13 years later. Sousa's "Derisec," was a failure owing to many causes useless to relate at this time, but it served to make Hopper a permanent comic opera success.

But Hopper has been moored in comic opera so long that he appreciates that it would be difficult for him to take up with a line which he abandoned 14 years ago. He has plenty of precedents for sticking to any such resolution as he may make. "Every theater-goer will recall," says he, "the struggle Sol Smith Russell went through to give up his inimitable imitations, which were one time the whole

show, but which are not now in Mr. Russell's show at all. If Joseph Jefferson had not followed his inclination he would now be a negro minstrel; if Richard Mansfield had done likewise he would now be a burlesque comedian. Francis Wilson a song and dance artist, and Nat C. Goodwin a music hall monologist. The public would accept the funeral service from a comedian as being a jolly discourse! Even dramatists have been confronted with this peculiar condition. When Voltaire produced his first comedy he concealed the author's name because he had succeeded in tragedy. This caution was afterwards proved to be well founded. The instant he was discovered the public unanimously altered their opinion of the work.

"I hope from this you will not infer that I have a hankering desire to essay the character of Hamlet or Macbeth; but I think it was Addison who said that 'The applause of the crowd makes the heart giddy; but in the attestation of a reasonable man, makes the heart glad.' I do not say that comic opera is ignoble or unrefined; but you will agree with me that the first parts in comic opera are not so subtle, so distasteful and enticing to the performer as those roles which require closer study and a finer understanding. But mind you, I am not throwing stones at comic opera! It has been one of the chief delights and recreations of the wise, since 'a hearty laugh is one of the chief delights of life's feast!'"

Times Star
April 4th
Cincinnati

AT THE THEATERS.

De Wolf Hopper in "The Charlatan."

Sousa's comic opera, "The Charlatan," was given its first performance here at the Grand last night by the lengthy De Wolf Hopper and his company. The book, which is the work of Charles Klein, is a fairly good piece of work, though by no means comparable with the book of "El Capitán." In the first act the plot is misty, but things clear up a bit in the second act and most people go home with a more or less definite idea about a magician who got into hot water and out again, several young women who are princesses one minute and peasants the next.

The scene of the opera, which is supposed to be Russia, furnishes an admirable opportunity for Mr. Sousa to use local color. This opportunity he has neglected entirely. In the first act he rather affects the grand style and persistently avoids the kind of noise that has made him famous. Musically, this act is the veriest rot, absolutely lacking character and almost too trivial for a good variety turn. At the end of the second act Sousa feels the necessity of being on his own ground and the march song, "You are too good, sir, for this earth," is closely related to the style of march that has been the salvation of every band for the last three or four years. The third act is even more Sousa and more heel itching, and from the popular point of view redeems the whole opera.

Hopper and his opera. His librettist always gives him plenty of woe and he improves his opportunities. In the "Charlatan" he is perhaps a little less extravagant than usual. Many of the lines of the text are undoubtedly his, for whenever you see Hopper on the stage you can expect the most extraordinary combinations of long words in far fetched similes. One touch of real opera bouffe in the "Charlatan" is where the hero and heroine meet and, after the approved style of Italian opera, the one says, "Tis he," the other "Tis she," and the chorus joins in "Tis he, 'tis she."

Little Klein as Hopper's antithesis has rather a better part than usual and is continually droll. Nothing ever tempts him to step out of his odd character. Miss Nella Bergen in the principal soprano part was awkward and used her voice atrociously. When she did not swallow her tones she put an excruciating edge upon them. Miss Judson in the role evidently written for Edna Wallace was picturesque and amateurish. In Mr. Stanley the company is fortunate in having an unusually sound lyric tenor who neither poses nor screams.

The scenic artist and costumes do far more for the opera than Mr. Sousa, for they at least give lots of local color. Sousa misses two excellent opportunities to write something that has character—the peasant dance in the opening of the second act and the wedding serenade in the second. Possibly Sousa will answer in his own defense that he prefers to be cheap and trivial, rather than steal folk songs and glees after the fashion of one of his successful competitors. The performance was received with undoubted popular favor.

R. I. C.

A report from New York is to the effect that a "professional reunion" of Mr. De Wolf Hopper and his wife, Mrs. Edna Wallace-

Hopper will take place next season and that Mrs. Hopper practically will have all to say in regard to the company that is to support Mr. Hopper. The story is good reading, but a revised edition of it, published by Mr. Hopper himself, completely changes the plot of the original. "There is as much prospect of a professional reunion between Mrs. Hopper and me," said the tall comedian in his dressing room at the Grand Monday night, "as there is of my eating that trunk."—and the trunk was of my eating that affair. "Mrs. Hopper is a decidedly clever little woman," Mr. Hopper continued, "and we are the best of professional friends, but that she is to return to my company there is not the faintest possibility. Mrs. Hopper told me last summer that she had made a two-years' contract with Mr. George Lederer to appear in Casino productions, and this contract still has one season to run. Equally without foundation is the story that Mr. Ben. Storer will manage me again and that Mr. Hopper will resume his former position as musical director. The partnership now existing between my present manager, Mr. Reynolds and me, is, I trust, for life, and Mr. Steindorf, who has been with me for three years, will continue as musical conductor."

The spring weather, or rather the new the genuine article, is getting to be as much talked about as an old woman's aches and pains. Unless some change is soon in evidence there will be no end of lamentations in theatrical circles, where a good kick is coming. The bad weather unquestionably spoiled what would otherwise have been a brilliant week at the playhouses. This is the chief matter of interest, after which one can take up the minor details. First in this classification comes the particulars of DeWolf Hopper's engagement at the Grand, entirely successful and just short of being a very fine one. The comedian's vehicle for this season, "The Charlatan," did not make the favorable impression that was scored for "El Capitán," but it gave excellent satisfaction. Musicians will tell you that Sousa has added to his fame by this latest production, something they will not say for the former piece. Even with this strong indorsement, the general public does not take so kindly to it. These indications, which were manifest at the first performance, were borne out during the week. One did not hear selections from the opera whistled or hummed on the streets, which is a sure test of decided popularity, though the musically inclined might scoff at such an assertion. Mr. Hopper has great faith in Sousa, however, and he will doubtless be seen in another opera from this busy composer's pen next season.

Down at the Pike our Neill players quite overreached themselves in the Mayo version of "Les Trois Mousquetaires," not "Mousquetaires," as the programme man spelled it. Even a charitable verdict, based upon the facts connected with the difficulty under which the company labored, cannot make amends for the failure, and so the romantic drama will soon be forgotten there at least. The other houses came in with good offerings and fared well enough, though none cracked the records or came within gunshot of doing so. "1402" at the Walnut was a good show for the money, and enjoyed a successful week.

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During his stay in this city Mr. Hopper has been entertained, and has entertained, in true Bohemian style, such as every "good fellow" on the stage enjoys. And speaking of entertaining, Mr. Hopper tells a story of how he was a compulsory guest at an affair arranged in his honor at Minneapolis recently. While playing in St. Paul, previous to going to the Flour City for a three nights' engagement, Mr. Hopper was notified that "blow-out" had been arranged in his honor by the Press club of Minneapolis, when he reached that city. Owing to a heavy cold, and a superabundance of moneys, he begged, in as many long words as his vocabulary would permit, that the affair be declared off. This the club refused to do and when he emerged from his dressing room after the first performance

in Minneapolis the lights on the stage were turned out and he was seized by a mob of undistinguishable individuals. After being roughly hustled through the doors he was thrust into a waiting patrol wagon, and with the clanging of the bell and a large crowd following, he was driven to the headquarters of the Press club and compelled to remain until almost midnight. In the future all invitations issued to Mr. Hopper by press clubs will be accepted, as he carries no accident policy. Mr. Hopper's name, by the way, is William De Wolf Hopper. He dropped the "Willie" because, so he says, it does not fit the size of his feet.

Several members of the De Wolf Hopper company are arranging a little sketch of their own with which to play the summer season. Mr. Hopper was invited to the Grand yesterday to sit through the show as a critic, and he was sufficiently fervid in his praises to induce the young men to believe that a fortune awaits them in the crack vaudeville houses. Lovers of Sousa music—and, by the way, the city is full of them—are thoroughly enjoying the performances by Mr. Hopper and his company in "The Chorus Girl" this week. Business has grown steadily from the first, and a week of good profit is assured.

DETROIT, MICH. - JOURNAL.

APR 7 1899

DETROIT, MICH., APRIL 7, 1899.



A GROUP OF DEWOLF HOPPER'S WESTERN CHORUS GIRLS.

DE WOLF HOPPER DESCRIBES THE LIFE OF THE CHORUS GIRL.

THE CHORUS GIRL is neither grand nor gloomy; occasionally she is peculiar. Her troubles are all her own; but she must share her triumphs with the multitude. The idea of a chorus girl may grow monotonous, but when she engages to become a fraction of an ensemble she must needs assume a number that the wardrobe woman loves, and step quick when the omnipotent stage manager lifts his voice. The position of a chorus girl, with a repertoire of opera company doing one-night stands, is anything but a sinecure. It is something weird and haunting. The position of a chorus girl in the leading organizations is another story, for the remuneration, considering the service required, is not only excellent, but sure; while her treatment is courteous and considerate. The public has been taught to think that the average chorus girl is a mental incompetent, who spends her life carrying a spear, and pursued by soft, gay and sighing swains. This may be so, but that she is a mental incompetent is all a mistake. A gawk cannot be made to walk gracefully, a clumsy clodhopperess cannot be taught to dance fairy-like, a throaty dairymaid cannot be schooled to sing, nor forbidding mesdames be made to appear peachy and winsome. All the better qualities here enumerated belong to the popular brand of chorus girl; none of your "modest, staid maidens that have missed their market."

When it is considered that the generally accepted opinion of the chorus girl has been gathered from before rather than from behind the footlights, it is little wonder that some very ridiculous and erroneous ideas have been set adrift. If you believe all you hear you would imagine that the average chorus girl was ciquant in sealskins and diamonds, and the most irregular person. It is cruel to dispel such a popular and fanciful illusion. There are chorus girls who wear sealskins, ride in cabs and adorn themselves with gawds and gewgaws; just as there are young women lost to decency outside as well as inside the profession. These get their names into print once in a while, and then the exception is unfortunately accepted as the rule, and the chorus girl must suffer on account of the misdeeds of the one who may not be

"Stained glass angels, who never say damn," it would take just one day's travel with the average opera company on the road, to prove that the public has been woefully misled; that the difference between the real and imagined chorus girl, is the difference between an Indian and a Greek; between pigments and a picture.

In the first place the chorus girl is not the flirt-gill and hilding she is so often pictured. When you travel all day with 50 young women, and by the closest observation cannot discover the least indication upon which to base an opinion, squaring with the popular idea, the chorus girl is likely to rise several points in your esteem. Just why a class of young women, earning an honest living, should be constantly maligned, I cannot, and never could understand. Some managers think, presumably, that they will draw the "chappy" element if it be currently known that the chorus girl is a wild, bawling, untethered siren, whom it is glorious to look upon, and heavenly joyful to know. So it is that some glittering and alluring fictions have crept into print.

"I don't suppose the chorus girls of my company are any different from those of other first class organizations. Traveling, the people are kindly and friendly, and are like a large family, naturally enough, as many of the girls have been with the organization several seasons. Those who joined this year, by constantly associating with the older members, have become quite well acquainted in ten months' time."

As you may well imagine, 50 bright, attractive young women should understand each other thoroughly. They know everything about each other worth knowing, or worth finding out. "Such a one is a busybody; beware of her," you will hear it said. Another has an old mother whom she supports, and to whom she writes every day a long and affectionate letter; that one lost her sweetheart last summer, was drowned; that is the reason she has that sad expression. The tall girl over there, with the dark eyes, studying a little book—who is she? She is the understudy of the prima donna. She is going over her lines, because she may be called upon to go on and be a leading lady for a night. She yearns for the opportunity, and when it comes she proposes to be thoroughly prepared. Should she succeed; should she be applauded and win favor, she sees her name on the program, and her picture in the paper. When on the stage she is the prima donna's understudy, and when she is not, she is

a lingering notion that she could do the part even more satisfactorily than the one who separates her from fame. If there is anything that will serve to keep a prima donna from causing trouble and getting sick at an inopportune time, it is the knowledge that her understudy has studied her methods, is thoroughly prepared to go on and take her place at a moment's notice, and is hankering for the opportunity.

So all along the aisle every girl has her history, and there is not a girl in the company who does not know it. There is no sailing under false colors in an opera company. That young girl over there reading a novel is engaged to a young man in her old home, and so this is her last year on the stage; this one is romantic, that one industrious and studious, etc., etc.

Is there anything wonderful in all this? "Every theater is a little world," as the Frenchman said when he tried to say in French, "All the world's a stage." What would you expect of young women who must earn a living, who are usually possessed of some little education, who hope to advance in the profession? You would expect that they would be just what they are—Independent, self-respecting, and most always companionable and interesting. Miss Stupidity is not found in the up-to-date chorus.

There are likes and dislikes in every chorus, but I have always noticed that if one girl was inclined to be disagreeable she was left alone religiously, to chew the end of bitter fancy. There is no place in an opera company for a scold; she would not be tolerated. Her life would be made almost too disagreeable to bear.

The chorus girl, too, knows her place. The principals flock together, and the chorus lets them flock. In a company of 70 odd the principals do not even know the names of more than a few of the chorus. There is no hard feeling on this account. When one of the chorus is promoted she gets more money, she stops at a better hotel, and is proportionately engrossed with her own importance. When she was in the chorus she was only a chorus girl; now she is "an artist." It is quite wonderful the difference; but nobody thinks anything of such little things—it is expected.

The girls take a great interest in their company, and are very jealous of other organizations. I saw an unusual display of this spirit in Chicago, at a benefit at which my company appeared. One chorus had been mentioned in one of the papers as being more women

and strong-voiced than that of another company. This company appeared with mine at the benefit.

When our people were on the stage the rival organization was very much in evidence in the wings, scanning their rivals' charms. When our rivals turn came our people took their places in the wings, and at the conclusion of the act, when they discovered that the opposition received four less curtain calls than they did, their joy was unbounded. One little girl burst into a flood of tears; her joy could not be adequately expressed in any other way. Here was as consummate a triumph as the heart of a chorus girl could be indulged with.

New York is not the best place in the country in which to recruit a chorus. The reason for this is, I suppose, that the old-timers of the profession there stand together amazonian-like, shooting and scaring away the youthful and charming.

A good chorus must possess three qualities: Be able to sing, be of good appearance, and be able to act. The New York product can sing and act all right. Experience is a fruitful teacher, but we cannot get the pretty girls and shapely figures which serve to make pleasing stage pictures.

The western girl, free from affectation, strong-voiced, and comely, is the ideal chorus girl. We are as careful in choosing our chorus as in selecting an opera. One is as important as the other. It is not our purpose, however, to cater to the chappy and sophomore element. This is not the idea at all. Our chorus may distract the chappy—we cannot help that, but what we seek is pleasing stage pictures.

It is not as easy to secure these as you may imagine. It is not every girl who knows how to stand or to walk gracefully, or how to make appropriate gestures when singing; it matters not whether she comes from Fifth-ave., or is just off the bounding prairie. It is the business of the stage manager to keep the chorus up to the mark; to call rehearsals when there is the least sign of carelessness displayed. Careful watching and repeated rehearsals secure good performances, for, unlike the juvenile at meal time, it is the business of the chorus to be seen and heard.

De Wolf Hopper

CINCINNATI, OHIO. TRI-SENER.

APR 8 1899

The "first week after Lent" brought but little additional joy to the hearts of local managers through the medium of increased attendance. Lent as a whole is being less observed by the theaters every season, and even "holy week" has not that terror for the profession that it had five years ago, when it was generally looked upon as the worst week in the season. Reports from Chicago are that there was no falling off in the attendance at any of the theaters "holy week," and, judged by this week's business in Cincinnati, this week's penance was not observed to any extent by local theatergoers. This conclusion is reached on comparisons at all the theaters, with the exception of the Grand, where a foreign company played last week to business that would have been no better had they played any other week. The good business done by Mr. Hopper this week, therefore, can not be used by comparison. When Mr. Hopper returns to this city next season he will have a new opera that is now being written for him. Mr. Hopper has great faith in Mr. Sousa, a writer of comic opera scores, although many others have not—and the music of the new piece will be by the "March King." Grant Stewart will write the book. It was originally intended that Charles Klein, who wrote the book of "El Capitan" and "The Charlatan" also would furnish the solid matter for the new opera. However, he finds himself so busy with other contracts that the work has been entrusted to Mr. Grant Stewart.

HOW HOPPER WAS "DISCOVERED."

Detroit Free Press: De Wolf Hopper has often informed his friends that he had promised himself to some day return to his first love, straight comedy. Time flies, and people forget things so there are not very many nowadays who remember or know that Hopper, fourteen years ago, was the first comedian of Daniel Frohman's company, receiving a very large salary. It was owing merely to an accident that he became a comic opera comedian. One night when playing in "May Blossoms" at the Madison Square theater, the late Col. John A. McCall was present at a performance in company with Mattilda Cottrell. In one of the acts Hopper sang a solo back of the scenes. Col. McCall and his companion were delighted with the splendid basso cantante voice, and at once made inquiries. They were surprised to learn that it was the comedian who had been singing. The impresario at once sent for Hopper and offered him a leading position in his opera company, which was accepted, and he came to be a comic

opera comedian. It is an interesting fact also, that the first comic opera in which Hopper appeared was by John Philip Sousa, who was to provide him with his two great successes thirteen years later. Sousa's "Derisee" was a failure, but it served to make Hopper a popular comic opera success.

LOCAL AMUSEMENTS.

Week's Attractions and Something of Those of the Present.

De Wolf Hopper's success in the Sousa opera, "The Charlatan," was not as much needed, financially, as it might have been, but artistically it was of the most generous proportions and lasting quality. Mr. Hopper has never had a better medium for the exploiting of his peculiar methods of funmaking, and Mr. Sousa certainly has surpassed all his former efforts in the score. As for the libretto, Mr. Klein is entitled to unqualified praise, since he has furnished a book that is replete with wholesome, genuine comedy—one that never offends the probable and keeps well in touch with the possible.

The piece was beautifully staged, well sung and delightfully acted. It is to be hoped that Mr. Wilson will satisfy his audiences equally as well.

The Real Hopper.

An ex-actor and now a Detroit architect's assistant, had some interesting things to say the other day of De Wolf Hopper. "I was for two years," said he, "a member of the Hopper company. Prior to joining the organization I had somehow got the impression that the comedian was a thoughtless chap given to card playing and over-fond of the bottle. You may judge my surprise when I discovered that the real Hopper was almost a total abstainer, that he never played cards for money, and eats and sleeps according to the strictest rules of health. With a company of seventy odd people depending upon him for support he felt it his duty to guard his health in every possible way and acted accordingly. All this was a positive revelation to me, since the comedian is such a jovial, good fellow, and the idol of everybody who knows him. The outsider who sees Hopper on the stage, or meets him in company, would never suspect that his real character is of so sterling a quality. The man who makes you laugh, who is at all times the most merry and joyous soul imaginable, is not the one ordinarily who is considerate of others, or who takes good care of himself. Yet, Hopper has been a star for ten years, and in that time has never lost but one performance. That was in Denver three years ago when he sprained his ankle doing a fantastic dance in 'Wang.'"

"In other respects De Wolf Hopper is different from the average actor. He has always insisted that his stage manager shall consider and treat the members of the company as ladies and gentlemen. There is no swearing at or brow-beating of chorus people in the Hopper company. Mr. Hopper will not permit it. The average star looks upon his company as inferior to himself, to be ignored and slighted. Any member of the Hopper company is welcome at all times to the star's rooms. I recall a night in Washington when one of the chorus girls went to his door to compliment Mr. Hopper upon his reception. It happened that a cabinet officer was in the room at the time. Instead of being turned away the girl was invited in and introduced to the distinguished man."

"Yet, with all this friendliness, there is no company that I know of in which the discipline is so perfect. Some years ago in a one-night stand the stage carpenter had left several pieces of scenery in the cars which should have been unloaded and set up, since Mr. Hopper insists upon giving the same performance at Kalamazoo that he does in New York. After he had reprimanded the stage carpenter the latter was pretty much ashamed of himself, and such a thing did not happen again, else there would have been a new man in his place, I opine."

"Is it any wonder then that the organization holds its best people year after year? A rival manager could no more lure one of those pretty girls away from the Hopper company that he could fly. They know that their money is sure, and that they will be treated decently, and chorus people, as well as principals, do appreciate such things."

"De Wolf Hopper, better than any actor I know of, deserves the success he has achieved. He is a big-hearted, unspoiled, whole-souled boy. It would be a happy thing for actors if more stage managers were like him."

DETROIT, MICH. FREE PRESS.

APR 12 1899

It is an interesting fact that in January, 1894, Robert Buchanan produced in London a drama entitled "The Charlatan." Theosophy and hypnotism entered largely into it, but it seems to have been defective in that its title character, the Charlatan, was really no charlatan at all. In the cast were many good players. Mr. and Mrs. Beer-bohm Tree had the principal parts, and there were all sorts of Nutcombe Gould, Fred Terry, Holman Clark, Lily Hanbury and Irene Vanbrugh.

DETROIT, MICH. FREE PRESS.

APR 11 1899

De Wolf Hopper and "The Charlatan" at the Detroit.

With such a happy combination as De Wolf Hopper and John Philip Sousa, it would be impossible for anyone to pass a wearisome evening, and such a combination seemingly pleased a good audience at the Detroit opera house last night.

In "The Charlatan" it can hardly be said that Hopper has found a vehicle worthy of him, and Sousa has given to it a quality of music that is far above the value of the lines. "The Charlatan" does not bristle with contagious wit; in fact, although the story is a good one, the language in which it is told is most commonplace.

Still, there is Hopper, Hopper the inimitable, Hopper the merry, Hopper, the original creator of Hopperism on the comic opera stage; Hopper who can sing, dance, and enjoy every moment of the time he is devoting to other people's enjoyment.

There is something new and strange about Hopper this year though, and after a long and careful study this strangeness is explained. Hopper is growing fat; he is accumulating adipose tissue as rapidly as a healthy sponge absorbs moisture. This is not right, it is an imposition on that public which so gladly supports and enjoys—Mr. Hopper. What right has DeWolf Hopper to permit his comedy legs to assume a garment of fat? To become symmetrical? A part of Hopper's comedy was wont to dwell in his legs, and it seems as if their plump condition interferes somewhat with the enjoyable qualities of his comedy.

That Hopper is a comedian, there never can, or will, be a doubt; he is a comedian in the fullest sense of the word, and last night he proved this by coming before the curtain and delivering two very bright and evidently impromptu monologues, that for nimble wit, and genuine humor, left the writer of the libretto far in the background.

Mr. Hopper plays Demidoff in his new opera. Demidoff does not differ in many respects from the other characters he has been seen in, for it has been built to fit Hopper's personality, and were it otherwise, Demidoff would prove a stale, flat and unprofitable character. Whatever Mr. Hopper makes Demidoff do it impresses one as being done naturally, and without in a spirit of pure love of the humor of the thing.

Demidoff is a traveling fakir, a charlatan, who enters into a conspiracy with a noble to rob a young prince of his rights. The plan is well carried out. The prince is deceived by the charlatan into marrying the charlatan's daughter, under the impression that she is a princess. The girl being a peasant born, according to an edict of the czar, the prince's fortune reverts to the nearest of kin, his plotting noble relative. Of course all turns out as well as things always do in comic opera, and there is just enough doubt left to the audience, as to how it will turn out, to make it interesting.

The music is Sousa's, not always his best, but sprinkled through the opera are a few gems that serve to brighten it up in a wonderful manner. There is a solo in the first act by Edmund Stanley, telling a tale of love that dies, illustrated by a quaintly arranged idea, some puppets on a miniature stage. Mr. Stanley has a voice of wonderful clearness and power, and all his songs are sweetly sung. Of course there is the Sousa march, with the real Sousa swing to it, and it makes a splendid finale to the second act.

The opera is splendidly staged, the scenery being beautiful, and the costumes match the scenery.

Stubby Charles Klein, in a most humorous character, was heartily welcomed when he made his first appearance, and he deserved all his welcome, for he was just as funny as he looked. Mark Price was the Gogol, and gave a legitimate performance of a bright little

Mr. Hopper and his gorgeous company will give their third performance of "The Charlatan" in the Detroit opera house this evening. Hopper and John Philip Sousa are a happy combination, and the result of their collaboration is a large measure of entertainment for a very numerous audience of the human race.

APR 11 1899

In Detroit Cheaters.

DE WOLF HOPPER, his excellent company and "The Charlatan," were welcomed at the Detroit opera house last night by an audience that was ready to laugh before the curtain went up, and continued in a state of merriment long after the play was ended. Mr. Hopper has always been fortunate in securing operas that were well suited to his peculiar methods of fun-making, but he has never had one that combined so many virtues, contained so many good parts and displayed the versatility of both the star and his company to such advantage. Perhaps it is only within the last year or two that Hopper himself has come to be such a classic that the librettists understood how to cut out a story with songs and lines to fit him, but it is probable that now any librettist would build a story to fit Hopper, and it is also probable that Hopper would fit any part.

There is an atmosphere, a color, a movement and a dash about "The Charlatan" that seizes hold of the auditors before the piece has been under way a minute, and the hold is never relaxed. As a lingual contortionist Hopper shines. He fairly revels in resonant expressions and, while there can be no doubt that he interjected small expressions for the edification of the multitude, it may be generally stated that Hopper has ideas of consistency and does not go so far that the dramatic character of the piece is marred. Indeed, "The Charlatan" has a theme and the story is more direct and dramatic than is usually found in comic opera. It proceeds by regular and timely gradations to climax and denouement, and the sense of propriety is not shocked by extraneous acts which have no bearing on the story. The dialogue is consistent rather than brilliant in itself, and that is the same thing as saying that it is more humorous than it would be if each saying were worthy of quotation, and had an independent meaning and significance. The lyrics are flowing and the situations comically perplexing.

As to the music, it has been stated that Sousa has been content in this opera to sacrifice some of his individuality to painstaking efforts in the way of general harmonious construction. It is not as florid as Sousa sometimes is; there is no number of undue attractiveness, but then there is no number which is lost and forgotten through lack of merit or general inconsequence. It must not be understood that there are not numbers of special attractiveness, but there is not a number of such special catchiness that it remains in the mind to the exclusion of the others. There is a plunge into something decidedly musical in the very first scene, when the tenor renders "Love Dies." It is a moving song with a chorus, and the thought at once comes that if the piece is to be taken as the musical standard of the opera, there is much to come. It comes, too, for there is no falling below that standard.

The play is mounted as all of Hopper's productions have been for some years back. The locale of "The Charlatan" has given opportunity for some striking scenic effects, the mountains in the vicinity of Moscow and the interior of the grand duke's palace and the costuming is made brighter and more gorgeous by the wedding scene in the second act. The grouping of the choruses was most effective, and there were some dances that required several repetitions before the audience was content to desist from applause.

The means through which Mr. Hopper displayed his fun-making powers was called Demidoff on the program. Demidoff was a fakir, how much of a fakir only those who know Mr. Hopper can appreciate. It is enough to say that a thimble-rigging outfit was not below the aristocracy of Demidoff and a conspiracy to wed his daughter to a prince was not beyond his boldness. As a professor of magic in the first act, Hopper was, as he himself asserted, the crack-jack of sorcery, and he was no less amusing as a counterfeit courtier and a convict with numerous and horrid instruments of torture staring him in the face. As Mr. Hopper explained in two impromptu speeches, his bronchial tubes had been taking familiar liberties with the atmospheric vagaries; in fact, his bronchial tubes were it. This thoughtlessness on the part of the tubes interfered somewhat with his singing voice, but he managed to get through his assignments of song successfully. Every one is surprised to hear a fun-maker who can really sing, and it is due to Mr. Hopper to say that, cold and all, he sang well.

Mark Price was the villain. Mr. Price has long been an actor well known in legitimate drama, and his introduction was a novelty. He read the lines well, fitted the character and added to the artistic whole. Edmund Stanley's robust tenor was much in evidence in the part of Prince Boris, and Miss Nella Bergen, as the charlatan's daughter, sang with fine skill. There was something of grand opera about the several numbers, in which these two artists appeared together. Alice Judson, in the sou-brette role, sang well, danced gracefully and had the necessary dash of audacity. Arthur Cunningham also showed a good voice and Miss Adine Bouvier revealed a person of statuesque beauty and sang commendably. The only matinee will be given on Saturday.

The Cummings stock company started the week yesterday afternoon by presenting Belasco & DeMille's "Men and Women," a play not unknown to Detroit playgoers. The piece is a strong one that has stood the test of time, and the production was as meritorious as the others that have been placed on the Lyceum stage since the stock company opened the season. "Men and Women" would probably be classified as a comedy drama, although it has certain melodramatic dashes and it may be that the story is not altogether probable, but it reveals and illustrates a phase of society that is interesting, and the story has an undercurrent of strong interest despite the quietness of the interpretation.

The members of the company showed to good advantage. Thomas Ricketts, the latest addition to the company, played the bank president, Israel Cohen, and gave an excellent rendition of the part. Eugene Frazer was the Calvin Steadman, and Harry Glazier the Governor Rodman. Mr. Cummings played the leading role and did it with his usual strength. Grace Atwell was cast as Agnes Rodman, and Lillian Douglas was given an opportunity to show the extent of her powers in the part of Mrs. Kate Delafeld. She showed herself to be well fitted for light comedy parts and received deserved applause.

The play will be continued for the rest of the week with matinees on Wednesday and Saturday.

CLEVELAND PRESS.

APR 13 1899

THE CHEATERS.

De Wolf Hopper and his company come to the Opera house, next week, for three nights and a Wednesday matinee, in Sousa and Klein's new comic opera, "The Charlatan." Hopper's success in this new work by the authors of "El Capitan" is said to have exceeded anything that the comedian has enjoyed since he became a star. Hopper's personal triumph in "The Charlatan" has been great. Critics have pronounced his work as being the best he has so far offered. The comedian brings with him, this year, a good company. Hopper has never relied upon his own powers as a fun-maker to supply the whole show. Of the old members of the company, Nella Bergen, Edmund Stanley and Alfred Klein are still with the company. The new people are Mark Price, Alice Judson, Arthur Cunningham, Adine Bouvier, Harry P. Stone and Katherine Caryle. The scenery and costumes of "The Charlatan" are said to be magnificent.

DETROIT FREE PRESS.

APR 14 1899

De Wolf Hopper has made a popular strike with "The Charlatan." His performances in the Detroit opera house this week have drawn large audiences, while the beauty and completeness of the production have excited a quite unusual measure of admiration. The costumes in the second act, in particular, are a sartorial dream.

Tonight's Attractions.

Detroit—DeWolf Hopper in "The Charlatan."
Lyceum—Cummings Stock Co. in "Men and Women."
Whitney's—"The Span of Life."
Wonderland—Vaudeville and curios.

Hopper Is Still Hopper.

De Wolf Hopper's recent defense of the custom made play or opera had a strong personal note in it, and it must be admitted that the practice of writing a part to fit a favorite performer has had exceedingly happy results in the case of Mr. Hopper and the title role of "The Charlatan." Sousa and Klein's new opera, which the big comedian produced at the Detroit last night. As the wandering magician, Demidoff, who gets into more kinds of trouble than the war department ever heard about, Hopper is at his best. He is funny when he first appears and struts before the Russian peasants at a country fair, informing them in pretentious declarations of his marvelous powers, while he discusses the possibilities of dinner in hoarse asides. He is funnier when the difficulties which he has invited by lending his art to the evil schemes of Gogol, the villainous deputy governor, began to fall upon him, and funnier yet when wit and luck have helped him out of his troubles and the sun begins to shine again.

It is rather late to attempt an analysis of Hopper's humor. The public has accepted him without a formula for many years and will continue to do so in the future, laughing when he wants it to laugh, and applauding when he gives it the proper tip. It doesn't really matter whether he is funny because he is Hopper, or whether he is Hopper because he is funny. He is bigger than ever this year, and every inch of him counts for mirth.

As for the opera itself, the story is amusing enough and the Russian setting provides opportunity for picturesque scenery and really beautiful costumes. The music is of a rather heavier order than we are accustomed to in comic opera, and with rather less of distinct melody. The character of the music kept some of the principals at constant strain last night, but their efforts were not in vain. The bulk of the singing is left to Edmund Stanley as Prince Boris and Nella Bergen as Anna, Demidoff's daughter, who is palmed off upon Boris as a princess. Miss Bergen is growing colossally stout at the expense of her lung capacity. Her voice is still beautifully clear, and she climbs after high notes with complete and justified assurance, but volume is something she has lost, and the exertion with which she sings is sometimes painful, especially when the time is much accelerated. Mr. Stanley has a light baritone voice of great range, power and sweetness, and the musical triumphs of the performance are easily his. The real hit of the evening was the duet and chorus, "When the Orange Flowers Blossom in My Own Bride's Hair," sung by Boris and Anna and a concealed party of serenaders in the second act. It is a charming melody and was excellently rendered. Some of the choruses are very effective, the bridal march particularly so.

Alfred Klein, as Jellkoff, the tragedian, afterwards disguised as a lady in waiting to the false princess, is given opulent opportunities for comedy and avails himself of all of them. Alice Judson, as Katrinka, advance agent for the charlatan, can't sing, but is a clever comedienne, of the pert and saucy order, and won her share of the audience's approval.

Perhaps "The Charlatan," coming after the woful "Geisha" production of last week, seems better than it is, but anyhow it kept the house laughing and applauding continuously, and Hopper had to make speeches after the first and second acts, while encores and curtain calls were numerous. It stays all the week and that is another piece of good luck.

DETROIT FREE PRESS.

APR 13 1899

themselves permanently in Chicago on the lines of Weber and Fields in New York.

There is no foundation for the persistent rumor that Mr. Ben. D. Stevens is to return to the management of DeWolf Hopper. That artist's present manager, Mr. E. R. Reynolds, who is also manager of the Sousa band, will continue at the head of Mr. Hopper's professional affairs.

19-1899

HOPPER AT THE OPERA.

A First Class Vaudeville
Bill at the
Lyceum.

"Human Hearts" at the
Cleveland and a Novel
Bill at the Star.

"The Charlatan"

Demidoff De Wolf Hopper
Prince Boris Edmund Stanley
Gogol Mark Price
Jelkoff Alfred Klein
Capt. Peshofki George W. Barnum
Grand Duke Arthur Cunningham
Koreff Harry P. Stone
Showman Charles Arthur
Anna Nella Bergen
Katrinka Alice Judson
Sophia Katharine Carlisle
Grand Duchess Adine Bouvier

De Wolf Hopper opened his brief engagement at the opera house last evening, presenting his latest Sousa creation, "The Charlatan."

Mr. Hopper was tendered a flattering reception, and as usual made his speech. Mr. Hopper's appearance before the curtain in one round of talk is as certain as the star's annual appearance. In fact it has come to be considered an elementary part of the program. While a speech is by no means a necessary feature of a dramatic performance, Mr. Hopper's friends always insist on one and he never keeps them waiting.

"The Charlatan" is the joint work of Sousa and Klein. It possesses all the finger marks of Sousa and has not a little swing as well as melody in it. The locale has no influence whatever on the music, for you can pick warm color and vigorous handling out as Sousa's, regardless of the costumes or scenery. Sousa may have endeavored to get a Russian color, but in this he failed. There are a number of pretty bits in it, solos and duets, and an easy, yet lively movement from beginning to end.

The book is fair, nothing extraordinary by any means. There is a certain literary flavor to it, and there is also a quantity of gingerbread in it. A novel feature, for a comic opera, is the fact that there are four or five straight legitimate speaking and acting parts.

Mr. Hopper in the leading role is the same as ever. Operas come and go, but De Wolf goes on sliding from one role into another, changing costumes—that is all. Yes, he varies his speech occasionally.

The supporting company is a very fair one, the opera is nicely mounted and the stage management is excellent.

Mr. Hopper's engagement will close Wednesday evening.

NEW YORK MORNING TELEGRAPH

APR 20 1899

Changes in Hopper's Company.

There are some mysterious things going on in the opera company headed by DeWolf Hopper. When the organization opens at the Fifth Avenue Theatre May 4 Hilda Clarke will sing the role originated by Nella Bergen. Snitz Edwards will take the place made vacant by the retirement of Alfred Klein, and Harry Stone will succeed George Barnum.

The two last mentioned changes are comprehensible upon ordinary business propositions. But in the case of Miss Bergen there will naturally be quite extended speculation. I have not been able to get anybody connected with the Hopper enterprise to admit that there has been anything resembling a quarrel between the star and his prima donna, and of course it is quite possible that the lady should have withdrawn from the cast of "The Charlatan" to meet the management's purpose of lending a tone of novelty to the revival.

At the same time, in view of what the Morning Telegraph has said upon one or two occasions recently regarding the alleged movements of Mr. Hopper and his former wife, there will be an added interest connected with the substitution of Miss Clarke for Miss Bergen.

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Except the swinging march finale of the second act, "The Charlatan" isn't at all characteristic of Sousa music. In the second act also occurs a waltz movement, which, with the exception of the march, is the most melodious number in the opera, heard for the first time in this city at the Opera house, Monday night.

The libretto is by Chas. Klein, who had De Wolf Hopper in mind when he sketched the tall fakir Demidoff, who exhibits his cabinet wonders to the villagers and remarks "this crowd spends about as much money as Russell Sage at a church fair."

A speech in a Hopper opera is always a part of the show. A speech was demanded after the first act and Hopper complied by saying that the close of the first act is not the proper place for oratory, as he had prepared a few remarks for the second act. However, he thanked the audience for one-third of its appreciation. After the second act some one in the gallery shouted "Casey!" but Hopper positively refused to endanger his life by reciting "Casey at the Bat" at this critical juncture in the base ball history of Cleveland.

Musically "The Charlatan" is not up to the mark of "El Capitan." Klein tells a pretty story, but there is a certain undefinable something lacking in the libretto, the dash and vigor which that writer imparted to his previous efforts.

Hopper always carries a good company, and this one is no exception.

Alfred Klein as Hamlet is funny, but Alfred Klein as a female impersonator is not an inspiring sight. Edmund Stanley sang well, as Prince Boris. Harry P. Stone is a Cleveland boy. Hitherto he was in the Hopper chorus, but the fact that he was given a small part, this season, is an indication that he is making rapid advances. One of the statuesque beauties on the comic opera stage is Adine Bouvier. Miss Bouvier had little to do but stand about and pose, and she succeeded admirably. Nella Bergen, fully as handsome as Miss Bouvier, is also endowed with talent, and her impersonation of the magician's daughter was one of the gems of the evening. Alice Judson is a sprightly and lively mite.

THE CHARLATAN AT OPERA HOUSE

Some success which he transferred from the band platform to the comic opera stage, is, it is to be feared spoiling him. He dares, in his latest opera, "The Charlatan," as given by De Wolf Hopper and his company at the Opera House to write a comic opera without a brass band march. A Sousa opera without a brass band march finale is like the play of Hamlet with Hamlet left out. Audiences expect such a march.

The success of the Sousa operas has never lain in real finish, finesse or aptness at operatic composition and construction, never particularly for great melodic originality or musical unity, nor has such brightness of libretto as "El Capitan" developed been upheld later. The vogue of the Sousa operas has lain in the characteristic march forms that have swept the name and fame of Sousa broadcast.

It is these bits, and some other catchy things together with the costly and lavish productions that have given his operas vogue. And now he leaves out this stepping-stone to his triumph. True there is a march distinctively called "The Charlatan March." But evidently brass bands were not appreciated in the Russian locality where this opera's story is located. The second act finale thus has a certain lack. There is some heavy writing in "The Charlatan," some music which demands much from soprano and tenor, and some heavy chorus numbers as well, but tunefulness and freshness is rather wanting.

To balance this a superb spectacle is offered, dazzling and barbaric in richness, picturesque and enticing; and a well drilled and capable company is found. De Wolf Hopper, always entertaining is himself always, even to his curtain speeches. Nella Bergen sings adequately and acts more gracefully. Edmund Stanley as Prince Boris, and little Alfred Klein as Jelkoff are El Capitan survivors. Alice Judson has a part calculated to replace dummy little Edna Wallace Hopper. Harry P. Stone is called to replace the late George Barnum.

AMUSEMENTS.

OPERA HOUSE.

De Wolf Hopper and his company presented John Philip Sousa's and Charles Kline's new comic opera at the Opera House last evening before a representative first-night audience that filled the theater and became enthusiastic over the beautiful music of Mr. Sousa and the humorous situations of the libretto of Mr. Kline. Demidoff, the Charlatan, fits Mr. Hopper like a glove, furnishing him with all of those requirements for delineation which gives the motives for the expression of the fun that so lavishly pours from the comedian at every moment of its rendition, but more particularly in the expression of fear in the latter portion of the story when his elaborately-built plans for passing his daughter off for the princess and himself as the father of royalty and wealth, are nipped in the bud. In the earlier part of the story, the reader of the plot will remember, Demidoff is offered this opportunity by Gogol for purposes of his own, and the false necromancer is set to work in this effort almost the instant that his van appears on the scene. At once visions of grandeur possess the brain of Demidoff and his daughter is forced, somewhat against her inclination, to set about the capture of Prince Boris, who, having caught glimpses of her under her veil of seeress and seen that she is beautiful, is already half in love with her. But Demidoff is more of a necromancer than the prince is aware, and taking advantage of the illusion afforded by the big mysterious van in which his wonders are worked, with the aid of clothes furnished by Gogol, he gives the bogus princess the full benefit of a startling appearance. The prince is at once captivated, and all for a time works well in favor of his plan. Jelkoff, a tragedian, is induced by Demidoff to take a hand in carrying out the plan to get the daughter married, and for this purpose assumes the disguise of a waiting maid, thus at the outset considerably facilitates the scheme. All is spoiled, however, by the arrival of the grand duchess, and poor Demidoff comes very near losing his head. One cannot go into details concerning the situations developed in this story, although, as the attendant upon comic opera tales well knows, furnish all of the resources for their humor. Edmund Stanley as Prince Boris, Alfred Klein as Jelkoff, Nella Bergen as Anna, Mark Price as Gogol, Alice Judson as Katrinka, and George W. Barnum as Captain Peshofki, had the leading roles in the opera, and all made excellent impressions. Paul Steindorff, with the Opera House orchestra, did full justice to the instrumentalistic score. Mr. Hopper was obliged to respond to the loud calls for speeches, and these were very felicitous. Another performance of "The Charlatan" will be given to-night.

LYCEUM THEATER.

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Another performance of "The Charlatan" will be given to-night.

Klein to Leave Hopper.

Fine contrasts as much as subtle harmonies come under the head of what is best in art. I suppose it may be said therefore that Mr. De Wolf Hopper and Mr. Alfred Klein have represented together for ten years a very high degree of art. Mr. Klein is as much the short of it as Mr. Hopper is the long of it, and I am sure that Mr. Klein has done much to heighten the effect of Mr. Hopper's elongated methods. Ever since Hopper has been a star Mr. Klein has been with him, much as a tug boat is with the ocean liner. That has included Castles in the Air, Wang, Panjandrum, Dr. Syntax, El Capitan and The Charlatan. Before then they were in The Black Hussar, The Beggar Student, The Bat and The Lady or the Tiger.

It has been Mr. Hopper's custom, when on the stage, to treat the diminutive and plump Klein with all the dignity that one bestow upon a door-mat, and Klein has looked up beseechingly and whined for mercy in high comic manner.

It is exceedingly that the two are to separate. Of course Hopper will continue to star without Klein, and of course Klein will continue to get engagements without Hopper. But the little comedian has always been welcome in juxtaposition to the big fellow, and I think the public throughout the country will regret the absence of this particular member of the star's support.

NEW YORK EVENING JOURNAL.

APR 27 1899

SINGING AND DANCING ATTENDANTS OF THE PRETTY "ARABIAN GIRL."



David Henderson promises 150 singers and dancers in the production on Saturday evening at the Herald Square Theatre. The story of the extravaganza has been written up to date under the name of "An Arabian Girl," and some of the best comedians known to the burlesque stage have been engaged to bring out all of the fun in the piece. Among the principals are Eddie Foy, John C. Slavin, Dorothy Morton and Frankie Raymond. Among the prettiest girls in support of these popular favorites are Amalia Karle, Marie Lachere and Kathleen Weir, whose likenesses may be seen over these lines.

This may be accepted as evidence that Frank J. Wiltach has arrived:

"Word comes booming out of the West to the effect that De Wolf Hopper is compiling a cook book. Proofs sheets just at hand would indicate that the comedian's literary lobster salad was going to prove more or less of a gastronomic delight. Two paragraphs from the preface offer a fair index to the contents of the work: 'The glorious art of the painter and the cook are akin, since both rely on pigments and a palate as a means to their art.' 'The dramatic critic and the cook have

a like purpose in life, that of frying the ham-fatter.'"

But the most important cooking that De Wolf Hopper has done lately is with "The Charlatan"—he has recooked it and will serve it with a new supporting cast by way of garnishment at the Fifth Avenue Theatre on May 4.

The Academy of Music success of last season, "The White Heather," with all its scenery and stage effects, will be played at the Star Theatre for one week beginning Monday, May 1. Alice Fischer now plays the leading role.

NEW YORK EVENING SUN.

De Wolf Hopper comes to the Fifth Avenue Theatre next Thursday evening with a reincarnated "Charlatan" and practically a new organization. Of the new lyrics composed by Sousa, the most important ones are an introductory song for the comedian, and an ensemble number, "The Golden Car," used in the second act in place of "Ammonia." The new members of the company are Hilda Clark, Jessie Mackaye, Snitz Edwards and Jeanne Towler. The old members of the organization retained are Edmund Stanley, Adine Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

NEW YORK EVENING TELEGRAM

APR 29 1899

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GRACE HUNTINGTON.

Who will play the part of the Duke in the P. W. L. version of "The Three Guardsmen."

duced in the second act in place of "Ammonia." It is not exactly a cakewalk, but it is a rollicking affair, which has attracted a great deal of attention on the road, and is said to be the hit of the piece. The extent of the transformation which the opera has undergone may be understood when it is stated that the opening and closing of each act have been changed. The new members of the company are Miss Hilda Clark, Miss Jessie Mackaye, Snitz Edwards and Jeanne Towler. The old members of the organization retained are Edmund Stanley, Adine Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

NEW YORK MORNING TELEGRAPH

APR 23 1899

Hopper's Sweeping Changes.

DeWolf Hopper evidently intends to give us an almost entirely new company of principals in "The Charlatan" when he comes into the Fifth Avenue Theatre May 4. He has now engaged Jessie Mackey as his soubrette. Miss Mackey has been playing the boy in "The Little Minister," and goes to Mr. Hopper's organization by arrangement with Mr. Frohman. This change, in addition to the three or four others already announced, will quite naturally tend to add to the newness of the entertainment, and that perhaps is what Mr. Hopper and his business associates are driving at.

NEW YORK EVENING TELEGRAM

APR 29 1899

JESSIE MACKAYE
in "The Charlatan" at the Fifth Avenue.

NEW YORK EVENING TELEGRAM

APR 29 1899

HILDA CLARK
in "The Charlatan" at the Fifth Avenue.

PROVIDENCE, R. I. - TELEGRAM.

APR 28 1939



De Wolf Hopper and his merry companions in the presentation of "The Charlatan" were extended an old-time greeting at the Providence opera house last night by one of those audiences which is always on hand when there is something above the level of commonplace recreation to interest and attract. And when Hopper and his superb entertainments come this way something very much out of the ordinary awaits the consideration of theater patrons. He may be regarded as the greatest and foremost comic opera comedian in the country and his diversions the very best that brains and money can contrive. These elements of success and popularity, taken in conjunction with the fact that he environs himself with talented and pleasing people, who sympathetically and enthusiastically work with him, form the explanation of the unexampled prosperity both in financial gains and in public favor which he continues to enjoy.

"The Charlatan" is the latest output of John Philip Sousa, who himself will be here in a few days. The story was written by Charles Klein, who collaborated with Sousa in evolving "El Capitan." Taken as a whole, the new piece can not be said to possess the stirring spirit which pervaded "El Capitan" and made it a two-season hit. In "The Charlatan" Sousa has, with one or two exceptions of a somewhat minor character, gilded away from his march style of composition and has essayed a score more on the line of the romantic and picturesque. That his forte is still to be found in the march tempo, where he revels in undisputed supremacy, must be conceded after a hearing of his latest effusion. Much of the music in "The Charlatan" is charmingly sweet and melodious. It is not the original score, however, for that has been modified and remodeled. One is unavoidably led to suspect that Mr. Hopper's influence, which always accounts for improvement and enlivenment, has been actively exerted in altering the original construction as it came from the composer's hands. There are two or three topical numbers which Hopper interpreted in the inimitable manner for which he is celebrated. A solo or two are pretty and enjoyable. The choral opportunities are excellent. One song in particular, that in a bridal scene, is an exceedingly difficult piece of work to do well, as the chorus is behind a screen, apart from the orchestra and the conductor, and that the number goes as correctly and admirably as it does with this organization is another evidence of the superiority which may always be found in performances where the Hopper idea reigns.

In this work, as in many others, it is the story and the manner of its recital that must carry the diversion. The tale is that of a wandering magician in Russia, who palms off his daughter as a princess for the purpose of obliging an aristocrat, who wishes to secure a nephew's estates. The proceeding leads into odd and amusing troubles, and ere the end is attained innumerable chances come up for humorous exhibitions, all of which are capitally utilized. To Mr. Hopper falls the role of the fakir-wizard. It is not the best he has ever had, but it affords him openings which are taken advantage of in a most telling fashion. Mr. Hopper's art invites serious study. He has many imitators. His style has been chosen as a sort of school for lesser lights in the world of operatic comedy undertakings. His work is distinguished by a thoroughness of preparation, an instinct along the scent of jocularity, an ability as a manipulator of words and phrases and an appreciation of what is the essence of drollery in incident and situation which are sorrowfully lacking in numerous contemporaries. To borrow a street observation, which is more to the point than choice, he is "the real thing." The wonderful naturalness and complete ease and confidence with which he travels through the different lines of his part and illumines them by the brilliancy of his native wittiness and his

unmatched power of vivid illustration are so familiar and so perfect that perhaps it escapes the attention of the auditor, who sits in a state of delighted contentment and makes no effort at an analysis of the pleasure which is flowing his way. And that voice—an organ which is at once a revelation and a treat; if in all other qualifications Hopper were equaled by his competitors, in vocal endowment and accomplishment he would ever be able to defy their rivalry.

The company taken altogether rendered excellent support. Edmund Stanley, always a welcome guest on account of his charming personality and his artistic attributes, in this piece has a monopoly of the "fat" solos, and a most agreeable monopolist he proves. The selections which are apportioned to him are the cream of the score. He sings them splendidly. Alfred Klein, Nella Bergen, Alice Judson, Mark Price and Adine Bouvier appear in their respective impersonations with more or less success. Miss Bergen fails to achieve the hit in this work that she enjoyed in "El Capitan," partly because she has not the former privileges by reason of the peculiar arrangement and division of the score, and partly because her voice and presence do not seem to be just adapted for light performances.

The opera is handsomely staged, extravagant so, it might almost be said. A wealth of scenic elegance has been put into it, with the result that people are immensely pleased by the gorgeousness of the spectacles.

Mr. Hopper was compelled to make not only one speech but two. The public has come to identify his clever impromptu addresses with his work quite as much as anything else that he does on the stage, and an evening minus one of those exhilarating bits of oratorical unctuousness is but miserably spent.

One thing must be said, not by any means in the sense of an apology for the production, for so fine an affair requires none, but in explanation of how the company managed to acquit itself so admirably as it did. It came directly from Montreal yesterday, leaving after the closing performance of an engagement there and journeying in sleepers to Providence. It did not reach here until very late yesterday afternoon, and then every member was thoroughly tired out and in no condition, contrasted to the normal situation, to go on and do himself or herself justice. In the face of this extraordinary exhaustion, it was remarkable that the presentation so flawless and so spirited should have been given.

"The Charlatan" is the bill for to night and tomorrow night and tomorrow afternoon. Big houses are assured for the rest of the engagement. Mr. Hopper's brother Shriners of the city are among his most eager and admiring patrons, and a large assemblage of those noble and exalted gentlemen is expected this and tomorrow evenings.

Alfred Klein is to sever his connection with De Wolf Hopper. The announcement will be received with regret by the large public that has during 10 years learned to consider the one as the foil of the other. Ever since Hopper has been a star Klein has been with him, acting the part of a tug boat to his companion's ocean liner. Their comradeship has survived the turmoils of "Castles in the Air," "Wang," "Pan-jandrum," "Dr. Syntax," "El Capitan" and "The Charlatan" and before that, according to an eastern authority, they were together in "The Black Hussar," "The Beggar Student," "The Bat" and "The Lady or the Tiger."

So after the present season Mr. Hopper will have to forego his time-honored custom of treating the diminutive Klein with the courtesy that is commonly bestowed on a door mat and Klein will cease to look up and whine for mercy in his highly comical act, but it is to be regretted that the exigencies of stage life will compel Hopper hereafter to wipe his feet on somebody else than Klein.

PROVIDENCE, R. I. - NEWS.

APR 28 1939

To say that De Wolf Hopper is popular with Providence audiences is nothing new, but it is doubtful if he ever met with a more cordial reception than was accorded to him at the Providence Opera House last evening, when he made his first appearance here in Sousa and Klein's new comic opera, "The Charlatan," and as far as Mr. Hopper and his excellent company are concerned, all the applause bestowed upon them was more than deserved.

Of the opera it can be said that Mr. Sousa appears to have recognized some of the defects of his previous operatic work, and has endeavored to remedy them. It can in truth be said that "The Charlatan," musically considered, is his best work, and there is a marked and welcome absence of the boisterousness which is so evident in "El Capitan." In spite, however, of the superior quality of the music, it is doubtful if the new opera will attain the place in the popular taste that "El Capitan" did. The fact seems to be that Mr. Sousa is too limited as a march writer to become a successful composer of light opera music, although in "The Charlatan" there is evidence of seriousness which shows a marked improvement in his work.

The libretto prepared by Mr. Klein will compare favorably with the average of such works, and it is superior to some that have been heard by Providence audiences. There is not much humor in the libretto, but it is clean in its absurdity and also clever, bright and sprightly.

Of course, Mr. Hopper was the life and soul of the performance and, after his first entrance, there was hardly a moment that he was not in evidence. He is a comedian who knows how to be funny, and succeeds in amusing his audiences by his excellent rendering of the spirit of the character and by his peculiar facial expression and unique gestures. Mr. Hopper is graceful in his movements, effective in his make-up, quick-witted and ready to seize upon every opportunity offered to amuse. As Demidoff, the Russian travelling fakir, he has a part which suits him admirably, and to say that he is funny hardly expresses it.

After the first and second acts so prolonged was the applause that Mr. Hopper was obliged to make two speeches and they were, of course, in his usual happy and witty vein. In his second speech he took occasion to pay a deserved compliment to the management of the Providence Opera House and expressed his delight at the beautiful aspect of the theatre at the present time.

Of the other members of the company the most pleasing is certainly Edmund Stanley, who possesses an agreeable and powerful tenor voice, which he knows how to use, and then comes Alfred Klein, who as Jellikoff, is particularly funny, not so much, however, in what he says, as in general appearance and gesture, while his facial contortions are something remarkable. Of the women in the cast Miss Nella Bergen is the best vocalist, but, while possessing a voice with a good range, there is a lack of expression in her solo work, which is more or less disappointing. The other characters do not have much to do beyond taking part in the concerted pieces, and this they do well.

The chorus, both male and female, is a remarkably good one, and in the march at the end of the second act the work was some of the best ever heard here. The opera is magnificently mounted as to scenery, costumes and furnishings in general, and the whole performance is another deserved triumph for Mr. Hopper. "The Charlatan" will be repeated this and tomorrow evenings, and at the matinee tomorrow.

Changes in Hopper's Company.

There is great speculation as to the causes for the many changes in the cast of "The Charlatan," which returns to this city for a brief period at the Fifth Avenue Theatre next week. Nella Bergen, Alice Judson, Alfred Klein—in fact, all the former favorites of the opera—have disappeared and no explanation is offered except that "a new cast was desired." Hilda Clark is to have Miss Bergen's part and Snitz Edwards will replace Alfred Klein. De Wolf Hopper retains his original role, no change being deemed necessary.

NEW YORK MORNING WORLD.
APR 30 1899



NEW YORK JOURNAL
MAY 5 1899

DE WOLF HOPPER AND "THE CHARLATAN" BACK AGAIN.

The Big Comedian Introduces New Players in His Support at the Fifth Avenue.

De Wolf Hopper and his company appeared at the Fifth Avenue Theatre last night in the new "Charlatan"—new cast, new costumes, new lyrics, new "business" and new people. Everything was new except Hopper. He was the same old, elongated comedian, and he made a speech to a crowded house after the first act in answer to a vociferous curtain call.

What he said doesn't matter very much. He thanked the audience, and promised to show it a few things in the succeeding acts. He did so in the way of fresh jokes and new verses to his songs.

Sousa's tuneful opera was never sung to better advantage than last night. The entire company was on edge. The new cast included Hilda Clark, who took the part of Anna, the charlatan's daughter; Jessie Mackaye, as Katrinka; Jeanne Towler, as Sophia; Snitz Edwards, as Jellikoff, who replaced little Klein, and Harry P. Stone, as Captain Peshofski. Miss Clark was in splendid voice and her song near the close of the first act was enthusiastically encored. Miss Mackaye was a very dainty Katrinka. If Snitz Edwards is any taller than Klein, who was a foil for Hopper for so many years, the difference in stature is not visible to the naked eye. He did very well and was as funny as the part allowed.

The music was sung with a dash and spirit one seldom hears, and the whole

NEW YORK MORNING TELEGRAPH.
MAY 5 1899

"THE CHARLATAN" AT THE FIFTH AVENUE

Enthusiastic Audience Greeted De Wolf Hopper on His Return.

IMPORTANT CHANGES IN THE CAST

First Appearance of Hilda Clark as Anna a Decided Success.

It was a somewhat large and exceedingly enthusiastic audience that greeted the return of that altitudinous actor, De Wolf Hopper, in "The Charlatan" at the Fifth Avenue Theatre last evening. Applause was as thick as chaff in a Kansas cyclone, and in addition to the usual few remarks upon the inefficiencies of one-night-stand hotels, usually interpolated by Mr. Hopper between the second and third acts, he was forced to deliver himself of a few choice, alliterative phrases of thanks as soon as the curtain fell on the first act. His remarks, while impromptu, of course, showed a careful at-

tention to the selection of adjectives and well directed effort in preparation.

The season on the road, notwithstanding the poor quality of the aforementioned one night stand hotels, has not lessened the merits of "The Charlatan" by any means. It is as tuneful as ever, and the Sousa swing is there in all its hypnotic seductiveness just the same as when it was first heard at the Knickerbocker. There were several changes in the cast last night, but they have only added to the attractiveness of an already delightful performance.

The most prominent of these was Hilda Clark, who appeared for the first time in the role of Anna. Miss Clark's beautiful, liquid tones have been fully described in these columns many times before, but they have never been heard to better advantage than in the exquisite melodies she voices in "The Charlatan."

Jessie Mackaye also made her first appearance as Katrinka, as the programme stated, by courtesy of Messrs. Frohman. She is dainty and cute and in her action is fully worthy of her place in the Hopper organization, but she was either unused to tights and therefore nervous, or else she is lacking in voice, for it was almost an impossibility to hear her in her musical numbers last evening.

Charles Klein was also replaced last evening by Snitz Edwards in the character of Jellikoff. Edwards has been off the stage for some time, but evidently has not forgotten the rudiments of the business during his retirement. He was clever and funny and a worthy successor to the librettist of the opera. Another newcomer to the cast was Miss Jeanne Towler, who filled the unemotional role of Sophia. She is of the statuesque type and the possessor of a Grecian set of features that easily place her in the ranks of "stage beauties."

Mr. Hopper seems to be particularly fortunate in securing the services of beautiful women for his company. It

would be hard to find two more perfect types of feminine beauty on the stage than Miss Adine Bouvier, who played the Grand Duchess, and Miss Towler.

It is evident that the stage manager has not been lax in his duties since the organization went on the road, for the chorus sang and acted with all the vim of a first night production. There were flowers in bunches, baskets and boxes, and an ardent admirer, or admirer, of Edmund Stanley made a distinct hit by hitting him in the chest with a bunch in every act. The curtain calls were numerous enough to justify the opinion that Mr. Hopper's season at the Fifth Avenue will be a most successful one financially.

NEW YORK TIMES.
MAY 5 1899

"The Charlatan" Reproduced at the Fifth Avenue Theatre.

When De Wolf Hopper produced Sousa and Klein's operetta, "The Charlatan," at the Knickerbocker Theatre, it was generally predicted that the life of the operetta would be short. Nevertheless, Mr. Hopper has played it through the country during the entire season, and he delicately informed the public last night that the royalties paid the authors were something quite remarkable. The work was revived at the Fifth Avenue Theatre last night, and was received by a large and well-dressed audience as if it were a revelation of what an operetta might be. Yet "The Mikado" and "Princess Ida" were produced in that same theatre.

Much has been said by the voracious press agent about the extensive alterations and improvements in the operetta. These were not easy to find last night. Mr. Hopper has been provided with two new songs, neither of them good, and one has been cut out which was much better. However, this is one of the matters in which managers, stars, and stage managers proceed according to their own judgment. According to what standard their judgment proceeds no one knows.

As already noted, "The Charlatan" was very cordially received last night, and Mr. Hopper had to make two speeches, one after the first and another after the second act. They were the best speeches he spoke in the course of the evening, though parts of one of them are now quite familiar. The performance of the operetta has gained much in smoothness and snap, but it cannot be said that the company was as good as that heard in the original production last Fall. Mr. Hopper himself sang and acted in his usual amusing style, and Mr. Stanley, the tenor, sang with more vigor than discretion. Miss Hilda Clark was in poor voice, but she showed some evidence of acquaintance with the art of singing, which cannot be said of the young woman with a still, small voice who ambled aimlessly through the part of Katrinka. Mr. Snitz Edwards is a poor substitute for Mr. Klein as Jellikoff. The chorus sang well and the orchestra was satisfactory.

NEW YORK MORNING WORLD
MAY 18 1899

Amusement Notes.
John Philip has written a new march called "The Firing Line," which is full of characteristic snap and vigor. It will be introduced for the first time Thursday evening, when De Wolf Hopper revives "The Charlatan," at the Fifth Avenue Theatre.

MAY 5 1899

A NEW "CHARLATAN."

De Wolf Hopper's Comic Opera Has
Been Much Improved by Its Two
Authors and the Comedian.

De Wolf Hopper returned to town last night at the Fifth Avenue Theatre. The occasion took on the appearance of a "first-night." The opera was "The Charlatan," which he presented early in the season at the Knickerbocker. It was put forward then under distressing circumstances. The weather was so hot that collars wilted while you stood in line at the box-office. Furthermore neither Sousa nor Charles Klein, composer and the librettist respectively, had put on their finishing touches.

It was felt at the time by many persons that "The Charlatan" would not be a staunch vehicle for the comedian's starring tour this season. I happen to know, however, that it has played to business ever since it has been away that has been very large indeed—quite comparable, in fact, with that to which he played in "El Capitán." This does not mean that out-of-town audiences have an opinion different than that held in New York. The point is that Hopper, Sousa and Klein fell to work with a will upon "The Charlatan" and improved it wonderfully. A deal of the dialogue was eliminated and many new lines were inserted. Two of the climaxes were changed, and the famous bandmaster introduced several alluring melodies. "The Charlatan" is quite a little way off from being the best comic opera I have seen. But as a sporting man remarked in the lobby last night, it is now out of the also ran class.

The performance yesterday evening of "The Charlatan" was made still more noteworthy because of the fact that several of the principal parts were sung by others than those that were heard in them at the Knickerbocker. Miss Hilda Clark replaced Miss Nellie Bergen in the role of Anna and Miss Jessie Mackaye is the new Katrinka. Miss Clark was evidently somewhat nervous, and therefore sang with not enough power frequently; but her voice is very mellow and melodious and she uses it skillfully. Her Anna is a thoroughly entrancing creature—at least enough so to justify Prince Boris, who marries her in the belief that she is a princess, and then finds out that she is merely a strolling fakir, in forgiving her for the deception.

Miss Mackaye graduated a year or so ago from the Empire Theatre School of Acting, and you will remember her probably as the young girl who has been playing the boy's part with Maude Adams in "The Little Minister." She has any amount of winsomeness, and her Katrina is a waggish, wayward person to the twelfth degree. Miss Mackaye's voice belongs to the miniature class, but it was wafted somehow over the footlights and fell gracefully upon one's ears. She is in "The Charlatan" by courtesy of the Messrs. Frohman simply for this spring engagement.

After the performance I saw Mr. Hopper and he told me he had been on tenterhooks throughout the evening out of sympathy for Miss Mackaye—for it is an ordeal for a girl to step from a drama to a musical production; and he added that he was so pleased with her performance that he regretted exceedingly that he could not retain her in his company next season. Mr. Hopper also congratulated Miss Clark upon the surety of her playing. She has only one week of rehearsal.

After the second act, by the way, the star delivered himself of a brand-new speech that lasted fully five minutes, and that was funnier even than any one of those Richard Mansfield has delivered in this city.

There is a theory that what the critic says is bowed down to in reverential awe by the theatrical folk. As a matter of fact, most of the latter contingent run their eye down a dramatic column until their own name is reached and then remark, abruptly: "Ah, a roast!" or else "A puff!"

Here is a little story, however, that makes the exception: In reviewing the unfortunate production of "The Manicure," at the Manhattan last week, The Mail and Express devoted a paragraph to comment upon the charming personality, the ease and gracefulness, and the aptitude for acting of a Miss Rose Hubbard, who played merely a maid servant, and whose name was unfamiliar to this paper. Mr. George H. Broadhurst, the author of "What Happened to Jones" and "Why Smith Left Home," read the item, and accordingly dropped in to see Miss Hubbard. He then sent her a note requesting her to call to see him during the week at his Broadway offices, and the result is made clear in a note which I have this morning which reads briefly: "I have engaged Miss Hubbard for 'Why Smith Left Home.'"

"Dixey will open in 'Adonis' at the Bijou next Tuesday positively," said William Winter Thompson, press representative of that house, last night. "On Monday the theatre will be dark and given up to rehearsal. The young people—please take special notice of that term—engaged for the chorus a week ago have been rehearsing morning, noon and night. Rehearsals of the entire company will not begin until Sunday. Owing to the time required for dovetailing principals, the Duchess' daughters, the tigers, the star and chorus, the Bijou for the next two or three days will look like a department store which has just announced a cut-rate sale.

It would seem as though there were a lot of wisdom in Charles Frohman's decision to star Odette Tyler next season in "Phroso" in all the principal cities. Miss Tyler was totally unsuited to most of the parts she played in Shakespearean repertory during her recent engagement at the Herald Square Theatre. But those that have seen her in light comedy, as well as in her intensely dramatic performance in that futile play of Belasco's called "The Younger Son," and that have in mind the essential characteristics of "Phroso," will agree with me, I think, in the belief that this actress will shine brilliantly as the Lady of the Island in Anthony Hope's stirring drama.

The part of Lord Wheatleigh calls for dignity, suggestive of reserve force and a general air of being ready for almost any catastrophe without quailing. Mr. MacLean is to appear in this character in his wife's support, and I should think that he would illustrate it capitably.

FREDERIC EDWARD MCKAY

NEW YORK MORNING TELEGRAPH

1899

Sousa May Have Koster & Bial's.

Late last night—too late for verification of an absolute kind—it was reported along Broadway that E. R. Reynolds had an option upon Koster & Bial's Music Hall at \$40,000 a year, beginning with the opening of next season. As far as I could trace the story at that hour, all paths led to John Koster, the president of the Koster & Bial company, as the individual who had given this option to Mr. Reynolds.

It was said that if Mr. Koster's proposition should be taken advantage of by Mr. Reynolds, the name of the establishment would be changed to Sousa's Theatre, and the Sousa band and operas would all be played in the house, the intention of the deal being to make a metropolitan headquarters for the bandmaster and composer, to be thoroughly identified with his name and personality.

Mr. Reynolds, who used to be the vice-president of the Long Island Railroad before he turned his attention to theatrical management, is in a position to handle such a deal as this without the slightest inconvenience.

Peculiarly, he has been very successful in his management of Mr. Sousa and De Wolf Hopper, and if the Koster & Bial company are really contemplating the leasing of their building they would encounter a great deal of difficulty in finding any one better adapted to the task of keeping it up in a financial sense than this same Mr. Reynolds.

He is a shrewd, adroit and conservative manipulator, with an eye always fixed upon the main chance, and at the same time he is daring to an unusual degree when he has once convinced himself that he is on the right track.

NEW YORK MORNING TELEGRAPH

MAY 7 1899

Fifth Avenue.

DeWolf Hopper is back in town at the Fifth Avenue Theatre with his new "Charlatan." He has done a lot of good work in revising the opera—new lyrics have replaced old and unsuitable ones, and the "business" has undergone a change that is quite surprising. The work in its present shape made an enormous success on the road, and it should duplicate that success here at home. Hopper has built his part up into a merry affair, and the new people are an acquisition to the organization.

NEW YORK MORNING WORLD

MAY 7 1899

IN THE WORLD OF MUSIC.

Changes in the Score of "The
Charlatan" Do Not Add to the
Opera's Musical Value.

PAUR'S ORCHESTRA AT BRIGHTON.

The London Opera Season—Remark-
able Book on Music—Other
Items of Interest.

The old "Charlatan" redounded to the reputation of Sousa, the musician; the new "Charlatan" is a tribute to his business acumen. The original score was an artistic achievement. In it Sousa had put his best work. The present arrangement is a surrender to the inartistic tastes of the multitude. The numbers of the score which have been eliminated had character and appropriateness. One of them, "I am the Seventh Son," &c., was typical. The new ditties, topical songs and marches are mere jingles utterly devoid of musical merit. But the public applauds now and the box-office is busy. There is much in all this for philosophical reflection.

NEW YORK JOURNAL

MAY 6 1899

SOUSA MAY GET
KOSTER AND BIALS

House May Be Called After
the March King If His
Backer Gets It.

E. R. Reynolds, backer and manager of John Philip Sousa, the bandmaster and composer, is negotiating for a long lease of Koster & Bial's Music Hall.

It is said on excellent authority that he will positively secure it shortly. The Koster & Bial corporation wants \$45,000 a year rental; Mr. Reynolds has offered \$42,000. It is confidently believed that the parties to the deal will consummate it by meeting each other half way.

If Mr. Reynolds gets the house he will rechristen it "Sousa's Theatre," and will devote it exclusively to the exploitations of the works of the man after whom it is named.

E. R. Reynolds was formerly vice-president of the Long Island Railroad.

Two judgments aggregating \$2,600 were entered yesterday against Koster, Bial & Co., whose music hall and theatre are on West Thirty-fourth street. One judgment is for \$2,080 in favor of Gustav Kerker. He brought suit for alleged violation of contract, whereby he was to give a series of weekly concerts for a stated term.

The second judgment is for \$524, in favor of Aida and Francis Baito, on two checks which they received in payment for services, but payment on which was stopped because of a flaw in the contract which necessitated a new arrangement.

NEW YORK MORNING TELEGRAPH

MAY 9 1899

was distributed to each day
ance. Fifth Avenue Theatre.

"The Charlatan," as presented to-day by DeWolf Hopper at the Fifth Avenue Theatre, is an entirely different play from that which was seen at the Knickerbocker Theatre early in the season. In the interim it has been revised and several changes made in the cast, and it

and Hartford, Conn.

now goes with a snap and vigor that was somewhat lacking when represented New York before, and a second visitation to see this "fakir" of the East won't simply repay one for his trouble.

Keith's Theatre.

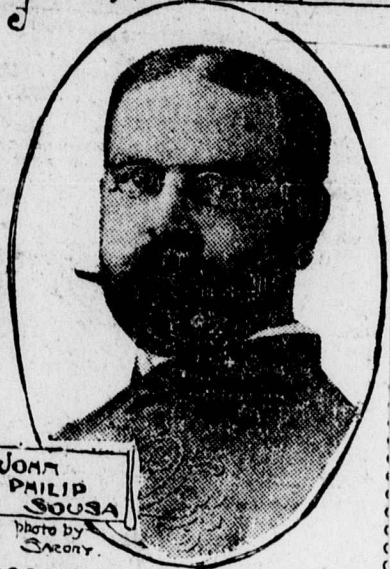
NEW YORK MORNING WORLD.

MAY 5 1899

SOUSA'S NEW MARCH IN OPERA "CHARLATAN."



(By Permission of the John Church Company)

JOHN PHILIP SOUSA
Photo by
Sweeney

Composition Is Called "On the Firing Line" and Was First Heard Last Night.

Those who saw Sousa's comic opera "The Charlatan" at the Knickerbocker Theatre earlier in the season would have some difficulty to recognize it in the version presented at the Fifth Avenue Theatre last evening.

The story is the same, but the score has been amended—and, let it be said, mutilated—to give it a popular quality, which it was believed by its exploiters it did not possess at first. Some of the best numbers from a musical point of view have been eliminated and replaced by jingling tunes that have a certain snap but no distinction.

These changes were made after the original production in this city, and the greater financial success which they have brought to the parties interested are eloquent messages of an inferior public taste and of discouragement to the composer earnestly striving to write good music. There were new ditties and ensembles and a march chorus, "On the Firing Line," with which the third act now opens.

The cast had a number of new people. Hilda Clark, very fair to look upon, was the Anna and sang prettily. Jessie Mackaye, dainty and diminutive, clever in her acted scenes, but wholly insignificant in her singing duties, was the Katrina. The Jellkoff was Fritz Edwards, who had a few more inches of height than his predecessor but not a tinge of his humor.

The other changes, as well as the general ensemble—the chorus in its numbers and efficiency—were in the direction of economy.

As to De Wolf Hopper, he was in good spirits and his performance, with the inevitable speech—two on this occasion—exhibited his variety of comic resources in its fullest range.

GRACE GEORGE BOB "DEN HUIJ"

NEW YORK TIMES.

MAY 7 1899



DE WOLF HOPPER.

In "The Charlatan."

NEW YORK MORNING TELEGRAPH.

MAY 7 1899

Hopper Is All Right.

De Wolf Hopper's new version of "The Charlatan" has unmistakably "caught on" at the Fifth Avenue Theatre. On the night after the opening, when the receipts were eminently satisfactory, the box office takings advanced almost \$100, and on Saturday evening the house was packed to the doors.

If "The Charlatan" had been as bright and interesting a work when it first came to New York as it is at this writing, it could scarcely have failed to win the utmost approval, in spite of the hot weather conditions which then contributed to the lethargic view of the public.

Some of the critics, I observe, do not approve of the alterations that have taken place in the score, saying the new numbers are tuneful but musically worthless. That is really too bad for anybody excepting those persons who are interested in the profits of Mr. Hopper.

BOSTON, MASS. - GLOBE.

MAY 11 1899

Sousa and His Band.

A London manager recently made a munificent offer for Sousa to come to London and play six weeks, beginning in May. A Berlin manager wanted Sousa and his band for a protracted series of concerts in that city alone. These offers have necessarily been held in abeyance, subject to engagements in this country, which are often made a year or more in advance. E. R. Reynolds, Sousa's manager, is now completing arrangements for a European tour of large dimensions in the year 1900, which will include the most of Europe, and also the Paris exposition. The band will be increased to 60 for the tour. Therefore America is likely to be without Sousa for at least a portion of next year. The appearance of Sousa and his band at the Boston theater tonight and at Tremont temple tomorrow afternoon and evening are of especial interest and importance. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be the soloists and Sousa will also give his new march, "Hands Across the Sea."

NEW YORK EVENING SUN

MAY 6 1899

De Wolf Hopper came back to Broadway at the Fifth Avenue Theatre last evening and brought some few remnants of "The Charlatan" with him. There was a great crowd in the theatre and Hopper was twice required to come before the curtain and make a speech out of his familiar extemporaneous repertory. The Sousa-Klein opera had been reupholstered with a new Sousa march entitled "On the Firing Line," and by songs in which Hopper told of a man too good for this earth and of a dice thrower's dream of raking in chips by the armful. Hilda Clark, however undramatic, was welcomed in Nella Bergen's place. Jessie Mackaye was the self-offering substitute for Alice Judson. Salts Elwar was a grotesque little funny man, but he filled what will remain a long-felt want when he tried to fill the grins and the green gown of Alfred Klein.

Mr. Hopper's faith in his opera seems to remain unshaken. It is a better performance than it was when it was seen here before, but then it was very much for it.

PHILADELPHIA ITEM

APR 20 1899

Hopper is to give the metropolis a revival of "The Charlatan" on Thursday evening, having been engaged to utilize the time intended for the run of "Citizen Pierre," Charles Coghlan's new play, and which was withdrawn when the actor-author refused to act because he had not been paid royalties for the half-a-dozen performances in which he had appeared. When first given in the metropolis, the Sousa opera was a rank failure and was withdrawn from presentation there as speedily as the necessary arrangements permitted. Hopper explained the failure as a result of his attempt to refrain from the extravagances of clowning that have marked his work since first he went into comic-opera, and which were the chief factors in the favor he has enjoyed. It is his present opinion that the entertainment in which he is the principal figure will please Gotham now that he has given it the customary Hopper coloring. It was the impression of those who saw the local performances of "The Charlatan" that a stupid libretto and a generally-commonplace score were factors in its failure—here, at least. Report is to the effect that it met with favor in other cities. But it is with several changes in the personnel of his company rather than with the second metropolitan hearing of his present vehicle that the gossips and commentators are bothering themselves and entertaining their readers. The ample Nella Bergen—she of the Milesian face, ultra-expansionist personality, and heaven-soaring top-notes—has been replaced by Hilda Clark; yet, one short year ago she was the heroine of the altitudinous comedian's marital scandal. The diminutive Alfred Klein has been replaced by Snitz Edwards; yet, Klein has been associated with Hopper since first the latter was pushed upon us in the capacity of a star in opera-bouffe. And Alice Judson has been replaced by Jessie Mackaye; yet, the former came into a sort of notoriety because mentioned as a rival of the plenteous Bergen in the post-divorce affections of the star. Of course, the publication of these items adds to the general dignity of the theatre as an institution. We are compelled to print them if we desire to hold the esteem and admiration of our theatre-going readers. It is difficult to imagine upon whom the theatre would depend for support were its disciples to cease to make themselves valuable in the box-offices via the divorce-courts. Given a situation like that furnished by Mr. Hopper in his most recent marital turmoil, and columns and columns of free advertising result. Advertising of a kind that fills in the swelling of the receipts; something that cannot be written of by more dignified efforts in seeking reasonable and necessary publicity, so as we have been able to observe. And it must be very encouraging and lifing to the writers who insist that what the people of this country want is a clean, wholesome drama that takes its appeal on its merits. And we had reason to believe, within present season, that "The Conqueror," "The Turtle," and "The King of Opium-Ring" broke records with regard to receipts in the various local theatres wherein they were acted. On their merits, of course. But we feel that we have accomplished our duty in we have printed an announcement of the changes in Mr. Hopper's company with due reference to circumstances savoring of "statutory" etc. And it's nice not to be a lament Scott or a preacher with conformist and straitlaced

St. Louis Star

May 3-99

DE WOLF HOPPER ATTACHED FOR \$2.

REVENGE OF A CHORUS MAN
WHO HAD BEEN FINED FOR
BAD MUSTACHE.

Nella Bergen Leaves—Alfred Klein
Also Out, and Hilda Clark Becomes
Prima Donna of the Company.

NEW YORK, May 3.—The comic opera troubles of De Wolf Hopper followed him off the stage at Providence, R. I., the other day. In "The Charlatan," as in all the other pieces of his repertory, the tall comedian suffers from accumulation of woes, too great for flesh to bear in real life, but heretofore he has left them behind with the material "properties" of the show the moment he quit the stage. At Providence, however, the final fall of the curtain brought no surcease from trouble. Behind the footlights one minion of the law of Rhode Island claimed possession of all Mr. Hopper's valuable hand-painted scenery, while at the box office another demanded the gross receipts.

"What for?" roared the exasperated comedian.

"For \$2," said the manager.

It was true. George H. Sinclair, of the chorus, who had been mulcted in the amount of \$2, a fine imposed by Stage Manager Cripps because Mr. Sinclair had forgotten to adorn himself with the small painted mustache belonging to his part, had hired Lawyer Walter C. Bolles and attached everything in sight.

A member of the company who reached this city, and who was still pale and trembling, said that Mr. Hopper's wrath was terrible to behold. He ordered the manager to appropriate millions for defense if necessary, but not one cent—much less \$2—to Mr. Sinclair in tribute. The wise manager blandly told the minions that the local house manager had a prior claim on everything. While the chorus man and Lawyer Bolles were considering this unforeseen contingency the amiable house manager kindly waived his claim and allowed Mr. Hopper to take his receipts and his scenery and depart for Worcester, Mass. Mr. Sinclair and Lawyer Bolles are still considering the matter of the \$2—to which they add sundry expenses and costs—all of which they declare Mr. Hopper will be compelled to pay sooner or later.

In the meantime Mr. Hopper had had other troubles. Nella Bergen, the prima donna, and Alfred Klein, whose comic thickness was the foil to the star's comic length, had been expressing dissatisfaction, and Hilda Clark and Mr. Edwards have been as their shadows at rehearsals.

When the company left Providence for Worcester, Miss Bergen and Mr. Klein did not accompany them. It was admitted that Miss Clark would succeed Miss Bergen. Miss Mackaye, an English actress, joined the company at Providence to take the place of another dissatisfied member.

In theatrical circles the professional separation of Mr. Hopper and Miss Bergen is regarded in the light of a revolution. Some said that the separation must be only temporary, and that Miss Bergen would undoubtedly have her old part when the Hopper organization opens its two weeks' engagement at the Fifth Avenue Theatre, while others declared that Miss Clark certainly would not accept such a position temporarily.

Miss Bergen has been prima donna of the Hopper company for the last three seasons, while Mr. Klein has been in the company even longer.

NELLA BERGEN QUILTS.

But She Is to Have a Part in
DeWolf Hopper's Next
Opera.

Worcester, May 2.—DeWolf Hopper was hopping mad last night when a Telegram reporter saw him in his dressing room at Worcester Theater after the presentation of "The Charlatan," and asked him how he felt about being attached in Providence, Saturday night, by George H. Sinclair, one of his chorus men.

Sinclair appeared on the stage at Providence without the small painted mustache which the plans and specifications of his part called for, and Mr. Hopper fined him \$2 for his neglect. The chorus singer was angry and left the company. When the show was about over, Sinclair had an officer go around and attach the scenery and the gross receipts of the box office.

Hopper swore and said things that wouldn't go on the stage when he heard what had happened to him, and he declared that he would fight to the bitter end, whatever that might be, before he would give a cent, to say nothing of two large dollars from the fine fund, to square matters with the chorus man.

Hopper said last night it was trivial, picaresque, and several other small kinds of an affair; that he didn't mind the money, but that he wasn't going to be "sandbagged" in Rhode Island, or elsewhere for that matter, not if it took a leg and his last cent to prevent so dreadful an occurrence.

Hopper said the chorus man put in a claim for a total of \$30, including the \$2 that he wanted back from his fine, and that as the justice before whom the case was taken asked only for a bond in double the amount, and as it was difficult to get a bondsman on short notice, Saturday night, he dug down in his pocket and handed over \$60 in cash in lieu of a real estate bond, and the attachment was dissolved.

"I'm going back to fight that nasty little case to a finish. The amount is insignificant, but Sinclair is so clearly in the wrong that I've got to set him right," said the long-range comedian.

There was quite a shake-up in the Hopper forces in Providence, aside from the attachment incident. Nella Bergen, who has been associated with Hopper for a long time, left the company, and Hilda Clark took her place. Alfred Klein, who is as thick and wide as Mr. Hopper is tall and thin, also got out, and a singer named Edwards took his place. Miss Mackaye, an importation from England, was also added to the company, and after several rehearsals in Providence, one in Worcester Sunday night and another yesterday afternoon, they appeared in the company last night for the first time at a regular production of the opera.

A story that Nella Bergen and DeWolf had quarreled and agreed to call it all off hereafter spread around in theatrical circles, and it was said that Miss Bergen was going to stay away from DeWolf for good, and that Edna Wallace Hopper had made up with DeWolf and would appear with him next season. Mr. Hopper said last night that the sole reason why Miss Bergen left the company was because the part she had in it was and is unsuited to her, and that she didn't want to appear in it in New York again. There is going to be a place for her in the new comic opera which has been written, but not named, for Hopper.

The reporter asked Mr. Hopper if it was true that he is going to have his wife with him next season, and he replied: "Those stories are all nonsense. She positively is not going to be in the company with me next season." Further than that he declined to talk about his domestic affairs.

NEW YORK MORNING PRESS

APR 23 1899

De Wolf Hopper comes back to town on Thursday evening, May 4, with Sousa's opera, "The Charlatan," for a limited engagement at the Fifth Avenue Theatre. On this visit Mr. Hopper will have an entirely new set of principals in his support. Hilda Clark will replace Nella Bergen, Snitz Edwards will assume the character of Jellkoff in place of Alfred Klein, while Harry P. Stone will be seen as Peshofski, in which George W. Barnum was first seen. The remainder of the cast has not been completed.

NEW YORK EVENING JOURNAL

APR 29 1899

De Wolf Hopper comes to the Fifth Avenue Theatre next Thursday with a re-incarnated "Charlatan" and practically a new organization. Sousa has written much new music for the opera, and the opening and closing of each act have been changed. The new members of the company are Hilda Clark, Jessie Mackaye, Jeanne Towler and Snitz Edwards. The old members of the organization retained are Edmund Stanley, Adine Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

DETROIT, MICH.—FREE PRESS.

APR 29 1899

Snitz Edwards takes little Alfred Klein's place in the DeWolf Hopper opera company, and Nella Bergen, whose voice has become fat, will be succeeded by Jessie Mackaye.

HIS HOPES CRUSHED, HOPPER AGAIN THE MERRY BUFFOON.



DE WOLF HOPPER.

Have you got that tired feeling?
Does your heart go pit-a-pat?
Do you feel your senses reeling
Till you don't know where you're at?
When the breakfast bell is ringing,
Do you wish to stay in bed?
When you hear the birds singing,
Do you wish that you were dead?
Do you read the marriage columns,
In a vacant sort of way?
And say in accents solemn,
Well, at last she caught that guy?
Do you crave ice-cream and pickles,
Though they always disagree?
I'll bet a hundred nickles
You are yearning for a he.

I'm the king pin of esoteric science—
The crack-a-jack of sorcery;
Would-be rivals I treat with mute defiance—
I'm the pebble folks come to see.

I'm known as the Jonah's Hoodoo,
And the Hoodoo's Jonah, too;
It makes no difference what you do,
I can read you through and through.
By the power of hypnotism
I can make an English pun
Sound like a witticism
And the choicest kind of fun.
I can make by incantation
A shin bone seem a roast,
And the average army ration
Parade as quail on toast.
In fact, I'm quite potential
In a mystic kind of way,
But this is the essential—
Can I ever make it pay?

I'm the king pin, etc.
—Hopper's Opening Song.

De Wolf Hopper has returned to Broadway in a new garb.

About the only thing which is not new in connection with his present vehicle for holding his place in the hearts of New York amusement seekers is the name of the Sousa-Klein opera, "The Charlatan."

Hopper tried to be too "legitimate" when he was on Broadway before with "The Charlatan." He could not get the usual number of laughs because he was too good-looking and gay a roysterer as the fake magician to arouse merriment with his odd mishaps. Now he is again the buffoon with the very conical make-up, and there is not a dull moment while he is in view of the audience at the Fifth Avenue Theatre.

John Philip Sousa has chopped out several of the dirge-like songs which hung like millstones around the neck of the principal singers in the company, and the production has gained immensely in catchiness and jocundity.

Then there are some new and pretty faces and fresh voices, which are of material benefit to the elongated comedian with the subterranean voice in "adding to the gayety of nations."

Hilda Clark has replaced the expansive Nella Bergen in the prima donna roles; dainty and tuneful Jessie Mackay is the pert sourette in place of Alice Judson, and Snitz Edwards has succeeded Alfred Klein as the first assistant fun maker.

These are a few of the reasons why "The Charlatan" has been switched from a "frost" to a distinctly warm member.

DE WOLF HOPPER'S CRUSHED HOPES.

Rural critics have rudely poked New York with the sharp stick of censure because it could not appreciate such a play. The purpose has been, of course, to "bear" and batter down the value of a New York indorsement and at the same time cause it to appear that the citizens of this burg are a collection of individuals with the intellects of a jellyfish or an ape fresh from the jungle.

Confession is good for the soul—I have felt that way myself. But mature reflection has proved to me that an up and doing public like that of New York is usually correct in its judgment. It may run stark mad over some trifling concoction once in a while by way of diversion, but its discretion soon rounds to, and sanity returns. A public that constantly sees the best should be able to say what is best. We only know things in this world by comparison.

I was disappointed and chagrined that New York did not like "The Charlatan" in its original form. I was inclined to point the finger of scorn at its judgment and fill the circumjacent air with imprecations. But now I feel that New Yorkers were in the main correct in their criticisms.

Here is the point, as illustrated by "The Charlatan": A play is produced in New York and when under the full glare of the most searching criticisms its weaknesses are discovered. These are strengthened and patched up. The show goes on the road in a new form, and, behold! New York is castigated for having lacked in appreciation and discernment. Such criticism is eminently unjust, proving that Satcho Panza's axiom, "O'er a finished picture who e'er finished picture drew?" lacks truth.

Unlike pictures, comic operas are as amenable to the changing of color, lights and shades as the skin of a chameleon, and they vary their shape, design and character with the swiftness of a Fregoli!

Comedians sometimes change their costumes, too, and their methods of presenting a role. They find very often that buffoonery, while qualifying their mental stomachs, is preferred to legitimate fun.

Oh, crushed hopes! Oh, punctured desires.

De Wolf Hopper

NEW YORK MORNING WORLD

30 1899

Back to the Fifth Avenue Theatre next Thursday evening comes De Wolf Hopper in Sousa & Klein's comic opera, "The Charlatan." It had its initial production in New York last September, and since that time has journeyed across the continent and back. It has undergone changes, too, and Alf Klein and other members of Mr. Hopper's supporting company will be absent. But their places will be Miss Hilda Clark, Miss Jessie Mackay, Snitz Edwards and Jennie Towler.

NEW YORK MORNING PRESS:

APR 30 1899

HOPPER HOPS BACK.

"The Charlatan" at the Fifth Avenue Has Been Revised Completely.

De Wolf Hopper comes back to town on Thursday evening and will hold forth for a limited engagement at the Fifth Avenue Theatre. He will present Sousa and Klein's latest comic opera success, "The Charlatan." Since it was seen last September the opera has undergone a complete revision. Mr. Hopper, with his accustomed skill, has brought the work up to a highly finished and desirable state of brilliancy. Those who saw the original production will hardly be able to recognize it in its present form.

Mr. Hopper will also have the aid of nearly an entire new company, including Hilda Clark, Jessie Mackay, Snitz Edwards and Jeanne Towler. The members of the old organization who remain are Edmund Stanley, Adlene Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

HOPPER'S NEW SHOW.

"The Charlatan" Proves Tuneful and Amusing.

"GREAT DIAMOND ROBBERY."

Katherine Rober Opens Her Week at Lothrop's.

DeWolf Hopper, with a reorganized company, sang his new operetta, "The Charlatan," book by Charles Klein, music by Sousa, before a large house, at the Worcester theatre, last evening, and his efforts and those of the other players were received with enthusiasm. It was the first performance with a new set of principals, who are rehearsing for the reopening of the attraction in New York, on Thursday night of this week. Hilda Clark, who has been singing with "The Bride-Elect," takes Nella Bergen's place in the prima donna part; Snitz Edwards replaces Alfred Klein, as the little tragedian who is forced to play the part of a woman, much to his disgust, and Jessie Mackay plays Katrinka, the part formerly filled by Alice Judson. The performance went smoothly, and there was nothing to indicate to the audience that the opera was given under some strain of nervousness. The piece is tuneful and amusing, with the usual allowance of swinging marches which one has come to expect of Sousa.

One saw so much of Hopper in "El Capitan" that in the new piece it seems as if he should be given a little more to do, but he has plenty of lines suited to the exaggerated elocution in which he is so funny and he has a number of taking songs. Two of the favorites were a topical song with the catch line, "You're too good, sir, for this earth," which might very well have been made into the topical song designed for encores, though it was not, and a fable song telling the story of the frogs of "Willie Aesop," as the star called him, which was made into the topical song designed for encores, though it was not well suited to such use. The latter is sung with the male chorus and the voices of the meadow croakers are suggested in the music in an attractive way. The chorus responded to the several encores for the first of the two songs with some neat dance arrangements.

The story of the operetta tells of the woes of a traveling magician who assists a nobleman to come into estates that do not belong to him. This is done by marrying the magician's daughter to the nobleman's nephew, who is under the impression that she is a princess. The scene is laid in the eastern possessions of the Russian empire, and there is lavish costuming in the way of peasant and court dresses and Cossack uniforms. There is one scene in which the whole chorus, male and female, wears very neat top boots, an equipment which must have made a hole of some size in the appropriation for staging the piece.

Mr Hopper made two speeches, which were very funny, as his speeches always are, although they seemed somewhat unnecessary. Miss Clark sang the part of the magician's daughter with great success. She certainly looks much more as if she were some one's daughter than Miss Bergen does, and her singing was all that could be desired. Miss Mackay was pretty and graceful and dainty, as Katrinka, although her voice is weak, and Mr Edwards was sufficiently amusing as the little tragedian. Edmund Stanley, who has been Hopper's tenor for years, was never in better voice, and was warmly applauded for everything he did.

NEW YORK HERALD:

APR 30 1899

On Thursday evening De Wolf Hopper re-

turns to New York, with Sousa and Klein's comic opera, "The Charlatan," which he will present at the Fifth Avenue Theatre. Mr. Hopper opened the Knickerbocker last fall with this opera on a swelteringly hot night, when it would have been hardly possible to enjoy anything, no matter how good. It had a depressing effect on the performance.

WORCESTER, MASS.

MAY 2 1899

THE HOPPER OPERA.

The Last Musical Comedy of the Season Proves Also the Best.

It may be a cold day when De Wolf Hopper gets left, but a hot night also has a bad effect on his drawing powers. The torridity of last night's temperature was doubtless the reason why the Worcester theatre was not crowded to the doors, for Hopper is recognized here as well as everywhere else as the greatest of all opera comedians, and "The Charlatan" affords him liberal chances for his talents. As it was, the orchestra was solidly filled, but the attendance elsewhere was on the fringe order.

Last night was, in a way, an epoch in the history of the company. Alfred Klein, who has been with Hopper ever since the latter embarked as a star, and Nella Bergen and Alice Judson, who also have had lengthy service in his cause, have left, and Monday was the first appearance of their successors, Snitz Edwards, Hilda Clark and Jessie Mackaye. Statuesque Jeanne Lawler, too, left "The Geisha" to make her bow in the role of Sophia. The only one of the absentees who was missed was Mr. Klein. Hilda Clark is superior to Miss Bergen in voice, acting and stage appearance. Mr. Edwards was acceptable as the tragedian Jellikoff. But the great hit of the evening, after Hopper, of course, was the other debutante, Jessie Mackaye. This young woman has been with Maude Adams in "The Little Minister," and is as sweet and winsome and generally charming as even her former star. Her acting of Katinka was delicious in its coquetry, and devoid of the unpleasant pertness and too-sophisticated air that the generality of opera soubrettes seem to find it necessary to instill into their conceptions. This daintiness will prove Miss Mackaye's fortune—till she loses it.

In the score it is plain to see Sousa has occasionally striven after higher things than he has before reached, and has by no means failed of success. There are certain ensembles scattered throughout the first two acts, to say nothing of the finale to the second (a paraphrase on the Russian national hymn) that are models of excellent work; while in the popular vein, Hopper's entrance song, with the witty patter of its lines and its rollicking chorus, is of itself enough to make the fortune of the opera. This number is repeated fortissimo, to make the finale of the first act, and so delighted the audience that they re-demanded it vigorously; but Director Paul Steindorff, who has a prejudice against working over time, made a break for the stage the instant the curtain fell, and so Hopper had to give a few extra remarks in the wrong place to quiet the applauders. Mr. Klein has written a bright book, witty, clean and refreshingly free from cheapness.

Tenor Stanley was in magnificent voice last night, or else the music suited it perfectly, for he never appeared here before to so good advantage. Hopper, too, seemed in capital spirits and fairly bubbled over with jollity. His topical ditty contained some up-to-date verses on May 1 as "Dewey day," and the Worcester-Montreal struggle, and the two "twist" acts speeches had an agreeable air of spontaneity about them. The scenery and costumes were on the usual liberal scale.

The members of the company witnessed the ball game in the afternoon by invitation of the management, and the opera people returned the compliment by tendering both teams prominent places at the theatre in the evening.

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DE WOLF HOPPER
ATTACHED FOR \$2.

Revenge of a Chorus Man
Who Had Been Fined for
Bad Mustache.

NELLA BERGEN LEAVES.

Alfred Klein Also Out, and Hilda
Clark Becomes Prima Donna
of the Company.

The comic opera troubles of De Wolf Hopper followed him off the stage on Saturday afternoon at Providence, R. I. In "The Charlatan," as in all the other pieces of his repertory, the tall comedian suffers from accumulations of woes too great for flesh to bear in real life, but heretofore he has left them behind with the material "properties" of the show the moment he quit the stage. On Saturday, however, the final fall of the matinee curtain brought no surcease from trouble. Behind the footlights one minion of the law of Rhode Island claimed possession of all Mr. Hopper's valuable hand-painted scenery, while at the box office another demanded the gross receipts.

"What for?" roared the exasperated comedian.
"For \$2," said the manager.
It was true. George H. Sinclair, of the chorus, who had been mulcted in the amount of \$2, a fine imposed by Stage Manager Cripps because Mr. Sinclair had forgotten to adorn himself with the small painted mustache belonging to his part, had hired Lawyer Walter C. Bolles and attached everything in sight.

A member of the company who reached this city yesterday, and who was still pale and trembling, said that Mr. Hopper's wrath was terrible to behold. He ordered the manager to appropriate millions for defence if necessary, but not one cent—much less \$2—to Mr. Sinclair in tribute. The wise manager blandly told the minions that the local house manager had a prior claim on everything. While the chorus men and Lawyer Bolles were considering this unforeseen contingency the amiable house manager kindly waived his claim and allowed Mr. Hopper to take his receipts and his scenery and depart for Worcester, Mass. Mr. Sinclair and Lawyer Bolles are still considering the matter of the \$2—to which they add sundry expenses and costs—all of which they declare Mr. Hopper will be compelled to pay sooner or later.

In the meantime Mr. Hopper had had other troubles. Nella Bergen, the prima donna, and Alfred Klein, whose comic thickfess was the foil to the star's comic length, had been expressing dissatisfaction, and Hilda Clark and Mr. Edwards had been as their shadows at rehearsals since Thursday.

When the company left Providence for Worcester Miss Bergen and Mr. Klein did not accompany them. It was admitted that Miss Clark would succeed Miss Bergen, Miss Mackaye, an English actress, joined the company at Providence to take the place of another dissatisfied member.

In theatrical circles the professional separation of Mr. Hopper and Miss Bergen is regarded in the light of a revolution. Some said yesterday that the separation must be only temporary, and that Miss Bergen would undoubtedly have her old part when the Hopper organization opens its two weeks' engagement at the Fifth Avenue Theatre next Thursday, while others declared that Miss Clark certainly would not accept such a position temporarily.

Miss Bergen has been prima donna of the Hopper company for the last three seasons, while Mr. Klein has been in the company even longer. Neither of them was in the city yesterday.

CONCERNS OF THE STAGE.

DE WOLF HOPPER REAPPEARS WITH
A COMPANY LARGELY NEW.

Fifth Avenue Theatre Reopened with "The Charlatan" Freshly Cast—Odette Tyler to Lead a "Phroso" Company—Plans of Other Players—The Drama in London.

Some changes were radical improvements in "The Charlatan," as that Klein-Sousa comic opera was performed at the reopening of the Fifth Avenue Theatre last night. For one good thing, the serious imitation of grand opera, which had weighed down De Wolf Hopper's usual funniness, was so nearly eliminated that scarcely a vestige remained. He had resigned himself to the fate of a low comedian, and his personal humor, which is what his large following likes him for, was employed for all its worth. A new trick of sitting on a chair and after it had been snatched away remaining undisturbed in the same pose without visible support was of more practical value than any sober use he could have made of his really fine baritone voice. He introduced a catchy song about a man too good for this earth, an illustrated dream of winning an armful of chips at dice, and several other laughable things. His speeches between acts—his audiences have got into the habit of demanding two—were made up in part of fresh matter, and were delivered in his inimitable manner. There was a further novelty in the performance arising from changes in the company. Hilda Clark, the beautiful woman, expertly agreeable singer and weak actress, was a satisfactory substitute for Nella Bergen, though different from that former favorite in every possible respect. In the place of Mr. Hopper's old-time sharer in the foolery, Alfred Klein, there was another little man, Snitz Edwards, uglier than his predecessor, more agile, and, in the guise of the pretended matron, less unctuous and more grotesque. A third recruit was Jessie Mackaye, a pretty little creature, facile in acting the rôle of the maiden-boy, but with a voice barely audible when she tried to sing with it. She was a successor of Alice Judson, a similarly neat and small beauty, and she had numerous friends in the audience to encourage her. There was a new Sousa march, called "On the Firing Line," which had the characteristic Sousa swing and vim. Altogether "The Charlatan" was distinctly a better entertainment than it had been when it quit New York.

DE WOLF HOPPER HERE AGAIN

Welcomed Cordially in Revised Version
of "The Charlatan."

De Wolf Hopper came back to town last night and brought good humor with him. By the aid of mirth and melody our elongated comedian filled the lately deserted Fifth Avenue Theatre with people, laughter and applause. His improved version of "The Charlatan," his almost new company and his own wellspring of gaiety were received with cordial favor, and in the tuneless score of Sousa, the lively libretto of Klein and the spirited performance of Mr. Hopper's company this time-honored house immediately recovered from its recent disaster, and is once more restored to favor with the public. So amiable was the greeting accorded to the comedian that he was compelled to make two speeches, both alike, neither remarkable in eloquence, but each Hopperian in humor and helpful to merriment.

In the remodeled organization Switz Edwards takes the place of little Klein, and Hilda Clark assumes the rôle created by Nella Bergen. Other new performers are Jessie Mackaye as Katinka and Jeanne Towler as Sophia. The original cast was not improved by these changes, for Klein had a natural grotesquerie which is not supplied by Switz Edwards, and Nella Bergen possessed a vocal quality and technique which are not declared by Hilda Clark. However, a Hopper opera depends chiefly upon Hopper, and so long as De Wolf Demidoff has returned in good voice and good spirits his admirers are satisfied.

"The Charlatan" has been carefully revised since its first engagement in this city, and it is now worthy the author of "The Captain." Its season opened so prosperously at the Fifth Avenue that probably

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"The Charlatan"

De Wolf Hopper comes back to town next Thursday evening with Sousa & Klein's comic opera, "The Charlatan," which will be presented at the Fifth Avenue Theatre for a limited engagement.

On the road Mr. Hopper has changed and changed again the opera, which even in its original state gained its full share of praise here last Fall. But now so many changes in situations and dialogues have been made that it is said "The Charlatan" of to-day is practically a new opera, with all the strong points of the old.

Many new faces, too, have been added to those grouped about the big comedian when he was last here. Among these are Hilda Clark, Jessie Mackaye, Snitz Edwards and Jeanne Towler. The members of the old organization who remain are Edmund Stanley, Adine Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

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John Philip Sousa has written a new march for "The Charlatan," which will be presented at the Fifth Avenue Theatre on Thursday evening by De Wolf Hopper and his company. "On the Firing Line" is the title.

AMUSEMENTS.

The Charlatan' Reproduced at the Fifth Avenue—New People in the Cast—Actors' Fund Plans.

"The Charlatan" is the three-act opera by Sousa & Klein, in which De Wolf Hopper was reproduced at the Fifth Avenue Theatre last night. The piece has been vastly improved since it was last seen here. The action has been quickened, Mr. Hopper has worked up a good deal of "droll" business and the company has been hustled out of its former statuesque repose. But the improvement is all in the manner of the performance. The score, notwithstanding a new number, is a most disappointing one. There is just a single number—the march at the close of the second act—that has the Sousa swing and dash. The remainder belongs to the composer's prehistoric period.

A large audience welcomed Mr. Hopper back on Broadway and persisted in extending many encores. It was so friendly, in fact, that it insisted on drawing two speeches from the comedian, both of which were characteristic, droll and mirth-provoking.

The company Mr. Hopper brings with him has several new members displayed in the conspicuous roles. Miss Hilda Clarke, the blonde prima donna well known to comic opera patrons, made a pretty Anna; and she sang the part agreeably. Little Jessie Mackaye has been promoted to the soubrette role, Katrinka. She looked charming in the picturesque, comic-opera boy's get-up, and acted the part in a demure, yet mischievous, fashion that was captivating. Vocally she is a trifle weak, but one can forgive that so long as she looks so tantalizing and conducts herself with such winsome naivete. Miss Jeanne Fowler acted the part of Sophia. She, too, is a newcomer. Her reserve and chilliness operated against her with the audience. The role is a small one and affords little opportunity for the display of her vocal talent. Snitz Edwards has little Klein's old role of Jerrihoff, in which he succeeded in being amusing. Mr. Hopper's Demidoff has been changed and developed until it fits the comedian finely. The entire cast works harmoniously and certainly gets every possible vestige of humor out of the piece.

The members of the old cast who are retained are: Edmund Stanley, who sings the tenor role brilliantly; Mark Price, as Gogol; Harry P. Stone and Arthur Cunningham. A large, well-trained chorus is effectively employed in several lively scenes.

"THE CHARLATAN" REVISED

De Wolf Hopper Has Some New Business, Music and People—Other News.

In a somewhat revised form, Sousa and Klein's comic opera, "The Charlatan," was received at the Fifth Avenue Theatre last night by an audience some members of which carried things to extremes in the matter of encores. Ever to those unfamiliar with the opera it was extremely tiresome to hear the same strains over and over again in response to the frenzied demands of a score or so of callous-palmed individuals actuated either by mistaken ideas of friendship or a frantic desire to get more than their money's worth.

There have been some radical changes in the dialogue to the betterment of the opera, the plot of which remains the same. Chief interest centered in the new members of the cast, Hilda Clark replacing Nella Bergen, Jessie Mackaye in place of Alice Judson, Snitz Edwards in Alfred Klein's role and Jeanne Fowler in the thankless role of Sophia.

Hilda Clark looked pretty, as usual, and sang with accustomed sweetness. There's a charm about Miss Clark that covers a multitude of defects in acting. Jessie Mackaye made a cute Katrinka, the boy's clothes setting her off to advantage; but Miss Mackaye, as a vocalist, fails to shine by comparison. Her singing voice was almost inaudible ten feet from the footlights, and the few high notes she had to take were lost in a plaintive squeak. Her evident nervousness may partly account for it, however.

Nor can Snitz Edwards compare favorably with little Mr. Klein as Jelikoff. There is something particularly ludicrous about Klein's personality which was missed in Mr. Edwards. Judging him upon his own merits, however, he gave a meritorious performance.

De Wolf Hopper was his usual untutored self. Twice he had to respond to demands for speeches, which he obeyed in his humorous way. The "Frog" song in the last act was of the topical stamp and contained many happy hits at national affairs. In the rewriting process Hopper has been generously treated, and those familiar with the opera were not slow to realize the fact. Edmund Stanley was in excellent voice, and Prince Bois was never better than Arthur Cunningham, as the

MUSIC.

De Wolf Hopper, after an absence of several months, reappeared in New York at the Fifth Avenue Theatre last evening with Sousa and Klein's comic opera, *The Charlatan*, which since it was seen here earlier in the season at the Knickerbocker Theatre has been altered and improved, according to the New York taste. The changes involve not only new lyrics, new business and a partially new cast, but a considerable change in the tone of the opera.

For this last, Mr. Hopper, or, rather, Mr. Hopper as New York demands that he shall be, is largely responsible. His admirers do not want him to be seriously comic. They like his grotesque gambols and facial contortions better than his best efforts in satiric comedy, and they would rather hear him shout than use his really excellent baritone voice in a legitimate way. *The Charlatan*, therefore, is now less serious and satirical, and more boisterous and farcical. The change certainly in this case is not for the worse; there is plenty of life and go in the opera now, of which the lion's share, of course, falls to Mr. Hopper. Indeed, Mr. Hopper is going most of the time.

The new songs add to the attractiveness of the opera; they are of the style in which Sousa succeeds best, with swinging conventional rhythms. The best of them are Mr. Hopper's new entrance song and a march, "On the Firing Line." Both have the unmistakable Sousa vim and swing.

The new members of the cast are Hilda Clarke, Jessie Mackaye, Jeanne Towler and Snitz Edwards. Miss Clarke, who takes Nella Bergen's place, is so charming to look upon that one forgets that she cannot act. She is a pleasing and accomplished singer, but her voice seems to have lost some of its former freshness. Jessie Mackaye, who takes the soubrette part, is diminutive, pretty and arch, with a singing voice that is little more than a whisper. Jeanne Towler, tall and stately, seems even more so in comparison with Miss Mackaye. Snitz Edwards, who played the part of the pretended matron, is as diminutive as Mr. Hopper is lengthy, and serves excellently as a foil of the latter. His humor is rougher and noisier than Mr. Klein's, but he lends the part a grotesqueness of his own. There was plenty of applause and flowers, which Mr. Hopper acknowledged in two speeches in his inimitable fashion.

NEW YORK EVENING TELEGRAM

MAY 5 1899

NEW YORK, May 4, 1899.

If there are any members of the profession who hold different views, let them be heard now, or ever after hold their peace.

De Wolf Hopper came back to town last evening and showed a considerably improved version of "The Charlatan" at the Fifth Avenue. Time and the whims of New York have apparently hastened the ambitious soul of the only Hopper, for as we saw him last night he was a creature vastly different from the pitiful strainer after high operatic honor he appeared when he first brought out the Sousa piece. He has returned to his successful comedy, and he will probably play it out to the end of the chapter. There are a number of new features in "The Charlatan"—new songs, choruses and business. One bit of tomfoolery, Hopper sitting apparently without support after a chair has been pulled from under him, brought out more genuine laughter and grateful appreciation than all the serious feats of voice jugglery to which Hopper treated us when at the Knickerbocker. This ought to show the elongated comic that the people when they want him want him funny. Miss Hilda Clark, Miss Jessie Mackaye, Miss Jeanne Towler and Snitz Edwards were the new comers, and they proved acceptable in their several

THE DRAMA.

MR. HOPPER AT THE FIFTH AVENUE.

"THE CHARLATAN."

A reproduction of the musical farce of "The Charlatan" was tastefully effected, last night, at the Fifth Avenue Theatre, and Mr. De Wolf Hopper, making his re-entrance here, after a long absence, was welcomed with kindness by a numerous audience. Handsome faces wreathed with smiles, lithe figures clad in gay apparel, cheerful scenery, frolicsome antics and sonorous and sprightly music are the elements of Mr. Hopper's entertainment, and he invariably imparts innocent pleasure. The story of "The Charlatan" is fanciful, romantic, and comic, and the development of it provides situations that are sufficiently dramatic to be effective, inspiring interest and often causing laughter; and this result is by no means common in works of this class. Mr. Charles Klein, who wrote the piece, shows a sense of form, and while his language is not brilliant, it is at least rational, and, in the lyrical parts, it is fluent and smooth. Mr. Sousa's music, consisting chiefly of marches, is inspiring, and several of his melodies—such as that of the Orange Blossoms—have a taking lilt and a lovely cadence. Refinement, mirth, and farcical absurdity, intertwined with sweet sounds, are the components of the production, and therefore it deserves the public favor.

Mr. Hopper, as an actor, seems more proficient in burlesque than in anything like comedy. His method is strenuous and drastic rather than spontaneously and naturally humorous, and he is grotesque, fantastical, and ridiculous, rather than intrinsically droll. But his acting has mental purpose and physical vigor: he knows his intention and he amply and directly fulfils it, going straight to his object, never faltering, and never losing his hold. His best stroke of impersonation was the dream scene, at the opening of the second act, and that evinced a superior and valuable talent. Among Mr. Hopper's associates,—nearly all of whom are notable for intelligence and zeal in the merry business of foolery, and all of whom were smartly and piquantly equipped,—the most striking figure, perhaps, is that of Miss Jessie Mackaye, one of the neatest and brightest little creatures that have appeared here in some time. She lacks vocal power, but she shows the true instinct of archness and vim for burlesque, and her action is full of delicate grace. The tenor of the group is Mr. Edmund Stanley—not an actor, but, as a singer, impassioned and capable: much applause was bestowed upon him; and for Miss Jessie Mackaye, Miss Jeanne Towler, Miss Hilda Clark and Miss Adine Bouvier there were showers of roses, to which nothing verbal need be added. Mr. Hopper's return is welcome, and he should have success. The manner in which he makes his action expressive of his thought and his feeling is delightfully expert, and it shows him vastly superior to the raft of Bernards and Foys with which the comedy stage is just now so heavily encumbered.

ATTACHED HOPPER FOR A \$2 FINE.

Chorus Man Tried to Have His Revenge, but Was Balked by the Manager.

De Wolf Hopper has troubles of his own. Nella Bergen and Alfred Klein have deserted him and the memory of legal troubles at Providence, R. I., on Saturday weigh heavily on his mind.

After the close of the matinee there a deputy sheriff laid claim to all the scenery of "The Charlatan" in addition to the gross receipts for the performance. He was acting on behalf of George H. Sinclair, of the chorus, who had been fined \$2 for failing to put on his false mustache.

By a device familiar with astute managers Sinclair was balked, but the incident had left its mark.

MUSIC AND THE DRAMA.

Frequently it is extremely hard to account for a comedian's popularity, but in the case of De Wolf Hopper no such problem presents itself; he has the spirits of a good-hearted boy, and they are infectious; then, too, there is never a let-down in his efforts, so you have to admire not only his personality, but his energy.

Mr. Hopper is not a high-art apostle, and there is a legion that thinks him unfunny, but his followers are sufficiently numerous to provide successions of enormous houses, such as that which greeted him at the Columbia last night, where he presented for the first time in this city "The Charlatan," by John Philip Sousa and Charles Klein.

Operas built for stellar usage must be arranged with a view to the special endowments of the leading singer, and this piece is no exception to the rule, save that it is not of so flimsy a texture as the ordinary work of this class.

As these matters go, Mr. Klein is not adjudged the ideal librettist, for the simple reason that he is not able to supply his own lyrics, and it has come to be the general belief that the lyrics are the most important part of the affair we call light opera nowadays.

This theory has been established mainly through the labor of one Harry Smith, who openly professes that his method is to grind out a job lot of lyrics and then write a story around them. As Mr. Smith has furnished three-fourths of the books used by our managers, this has come to be accepted as the proper method.

To our way of thinking, however, the question of plot is of primary consideration, for the interest of an audience must be sustained by the incidents developed in the action, and the lyrics cut absolutely no figure, unless set to catchy music, because there are not two dozen singers on the stage whose enunciation is distinct enough to make songs intelligible to half the people in an auditorium.

In "The Charlatan" we have an opera that lays positive and just claim to a plot which is consistently and logically told. The scene is Russian, and that permits of rich and picturesque background and costuming.

The characters in nowise resemble that last Russian attempt, "La Tzigane," though the leading role is that of Demidoff (Mr. Hopper), a farcical faker, who marries his daughter, Anna (Miss Bergen), to Prince Boris (Edmund Stanley).

In "La Tzigane" we had gypsy life portrayed. The elements of magic or burlesque magic are woven into this theme with some skill, for we have a transcript of the disappearing-lady idea, and it comes in neatly when it is discovered that the prince will lose his estates on account of a mesalliance—Anna was falsely represented by her father the charlatan as of noble descent.

The story is melodramatic at times, and must have possessed a degree of dramatic power before the popular demand for the injection of more Hopperian humor changed its tenor.

Even as it stands, though, it has moments of dramatic strength, as in the finale to the second act, for instance, and the music is consonant with the librettist's scheme, for the cry of the charlatan, "Abdullah," is not unlike the "Elsa" exclamation in "Lohengrin," and, furthermore, the scoring in the second act in more than one place is decidedly Wagnerian.

To Mr. Hopper's credit, it must be said he did some really good legitimate acting in two scenes, but he was careful to stop at the right spot, as he well knew his audience did not wish to have him become serious.

As to this, the best we can say is that we would like to have attended the opera before it was rewritten, for we imagine Mr. Hopper did his best work in it then.

In the particular of types Mr. Klein has not been lavish with new puppets, but all measures to detect new characters in opera failed long since, so this is no great fault. Though there is a man disguised in feminine garb in this opera, it must be put down in the author's favor that it is not a female impersonation, and Alfred Klein makes it one of the most amusing things in the opera.

The dialogue is of the average workmanship. It is remarkable that the lines in all of Hopper's pieces are about alike in their verbal twistings and their striking metaphorical style, so that it is impossible to escape the conclusion that Mr. Hopper interpolates a share of these phrases himself—a verdict his speeches corroborate.

As for situations, a writer trying to suit Mr. Hopper has to invent those that call for the representation of abject terror by a person supposed to have boundless courage, and those are the situations Mr. Klein has contrived, but not with the happy results that marked "El Capitan." The mourning and merry-making incident in that piece was one of the best in any opera of the last ten years.

The music, taken all in all, is the best Mr. Sousa has written for the stage; it is an agreeable surprise after "The Bride Elect."

The finale to the second act is quite as good as anything Victor Herbert has, and he is surely leader of American composers in this vein.

The "love's the pleasure, love's the pain" is not a bad theme for the work, and it is one that does not grow wearisome on repetition.

The duet between Miss Judson and Mr. Hopper in the second act is spirited and jingly, while the chorus that won so many encores was provocative of a patting on the floor, and that was due to the tune as much as to the fine stage management.

Miss Bergen's solo (almost an aria) in the same act is difficult, and shows Mr. Sousa's tendency to strain the voice. Apparently the frog song, the inevitable topical ditty, has been dragged into the last act, but if it be deemed a sine qua non, it should be introduced in another scene, in which Mr. Hopper would be freer and could give it better illustration, for the situation calls for some restraint; honesty impels the statement that he took more encores on this song last night than he needed to acknowledge.

The company, sad to relate, evinces at early periods the paucity of talented people in opera. Miss Bergen's voice is still an unusual organ, and she is prodigal with her high notes—they remain a trifle shrill—but she has gained so much in weight that she is no longer attractive, and her acting has not improved a whit.

Miss Alice Judson had the soubrette part and pleased the audience at the start. There is more promise than achievement in her performance at present, but she will likely be an acquisition to the company when she has had more experience. It may be said as compliment to her that she makes foolish to lament Edna Wallace's absence.

Miss Bouvier is the handsomest woman seen in opera for seasons and seasons; it is a source of regret that she has no opportunity to let us determine whether she has histrionic ability. Stanley and Klein gave valuable assistance to the star. The minor roles were done in a colorless way, but the chorus is large and comely, and has been splendidly drilled by Mr. Cripps.

The audience voted "The Charlatan" an immediate hit; Mr. Hopper's stay here will probably be pleasurable and profitable.

BROOKLYN CITIZEN

MAY 11 1899

At the Fifth Avenue Theater, Manhattan, De Wolf Hopper and his opera company has, unquestionably, "caught on." The changes made in the cast for the second presentation of "The Charlatan" this season have proved quite successful. Miss Jessie Mackaye, who has been loaned to the management by Mr. Daniel Frohman; Miss Hilda Clark, who made such a hit in the "Highwayman" at the Broadway Theater last fall, and little Snitz Edwards having taken the parts created by Misses Bergen and Judson and Mr. Klein. And quite creditably have they done so. John Philip Sousa, the composer of "The Charlatan," has injected several new march songs; and Mr. Klein's libretto has been altered up to date, and the comedy theme so well depicted by Mr. Hopper brings the whole performance to a high standard of opera comique.

MUSIC AND DRAMA.

De Wolf Hopper in "The Charlatan."

Sousa and Klein's operetta "The Charlatan" was brought back to town last evening at the Fifth Avenue Theatre by Mr. De Wolf Hopper and his company, who have been amusing the provinces with it for months. The score has been altered and popularized by some omissions and some additions, and last night's audience seemed to be greatly pleased with the result. Mr. Hopper was as amusing as ever; he sang well, and he had to make two speeches in acknowledgment of the applause. The cast includes Miss Hilda Clark, Jessie Mackaye, Messrs. Stanley and Edwards; and the orchestra and chorus are satisfactory. For summer diet "The Charlatan" will do very well.

PLAYS AND PLAY PEOPLE.

Hopper in "The Charlatan"—DeWolf Hopper, always entertaining, would still be enjoyable if he had to use an opera of much less intrinsic merit than "The Charlatan." The new opera is like the greater number of works that are made in a hurry by men of established reputation—it is neither very good nor very bad, for it contains something both good and bad. Mr. Klein has written some capital lyrics; but he was unable to use his ponderous, unsympathetic subject to advantage. Mr. Sousa has written a score that is at times thrilling and often pleas-



SONNENTHAL AS NATHAN.

ing, but careless workmanship is shown repeatedly in weak and impossible writing for the voice and failure to maintain in his composition an even level of quality. There are moments of inspirations contrasting with others of mere humdrum commonplace. Mr. Klein and Mr. Sousa will have to have their reputations renovated if they persist in this kind of pot-boiling.

Happily Mr. Hopper's personality is in the matter of comic opera a veritable tower of strength. Many people will never tire of his great, rasping but not untuneful voice, his burlesque exaggeration, his angular gestures and simulated cowardice. These are sure to appear early and often when Mr. Hopper comes to town, and they were present last evening to fill the Columbia theater to its full capacity. And the "Casey" fiend also was there. At the first opportunity the Hopper enthusiasts had to express their pleasure—and incidentally add to it by getting a speech—the fiend broke loose. Mr. Hopper had scarcely opened his mouth:

"Really, I thank you very much—"

"Casey!" came in a hoarse tone from out the gloom of the balcony.

"Where have I heard that name before?" moaned the poor victim of the Casey habit; and every one laughed except the man who spoke. The indication is hopeful for Casey's early burial.

The opera is another good example of the impracticability of a heavy, melodramatic subject for comic opera. Any one who has attended the play frequently in recent years will recollect many others of the same kind. "Tzigane," "Rob Roy" and "Brian Boru" are notable—works commendable in some ways, but failing of the success of popularity because the public recognizes that the subject is inappropriate to the method of treatment. It is like going after butterflies with a club.

A brief synopsis of the story is this: Demidoff, a magician and all-round rascal, arrives at a Russian village while a fair is in progress. A prince is there, who is disposed to have a good time, and will not marry a titled lady, as his father's will requires. A plotting relative induces Demidoff to foist his daughter upon the prince as a lady of high degree. All goes well and the villain is about to grab the prince's wealth when the plot is exposed. Of course the poor girl gets the prince, as she should in melodrama, and everything ends happily.

Needless to say, the merriment of the story is all attendant upon Demidoff's misadventure while imposing his daughter upon the prince. Mr. Hopper can do more under such circumstances than any one else, and he is often very laughable. To be sure, the circumstances suggest nothing that is radically different from other parts he has had in recent years, but one thing is certain, his admirers will certainly be entertained as much as ever.

The support is not so admirable as some he has had, although it still contains many of the old favorites. Mr. Stanley's pure, lyric tenor is his best vocal assistance, and one or two small parts are sung well. But Miss Bergen's voice does not improve with time, and Miss Judson, though pretty and petite, is not a magnetic quality. Mr. Klein is rather more amusing than usual in a part that is peculiarly adapted to his diminutive stature.

BOSTON, MASS. - GLOBE

MAY 7 1899

War plays was passed, and a great crowd of their belief in the Broadway crowded house. DeWolf Hopper appeared in "The Charlatan" on Thursday night in "The Charlatan," with Hilda Clark as his chief support. I've always thought that some of Sousa's best music, certainly his most vigorous efforts, are shown in this opera, which was written for Hopper, and affords him a capital vehicle for the display of his unique and always enjoyable methods.

NEW YORK

MAY 20

Fifth Avenue—The Charlatan.

There was a jolly good time at the Fifth Avenue Theatre on Thursday evening, when De Wolf Hopper opened his engagement in John Philip Sousa and Charles Klein's comic opera, "The Charlatan," revised since its production at the Knickerbocker at the beginning of the season. The house was crowded with as many of Mr. Hopper's admirers as could find seats or standing room, and what with encores and curtain calls *ad infinitum*, a brace of funny speeches from the elongated star, and numerous floral pieces for the fair principals of the company, the best of good feeling prevailed all around.

As the writer of this notice did not see the original Charlatan, he can make no comparison between its past and its present state. The Charlatan of Thursday evening, however, was a very pleasing work, both as to book and music. Its plot is fully as lucid and as logical as those of most comic operas, its lyrics are well turned, and its lines, though rather deficient in humor, contain a goodly portion of extraordinary verbiage for Mr. Hopper to deliver with sonorously comic effect. Mr. Sousa's score, written mostly in his familiar march style, has an inspiring rhythmic swing that falls most pleasantly on the ear. Particularly good numbers were the concerted love duet and chorus in the second act, and the "Frog" song and fine march in the third. A gratifying feature of the opera is the absence of Tenderloinism and of that coarseness that passes for low comedy.

Mr. Hopper was himself as Demidoff, the charlatan—which is another way of saying that he was excruciatingly funny. His grotesque methods were as laughable as ever, and he was full of infectious good spirits and worked indefatigably.

Several of the principals made first appearances in the company on this occasion. Hilda Clark sang the prima donna role of Anna very well, barring a slight hoarseness, and, with her beauty and grace, was most attractive to gaze upon. The daintiest, most captivating bit of femininity that the local stage has seen for a long time is Jessie Mackaye, the new Katrinka. With her pretty face, petite yet perfect figure, and her fascinating naiveté and archness of manner, she won a pronounced personal success, and the audience was perfectly willing to forgive the thinness of her singing voice, which her nervousness on the opening night probably accentuated. Jeanne Towler was acceptable in the unpleasant role of Sophia. Snitz Edwards was rather amusing as Jelikoff, but did not fill the place of his rotund predecessor, Alfred Klein. Harry P. Stone, also seen here for the first time, was excellent as the fire-eating Captain Peshofski.

As for the older members of the company, Edmund Stanley sang finely as Prince Boris. Arthur Cunningham made a captivating Grand Duke, Mark Price was effective as Gogol, and Adine Bouvier handsome and stately as the Grand Duchess. The chorus was well drilled, the staging good, and the scenery and costumes artistic.

If succeeding audiences like "The Charlatan" as well as that of Thursday night seemed to there is no reason why the bad impression created by its untimely production last September should not be effaced and the opera be ranked with Mr. Hopper's other successes.



JESSIE MACKAYE,
Formerly with Maude Adams; just turned into a popular comic opera soubrette,
in "The Charlatan," at the Fifth Avenue. Photograph by Morrison.

NEW YORK TIMES.

MAY 7 1899



JESSIE MACKAYE,
Comedienne, in "The Charlatan."

NEW YORK TIMES PHOTOGRAPH.

APR 30 1899

Fifth Avenue.

DeWolf Hopper comes back to town next Thursday evening with Sousa & Klein's latest comic opera, "The Charlatan," to be presented at the Fifth Avenue Theatre for a limited engagement. Since being presented here last September the opera has undergone a complete revision. That this work has been well and satisfactorily done is proven by the fact that the critics of other cities have, almost without exception, proclaimed "The Charlatan" the best comic opera that Mr. Hopper has ever presented.

Those who saw this opera last Fall will hardly recognize it in its present form. So many new lyrics have been added and so many changes in dialogue and "business" have been introduced. Besides seeing a practically new opera, the comedian returns to town with a new set of assistants. The new people are Miss Hilda Clark, Jessie Mackaye, Snitz Edwards and Jeanne Towler. The members of the old organization which remain are Edmund Stanley, Adine Bouvier, Mark Price, Harry P. Stone and Arthur Cunningham.

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APR 29 1899

though at no point passing beyond the which separates piquancy from indecency. Even the black King, to whom evening dress is irksome, and who wants to show his tattoo marks to a dinner party, stops just short of being offensive with his fun. The Man in the Moon, with its beautiful ballets, is a satisfaction at the New York.

De Wolf Hopper is with us again. "The Charlatan" has some new aspects and a new movement at the Fifth Avenue. The long comedian is playing his part in the manner of an individual entertainer, which is the way that his audiences like to have him do it. With a plenty of his own peculiar and familiar nonsense. His new companions in several of his roles are acceptable, and the entertainment is altogether blithesome.

The way of playing "Shenandoah" at the Broadway is essentially melodramatic. The old piece has never been given with greater life. Thus it gets a renewal of vigorous life, and is made to serve for an energetic start of a little management. The battle scene has been worked up to big proportions, with the

NEW YORK EVENING TELEGRAPH

Current Attractions.

The new principals of "The Charlatan," at the Fifth Avenue, bear testimony to De Wolf Hopper's discrimination in the selection of femininity. Annie Irish has scored in the role of Gertrude West, in "Because She Loved Him So" at the Madison Square. "Mlle. Ka-Za-Za" is one of the hits of "A Reign of Error" at the Victoria. The revival of "Shenandoah" at the Broadway seems to be just what the town has been waiting for. "An Arabian Girl" is a smiling winner at the Herald Square. The success of "Collette" at the Knickerbocker is bringing Julia Marlowe's most notable season to a happy close. "Mother Goose," at the Fourteenth Street, has proven to be a most attractive novelty. Mrs. Leslie Carter will soon reach the 150th performance of "Zaza" at the Garrick. "The Cuckoo" is still making crowded houses laugh at Wallack's. There is no falling off in the business done by "The Man in the Moon," at the New York. "The Great Ruby" is still being patronized by the admirers of melodrama, and Daly's box office is doing well.

NEW YORK TRIBUNE

MAY 7 1899

De Wolf Hopper is again in town at the Fifth Avenue Theatre, with a somewhat revised version of "The Charlatan." Some of the old lyrics have been replaced by new ones. Mr. Sousa has written a new march, and there have been other changes. Most of the important members of the cast have been changed since the operetta was last heard here.

Retreat Weekly Journal
April 24, 99

Alfred Klein is to sever his connection with De Wolf Hopper. The announcement will be received with regret by the large public that has during 10 years learned to consider the one as the foil of the other. Ever since Hopper has been a star Klein has been with him, acting the part of a tug boat to his companion's ocean liner. Their comradeship has survived the turmoils of "Castles in the Air," "Wang," "Panjandrum," "Dr. Syn," "The Captain," and "The Charlatan," and before that they were together in "The Black Hussar," "The Beggar Student," "The Bat" and "The Lady of the Tiger." So after the present season Mr. Hopper will have to forego the time-honored custom of treating the diminutive Klein with the on a quagmat and Klein will cease to look up and whine for mercy in his highly comical manner. Of course Hopper will continue to star and Klein will continue to act, but it is to be regretted that the exigencies of stage life will compel Hopper hereafter to wipe his feet on his newly wedded wife.

NEW YORK EVENING WORLD
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ard's play.

"The Charlatan" Again.

With almost a new company, DeWolf Hopper will reopen the Fifth Avenue Theatre Thursday night with "The Charlatan." Many changes have been made in the opera and it is stated that the opening and closing of each act has been changed. There have been new songs introduced also. Among the new comers are Hilda Clark, Jessie Mackay, Emily Edwards and Jeanno Towler.

NEW YORK TIMES
APR 30 1899

NOTES OF MUSIC.

De Wolf Hopper comes back to town next Thursday evening, with Sousa and Klein's latest comic opera, "The Charlatan," to be presented at the Fifth Avenue Theatre for a limited engagement. Since being presented here last September the opera has undergone a complete revision. That this work has been well and satisfactorily done is proved by the fact that the critics of other cities have, almost

without exception, proclaimed "The Charlatan" the very best comic opera that Mr. Hopper has ever presented. That the theatre-going public has agreed with this opinion has been demonstrated by Mr. Hopper's business, which was larger during this year than any previous season since becoming a star.

SOUSA MAY HAVE THEATRE.

Report that His Manager Is About to Secure Koster & Bial's Music Hall.

There's a strong possibility that E. R. Reynolds, at present manager for John Philip Sousa and De Wolf Hopper in their operatic enterprises, will undertake the management of Koster & Bial's Music Hall next season.

In such an event the establishment will be called Sousa's Theatre, and the bandmaster and his musicians will make it their headquarters. The theatre will be devoted to exploiting Sousa's compositions, including his operas.

It is known that Mr. Reynolds had offered \$40,000 a year rental for the Music Hall, and in all probability it will be accepted.

John Koster, President of the Koster & Bial Company, is said to have given Mr. Reynolds an option on the property. Mr. Reynolds was formerly Vice-President of the Long Island Railroad, and of recent years has devoted a great deal of attention to theatrical enterprises. He has been generally successful, and is very wealthy.

me Item
dress Philadelphia
to Dec 14, 99

A cablegram from London to The New York Times of this morning announces the successful production there, last evening, of the comic-opera known here as "The Charlatan," and in which De Wolf Hopper starred during last season. It has been renamed "The Mystical Miss," owing, it is explained, to the fact that the original title has been copyrighted on another work under the British laws. The Times man states that Sousa's music atoned for the weakness of Klein's libretto, and that Hopper, now an established favorite, made a much stronger impression than on the opening-night in London of "El Capitan."

"THE CHARLATAN."

New Hopper-Sousa-Klein Opera Drew an Overflowing Audience.

John Philip Sousa and Charles Klein provided "El Capitan" for De Wolf Hopper. The same composer, librettist and comedian collaborated again for the entertainment of Springfield last night in "The Charlatan," a three-act comic opera, which was presented at Court Square theater. It was a rousing reception this triumvirate received here, for the house was sold out to the doors. And it was an excellent return that the audience was given. But "The Charlatan" is not a second "El Capitan," nor can it fill its place in the popular estimation. "The Charlatan" is a magnificent production, elaborately staged; it contains much fine music and plenty of Hopperesque comedy. What could be lacking is a mystery, perhaps, but the trouble seems to be simply that the new opera is neither fish, flesh nor good red herring. The composer and librettist have not got together on the same level and the result is not comic opera nor extravaganza, nor grand opera, although there is a little of each. The music is not the Sousa music that the public loves. It lacks the dash and swing, the snap and sparkle of his earlier compositions. He has evidently attempted to get away from and above that, and in that effort he has produced some fine, scholarly music. He is much more than a maker of marches and wants the public to know it, for he has written a wealth of original melody into this score not always graceful and occasionally lofty in ambition. But will the public like it, is the question? There were occasional flashes of the familiar Sousa, and these intervals were things that last night's audience seized upon eagerly and demanded over and over again. Sousa can always be relied upon for a stirring finale to his second act, and here he let himself loose again in "The Charlatan" with the result that a double encore was demanded and then curtain calls until the comedian was compelled to deliver one of those clever, rambling speeches for which he is famous, and which for many are the happiest moments in his performances.

Mr. Klein has come nearer comic opera as she is today than Sousa. The libretto was written to fit Mr. Hopper and it does. Its story is told clearly and consistently; moreover, it is novel and interesting. It compels attention, something unusual in comic opera plots. It gives Mr. Hopper the character of a magician who fraudulently passes his daughter off as a princess for purposes of gain. The humbugery is discovered and before he gets through the magician comes near being beheaded for a quadruple murder which is attributed to his black art, on account of the disappearance and transformation of four of the characters in the play. There is plenty of hyperbole in the role. He is given a number of long-winded speeches, full of longer words, and modern slang. He has opportunities for berating little Alfred Klein to his tongue's content, and he plays both braggart and coward at intervals. This is a distinctly Hopper role, and he makes the most of it. Sousa has given him some difficult music to sing which does not fit the role well and there is considerable incongruity. Last night Mr. Hopper did not sing the music well, but he can. He was evidently afflicted with a cold, or, as he himself put it, his "bronchial tubes had been playing tag with the atmospheric vagaries, and several of those tubes were it." This vocal handicap did not, however, put any damper on his good spirits.

The supporting organization is a strong one in numbers and ability. Nella Bergen sang the soprano role wonderfully well, her strong voice ringing out clear and true above the heaviest ensembles, but she is fast reaching the point where amplexness of girth will make girlish roles incompatible. Alice Judson was pert and saucy in the part of a girl masquerading much of the time as a boy. Alfred Klein made an unpleasant role very comical at times. Edmund Stanley's tenor was more pleasing than usual. Mark Price, an actor and not a singer, made effective the role of the villain and Adine Bouvier looked stately and handsome as the real duchess.

The chorus was large, vigorous of voice, and perfectly drilled. The ensembles were finely executed, and altogether the best feature of the performance. The play is mounted superbly, and the costuming is bewildering in its variety and sumptuousness. Altogether it was probably the most expensive comic opera production that has been seen here. The thought would arise, however, while the musical director was struggling hardest to keep orchestra and singers pulling together, that it would have been more enjoyable if some of that expense behind the footlights had been devoted to providing its own orchestra for the company. It is too much to expect of a strange orchestra to "get together" with those choruses in a single rehearsal.

Tonight's Court Square theater at

NEW YORK MORNING PRESS

NOV 26 1891

An Enthusiastic Audience Greeted De Wolf Hopper.

Audience that filled the Russwin Lyceum in attendance last night to welcome De Wolf Hopper in his presentation of "The Charlatan." They were very generous with their applause to repeat many of the numbers two or three times. The Charlatan is the joint work of Sousa and Charles Klein, but one hardly recognizes the hand of the March King in the score except the two marches, which are of the order that inspire as all of his do.

The Charlatan is not quite up to the standard of the last few operas, Mr. Hopper has presented, and with a company less capable than his, would not cut much figure. The first act does not move as rapidly as the two following ones, both of which have bright lines and some very tuneful numbers. Mr. Hopper does a great deal with the part of Demidoff, the street magician, and kept the audience laughing at the decidedly Hopperesque movements that always works into make the audience feel happy and the good thing about it, is that it does do that. Miss Nella Bergen was cast for the part of Anna and her voice was heard to advantage in all her numbers especially in the duet and chorus in the second act which is one of the prettiest numbers in the score. Everyone was charmed with petite and dainty Alice Judson and she leaves here with a host of friends who will welcome her at any time she appears.

Edmund Stanley sang Prince Boris in a finished manner and many wished that he had more opportunities. Alfred Klein can always be depended upon to have a good make-up and to make the most of every chance for merriment and last night was no exception. Mark Price sang Gogol and George W. Barnum was cast for the Russian captain and his make-up had every appearance of being of that nationality. The Charlatan was an exceptionally large one and was well drilled, all of their numbers being sung so as to bring out all the full tones needed. As to scenery and stage furniture they were gorgeous and appropriate. The costumes were all beautiful and attracted much attention. One of the prettiest combinations of color that has been seen her for a long time was shown at the close of the second act when the march was so arranged that the different shades of the dresses blended into an exquisite panorama of color. Mr. Hopper was forced to make one of his characteristic speeches which always appeals to all parts of the house and makes every one feel good.

NEW YORK MORNING PRESS

NOV 26 1891

TOD SLOANE AN IMPRESARIO.

Will Back De Wolf Hopper's New Production in London.

Theatrical folk were interested last night in the cabled announcement that De Wolf Hopper had made arrangements to produce "The Charlatan" in the Comedy Theatre, London, on December 16.

He has been playing "El Capitan" under the management of E. R. Reynolds, but when he opens in the other comic opera it will be with the backing of Tod Sloane. Hilda Clark takes the place in "The Charlatan" of Nella Bergen—Mrs. Hopper No. 4. When Mr. Hopper returns to America he will appear under the management of Mr. Reynolds.

NEW YORK JOURNAL

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TOD SLOANE BACKS HOPPER.

"The Charlatan" Will Be Substituted for "El Capitan" in London.

De Wolf Hopper will appear on December 16 in "The Charlatan," which will succeed "El Capitan" for the rest of the Hopper London season. On that day E. R. Reynolds will retire from the management in favor of Mr. Hopper, who will be backed for this engagement by James Tod Sloane. Hilda Clark will become the prima donna of the company in place of Nella Bergen Hopper.

POLI'S THEATER

"The Charlatan."

An immense audience gathered at Poli's last evening to witness the first performance in this city of John Philip Sousa and Charles Klein's new opera, "The Charlatan." The opera was presented for the first time at Montreal on August 27, and has played to crowded houses at almost every performance since its inception. It was given a magnificent production, elaborately staged. There is a sufficiency of beautiful and catchy music to both waltz and march time, and plenty of Hopperesque comedy. At the finale of the second act there is a splendid march typical of Sousa's best vein. A double encore was demanded and then curtain calls until the comedian was compelled to deliver almost precisely the same speech he rendered when here last season. The libretto was written to fit Hopper, Klein, Miss Bergen and Miss Judson, which it does to a nicety. Its story is told clearly and consistently; moreover, it is novel and it is interesting. It compels attention, something unusual in comic opera plots. Hopper assumes the character of a magician who fraudulently passes his daughter off as a princess for purposes of gain. The humbuggery is discovered and before he gets through, the magician comes near being beheaded for a quadruple murder which is attributed to his black art, on account of the disappearance and transformation of four of the characters in the play. Hopper has the same opportunities "El Capitan" afforded him for berating little Alfred Klein to his tongue's content, and he interprets both braggart and coward at intervals. The role is distinctly a Hopper role and he makes the most of it. He suffered somewhat last evening from a cold, or as he himself put it, his "bronchial tubes had been playing tag with the atmospheric vagaries." The vocal handicap did not, however put any damper on his good spirits. Of the supporting company it might be said there wasn't a poor artist among them. The organization was a strong one in numbers and ability. The principal soprano role this season is being sung by Nella Bergen, and she handles the part of Anna in a thoroughly artistic manner. She is gaining distinctly in her acting since when she was here with Albert Hart in "The Bride Elect." In the choruses, her strong, melodious voice rang out clearly and truly above the heaviest ensembles. Alice Judson assumes the role similar to that enacted by Edna Wallace Hopper as delightfully as one could imagine. She is one of the prettiest little actresses on the stage to-day. How decidedly pert and saucy she appeared, masquerading as the boy. Hopper has a valuable artist in her. Al-

NEW YORK TIMES

NOV 26 1891

JOCKEY IN THEATRICAL DEAL.

J. Tod Sloane to Back De Wolf Hopper's English Engagement.

J. Tod Sloane, who has achieved much success on the turf, both in this country and in England, has decided to invest some of his earnings on the stage, and on and after Dec. 16 he will be identified as the financial backer of De Wolf Hopper during his future engagement in England. Mr. E. R. Reynolds, Hopper's manager for the last three years in this country, withdrawing, and the comic opera comedian becoming his own manager.

This action of Mr. Reynolds was explained last night by his representative as being a move determined upon after Mr. Reynolds had journeyed to England recently and talked the matter over with Mr. Hopper, both agreeing that it would be impossible to give his attention to the company while they are abroad.

This, however, will not in any way interfere with Mr. Reynolds's relations with Mr. Hopper when he returns to America. Under the new arrangement "The Charlatan" will succeed the present opera, "El Capitan," which has had a very successful engagement in London, having been Mr. Hopper's attraction for the past six months both at the Lyric and Criterion Theatres.

The provincial nights for "El Capitan" have been disposed of to Mr. H. T. Brickwell, manager of the London Garrick Theatre, who will produce the opera in the English provinces with an English comedian of the name of Warder, who will sing Mr. Hopper's role.

When it is finally decided to bring the company back to this country Miss Hilda Clark, who is in Paris studying at present, will succeed Mrs. Nella Bergen Hopper in the part of Anna, in which she will appear when "The Charlatan" is produced, this being the present plan until the new opera which John Philip Sousa is writing for Mr. Hopper is ready.

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TOD SLOAN ADOPTS CAREER OF AN ANGEL.

Jockey Will Act as the Financial Backer of De Wolf Hopper.

FIRST FLIGHT IN LONDON.

Turfin Reported to Be Attentive to Edna Wallace, the Actor's Third Wife.

MR. HOPPER CHANGES HIS PLANS.

"El Capitan," Which He Has Sold, Will Be Toured in the English Provinces.

"Tod" Sloan, after his victories on the turf, seeking other worlds to conquer, has decided to try the career of an "angel."

The announcement was made yesterday that "Tod" will unfold his wings and make his first flight in the capacity of backer of De Wolf Hopper. What adds interest to the jockey's new scheme is the frequent repetition of the report that he is to become the husband of Mr. Hopper's third and former wife, Edna Wallace.

The immediate cause of Mr. Sloan's entry into theatrical life is said to be the retirement of E. J. Reynolds, De Wolf Hopper's manager during his present unprecedentedly successful campaign in London, where he and his company have been playing since July.

"The Belle of New York" is said to be the most successful American opera that has yet been produced abroad.

Why Mr. Reynolds Retires.

Mr. Reynolds, who has been manager for both De Wolf Hopper and Sousa's band, retires from the former office in order to devote his whole time to the affairs of the band. He will have no further part in Hopper's affairs while the latter is in England.

The announcement is also made that on Dec. 16 "The Charlatan" will replace "El Capitan" at the Comedy Theatre in London.

"El Capitan" has been sold to H. P. Brickwell, manager of the London Gaiety Theatre, who will tour it in the English provinces, Hopper's old role being taken by the English actor, Warder.

Miss Bergen to Quit Cast.

Nella Bergen, De Wolf Hopper's fourth wife, whom he married in London will leave the cast of "El Capitan" and her place as prima donna will be taken by Hilda Clark.

Edna Wallace separated from her husband in April, 1891. She has frequently denied that she had any intention of becoming Mrs. "Tod" Sloan, but gossip has persisted in connecting her name with that of the famous jockey, whose career as a theatrical angel will be followed with the deepest interest.



JESSIE MACKAYE.

This is the clever little American girl who has made a great hit in London in the support of De Wolf Hopper, playing the soubrette roles in "El Capitan" and "The Charlatan." Miss Mackaye is a graduate of one of the New York schools of acting, and made her first success as Micah Dow in Maude Adams' production of "The Little Minister." Mr. Frohman loaned her to Mr. Hopper for his London season, where she is quite



Photo by Morrison.

JESSIE MACKAYE.

It is Hard to Tell Whether the Venture Abroad of the De Wolf Hopper Opera Company Has Been the Success the Friends of the Elongated Mr. Hopper Would Have Us Believe It's Been. But One Thing is Sure Beyond Any Questioning, and That is that Pretty Little Jessie Mackaye Has Established Herself in the Hearts of London Theatre Goers.

HOPPER NOW A LONDON IDOL

Success in "The Mystical Miss" Emphatic, and Puts Him in Front Rank.

LANGTRY IS DISAPPOINTED

American Nurses Prevented from Attending Her Supper---That Killing "Ghetto" Frost.

(By Cable to The Sunday Telegraph.)

LONDON, Dec. 16.—There is now no doubt that De Wolf Hopper stands in the first rank of London favorites. He has scored a tremendous hit in "The Charlatan" under its new name of "The Mystical Miss." Since the first night ovation, of which I cabled you, the production has received splendid notices from all the papers. The critics unite in declaring that the music and Hopper combined lift the piece far above all question as to the literary constructive merits or demerits of the work.

That the production has also caught the popular fancy is shown by the fact that the advance booking of the piece is remarkably heavy, and it promises to be one of the most pronounced successes of years.

Hopper's backer in the production is Tod Sloan, who occupies a box nightly and displays himself as much as possible to the audience. Reynolds' brother sailed to-day for New York and now Sloan will have full sway.

"Masked Ball" at Criterion.

CLIPPING FROM

Name *Morning Journal*
Address *New York*
Date *Dec 14 1899*

HOPPER SCORES IN LONDON.

London, Dec. 13.—De Wolf Hopper produced "The Charlatan" under the name of "The Mystic Miss" to-night at the Comedy Theatre, and scored a remarkable hit, both for himself, the company and Sousa's opera. The applause frequently stopped the performance. The pit and galleries howled with delight. Hopper was obliged in the middle of the second act, after one of his topical songs, to make a little speech asking the audience to permit the opera to proceed.

The company was called before the curtain three times at the close of the piece and another speech was demanded from Hopper. Henry Norman sang a new "Tommy Atkins" song, composed by John Hiller, leader of the orchestra, which will be whistled by every street urchin.

"THE MYSTICAL MISS" AT THE COMEDY.

London, Dec. 13.—The opening performance of "The Mystical Miss" at the Comedy Theatre this evening was kindly received by the audience and the critics, although Mr. Sousa's catchy airs were liked better than Mr. Klein's libretto. Mr. Hopper, Miss Nellie Bergen and Howard Blake made much merry nonsense.

"The Mystical Miss" Opens in London.

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HOPPER SCORES AGAIN.

Production of "The Charlatan" in London Received with Enthusiasm.

(Special to The Morning Telegraph.)

LONDON, Dec. 16.—"The Mystical Mess; or the Charlatan" was presented to-night by DeWolf Hopper, and was received with great enthusiasm.

The encores were frequent, and Hopper's personal triumph was pronounced.

DE WOLF HOPPER'S LONDON SUCCESS.

"The Charlatan" Produced Under a New Name and Enthusiastically Received.

Special Cable Despatch to THE SUN.

LONDON, Dec. 13.—De Wolf Hopper produced "The Charlatan," which has been rechristened "A Mystical Miss," at the Comedy Theatre to-night. It was received with roaring enthusiasm.

HOPPER SCORES IN LONDON.

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NEWSOUSA OPERA IN LONDON

De Wolf Hopper Produces "The Mystical Miss" with Fair Success.

LONDON, Dec. 13.—The opening performance of "The Mystical Miss" at the Comedy Theatre this evening was kindly received by the audience and the critics, although John Philip Sousa's catchy airs were liked better than Charles Klein's libretto.

De Wolf Hopper, Miss Nella Bergen and Howard Blake made much merry nonsense.

The Reference

On Wednesday evening at the Comedy Theatre was presented, for the first time in this country, the three-act comic opera which in America was known as "The Charlatan," but which has now for divers reasons been re-named "The Mystical Miss." The "book" was written by Mr. Charles Klein, and the music composed by Mr. John Philip Sousa. Mr. De Wolf Hopper, in one of those bright and merry little speeches for which he is already famous, told his audience on Wednesday that he was determined to have one good night with the piece. He had it, and he was quite justified in saying that he would cable to the author and composer at their own expense that their work was a great success—at least, until the day following he would believe that it was a great success. It was certainly a very friendly gathering that greeted the first production in London; that laughed at somewhat feeble jokes; that applauded when clever actors indulged in buffoonery; and that sat patiently when there were forced upon them encores for which they had not asked.

I confess that I have learnt to like Mr. Hopper—he has such a frank and pleasant manner—and that I am quite prepared to pardon in him any number of inartistic sins. It is because I like him that I am bold enough to warn him against the false friends and flatterers who have begun to tell him, and who will try to persuade him, that "The Mystical Miss" is a much better piece than "El Capitan," and that it will rival it in popularity. The music of "El Capitan" is on the piano-organs, and is hummed or whistled by so distinguished an authority as the "man in the street." The music of "The Mystical Miss" will never command honours such as these. There are several pretty numbers, it is true, but there is a good deal that is commonplace and almost irritatingly reminiscent, and you will be surprised to hear that that which most stirred the first-night audience was an interpolation that was altogether out of place. It was "The Good Old Guards Brigade," a song in praise of Tommy Atkins, sung, mirabile dictu, by a Grand Duke of Russia, with chorus sung by Russian soldiers, the said song and chorus being the composition of Mr. John Sebastian Hiller, the conductor of the Comedy orchestra.

The story of "The Mystical Miss" deals with the matrimonial adventures of the Russian Prince Boris, who by Imperial decree will forfeit his title and his estates should he marry any girl who is beneath him in social position, the said title and estates passing to his uncle, who is known as Gogol. This uncle is an unscrupulous schemer, who sees his chance and seizes it when there comes at fair time to the village of Bokhara a wonder-worker named Demidoff who can sit down on nothing, cause card-tables to vanish, and peer into futurity. The Prince is curious concerning the woman who is to be his wife. Demidoff shows him a "mystical Miss"—his own daughter, the beautiful Anna, whom he declares to be a Princess. The Prince falls desperately in love; proposes for her hand, and presently leads her to the altar. With the arrival upon the scene of the Grand Duke there is trouble for Demidoff, for a mountebank tragedian who has put on petticoats to act as lady's maid to Anna, and for Katrinka, the pretty little damsel who has put on the attire of a page in order to be with Demidoff, whom she loves, and who towards the finish poses as the real Princess. How in the end the tables are turned upon Gogol you will learn if you witness the performance.

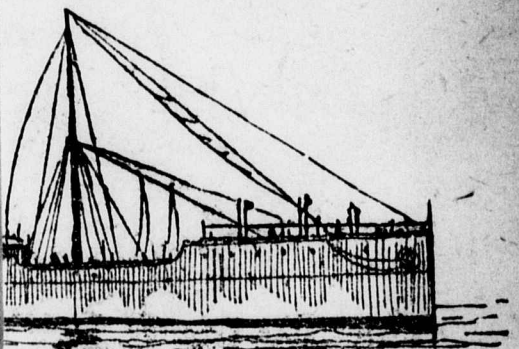
Mr. De Wolf Hopper worked very hard as Demidoff, and appeared to put a good deal of reliance in his song "The Legend of the Frogs," from which is drawn the moral that no man ought to quarrel with his mutton because he can't get quail. Kind friends in front laughed at this. I laughed only when, as the said kind friends clamoured for more, the actor-vocalist altogether ignored Demidoff, and gave off a funny little speech in propria persona. Mr. Harold Blake, as the Prince, scored with two or three pretty ballads; Mr. Henry Norman, as the Grand Duke, gave splendid emphasis to the song of "The Good Old Guards Brigade"; Miss Jessie Mackaye was again bright and bewitching in her impersonation of Katrinka; and the beautiful voice of Miss Nella Bergen, who represented the deceitful but repentant Anna, contributed in no small measure to the success that was commanded. You may not get much fun out of "The Mystical Miss," but I promise you a deal of delight if you hear Miss Bergen's singing of the "Card Song" in the third act.

Despatch

"THE MYSTICAL MISS." AT THE COMEDY.

It looks very much as though Mr. de Wolf Hopper had come to stay. The comic opera in three acts presented at the Comedy on Wednesday night is not worth very much as a comic opera. As a matter of fact, it is a mixture of old-fashioned extravaganza, burlesque, comic opera, and even pantomime. There is plenty of lively music by Mr. John Philip Sousa, and Mr. Charles Klein's book

IS CAPITALLY DONE, so far as one is able to judge from hearing it. The story is of the dear, good, old-fashioned



N GRANGE.

style. The venue is "the village of Bokhara," wherever that may be, and we are treated to the story of the son of a local potentate who marries the daughter of a showman in the belief that he is fulfilling Imperial orders by espousing a princess. There is no need to tell anyone how such a scheme works out in a piece carefully labelled comic opera. For this theme we have many lively and attractive numbers. There are many handsome dresses, and many shapely girls to fill them, but, above all, we have the strong, if eccentric, personality of Mr. de Wolf Hopper. At first one is inclined to resent the cheery way in which he lets off the most belated chestnuts, but in the end

THE MAN IS IRRESISTIBLE.

His strong voice, his vitality, and his good humour overcome everything. Miss Jessie Mackaye would make a delightful pantomime principal boy; Mr. Harold Blake's Prince Boris is, to put it mildly, effeminate, even for a comic opera tenor, and the support all round is American, but good. If the show had been a dead failure—which it was not—I believe that the silly-fool speech by Mr. de Wolf Hopper at the end would have disarmed anything like hostile criticism.

THE TRAMP.

Echo

COMEDY THEATRE.

"The Mystical Miss," which was produced on Wednesday evening, is written by Mr. Charles Klein and composed by Mr. J. P. Sousa, collaborators in its predecessor, "El Capitan," and is in many respects similar to that work. The story, a Russian one, is both ingenious and amusing. Demidoff, a conjurer, gets his daughter Anna married to Prince Boris, whose uncle Gogol, a schemer, claims the estates because of this *mesalliance*. Anna has assumed by her father's command the name of a real princess, who presently arrives with her husband, the Grand Duke, and Demidoff is imprisoned and tortured. The sufferings he undergoes and the adventures of the other characters are most diverting, but Boris is eventually forgiven, the artful Gogol's plans being entirely defeated. The three scenes are extremely picturesque and the Russian costumes, especially at the bridal ceremony, are beautiful and quaint. The music is melodious and ear-catching, the marches and dance melodies being particularly jovial and light. The "book" (especially the lyrics) is witty and pleasing, and the topical songs are distinctly funny. Most of the work falls to Mr. de Wolf Hopper, who, as Demidoff, keeps the audience convulsed by his amusing antics. Both as actor and singer he again makes a striking success. Miss Nella Bergen is a charming Anna, and Miss Jessie Mackaye a spirited Katrinka, one of Demidoff's company. Miss Annie Cameron as the Grand Duchess, and Miss Ida Lester as Sophia, Gogol's daughter, both play well. Messrs. H. Blake (Boris), H. Norman (the Grand Duke), J. M. Fisk (a showman), Swain, Stone and Preston all act with vigour and render excellent help towards the general success, to which the well-trained chorus in no small degree contributes.

Journal

COMEDY THEATRE.

"THE MYSTICAL MISS."

Old times were revived once again at the Comedy Theatre last evening, when "The Mystical Miss" made a first bow to the London public. We were carried back to the booth of Cabriolo and romantic Prince Raphael, who fell in love with Zanetta, the showman's daughter, dressed up as a waxwork Princess. In the latest instance, the Prince becomes enamoured of an "optical illusion," also masquerading as a Princess, and the regulation round of muddle and mystery is gone through before the curtain falls upon the picture of peace and contentment associated with comic-opera happiness at the close of a third act. By way of supplement to the orthodox programme of the night, Mr. De Wolf Hopper came forward and, without extra charge or a collection at the doors, gave a monologue of the stump-orator order, so quaint in its terms and facetious in its intent, that the audience retired in a merry mood. "The Mystical Miss" has already secured popularity in America. Unfortunately, the verdict of our cousins across the seas is not always the verdict passed by a jury of Britishers. We have been furnished with many peculiar illustrations of that. Perhaps in some cases we are a little disposed to resent not having the first trial. In any event, whether we come early or late, we generally know a good thing when we see it. "The Mystical Miss" is a gallimaufry of rough and tumble fun and curious humour, blended with excellent singing. Mr. Sousa has not relinquished his fondness for march tunes, and there are in his score admirable examples of his special faculty. But he has borne in mind the general needs of comic opera, and liberally provided for his principals. Melody reigns supreme. Number after number people will be wanting to hear again. They tickle the ear, and set the feet moving. They are unfailingly bright and cheery and enlivening. They come with no exalted notions about their dignity. They lay no claim to soar in the regions of classical art. A comic opera is for the crowd just as much as a comic pantomime, although this latter article is not frequently seen nowadays. Exhilarating tunes, catchy and comforting, varied by sentimental ballads, commendably free from the "cloying sweetness" often associated with this class of work, speedily found their way to the sympathy and approval of the audience. "The Mystical Miss" was welcomed with a cordiality, all the more cordial because it was unanimous. It teaches no lesson; it points no moral; it adorns no tale. It is simply a piece of irresponsible extravagance, set against pretty backgrounds and charming dresses. The intellectual thirster may see it and thirst the more. For him "The Mystical Miss" is not intended. No lofty sentiments, no epigrams born of the midnight oil, no problem-puzzling will be found in the theatrical pudding compounded by Mr. Klein, wherein Mr. Sousa has inserted the plums. To folk who want to laugh, who wish to forget for awhile the worries which so easily beset them; to folk who can appreciate lively songs and good singing; to folk who use the theatre as a pick-me-up, "The Mystical Miss" will be highly acceptable. Mr. De Wolf Hopper is no missionary from the United States. He does not want to create a new school of anything or to divert Old England from a path of frivolity which she may have chosen to tread in the past. Laughter is his goal—laughter his reward. It is good to find a stranger unconsumed with a desire to instruct us. "The Belle of New York" succeeded because it was frankly musical and had no aim whatever. "The Mystical Miss" will be successful because it "puts on no frills." So the people in the stalls chuckled and guffawed and enjoyed themselves very much. Possibly they enjoyed themselves all the more because, having sought for merriment in a doubting spirit, they had been surprised to find it.

Mr. De Wolf Hopper derives no exceptional merit from his height. A short lamplighter, with a stick, can light his lamps as well as a six-foot rival, and the quality of humour is not to be reckoned by inches. It would indeed be a hard life for the average comedian if extremes of stature were to rule the market. Mr. Hopper might be as tall as the late Sir William Don—probably he is—and yet prove an exceedingly dull mortal. In "The Mystical Miss" he has full opportunity of negating that suggestion. Essentially he is a comedian of personality—a man acquainted with the limits of the stage and understanding the respect due to his audience. In the ordinary sense he is no "gagger." His interpolations are, so far as can be judged, spontaneous and hearty, and his improvisations have obviously undergone no careful rehearsals.

The ease and simplicity of his methods seem to grow upon one, and they are shown to much greater advantage in "The Mystical Miss" than in the composition which that piece replaces. In both its musical and humorous qualities the new opera at the Comedy is far ahead of "El Capitan," and although the chief actor is in constant evidence, he shares the centre of the stage with his compatriots, and is not averse to an equitable distribution of the limelight. His charlatan, hypnotist, and prestidigitateur is a personage to be classed in no particular school of humour. He has not the dryness of Harry Paulton, nor the marionette exuberance of Willie Edouin. His fine, full, rich voice seems to burst forth with a Niagara energy, as if impatient of restraint. We have had American comedians whom we have taken the liberty of disliking, because their idea of fun was machine-made. Mr. Hopper, on the other hand, allows himself to act himself. The individuality of the performer is over it all. In all probability he would play twenty different parts in pretty much the same way. Yet what does that matter if you laugh and pass a merry hour? A comic opera can, and should, accomplish no more. It is human nature to appreciate a joke when it is evident that the deliverer appreciates it first. Mr. Hopper is sufficiently eclectic to know which witticisms are worth putting in the dialogue and what are worth leaving out. He does not "try it on" anybody. In manner much reminding us of Mr. Chirgwin, a favourite of the music-hall boards, he is all bubble and liveliness, and his principal difficulty seems to be to hold himself in.

To detail the funiments of "The Mystical Miss" is unnecessary. The burlesque billiard scene, the travesty of that old-time friend "Under the Gaslight" where Mr. Hopper plays Byke to Miss Mackaye's Laura Courtland—these and many other diverting incidentals might be mentioned. But one actor does not make a comic opera, any more than one supernumerary makes a stage crowd in these exacting times. It is upon the music that chief reliance must be placed, and the numerous encores last evening were the best evidence of success. They were not forced upon the audience by an enthusiastic conductor, nor generated by the indiscriminate applause of "kind friends in front." To select any special effort, where the bulk was so good, is difficult. The chorus, "Pack up your Sunday clothes," with a "railroad gallop" exit; the tuneful "Golden cars," and Miss Nella Bergen's fine solo in the third act deserved all the honours they received. Many others of equal tunefulness and fluency decorate the bright and happy score, and Mr. Sousa possesses an honest title to be congratulated upon work entirely fitted for its purpose. A patriotic song, composed by Mr. John Sebastian Hiller—clearly a concession to the English feeling of the moment—was encored again and again. It will provide our military bands and smoking-concert performers with another stirring addition to their repertory:

They call him Tommy Atkins and the leader of the band,
There never was a jolly boy so loved throughout the land.

The girls smile on him sweetly, and they always kiss
their hand:

So keep your eye upon him and you will be well
repaid

If you follow Tommy Atkins of the good old Guards'
Brigade.

The felicitous setting of these unexceptionable views
set the pit and gallery clamouring like so many Oliver
Twists.

The Comedy management may therefore pride itself upon a flattering send-off for "The Mystical Miss." From beginning to end the story of the charlatan's daughter, palmed off on a Prince as something entirely different, and finally loved for herself alone, excited interest and attention. Nor did the humours of a libretto above the average in any way weaken the general effect, and while the "crushed tragedian" of the plot was never entertaining, the rest of the characters were sustained with zeal and animation. Miss Bergen was in every way successful as the heroine, and lively little Miss Mackaye exhibited all the vivacity of a real comedienne. Mr. Henry Norman's Grand Duke also stood out boldly by reason of the actor's admirable enunciation, and loyal assistance was forthcoming from Mr. Harold Blake and Miss Annie Cameron. Of course, the heaviest responsibility rested upon the disciple of the Fakir of Oolu, but Mr. Hopper was only one factor in the success. He had excellent helpers, and the honours of the night were fairly divided.

piece. It was cordially welcomed by a most enthusiastic audience, and it thoroughly deserves its success. It has a brisk and animated plot, and the music, which is by Mr. John Sousa, is tuneful and catchy throughout, with here and there a pleasant touch of sentiment. The scene is laid in Bokhara, where a youthful aristocrat named Boris resides. He is forbidden to travel by order of the Czar, and is also forbidden to marry anyone under the rank of a princess. As there are no princesses in Bokhara, his position is far from enviable. However, he has an uncle—Gogol by name—who hopes to get hold of his possessions if Boris can be induced to disobey the Czar's commands. Gogol persuades a travelling conjurer to dress his daughter up as a Princess. They get up a burlesque incantation, in which the young man has a vision of his future love, and when the sham Princess really appears he at once falls a victim to her charms. In the second act another Princess appears, who is really the conjurer's page in disguise, and before

THE DAILY CHRONICLE.

DECEMBER 14, 1899

COMEDY THEATRE.

"The Mystical Miss."

There is a great similarity of method in the comic opera given for the first time in London last night, and the work in which Mr. de Wolf Hopper and his clever company began their campaign in England. The music by Mr. G. P. Sousa is strident, now martial, now in the impetuous gallop tempo, heavy demands being made on brass and instruments of percussion; and the libretto, by Mr. Klein, is written around the comedian who, in his method, is even more like Mr. Arthur Roberts, but as before decidedly original in his whimsicalities.

If anything, "The Mystical Miss" gives Mr. Hopper more opportunities for his fertile humor. It has, moreover, a fanciful story, and the locale of it being Russia, we have costumes that vary from the semi-Oriental to the rugged barbarism of the Cossack. Very pretty are the three scenes of the piece, and there is not a pause in the action, which goes briskly on from start to finish.

The story is of a mountebank wizard Demidoff, who arrives at the fair of Bokhara what time Prince Boris is seeking for a princess to be his bride, the Tsar having decreed that should the Prince imitate his father by marrying beneath him, his title and fortune shall go to his next-of-kin, one Gogol. The latter induces Demidoff, who has a lovely daughter, to work his magic on the Prince, show him in a mysterious cabinet the vision of his future bride, and then pass off the vision as a certain Princess. Bor's falls in love with the vision and with the supposed Princess and marries her before he finds that she is an impostor. The wizard, to save his neck on the arrival of a Grand Duke who threatens to punish him, puts his daughter through the disappearance trick, but she disappears too much, running away altogether. Demidoff is seized and cast in chains, threatened with torture, and even death, and his comic misery, until his daughter reappears, provokes most of the laughter, which last night was continuous.

Mr. Hopper's unhappy wizard, surrounded by other farcical complications, is the best example of his talent we have had. He has a funny duet with Miss Jessie Mackaye, that sprightly little foil to his humor. "To add to the general joy," in which occur illustrations of billiards in dumb show, and a sensational drama, and a song, "The Legend of the Frog," which was encored several times. Miss Nella Bergen as the wizard's daughter has opportunities for some ambitious vocalism, one number, a "Card Song," bringing out unsuspected powers of dramatic expression. Mr. Harold Blake as the Prince was also successful in the tenor solos. A variant of the Tommy Atkins song, here called "The Good Old Guards Brigade," written and composed by Mr. G. Sebastian Hiller, was another popular item, the singer, Mr. Henry Norman, being encored. Mr. Charles Swain and Mr. Harry P. Stone contributed some funny incidents.

The fall of the curtain last night found the audience enthusiastic, and Mr. Hopper quaintly and laughably eloquent, in response to a demand for a speech.

the act is over yet a third turns up in the shape of a Grand Duchess on her travels. The complications which ensue from all these disguises are of course familiar enough to the connoisseur in comic opera, but in this case they are neatly contrived, and the fun rarely flags. Mr. De Wolf Hopper works very hard as the conjurer, and his singing is of course something very different from that of the ordinary low comedian. Miss Nella Bergen, as the "Mystical Miss," uses her powerful voice effectively, and Miss Jessie Mackaye acts very brightly as the page. Mr. Charles Swain is very amusing as a blighted tragedian condemned by the exigencies of the occasion to masquerade as an elderly lady in waiting, and Mr. Harold Blake sings pleasantly as the lovesick Boris.

THE DAILY GRAPHIC, FRIDAY, DECEMBER 15, 1899.

COMEDY THEATRE.

"THE MYSTICAL MISS."

Mr. De Wolf Hopper could hardly have chosen a more seasonable evening for the production of his new Russian comic opera, which was played for the first time in England on Wednesday night at the Comedy Theatre. With the weather in its present condition it would have to be a very unimaginative person who could not fancy himself upon the icy steppes of Siberia. As a matter of fact, local colour does not play a very important part in "The Mystical Miss." Except for the fact that the Russian National Anthem is introduced into the second finale, the scene of the opera might almost as well be laid in Timbuctoo. Luckily, whatever the associations of Siberia may be, there was no question of a frost in the reception of the

ST. JAMES'S GAZETTE. DECEMBER 14, 1899.

COMEDY THEATRE.

Mr. De Wolf Hopper certainly possesses the happy knack of putting people into the best possible humour. He has an amiable and pleasing way of taking an audience into his confidence that leaves one utterly without defence and cuts the ground from under the feet of the most determined fault-finder. Last night, after the conclusion of the performance at the Comedy, he once more showed himself a master of the art of saying exactly the right thing and, what perhaps is even more exasperating, of stifling the natural aspirations of the professional critic to exercise his prerogative. Mr. Hopper, in short, shakes his bells and cocks his bonnet with such an air of geniality and bonhomie that there is no quarrelling either with him or the piece in which he appears. We confess frankly that it takes a little time to inure oneself to his peculiar style and to appreciate his special form of humour. His fun impresses at first as being rather of the infantile order, but the mere fact that it is distinctly primitive probably accounts for the high favour in which it is evidently held by a popular audience. Call it "elemental," and the metaphysician will doubtless have no difficulty in explaining the reason of its appeal to that section of the public. Yet, argue as one may, Mr. Hopper undoubtedly, in the phraseology of his native land, "gets there." And being "there," he stops. He resembles nothing so closely as a high-spirited, overgrown boy, bubbling over with "la joie de vivre." His vitality is inexhaustible. He would have been the delight of "Stalky and Co.," although it is highly probable that he would occasionally have had an exceedingly bad time of it at their hands. Even such an experience, however, would have failed to damp his ardour. Like a well-remembered personage in one of the late H. B. Farnie's adapted masterpieces, he is born to "bob up serenely," no matter how severely repressed. But there is another side to Mr. Hopper's character—the artistic one. Unfortunately, he seems determined to reveal to us as little of it as possible. Of this aspect of his quality a glimpse may be caught now and again, but only momentarily. With perverse ingenuity he relapses the next instant into what one is almost loth to call buffoonery. The secret of his falling away is, perhaps, that he finds it pay better than any attempt to accomplish higher things. From one point of view that is no doubt a most-excellent motive, while from another none could be more deplorable.

The man who declared that an author's equipment consisted merely of a ream of paper, a bottle of ink, a quill, and "some brains," can hardly have had the writing of an average comic opera libretto in view, or he would have left out the last of these four specified articles. "The Mystical Miss" is probably neither better nor worse than the majority of its class, and the author, Mr. Charles Klein, must be content with so much commendation. It affords occasion, however, for a good deal of rollicking fun of the knock-about order which rarely fails to provoke laughter. The entertainment is, to put the matter concisely, an excellent after-dinner one, always provided that the diner-out can boast of having enjoyed a meal to his entire satisfaction. The plot recalls in certain particulars that of "The Princess of Trebizonde," in which Mr. J. L. Toole made a hit in the long ago. Mr. De Wolf Hopper plays the part of a Russian showman and conjurer who palms off his daughter as a Princess, and the real Mademoiselle Simonskoff, to Russianise her name, turning up, is condemned to suffer the tortures that rightly fall to the lot of a perverter of the truth. The story is more than once allowed to cool its heels in the wings, while a number of improvised "turns" on the stage hold the attention of the listener, but as these "turns" constitute the most favoured features of the performance there is manifestly nothing to be said against them. If Mr. Klein's dialogue does not precisely scintillate with wit, it has, at any rate, a quality of its own. "Oh, papa!" elicits the retort, "I wish somebody else owed papa"; while an allusion to the "naked eye" provokes the rejoinder, "I don't approve of such a décolleté speech." All this is quite in the nature of things, as one expects to find them in American comic opera. Whatever its shortcomings, "The Mystical Miss" is, notwithstanding, a much more amusing and exhilarating entertainment than "El Capitan." The music by Mr. John Philip Sousa has plenty of go and dash about it, if no great originality. Still, like Mercutio's wound, it amply serves. In the third act there is, of course, the usual patriotic song, named on this occasion "The Good Old Guards' Brigade," and delivered with abundant spirit by Mr. Henry Norman. Even a Russian Grand Duke must in these times find some vent for his feelings. Of Mr. De Wolf Hopper's performance we have already spoken. He is the life and soul of the piece, if a comic opera can properly be said to possess a soul. For the rest the company shows no lack of willingness, if but little distinction. Miss Jessie Mackaye is a vivacious and merry actress of diminutive stature; Miss Nella Bergen again uses a really powerful voice not always to the best advantage; and Mr. Harold Blake, a light tenor with an extremely pleasing style, does well what opportunity allows him to do. To sum up, "The Mystical Miss" bids fair to make an unmistakeable hit with the general public.

MALCOLM WATSON.

"THE MYSTICAL MISS."

MR. DE WOLF HOPPER IN A NEW PLAY AT THE COMEDY.

I remember reading sometime somewhere of a prize-fighter whom circumstances forced to accept employment as a sticker of postage stamps upon the letters of a business firm. There is a sense of pathos attached to the fact. There has been a sense of the same pathos attached to Mr. De Wolf Hopper's achievements ever since his six-foot-four reared themselves to their full height upon our London stage. It is the pathos of wasted capabilities. Mr. De Wolf Hopper is so very evidently a man of sense and of parts as well as of size. His curtain-speeches alone would show him to be so. We did not know this when he first buffooned for our delectation in "El Capitan." It was amusing to see a giant in his kittenish moments, and we accordingly acclaimed for his sake that form of entertainment—half burlesque, half comic opera—that has come to be known as "De Wolf Hopper." But now that London has come to know and—shall I say—to love him, it is not a complete satisfaction to find him still playing nothing else than the fool.

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He is doing that in "The Mystical Miss," which is another of Sousa's compositions to words by Charles Klein. Mr. Hopper would probably himself confess as much, for he did on one occasion in the course of the play exclaim with apparent spontaneity, "Why are we piffing away like this?" Indeed, one must frankly admit that in this piece, where he plays a necromancer (a sort of burlesqued Mephisto) who passes his daughter off as a princess, and marries her to a prince, Mr. Hopper gets not quite so many chances even of making fatuous things comic by his personality as he did in "El Capitan." Nothing worthy of his palpable powers strays in to differentiate this piece from the other, nor are the tunes so catchy, save for the Russian National Anthem, which was applauded by several good folk round me as an original number. No doubt Mr. Hopper knows the use of his own talents best. If to see a fine-looking fellow with a voice like his jumping aimlessly about making strange faces and strange noises—if this pleases the multitude, Mr. Hopper is, of course, at liberty to oblige. I only take the opportunity of expressing regret. Miss Bergen plays the daughter with a prodigality of high notes, and Miss Jessie Mackaye is once again proving herself as dainty a little actress as America has yet sent us.

THE SUN, THURSDAY, DECEMBER 14, 1899.

"THE MYSTICAL MISS."

A PLEASING COMIC OPERA AT THE COMEDY.

A very pleasant entertainment was that installed at the Comedy Theatre last night, namely, "The Mystical Miss," in succession to "El Capitan." Mr. De Wolf Hopper handicapped himself a little in describing the last-named work so persistently as "America's greatest comic opera." Many of us may be inclined to look upon "The Mystical Miss" as the better work. Mr. De Sousa's music is tuneful and pretty. It does not, to be sure, include anything quite so popularly effective as the "March" in "El Capitan." As for Mr. Hopper, he is most admirably equipped with a character. He figures as an itinerant showman, a quaint, resourceful rascal, who is curiously involved in a conspiracy to defraud, which almost acquires Imperial significance.

The hero of "The Mystical Miss" is a young Russian prince, who should marry a certain princess in order to secure a fortune. It is to the interest of others that he should not carry out this arrangement. With the aid of the sinister showman they marry this susceptible highness to a lovely but humble lady. It is the business of the librettist, Mr. Charles Klein, to adjust this situation, which, to be sure, he does with amusing ingenuity. Mr. Herbert Blake, Miss Nellie Bergen, and Miss Jessie Mackaye are the more prominent members of the cast. The "mounting" of the opera is liberal and beautiful.

H. G. H.

"THE MYSTICAL MISS."**HAPHAZARD FUN AT THE COMEDY THEATRE.**

It is a merry bit of nonsense—the management are handicapping it unduly by calling it "comic-opera." It is just a roaring farce set to music. And the music is lively, sprightly and tuneful, without being anything in particular.

But there is a dash and a swing about "The Mystical Miss" which mask the absolute absurdity of the story and the nondescript nature of the humour. Perhaps the public in these gloomy days will be glad of an hour or two's rollicking fun.

The new musical entertainment produced at the Comedy Theatre last night is all disguises and buffoonery. The scene is laid in Russia, and a mountebank and his daughter disguise themselves as a nobleman and a princess. Then somebody else disguises herself as the same princess, and then the real princess arrives. The hero will lose his title and estates if he marries anyone beneath his rank; so the villain, to gain his title and his estates, forms the plan aforesaid.

IT RATTLES ON

without rhyme or reason, with incidents and songs utterly out of place, but amusing in themselves. We can find nothing good to say of the work of the librettist, Mr. Charles Klein, but the composer, Mr. Sousa, has provided insistent tunes which catch the ear, and the company work splendidly.

There is a sameness in the humour of Mr. De Wolf Hopper, but he is a humorist, nevertheless; and his quaint antics and vocal inflections compel our laughter. Miss Nella Bergen's fine voice, and Mr. Harold Blake's pretty tenor please one in a different way. Miss Jessie Mackaye, piquant and attractive, must guard against self-consciousness and the appearance of hard work.

The gaily-coloured dresses and an alertness and general high spirits on the part of everybody, including the chorus, help the thing immensely. "The Mystical Miss" is really well worth seeing. It prevents one thinking.

THE MORNING HERALD.**"THE MYSTICAL MISS."****AMUSING NEW COMIC OPERA AT THE COMEDY THEATRE.**

Last night Mr. De Wolf Hopper and his comrades replaced "El Capitan" at the Comedy Theatre with another comic opera, from the same source, entitled "The Mystical Miss." In America it had another name, "The Charlatan," but that, of course, was utilised by Mr. Robert Buchanan a few years ago for a play.

Mr. D. Wolff Hopper figures as the Charlatan, one Demidoff, a most amusing creature. The quaint method of the comedian has full play in its present circumstances, while his fine voice is heard to excellent effect—on the whole, we like him rather better as Demidoff than as El Capitan. To be sure, the now well-known march is missing, though Mr. Sousa has written some very pleasant music for "The Mystical Miss."

Prince Boris is destined to marry a dame of his own rank. In fact, a very large fortune is made dependent on his doing so. Mischievous persons are determined that the marriage shall be frustrated; and Demidoff, the itinerant showman, the adept in black art, is enlisted in the conspiracy. The susceptible Prince Boris is procured to marry a frail charmer, and so should lose his estate. How the librettist, Mr. Charles Klein, counteracts and punishes the rascally Demidoff it boots not to describe—the process, we will say, is vastly amusing. Miss Nellie Bergen and Miss Jessie Mackaye notably distinguish themselves among Mr. De Wolf Hopper's supporters.

The scenery and dresses are picturesque—Russia in the early nineteenth century is the locale. There is an adequate chorus. Altogether, "The Mystical Miss" has qualities that should commend it to the playgoer. It is pretty, vivacious, tuneful, without having any particular distinction.

THE STAR, THURSDAY, 14**COMEDY THEATRE.****"The Mystical Miss."**

If Mr. De Wolf Hopper did not bear every evidence of being such an excellent fellow, one might feel oneself in duty bound to speak in parables regarding this second piece that he has produced in London. Like "El Capitan," it is the combined production of Mr. "Washington Post" Sousa and Mr. Charles Klein, and, to tell the truth, it is no very astonishing piece of work. There are certainly remnants of a story told about a necromancer's daughter, who married a prince by guile, and loved him with a seriousness that gave Miss Bergen opportunity for a few moments of top notes and passion. But, for the most part, the thing is a poor hotch-potch of impudent burlesque and comic opera—the one influence always appearing in time to kill the other.

Indeed, I can think of hardly one strikingly new idea in the play—either in words, action, or music. For all that, those who never saw "El Capitan" would do just as well in going to see Mr. De Wolf Hopper in this play instead, for he is just his quizzical self again as the necromancer whose Mephistophelean costume and procedure make one look upon the whole piece as to a great extent a burlesque of "Faust." I might add that a patriotic song of cheerful rhythm enlivens the piece at about halfway.

SUBSPEC.

MORNING ADVERTISER.**DECEMBER 14, 1899.****COMEDY THEATRE.**

If the American comedian, Mr. De Wolf Hopper, only stays with us long enough he will, or he ought to, become a permanent favourite, for he has certainly a comedy talent of no mean order, and a personality that commands the suffrages of all who see him. We recognised this to a certain extent on the production of "El Capitan," and now, after seeing him in the new comic opera, "The Mystical Miss," we are assured of it. His last night's success at the Comedy was beyond question, and the audience was unanimous in its appreciation of both him and the opera. Mr. Charles Klein, the author, has written a book that can really boast a capital story and one that is consistently developed from beginning to end. A good libretto is the backbone of all pieces of this kind, but unfortunately they are not often forthcoming. Mr. Klein, however, has shown a really remarkable aptitude and ingenuity in dealing with his subject, and apart from the extraneous incidents which ever count for so much in comic opera, he thoroughly succeeds in holding the attention—a very fair test of a librettist's ability. The musical setting by John Philip Sousa is also above the average, and there is much more variety in his melody and rhythm than there was in "El Capitan." With these good points in its favour, "The Mystical Miss" should as readily command the favour of the public at large as it did that of last night's audience, for the opera has swing and "go," both melodically and dramatically. Under the title of "The Charlatan," a name forbidden here by reason of our copyright law, it won a pronounced success in America, and it has every right to expect similar good fortune in London. Without entering into complete detail with respect to the plot, we may say that the plot is mainly concerned with the scheme of passing off the charlatan's daughter as a princess and so bringing about a marriage between her and the Prince Boris. This is done at the instigation of the Prince's uncle, who will thus succeed to his estates, as, by an edict of the Tsar, the Prince will be deprived of the whole of his property if he marries any woman below the rank of princess. The appearance of the real princess, whose title has been borrowed, leads to the exposure of the fraud, and ultimately the real originator of the scheme is made to bear the penalty of his misdeeds, although amid the general rejoicings on which the curtain falls we are somewhat puzzled to know if the Prince is to hold possession of his estates as well as his beautiful bride. This, however, is a matter of small moment compared to the amount of fun that is extracted out of the various complications the author so ingeniously provides. Mr. De Wolf Hopper, who sustains the part of Demidoff, the charlatan, bears the main weight of the piece on his shoulders, and although he is on the stage from almost the beginning to the end, we never tire of him. Besides being a humorist, he owns a good baritone voice, and his fertility of resource is quite remarkable, as, with all due deference to Mr. Klein's stage technique, it is impossible to refrain from surmising that not a little of the comic surprise and "business" is due to Mr. Hopper himself. Thus, in the amusing duet, "How happy and gay we shall be," with that bright little comedienne Miss Jessie Mackaye for a partner, he indulges in a mock love scene, in which, as the villain, he dooms the heroine to death by throwing her on the rails in front of an advancing train; then a stage carpenter advances with a miniature locomotive, and is hastily bidden to withdraw, as he has appeared too soon. Among Mr. Hopper's most successful songs were "Have you got that tired feeling" and "The Legend of the Frogs," the latter being encored some four times, and then, late as it was, the audience wanted more. As the charlatan's daughter Miss Nella Bergen displayed her fine voice and handsome figure to the best advantage, and she, too, was deservedly applauded. Miss Jessie Mackaye acted and sang with a bright and piquant charm that made her performance wholly delightful, and some good comedy acting was also forthcoming from Mr. Charles Swain. The character of Prince Boris fell to Mr. Harold Blake, and as a tenor he was decidedly successful. Others in the cast rendered adequate support, and there were an excellent chorus and orchestra under Mr. John Sebastian Hillier, who was the writer and composer of the patriotic song, "The Good Old Guards' Brigade," which was most spiritedly sung by Mr. Henry Norman. In response to the appeals of the audience Mr. Hopper made a speech, most happily humorous.

"THE MYSTICAL MISS" AT THE COMEDY.**ANOTHER DE WOLF HOPPER SUCCESS**

Really, with such energetic interpreters as Mr. De Wolf Hopper and his capable company, despised comic opera becomes quite tolerable again, and "El Capitan" finds an admirable successor in the quaintly styled "Mystical Miss." There are, it is true, at the Comedy the old-fashioned stupid chorus of girls in tight dresses practising their goose-step and airing their shapely limbs (in cold Russia, of all places), there is the customary story of sentiment and intrigue, but there is in addition thanks to Mr. John Philip Sousa, the composer, and Mr. De Wolf Hopper, the comedian, plenty of rousing choruses, catchy melodies, comic ditties, and uproarious fun. The music, indeed, is rather better, if the popular verdict may be trusted, than that of "El Capitan." Mr. Sousa supplies, of course, a full quota of brass instrumentation, of stirring marches and gay waltz refrains, but now and again in piquant melodramas, clever recitatives, and adroit concerted pieces he makes more ambitious flights. And to suit the times the Comedy conductor, Mr. J. S. Hillier, inserts into the score a stirring patriotic melody descriptive of "Tommy Atkins" and "The Good Old Guards' Brigade." As for Mr. De Wolf Hopper, he has a part in "The Mystical Miss" funnier, if possible, than that of "El Capitan" himself—a mountebank charlatan who tells fortunes, presents "illusions," performs conjuring tricks, and is induced quite inadvertently to forward the schemes of a villainous Russian noble, who wishes to dispossess his genial nephew of his estates. Persuaded by this miscreant unhappy Demidoff claims to show Prince Boris his future wife, introduces his daughter in that capacity as a sham Princess, and when a marriage has taken place and poor Boris, for his mesalliance, has by the Czar's decree to forfeit his property, is made the scapegoat of everybody's wrath. How Mr. De Wolf Hopper, making use of his exceptional height, his strenuous and roaring singing voice, his dry and unexpected humour, takes advantage of these comic possibilities may easily be imagined. Enough that three of his songs, especially "The legends of the frogs," and indeed his whole impersonation, will take the town. Other features of the show are Miss Nellie Bergen's wonderful top notes, Miss Jessie Mackaye's soubrette vivacity, the really sensible vocalism of Mr. Harold Blake, and the fine presence of pretty Miss Annie Cameron. Like "El Capitan," in short, "The Mystical Miss" is sure to please all lovers of a light entertainment.

F. G. B.

LLOYD'S**Public Amusements.****COMEDY THEATRE.**

"The Mystical Miss" need not fear comparison with the brightest and most tuneful musical pieces produced in London for a considerable period. The subject of Mr. Charles Klein's book is both amusing and unobjectionable, whilst Mr. J. P. Sousa's vocal and instrumental pieces are instinct with the melodic swing that has secured favour in this country for several of his stirring marches. Above all there is the droll Mr. De Wolf Hopper, a comedian who has the faculty of speedily ingratiating himself with a general audience, and who in this instance is provided with a specially prominent part. In America the piece had a long run as "The Charlatan," but this title having been previously used in England another had to be found before the performance on Wednesday. A charlatan, however, is still the principal character. In a story that would have delighted Offenbach in his later years Mr. Hopper plays a pretended necromancer named Demidoff. The Russian Prince Boris, threatened by the Czar with the loss of his estates should he marry beneath his station, is in search of a suitable bride when he visits the fair at Bokhara where Demidoff is professionally busy. A scheming relative of Boris enters into a plot with Demidoff, the result of which is that the latter in a sort of optical illusion shows his pretty daughter to Boris, asserting that she is the Princess destined for him. Of course the supposed Princess and the real Prince fall in love with each other, and then Demidoff being imprisoned realises the awkwardness of his situation. There is plenty of movement in the piece until the happy ending, and diverting episodes are not lacking. Whether as the sly, specious showman, or as the terrified captive, Mr. Hopper is very comic, and much of his "business" is thoroughly original. His mimetic billiard scene is clever, and he has a capital song in "The Legend of the Frog." The piquant Miss Jessie Mackaye, the vocally-gifted Miss Nella Bergen (the mock Princess), Mr. Harold Blake (Boris), and Mr. Henry Norman (as a Grand Duke) are well placed. The latter has a telling patriotic song, "The Good Old Guards' Brigade," by Mr. J. S. Hillier, enthusiastically received. Handsome accessories increase the attraction of a piece thoroughly deserving the popularity it is certain to obtain.

COMEDY THEATRE

"THE MYSTICAL MISS."

A COMIC OPERA IN THREE ACTS.

Composed by John Philip Sousa. Written by Charles Klein.

Demidoff Mr. DE WOLF HOPPER.
 Prince Boris Mr. HAROLD BLAKE.
 Gogol (his Uncle) Mr. ARTHUR HERBERT.
 Jellikoff Mr. CHARLES SWAIN.
 Captain Peshofski Mr. HARRY P. STONE.
 Grand Duke Mr. HENRY NORMAN.
 Koreff Mr. H. S. PRESTON.
 Skobeloff (Showman) Mr. J. MATHEWS FISK.
 Anna (Demidoff's Daughter) Miss NELLA BERGEN.
 Katrinka Miss JESSIE MACKAYE.
 Sophia Miss IDA LESTER.
 Grand Duchess Miss ANNIE CAMERON.

BRIDESMAIDS.—Gertrude Burton, Clara Franton, Grace Franton, Ethel Norcross, Minnie Salvin, Nellie Sydney, Belle Lynam, Natalie Allien.
 GROOMSMEN.—Grace Lindsey, Marie Franklin, Estelle Hamilton, Georgie Stewart, Margaret Donaldson, Emma Allien.
 COURT LADIES.—Virginia Foltz, Georgie Irving, Lillian Williams, Gladys Earleott, Helen Barrie, Marion Barker.
 PAGES.—Estelle Ward, Mattie Lill, Irene Beresford, Grace Huntley, Ida Elliot, Grace Page, Rita Shrada.

Act I.—Village of Bokhara.
 Act II.—Gogol's House.
 Act III.—Courtward, Grand Duke's Palace.
 Locale: Russia. Time: Early Nineteenth Century.

Musical comedy is usually difficult to understand if you look for a story. "The Mystical Miss" is in this respect quite extraordinarily difficult. Mr. De Wolf Hopper plays the part of a palmist, conjurer, and so on. He is accompanied by a pretty girl, who has run away from home, and disguised herself as a page—Miss Jessie MacKaye, of course. He chances on a distressed tragedian—Mr. Charles Swain—and takes him under his wing. Then there comes on the scene one Gogol, whose nephew, Prince Boris, has been told by the Emperor that if he marries anyone whose rank is lower than that of princess his estates will be forfeited and himself outlawed. So Gogol consults with the magician, who has a pretty daughter, Anna. He undertakes to show her—as in a vision—to the Prince as the person he is destined to marry, and afterwards to introduce her in the character of a Princess with a name that cannot be pronounced. So Prince Boris comes and asks to be allowed a vision of his destined bride, and sees and falls in love with the lady, who enters a few seconds later in the character of the Princess with the unpronounceable name. She is accompanied by the distressed tragedian (disguised as an elderly lady in waiting), the conjurer, and the page. Now, the Prince's cousin is in love with him, and sees that fraud is being perpetrated. She induces the girl-page to put on feminine costume and get herself announced as the real Princess. She does so, but instead of interrupting the wedding, on the eve of which she appears, she starts a flirtation with the magician, and so wastes the time which elapses during the marriage of Boris and the first bogus Princess. Of course, there is a real Princess to whom the name belongs. It has been extinct for some time, but has been conferred on her by the Emperor. And of course she appears towards the end of the second act with her father, the Grand Duke. So you have on the stage at one and the same time the daughter of the Magician, the mock page, and the daughter of the Grand Duke: all of them claiming the title of Princess. Having gone so far, one may surely be excused from proceeding any further. Things are unravelled at the end, mainly through the efforts of Miss Jessie MacKaye, Mr. de Wolf Hopper, and the distressed tragedian disguised in skirts. The piece will probably amuse a great many people, though one doubts if any of them will be able to give a coherent account of it. Mr. de Wolf Hopper acts with an untiring energy; Miss Jessie MacKaye would be perfectly charming if she would allow herself a little more repose during the moments when she is of necessity more or less in the background. Miss Nella Bergen as the daughter of the magician would sing delightfully if she insisted less on producing certain wonderful but rather tiring high notes. There are not many songs to be noticed, though you get music all the way through. The thing, in short, is quite amusing, and ought to please big audiences for a long time to come. It has one decided merit: it will cause no one on earth to think or attempt to think.

THE PEOPLE.

COMEDY.

Attempts have been made, with more or less failure, to endeavour to find the exact category in which to place "The Mystical Miss," the latest work by John P. Sousa and Charles Klein to be brought to the test of a London performance. If we are not mistaken the theatre-going public care not whether the new piece be a comic opera, as its authors call it, a musical farce, a musical comedy, or what not. When they are told that "The Mystical Miss" is a bright and pleasing production, full of lively music and sprightly fun, that it keeps an audience in the best of humours for a whole evening, and that Mr. De Wolf Hopper has a part which displays to the full his quaint and unique drollery of voice and manner, they will, we fancy, be quite content. For ourselves, we prefer John Philip Sousa's music in "The Mystical Miss" to that in "El Capitan." The persistent and insistent march is not quite so much in evidence, and on the whole the numbers are more catchy and singable. Mr. Hopper plays the part of an astrologer which, in comic opera, usually means, as it does in this case, general humbug.

He conspires with one Gogol, the Governor of Bokhara, to make the governor's nephew, Prince Boris, marry beneath his rank, and by this means forfeit his land and title to his next of kin, who is Gogol. Nothing better than that Demidoff's own daughter Anna shall be passed off as a princess, and this deception succeeds, in spite of the attempt of the governor's daughter to frustrate the plot by making another girl claim to be the real princess. And so the fun proceeds, good, wholesome, silly fun if you like, but the sort of thing that makes you laugh in spite of yourself. Of course, Demidoff has his bad moments, and wickednesses are piled up to his credit in bewildering and amusing fashion, and the manner in which Mr. De Wolf Hopper comports himself adds to the humour and the laughter. He is the life and soul of the piece, rarely absent from the stage, and always good when he is on it, so that it goes without saying that the audience is well pleased.

He is very admirably supported by dainty Miss Jessie MacKaye, with whom he sings a particularly amusing billiard duet, and by Miss Nellie Bergen, who plays the part of Demidoff's daughter. Mr. C. Swain, as one Jellikoff, a tragedian posing as a woman, Mr. H. Stone as an excitable soldier, Mr. H. Norman, who, as the Grand Duke, sings a stirring patriotic song, Mr. H. Blake as Prince Boris, Miss Ida Lester, and Miss Annie Cameron, also find places in the cast. On the first night the piece was enthusiastically welcomed, and Mr. Hopper made one of his delightfully quaint speeches at curtain-fall.

DECEMBER 14, 189

THEATRICALS.

COMEDY.

"THE MYSTICAL MISS."

(A Comic Opera, in three acts, composed by JOHN PHILIP SOUSA; written by CHARLES KLEIN.)

Demidoff Mr. DE WOLF HOPPER.
 Prince Boris Mr. HAROLD BLAKE.
 Gogol Mr. ARTHUR HERBERT.
 Jellikoff Mr. CHARLES SWAIN.
 Capt. Peshofski Mr. HARRY P. STONE.
 Grand Duke Mr. HENRY NORMAN.
 Koreff Mr. H. S. PRESTON.
 Skobeloff Mr. J. MATHEWS FISK.
 Anna Miss NELLA BERGEN.
 Katrinka Miss JESSIE MACKAYE.
 Sophia Miss IDA LESTER.
 Grand Duchess Miss ANNIE CAMERON.

It is a very thin and improbable story—hardly a story at all, indeed, but rather a piece of fooling in which Mr de Wolf Hopper disports himself—that was presented at the Comedy last night, in succession to "El Capitan." The music is less pleasing as a whole than in that bright piece, and there is nothing that stands out as "the march" did. However, "The Mystical Miss" is superbly dressed, the company rattle through it in the highest of spirits, and the audience showed itself delighted, encoring much and applauding everything. The Miss is Demidoff's daughter, Anna, and he an itinerant showman, mountebank, quack or aught else that comes handy. Her betrothal to Prince Boris is brought about by the young man's designing uncle, Gogol, deputy governor of the province to which Boris is confined by imperial decree. Moreover he is forbidden to marry anyone under the rank of princess, on pain of forfeiture of his estates, which in that event are to go to Gogol, the reason for this restriction being that Boris's father took unto wife a peasant girl, and the Czar was displeased. It is as fair an explanation as another, and we must not look too curiously into either the motives or the action of so irresponsible a bit of extravagance as this. Anna, having previously been shown to him romantically—necromantically, so to speak—as his future bride, presently appears, arrayed as the Princess Stephanie something or other that ends in "off," and attended by Demidoff, as courier, with Katrinka, another of the vagabond household, for page, and Jellikoff, an out-of-work tragedian and late recruit to the establishment, as lady-in-waiting. Boris, who has already fallen in love with the vision, shows rapture at this embodiment of it, and Demidoff imposes princess, retinue and self on the hospitality of the unwilling Gogol, though who wishes the end wishes the means, and this seems the best way of ruining his nephew. The marriage takes place; Gogol's jealous daughter, Sophia, tries to hinder it by playing off another sham princess as the real Stephanie, using Katrinka, who has hitherto with Demidoff passed for a boy, to impersonate her. A Grand Duke appears just after the ceremony with the actual lady bearing the title, and on the disappearance of Anna condemns the other conspirators to the block if she be not produced forthwith. The author has arrived now at the limit of his inventive powers. There is no more story; another act is gone through, and the thing comes to an end, that is all. In the course of this act, however, we have had the "Legend of the Frogs," a pure Hopper thing, and a "Card Song" by Miss Bergen, which are the gems of the piece, in the comic and sentimental veins respectively. English people, now, as well as American, have acquired the De Wolf Hopper taste. He is grateful and comforting, tonic, and—he does so many things—we should hesitate to say he won't wash clothes. The night through he worked like a Trojan, and he had his admirers with him all the while. That fine voice of his, which can express robust health and querulous, bronchial sickness within a breath, was used in several lively airs, and dominated some choruses. Miss Nella Bergen's high soprano was also heard, but not always to advantage; and she is not on the whole so well suited as in "El Capitan." Miss Jessie MacKaye, in two charming page suits and then in petticoats, put heart and soul into her work, and was much applauded with Mr Hopper in some

What is American comic opera—I mean as distinguished from English, French, or German comic opera? Thanks to successes like "The Belle of New York" and "El Capitan," the term is coming into such general use that one might imagine it to imply a special form of art production not less distinct in its way than that embodied in a "Savoy opera" or a "musical comedy." In reality, however, its significance and application are purely national. At any rate, as regards the comic operas of Messrs. Charles Klein and John Philip Sousa, there is nothing in them so essentially American that one can differentiate between them and the comic operas of other lands. They are, in my opinion, distinctly based upon the original prototype of their class—the opéra-bouffe invented (and, shall I say, immortalised) by Offenbach—a model so familiar that any attempt to describe it would be superfluous. This resemblance, striking as it was in the case of "El Capitan," is even more strongly marked in "The Mystical Miss" (known in America as "The Charlatan"), which had such a favourable reception at the Comedy Theatre on Wednesday. Here the old theatrical hand instantly recognised the various attributes of the "Belle Hélène," the "Grande Duchesse," and the "Orphée aux Enfers," the same spirit of genuine extravaganza, the same delightful mixture of serious motive and wildly improbable burlesque.

Sousa's music has much of the Offenbach character, only minus the reckless, rollicking ensembles and noisy gallops, suggestive of the bygone "can-can," that used to send French audiences mad with excitement. For these Sousa substitutes his own irresistible marches, which may be a trifle more sober, but are not a whit less inspiring and equally never fail to send the hand or foot tapping to their rhythm. Besides a plentiful supply of these "Washington Post" numbers, the score of "The Mystical Miss" contains some capital part-writing for the chorus and a great deal of picturesque and effective work for the orchestra—note particularly the music of the Incantation Scene in the first act, and the fugal introduction to the opening chorus. The best solo morceau, the "Card Song" introduced by Miss Nella Bergen in the last act, is borrowed from Mr. Sousa's earlier opera "The Bride-Elect." It is a really ambitious piece, written somewhat in the form of a scena, and containing some telling dramatic touches which happily fit in exactly with the atmosphere of the scene where it is interpolated. What is more, Miss Bergen sings it with true dramatic feeling and therewith adds to the effectiveness of an embodiment altogether stronger and more interesting than Don Medigua's daughter enabled her to present.

When I ventured, four years ago, to predict a great success for Mr. de Wolf Hopper in this country I had not reckoned without my host. He has been unanimously accepted as one of the most talented artists that America ever sent to these shores—a first-rate comedian, an excellent singer, a man who never fails to stamp his own individuality upon all he does. His impersonation of the Oriental charlatan Demidoff, in "The Mystical Miss," shows that he possesses versatility in addition to his other gifts, for though his method and his humour may be, to coin a word, Hopperian, they do not suffer from the sameness which palls; on the contrary, the more familiar they become the more readily they excite one's risible faculties. In a word, so long as Mr. Hopper is on the stage, laughter and good fun reign supreme. He is admirably supported by his well-chosen company. There are good parts for that bright vivacious little actress, Miss Jessie MacKaye, for that "sweet tenor," Mr. Harold Blake, for Mr. Charles Herbert, and for Mr. Henry Norman, who easily arouses the patriotic sentiments of his audience with Mr. John Sebastian Hiller's stirring song with the clever martial chorus, "The Good Old Guards' Brigade." Mr. Hiller is a conductor of much experience and ability, and he controls an unusually good band and chorus. The new piece is handsomely mounted, the Russian costumes being notably picturesque and correct.

name *Mail Express*
 address *New York*
 date *Dec 28, 99*

100 SLOAN'S NEW VENTURE

THE JOCKEY IS AFTER TWO LONDON THEATRES.

He Wants to Secure Both the Shaftesbury and the Prince of Wales. New Play for Nat Goodwin.

Mr. J. Tod Sloan, champion jockey of the American and the English turf, who is backing De Wolf Hopper in the production of "The Charlatan" at the Comedy, London, is not content to let his theatrical interests stop there. Mr. Sloan arrived here last week from London, and leaves on Saturday for San Francisco. But he is going West just to spend a week with his parents, and will then hurry eastward again en route to England to see what his representatives have done for him in the matter of carrying out his plans to become a London theatrical manager.

"The two theatres I am after," said Sloan to me last night, "are the Shaftesbury and the Prince of Wales. The Comedy, where Hopper is now scoring a tremendous hit in 'The Charlatan,' doesn't hold many people, and I would like to place Hopper in a house where the box-office takings could be exceedingly large.

"Of course if I secure both the Shaftesbury and the Prince of Wales my representatives will have to bestir themselves and get another attraction for one of the places. I may remark in this connection that while I am out West I shall have a chat with Tom Williams, the backer of the Alice Neilson Company, with regard to the scheme of having Miss Neilson in either 'The Singing Girl' or 'The Fortune Teller,' go to London in the spring. She has had this hope, I understand, for a year or two, and this may be an excellent opportunity for her to do as she wishes."

When I called Mr. Sloan's attention to the fact that Mr. Martin Harvey is popularly supposed to have the privilege of occupying the Prince of Wales for his own productions, he intimated that there has been a disagreement between Harvey and his financial man, and that is why Sloan is hastening in an effort to fill the breach.

HOPPER GETS THE SHAFTESBURY.

A cablegram received in this city yesterday announced that Mr. De Wolf Hopper had taken a year's lease of the Shaftesbury Theatre, in London. Mr. Hopper is presenting "The Charlatan," under the title of "The Mystical Miss," at the Comedy. He will probably transfer this production to the Shaftesbury and later on revive "Wang." Mr. "Tod" Sloan is interested with Mr. Hopper in his London enterprise, which so far has proved very successful.

HOPPER GOES TO SHAFTESBURY

Comedian and His Company Will Take the Place of "The Belle of New York" at That Theatre.

(By Cable to The Morning Telegraph)

LONDON, Dec. 28.—De Wolf Hopper has agreed to transfer his company to the Shaftesbury Theatre Jan. 1, and will finish out the season there. Norman, who represents George Lederer, made Musgrove an offer for a lease of the theatre, but the former had proceeded too far in his negotiations with Hopper to change his plans.

Cutting from _____

Address of Paper _____

Date _____

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YORK, 1894.

from _____

of Paper _____

The usual crowd of youngsters flocked to Drury Lane for the annual pantomime though in the stalls and boxes there were many sad little faces and black frocks.

The other theatres have drawn good galleries, but the better part of the houses were not so well filled as usual during the holiday week. Few changes have been made. Jerome K. Jerome's play "Miss Hobbs," has taken well at the Duke of York's. "The Belle of New York" plays for the last time in London to-night. It will be succeeded by DeWolf Hopper's "The Mystical Miss."

Madam Patti heads the list of prominent artists who will sing at Covent Garden on February 22d under the patronage of the Marchioness of Lansdowne, in aid of the wives and families of officers killed during the war. On the same occasion the Duchess of Marlborough will recite a patriotic poem.

The Duke and Duchess of Marlborough entertained a large Christmas house party at Blenheim this week.

Cutting from _____

Address of Paper _____

Date _____

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Reynolds to Be a Printer.

It was stated yesterday in a most authoritative manner that E. R. Reynolds, the manager of Sousa and his band, and supposedly to resume the management of De Wolf Hopper at some future time, had paid the sum of \$5,000 for an option upon the purchase of the Metropolitan Job Print.

This option, it is said, goes into effect on Jan. 1, and will not expire for three or four months. At any time during that period Mr. Reynolds and his associates (it is presumed that he is working in connection with a syndicate) will be privileged to take over the whole plant at a figure already agreed upon.

It is an odd coincidence that Sousa's former manager, the late Mr. Blakely, of Chicago, was also the owner of a big show printing establishment in that city.

It doesn't seem likely, by the by, that Mr. Reynolds will rejoin De Wolf Hopper as director of that comedian's affairs for a long time to come. I received yesterday a private cablegram saying that Hopper and his syndicate had taken the Shaftesbury Theatre for an entire year under a lease from George Musgrove. This means, of course, that when "The Charlatan" shall have run its course "Wang" will be put up.

All of which goes to show that Musgrove is a man both shrewd and exceedingly lucky. While the war lasts there is scarcely a living chance for theatre managers in England to break even, and those of them who are lucky enough to unload their properties upon profitable terms to responsible lessees will be the only ones likely to retain contented expressions of countenance.

As Mr. Hopper is at present backed by Lord William Beresford and Tod Sloan, Mr. Musgrove is not taking the smallest chances.

An inspection of the criticisms of "The Charlatan," produced in London under the title of "The Mystical Miss," indicates that Hopper's play was received with extraordinary favor, and that the comedian's talents have made a deep and abiding impression.

The most unexpected outcome of the presentation of "The Charlatan" in London is that the piece should be looked upon as being light, fanciful and excessively merry, or, as the usually censorious critic of the Mail classed it, "A roaring farce set to music." When presented here, the opera seemed to be too heavily weighted with lugubrious plot to allow of very much merriment or continuous hilarity. Whether or no Hopper has completely eliminated its serious aspect cannot be discovered at this distance. However this may be, "The Charlatan" met with extraordinary favor, or, as the mighty thunderer, the Times, put it, "The reception of the piece was of the most cordial description, as indeed it deserved to be, for the piece is an admirable specimen of its type." The Standard states, "There were no dissenting sounds in the prolonged applause," and the Chronicle that "It is a fanciful story, and there is no pause in the action, which goes briskly on from start to finish." The Daily Mail says "The piece furnishes two hours of rollicking fun," and the Post that "It ought to please big audiences for a long time to come."

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The usual crowd of youngsters flocked to Drury Lane for the annual pantomime, though in the stalls and boxes there were many sad little faces and black frocks.

The other theatres have drawn good galleries, but the better part of the houses were not so well filled as usual during holiday week. Few changes have been made. Jerome K. Jerome's play, "Miss Hobbs," has taken well at the Duke of York's. "The Belle of New York" plays for the last time in London to-night. It will be succeeded by De Wolf Hopper's "The Mystical Miss."

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RUNNING AND TROTTING.

Sloane's New Venture.

NEW YORK, Dec. 29.—Mr. J. Tod Sloan, champion jockey of the American and the English turf, who is backing De Wolf Hopper in the production of "The Charlatan" at the Comedy, London, is not content to let his theatrical interests stop there. Mr. Sloan arrived here last week from London, and leaves on Saturday for San Francisco. But he is going west just to spend a week with his parents and will then hurry eastward again en route to England to see what his representatives have done for him in the matter of carrying out his plans to become a London theatrical manager.

"The two theaters I am after," said Sloan to me last night, "are the Shaftesbury and the Prince of Wales. The Comedy, where Hopper is now scoring a tremendous hit in 'The Charlatan,' doesn't hold many people, and I would like to place Hopper in a house where the box office takings could be exceedingly large.

"Of course if I secure both the Shaftesbury and the Prince of Wales my representatives will have to bestir themselves and get another attraction for one of the places."

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Following close upon the heels of the London success of De Wolf Hopper and of "The Charlatan," or as it is called over there "The Mystical Miss," at the Comedy Theatre, is the success of little Jessie Mackaye, who is making herself as well liked over there as is Edna May. When Hopper lost Della Fox he was lucky enough to get Edna Wallace, and now that Miss Wallace is singing elsewhere he has another stroke of luck in securing a petite, contrastful sou-brette in Miss Mackaye.

K, 1894.

Cutting from Licensed Vict. News
Dated Dec. 23 1899
Address Catherine St.

On Wednesday evening, the 13th, Mr. De Wolf Hopper and the company that so ably supported him in *El Capitan* presented *The Mystical Miss*, for the first time in London, at the Comedy Theatre. The book is by Mr. Klein, author of *El Capitan*, and as the composer is again by the same, Mr. Sousa, one naturally expects some pretty numbers and stirring marches. On this score there will be no cause for disappointment. *The Mystical Miss* is a merry piece of fun without any attempt at originality of plot. It depends—in a great measure—for its success upon Mr. De Wolf Hopper's quaint method of expression, his impromptus, his American phrasing, and the comical laughter that he resorts to in order to cover his supposed fear when in danger. He was somewhat nervous on the first night, but when he got command over himself—as he did towards the end of the first act—he kept the house in the best possible humour right through to the end.

Miss Jessie Mackaye made a splendid boy in the earlier part of the play, and later on, when the plot compelled her to again assume the garments of her own sex and appear as a princess, she subdued her manner and played the part quite charmingly. She was not at all nervous, neither was Miss Nellie Bergen nor Mr. Harold Blake. The other members of the cast showed signs of considerable uneasiness in their new parts. Miss Bergen is seen to greater advantage in this play than she was in *El Capitan*, and Mr. Harold Blake, as Prince Boris, made the very most of many opportunities, and won several well-deserved encores. At the end Mr. De Wolf Hopper made a very droll little speech filled with surprises that made the crowded house roar with laughter, and thus sent us all out into the street in the very best of good humour.

Cutting from Graphic
Dated Dec. 23 1899
Address Strand

"The Mystical Miss" at the Comedy

"THE MYSTICAL MISS," by Messrs. Klein and Sousa, which has replaced *El Capitan* at the Comedy, is one of those farcical and semi-musical burlesques which the Americans greatly appreciate. Almost all the fun, and that mainly of the Transatlantic type, is in the hands of one man, namely, Mr. De Wolf Hopper, the manager, while the music, which consists to a very large extent of sentimental ballads, Offenbachian gallopes and Sousa marches, is chiefly allotted to Miss Nella Bergen, who plays the heroine, and Mr. Harold Blake, who is the tenor lover of the piece.

The story of *The Mystical Miss*, although a little more rational than is usual in such cases, is chiefly an excuse for Mr. Hopper's jokes and Mr. Sousa's music. Prince Boris, the tenor hero, has been commanded by the Tsar to marry a lady of his own rank, on pain of losing his title and estates. He has a wicked uncle, who conspires with a travelling conjurer to allow the conjurer's daughter to personate a Princess, with whom the silly Prince forthwith falls in love. After the marriage the wicked uncle causes the truth to be disclosed, and Prince Boris bids fair to be beggared, although the Tsar eventually does justice by pardoning the young couple. A great deal of the fun of the piece consists in the comical anguish of the conjurer, who believes that he is to be tortured for the part he has played in the deception. There are also two or three quite extraneous scenes, one of them a most amusing game of billiards, played in pantomime by Mr. Hopper and Miss Mackaye, one of the brightest of soubrettes; and another a burlesque of Transatlantic melodrama, in which the heroine is supposed to be laid, bound, upon the railway line, in order to be run over by a pasteboard engine, which persists in going the wrong way. Although the piece is purely American, the essentially Yankee fun seemed to be hugely enjoyed by the audience.

Cutting from.....
Address of Paper.....
Date.....

De Wolf Hopper has taken a year's lease of the Shaftesbury Theatre in London. Mr. Hopper is presenting "The Charlatan," under the title of "The Mystical Miss," at the Comedy. He will probably transfer this production to the Shaftesbury and later on revive "Wang" "Tod" Sloan is interested with Mr. Hopper in his London enterprise, which so far has proved very successful. DRK, 1884.

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Address of Paper.....
Date.....

On Wednesday night we had occasion again to "Hail Columbia" and to congratulate her on what looks like another big histrionic success. The occasion was the first production in London at the Comedy of John Philip Sousa and Charles Klein's three-act comic opera now known as *The Mystical Miss*, but originally called on your side *The Charlatan*. In this merry mixture De Wolf Hopper, who is as laughable as he is long, and that is saying a good deal, promises to become even more popular than he did in *El Capitan*. His performance as the impostor Demidoff, who passes off his penniless daughter as a princess, is full of the richest drollery as well as of fine singing. His performance on Wednesday, sandwiched as it was with many a De Wolf Hopperian oration, and rounded off with one of the funniest speeches ever heard, was received with the utmost warmth and cordiality. A big hit was also made by De Wolf's new bride, the beautiful and melodious Nella Bergen, as the supposed princess Anna. The same extensive measure of success attended that bright and beautiful mite of an actress, Jessie Mackaye, as Katrinka, some time the pretended princess's pretended page, Harold Blake as Prince Boris, Arthur Herbert as Gogol, Henry Norman, as the Grand Duke (with a Tommy Atkins song, which seems rather out of place in this Russian play, and Charles Swain as Jellikoff, all scored nobly. In fact, once more did your natives give us another of those delectably finished ensembles such as I have mentioned above. I hope to return to this subject anon.

Cutting from Table Talk
Dated Dec 23 1899
Address Warwick Court

It is just possible that the public will flock in fair numbers to the Comedy Theatre, but it will not be to see "The Mystical Miss"—it will be to see Mr. De Wolf Hopper. Mr. Hopper (like olives) is an acquired taste, and at first one does not like him very much; but, like all other acquired tastes, he grows upon one, and the end of it all is that, whether his piece be good or whether it be bad, it will meet with a certain share of support.

There is absolutely nothing in "The Mystical Miss" worth seeing, except Mr. De Wolf Hopper—and Miss Jessie Makaye. If ever there was a bright bewitching little damsel in a comic opera with three acts, that little damsel's initials are J. M. She is like a veritable little ray of sunshine (and a very saucy little ray too) dancing about on the troubled waters of a brook that is trying hard to make itself look like a mighty river.

Mr. De Wolf Hopper himself works like,—well, like a cheap conjurer, to make the show go; and go it does to a certain extent; but then, what show would not with such a comedian at the head of it? All the best lines fall to his share, and as he is the sort of man to get a laugh out of a Quaker's funeral, there is a very fair share of amusement to be obtained from Mr. Tom B. Davis's latest venture.

There is a plot, not a very deep one, but quite deep enough to enable one to distinguish the why and the wherefore of the whole business. It appears that Prince Boris (a name that at once seems to suggest trouble) has been forbidden by his Royal master to marry anyone beneath him in social position, on pain of forfeiture of his estates to his uncle. The wicked uncle enters into a conspiracy with Demidoff, a magician, to palm off the latter's daughter as a princess. The plot succeeds, but, for some reason or another, which I am rather at a loss to understand, all comes right in the end, and the curtain falls on the usual theatrical congratulations.

Some of the music is very catchy, and some of the songs are taking—especially when they savour of patriotism. There are any amount of bridesmaids, groomsman, Court ladies, and pages, some with thick legs, some with thin legs, and, alas! I must be truthful, some with crooked legs. The opera is very well put on, and I am only sorry that I can not say more in its favour. To those of my readers who want to get a laugh or two, and do not want too formal a piece of work, I can recommend Mr. De Wolf Hopper and his company.

Cutting from.....
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HOPPER GETS IT.

A cablegram announces that De Wolf Hopper had taken a year's lease of the Shaftesbury theatre in London. Mr. Hopper is presenting *The Charlatan*, under the title of *The Mystical Miss*, at the Comedy. He will probably transfer this production to the Shaftesbury and later on revive *Wang*. Tod Sloan is interested with Mr. Hopper in his London enterprise, which so far has proved very successful.

Cutting from News of the Week
Dated Dec 23 1899
Address St Bride St

COMEDY.

On Wednesday, Dec. 13th, Mr. Tom B. Davis presented (to use American phraseology), Mr. De Wolf Hopper and Company in a comic opera in three acts (composed by John Philip Sousa; written by Charles Klein), "*The Mystical Miss*."

Demidoff Mr. de Wolf Hopper
Prince Boris Mr. Harold Blake
Gogol (his Uncle) Mr. Arthur Herbert
Jellikoff Mr. Charles Swain
Captain Peshofski Mr. Harry P. Stone
Grand Duke Mr. Henry Norman
Koreff Mr. H. S. Preston
Skobeloff (showman) Mr. J. Mathews Fisk
Anna (Demidoff's daughter) Miss Nella Bergen
Katrinka Miss Jessie Mackaye
Sophia Miss Ida Lester
Grand Duchess Miss Annie Cameron

Bridesmaids: Gertrude Burton, Clara Franton, Grace Franton, Ethel Norcross, Minnie Salvin, Nellie Sydney, Belle Lyman, Natalie Allien.

Groomsman: Grace Lindsey, Marie Franklin, Estelle Hamilton, Georgie Stewart, Margaret Donaldson, Emma Allien.

Court Ladies: Virginia Foltz, Georgie Irving, Lillian Williams, Gladys Earlcott, Helen Barrie, Marion Barker.

Pages: Estelle Ward, Mattie Lill, Irene Beresford, Grace Huntley, Ida Elliot, Grace Page, Rita Elrada.

SYNOPSIS OF SCENERY.

Act I.—Village of Bohkara.
Act II.—Gogol's House.
Act III.—Courtyard, Grand Duke's Palace.
Locale: Russia. Time: Early 19th Century.

I did not like "El Capitan," and I do not care at all for "The Mystical Miss." On Wednesday evening last I positively wearied of Mr. De Wolf Hopper before the two first acts were over. The title of the opera baffle and the opening scene led me to form expectations of much fun and humour, but I discovered neither. There were the peasantry chorus in tights (whose singing was really very good), a low comedian who buffooned as a pantomime old woman, a lively soubrette, Miss Jessie Mackaye; a good queen of comic opera in Miss Nella Bergen, and two grand dames, each beautiful to behold, in Miss Ida Lester and Miss Annie Cameron. And there was also Mr. De Wolf Hopper, looming very large and often. Mr. Hopper worked hard indeed, and sang with a distinct enunciation, but his methods do not appeal to my sense of humour. The music of the opera does not call for any special criticism. A musical farce wholly lacking in fun and wit, is not likely to have a long run, and I therefore will not attempt to give the plot or criticize in detail.

Cutting from Impulse
Dated Dec 24
Address Wanch St

Yet another new piece in yet another genre. De Wolf Hopper, at the Comedy, has substituted for "El Capitan" another alleged comic opera by John P. Sousa, entitled "The Mystical Miss," which is decidedly more interesting than its predecessor. For it is not only rich in that quality of impetuous partial music which always d

inguishes the composer of "The Washington Post," but it has also an ingenious and ever absorbing story, whose development and denouement provoke interest and curiosity to the very last minute. It has, furthermore, the picturesque mise-en-scène which is to comic opera what dress is to a woman, and, moreover, it has an exceptional abundance of "actable" comic incident.

In short, "A Mystical Miss" has all the qualities that make for popularity.

The scene is a Cossack village and mansion; the subject, an itinerant conjurer's attempt to foist his daughter upon a romantic young prince, as a princess.

De Wolf Hopper is the travelling charlatan, and the part, of richer and more varied opportunity than that of El Capitan, shows him to very much better advantage. In the former piece I thought him laboured and artificial; in "The Mystical Miss" he repeatedly surprised me into hearty laughter, and that is a treat which to so blasé a playgoer as I am happens not every day.

Frankly, I went to scoff and remained to smile. The first time I saw De Wolf Hopper I thought him as unfunny as a doctor's bill; the second time, I allowed that he wasn't really much more deadly than a London comic paper; now I make bold to subscribe myself amongst his converts.

Of the other members of the cast, the most prominent is Hopper's sprightly and winsome little foil, dainty Jessie Mackaye, who, in boy's costume, looks more bewitching than ever, and acts with wider variety of expression than ever I had given her credit for. If only this clever and fascinating little actress could sing and dance as well as she can act, her position on the burlesque stage would be right at the top.

There are two very funny performances by Chas. Swain as a cast-iron tragedian, who disguises himself as a lady's maid; and by Harry P. Stone as a Cossack officer who falls in love with the manly damsel. Also good singing by Nella Bergen and Harold Blake. And the harmless, inevitable patriotic song, rousing rendered by Hy. Norman.

Cutting from

Address of Paper

Date

Another Triumph for De Wolf Hopper.

I hear strange rumors as to a change of affairs in the De Wolf Hopper company. This actor-singer has made another wonderful success in *The Mystical Miss* a very bad title for the piece known in America as *The Charlatan*. In fact, if De Wolf Hopper simply stood up on the stage and talked off one of his remarkable impromptu speeches he'd make a success. There were one or two captious critics near me at the Comedy Theatre on the first night of *The Mystical Miss*, and from time to time I overheard, unintentionally, their comments on both Hopper and the new comic opera. I feel convinced they meant to "go for him" the next day. But at the close of the performance there was a call over and over again for Hopper, each time the gallery calling out, "Speech, speech." Five or six times Hopper responded to this call, then he succumbed to the inevitable (nowadays on first nights in this part of the world, at any rate), and coming down to the footlights, he delivered one of the funniest speeches I have yet heard him get off. He thanked the audience for their kindness to him and his company, and for the great success of the piece, judging from the manner in which it had been received by them, and said he was going to get all the pleasure out of that fact that he could—till next morning at any rate—when he would read what the critics had to say about it. But for one night he "intended to revel in the thought that he had really made a success," he continued in his droll way, which simply caused the whole house to roar with laughter.

How to Influence a Critic.

Even the two captious critics roared with the rest. The next day, I too, read the notices—especially the ones that were written by my two fellow scribers. They were actually quite mild in tone, deploring the fact that such a fine artist as DeWolf Hopper should descend to such rubbish as *The Mystical Miss*. They gave Sousa's music rather a rap too, and alluded to "too much march tunes."

Now, what that has got to do with the rumored change in DeWolf Hopper's plans, I cannot say, but I hear Hopper is determined to do something in London before he returns to America, that has *not* been written by Sousa. Wang, of course, is thought to be the piece he means. I might say more, but I won't.

On Boxing Day I shall be rather busy. At one o'clock I go to the Garrick Theatre to see a pantomime called *Puss in Boots*, with Letty Lind and lots of other clever people in the cast. That's Mr. Brickwell's show. At night, seven o'clock sharp, I go to Drury Lane to see their usual great spectacular pantomime, that is this year called *Jack and the Beanstalk*. Pretty Nellie Stewart, Herbert Campbell and the only Dan Leno, with other well known people are in the piece, and it will be long past midnight before it is over, but "O, what a night!" will be the cry, as usual, at this famous old play-house of London. And that means a night of delight to young and old alike.

Newspaper Cutting Bureau in the World.

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(FROM OUR OWN CORRESPONDENT.)

LONDON, Eng., Jan. 3.

The new year finds London, as I briefly mentioned last week, palpitating with pantomimes. Leaving out the Covent Garden Opera House, there are in round numbers 60 regular playhouses in London and its suburbs, and at 29 of them pantomime pure and simple—that is to say more or less pure and in many cases decidedly simple—is to the fore. At two others "*The Snow Man*" and "*Alice in Wonderland*" are the attractions, and as they are intended primarily for the education of youngsters, as well as for the amusement of those oldsters who like an annual dose of infant food in the entertainment line, they may fairly be ranked with the pantomimes and thus bring the list up to 31. At the remaining 29 theatres—of which 9 are "dark"—the bills range from Shakespearean spectacle, as exploited by Beerbohm Tree in "*King John*" at Her Majesty's, to the joyous jollity of "*Jane*" at Fenny's, and from the melodramatic horrors of "*Drink*" at the Adelphi to the melodious "monkeyshines" of "*The Mystical Miss*" at the Shaftesbury.

The pantomime season opened prosperously all round, for "Boxing Day," which falls on December 26, unless that date is Sunday, proved to the great satisfaction of the managers to be rainy, and a rainy public holiday naturally sends the holiday seekers trooping to the theatres, and especially so at such a season, when out of doors amusements are shelved. Football, of course, draws its thousands, rain or shine, but the fair sex and the juveniles are great factors in pantomime patronage, and so all the "Boxing Day" openings, nearly all of which began with a matinee, scored splendidly from a box office point of view.

DEC. 20, 1899

THEATRE GOSSIP.

The question is not whether "*The Mystical Miss*" will hit or not; I say it will. Mr. Charles Klein, author of the book, may not be the longed-for librettist, nor Mr. J. P. Sousa the future Sullivan. Yet they have provided an effective musical frame for Mr. De Wolf Hopper, who, however, not unfrequently wanders out of the picture. For this sin the tall American may plead the precedent of our well-beloved Arthur Roberts, and no one will deny that he is quite as funny in his own American way. Certainly, the English player does not choose works which call themselves comic operas as vehicle for his astonishing displays of versatility. Another point in favour of the new piece—the musical director at the Comedy, no doubt, believes that one swallow does not make a summer; he is equally inclined to the theory that one clap does not make an encore. There can be no doubt, too, that Mr. Hopper has got across the footlights, and earned a corner in the playgoer's heart—necessarily a big heart. Perhaps it is not too much to say that, more than any player from the "other side," he has won favour with comic-opera lovers in this country. The story of Demidoff, the Russian Mountebank, and of his beautiful daughter, the mystical miss—who pretends to be a Princess, and captures the heart of a penniless Prince, shrinks, or should shrink, first of all, statement upon paper; presumably, it is not more anxious for analysis than the famous Cambridge sausages that are made in London. Mr. Charles Klein, the author, must not be blamed for this. Who can write a libretto of real quality when he knows that, at the whim of the leading player, any scene may be converted from grave to gay, from logic to topsyturvydom? What is the use of inventing a real coherent story and witty lines if incoherent gaiety be allowed to force its way in, and jokes, born of the moment, permitted to replace the prepared speeches?

Has Mr. De Wolf Hopper a good part?—that seems to be the real question: the hearty applause that he won is the best answer. Perhaps "nothing in the piece became him like the leaving it" is a misquotation which may be applied, for Mr. Hopper's after-curtain speech was funnier than anything before; nevertheless, his ingenious use of a rich voice, his indomitable, indefatigable sense of fun, caused him to keep the piece in motion whenever he was on the stage. Mr. Sousa's music is tuneful and effective, and some numbers are sure to "catch on." Miss Nella Bergen, by lavish use of her powerful voice and its extensive compass, delighted the house with her songs, and she acted agreeably as the Princess. Miss Jessie Mackaye's vivacity and activity caused her to be successful, and Mr. Harold Blake, the tenor, won a hearty encore. Among those deserving of mention were Messrs. Norman, Stone, and Swain.

THE SKETCH.

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Topical Times

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Jan 14

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SINCE "*The Mystical Miss*" has been transferred from the Comedy Theatre to the Shaftesbury, the attractions of the entertainment have been greatly enhanced. Struck by the enthusiasm created by a recent occurrence in the Victoria Theatre, New York, Mr. De Wolf Hopper has seen the timeliness of a similar feature here. Consequently at the conclusion of the second act, the curtain rises on the assembled company, and Mr. Sousa's latest march, "*Hands Across the Sea*," is sung by Mr. Hopper and the chorus while a military band plays and a troop of gentlemen in khaki march on the stage, the Union Jack and the Stars and Stripes being waved aloft side by side. It can well be imagined that this forms a stirring and striking tableau, and on Wednesday night when we witnessed the performance, the song and the march had to be repeated, and loud applause and ringing cheers greeted the performers again and again. In fact, "*The Mystical Miss*" has become quite a patriotic entertainment; for the third act opens with that exhilarating martial ditty, "*The Old Guards' Brigade*," so effectively dropped into the piece by Mr. John Sebastian Hiller, and so spiritedly rendered by Mr. Henry Norman and a strong contingent of smart and soldierly damsels in dashing Russian uniforms.

For the rest, Mr. De Wolf Hopper is as great as ever in his vividly characteristic and humorous impersonation of that prince of charlatans, Demidoff. He added, moreover, to his mirth-provoking by-play and asides, by stepping out of his character for a moment and taking the audience into his confidence with regard to the little trouble affecting his bronchial tubes. Demidoff's little impromptu speech was greatly relished by the audience, and by none more than by Mr. Harry Paulton and Miss Kate Phillips, who were present in the stalls. The vocal skill and accomplishments of Miss Nella Bergen as Anna, the clever and lively acting of Miss Jessie Mackaye as Katrinka, and the well-phrased and artistic vocalisation of that sweet-voiced tenor, Mr. Harold Blake as Prince Boris, were again as much enjoyed as ever. The more roomy stage of the Shaftesbury gives more scope and effect for the neatly executed manoeuvres of the augmented chorus, who, as well as the orchestra, distinguished themselves greatly under the direction of that alert and animated conductor, Mr. John Sebastian Hiller. It will be seen, therefore, that visitors to the Shaftesbury can but spend a very pleasant time.

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Miss Anna Held is to appear in Paris this summer and will be the only star from the American stage—unless Sousa calls himself a star—who will play in that giddy capital during the Paris Exposition. Her manager, Mr. Florence Ziegfeld, Jr., informs me that he has secured the Nouveau Theatre for Miss Held's occupancy during July and August. This is the little house near the Paris Casino. One might jump to the conclusion that she will sing in "*Papa's Wife*," but such is not to be the case, for the reason possibly that "*Papa's Wife*" is a working-over of two vaudevilles familiar to French theatre-goers. She will have a new piece and will act in French and be assisted by a French company.

Evidently Mr. De Wolf Hopper in "*The Mystical Miss*" (formerly "*The Charlatan*"), meditates terminating his engagement at the Shaftesbury Theatre in London before long, for his business manager, Harry Naegle, has wired a manager in this city offering him time at the Shaftesbury beginning the first week in April, and it is not thought that it is an April fool joke.

Cutting from

Address of Paper

Date

An inspection of the criticisms of "*The Charlatan*," produced in London under the title of "*The Mystical Miss*," indicates that Hopper's play was received

with extraordinary favor, and that the comedian's talents have made a deep impression.

1884.

COMEDY.

"THE MYSTICAL MISS."

(A Comic Opera, in three acts, composed by JOHN PHILIP SOUSA; written by CHARLES KLEIN.)

Demidoff	Mr DE WOLF HOPPER
Prince Boris	Mr HAROLD BLAKE
Gogol	Mr ARTHUR HERBERT
Jelakoff	Mr CHARLES SWAIN
Capt. Peshofski	Mr HARRY P. STONE
Grand Duke	Mr HENRY NORMAN
Koroff	Mr H. S. PRESTON
Skobeloff	Mr J. MATHEWS FISK
Anna	Miss NELLIE BERGEN
Katrinka	Miss JESSIE MACKAYE
Sophia	Miss IDA LESTER
Grand Duchess	Miss ANNIE CAMERON

It is a very thin and improbable story—hardly a story at all, indeed, but rather a piece of fooling in which Mr de Wolf Hopper disports himself—that was presented at the Comedy last night, in succession to "El Capitan." The music is less pleasing as a whole than in that bright piece, and there is nothing that stands out as "the march" did. However, "The Mystical Miss" is superbly dressed, the company rattle through it in the highest of spirits, and the audience showed itself delighted, encouraging much and applauding everything. The Miss is Demidoff's daughter, Anna, and he an itinerant showman, mountebank, quack or aught else that comes handy. Her betrothal to Prince Boris is brought about by the young man's designing uncle, Gogol, deputy governor of the province to which Boris is confined by imperial decree. Moreover he is forbidden to marry anyone under the rank of princess, on pain of forfeiture of his estates, which in that event are to go to Gogol, the reason for this restriction being that Boris's father took unto wife a peasant girl, and the Czar was displeased. It is as fair an explanation as another, and we must not look too curiously into either the motives or the action of so irresponsible a bit of extravagance as this. Anna, having previously been shown to him romantically—necromantically, so to speak—as his future bride, presently appears, arrayed as the Princess Stephanie something or other that ends in "off," and attended by Demidoff, as courier, with Katrinka, another of the vagabond household, for page, and Jelakoff, an out-of-work tragedian and late recruit to the establishment, as lady-in-waiting. Boris, who has already fallen in love with the vision, shows rapture at this embodiment of it, and Demidoff imposes princess, retinue and self on the hospitality of the unwilling Gogol, though who wishes the end wishes the means, and this seems the best way of ruining his nephew. The marriage takes place; Gogol's jealous daughter, Sophia, tries to hinder it by playing off another sham princess as the real Stephanie, using Katrinka, who has hitherto with Demidoff passed for a boy, to impersonate her. A Grand Duke appears just after the ceremony with the actual lady bearing the title, and on the disappearance of Anna condemns the other conspirators to the block if she be not produced forthwith. The author has arrived now at the limit of his inventive powers. There is no more story; another act is gone through, and the thing comes to an end, that is all. In the course of this act, however, we have had the "Legend of the Frogs," a pure Hopper thing, and a "Card Song," by Miss Bergen, which are the gems of the piece, in the comic and sentimental veins respectively. English people, now, as well as American, have acquired the De Wolf Hopper taste. He is grateful and comforting, tonic, and—he does so many things—we should hesitate to say he won't wash clothes. The night through he worked like a Trojan, and he had his admirers with him all the while. That fine voice of his, which can express robust health and querulous, bronchial sickness within a breath, was used in several lively airs, and dominated some choruses. Miss Nella Bergen's high soprano was also heard, but not always to advantage; and she is not on the whole so well suited as in "El Capitan." Miss Jessie Mackaye, in two charming page suits and then in petticoats, put heart and soul into her work, and was much applauded with Mr Hopper in some

clever dumb-show in connection with billiards, and subsequently in burlesqued drama. Mr Blake was the interesting young lover, singing his share of solos and duets with taste and feeling. Mr Norman made a fine Grand Duke, and Mr Herbert a fair Gogol. We are not fond of men in skirts, but Mr Swain was inoffensive. The love making is neither a clever nor a sweet idea. Miss Lester and Miss Cameron were serviceable in small parts, and there was a handsome chorus in face and in numbers.

Mr Charles Wyndham entertained the doctors

Cutting from

Address of Paper

Date

GALVESTON, TEX.

JAN 21 1900

Following close upon the heels of the London success of De Wolf Hopper and of there, "The Mystical Miss," at the Comedy, who is making herself as well liked over there as Edna May. When Hopper lost Della Fox he was lucky enough to get Edna Wallace, and now that Miss Wallace is singing elsewhere he has another stroke of luck in securing a petite, contrasted soubrette in Miss Mackaye.

"THE MYSTICAL MISS" AT THE COMEDY.

It was evident to every observant member of the audience at the Lyric Theatre some six months ago when Mr. De Wolf Hopper made his first appearance in London in "El Capitan," that a new and rare specimen of the genus comedian had struck the town. His strong personality and original methods baffled the Britishers on that occasion for fully thirty minutes, but after that they recognised his great ability, they "rumbled" his peculiar humour, and took him, unconditionally, speeches and all, into their loyal favour. Since that time Mr. Hopper has advanced with giant strides into the affections of the playgoing public, and on the first night of "The Mystical Miss" at the Comedy on Wednesday evening there was nothing in the attitude of the audience to indicate that they had not been on the most intimate terms with him for the past dozen years.

WHEN the giant-comedian turned on his first impromptu address from the stage, conservative stallites caught their breaths with amazement, and even the pit scarcely knew what to make of it. That was only six months ago, and on Wednesday the cry of "Speech! speech!" was not only shouted with a "We won't-take-no-for-an-answer" sort of ring from every part of the house at the fall of the curtain, but it also broke out several times during the evening. Those gagging speeches of Hopper's are the finest bits of impromptu humour I have ever listened to. The calm, insinuating, familiar way in which he interrupted his part and came down to the footlights to tell us that the top note he had just uttered was the easiest thing in the world to do, was worth the price of two stalls to any man whose complaint could be cured by laughter. And he looked so ridiculously happy and gratified by the rounds of ringing applause that followed the fall of the curtain that everybody in the theatre got a sort of feeling that they were glad he was glad they were glad, so to speak, and went away feeling at peace with themselves and all the world beside.

IN assuring the audience that he was going to send a long cablegram that night to the author and composer of "The Mystical Miss," to inform them of their triumph, he stopped doubtfully for a moment, and went on, "I don't know whether I ought to call it a triumph, but I'll do so until tomorrow morning, if you don't mind!" This delicious hit at the critics struck the house like a charge of lyddite, and the place shook with the burst of laughter that followed it. But beneath the waggle of the cap and the jingle of the bells of Hopper's humour there is a vein of honest and thoughtful seriousness that acts like the bullet in the cartridge and drives the point home. In the lull that followed the laugh I'll wager that scores of brains were turning over the allusion to the newspaper notices, and scores of hearts were hoping that the triumph of public acclamation would be echoed in the public press. That the wish was father to the event is now a matter of ancient history.

It occurs to me that in writing so much about the mystical Hopper I am breaking into the valuable space that should be devoted to "The Mystical Miss." As a matter of fact, Hopper, in addition to being Hopper, is as much the principal ingredient and choicest flavouring of the new opera as he was in its predecessor. "The Mystical Miss," despite a coherent but somewhat weak and clumsily joined-up libretto, and a bundle of lyrics that can only be termed second class, is by reason of its unfailing gaiety, its humour, its music, and its Hopper, one of the brightest and most amusing entertainments in town. The plot turns upon a little matter of deception, by which Miss Nella Bergen, the daughter of Mr. Hopper, a showman, necromancer, and colossal humbug of Russian nationality, is wedded to a Russian nobleman in the belief that she is a Princess in her own right. The ceremony is barely concluded when Miss Jessie Mackaye, a young lady who, in the disguise of a boy, is connected with the charlatan's establishment in the capacity of handy-man, disguises herself as the Russian princess whom Miss Bergen is impersonating, and for a time mars the harmony of the proceedings. Why she does so I am not very clear, but as she speedily forgives everybody connected with the imposture and accepts an offer of marriage from Hopper, no great harm results. Unfortunately, however, there is such a person as the real Princess, and her appearance upon the scene is attended with the most uncomfortable temporary consequences for Mr. Hopper. How he extricates himself from his difficult position belongs to the third act, which can be seen nightly, together with the other two, at the Comedy Theatre.

Presuming that you saw Mr. Hopper's company in "El Capitan," I can polish off "The Mystical Miss" by saying that it is similar to Messrs. Klein and Sousa's former work in scope and style and treatment. The scene is changed from Spanish South America to Russia, but Sousa's hand is still observable in the music, and Sousa's marches still keep the feet beating the Brussels. Miss Bergen's beautiful voice is still raised mountains high to scale Sousa's most inaccessible altitudes, and Mr. Harold Blake, with his sweetest tenor notes, woos her with ardour undiminished. Miss Bergen has a delightful duet with Mr. Blake in the second act about "Orange blossoms," and she has a "Card Song" in the last act which displays her emotional powers as an actress to the best advantage. Miss Jessie Mackaye, who has danced and sung her fascinating little self into the big heart of London's play-going community, looks bewitching in a page's costume, and in her pantomime business in her duet with Hopper, "How Happy and Gay We Shall Be," she shared the honours with that past master of dumb-crambo. I don't know how long Mr. Hopper purposes remaining on this side, but if he is still with us next June, I should like to make a bet that he will not have to change his programme this side of Midsummer.

Extract from

Date

Address of Journal

HAIL COLUMBIA!

On the other hand it is pleasant to find that if France, or a portion of France, be against us, America is in perfect sympathy with our efforts and eager to give expression to her feelings from the stage. A fortnight ago, at the Victoria Theatre, New York, Mr. Sousa produced, amid a scene of the greatest enthusiasm, his latest march, "Hands Across the Sea." Not less zealous, Mr. De Wolf Hopper has lost no time in incorporating it into the performance at the Shaftesbury, and every evening now may be heard these words at the close of the second act of "The Mystical Miss":

Lingers for ever
In fair Columbia's land
The mem'ry of the pressure
Of Britannia's friendly hand;
Her best endeavour
Is the sacred debt to pay,
And as you felt to her in need
She feels to you to-day.

CHORUS.

Our hands across the sea
Joined in friendship now shall be,
And let posterity
The bond revere.

Extract from

Date

Address of Journal

If there is one thing more remarkable than another in the theatrical world just now, it is the manner in which the Press, as well as the play-going public, are coming to regard Mr. De Wolf Hopper as he really deserves to be regarded. Mr. Hopper is, I am fairly convinced, an acquired taste. His is a humour you have to get accustomed to, and when you have got accustomed to it you like it immensely.

In a second notice of *The Mystical Miss*, now being played at the Shaftesbury Theatre, friend "Carados," of the *Referee*, writes: "I was none too enthusiastic over the production in Panton-street, but it got hold of me in Shaftesbury-avenue, and sent me out feeling a good deal better than when I went in,"—and I am quite sure that my brother penman's words are typical of the feelings of very many of us.

Speaking for myself, I am free to admit that the first time I saw and heard Mr. Hopper, I could not for the life of me see where the laugh came in. Then I saw him again, and liked him fairly well. I saw him a third time, and I enjoyed his playing and singing consumedly, and finally I saw him once more on Saturday afternoon, and my opinion, for whatever it is worth, is that in Mr. De Wolf Hopper we have a long way the funniest comedian in London to-day.

His method is so quaint and unrestrained, his humour so contagious, his genuine good nature and cheek so illimitable, that, as was written of the man in Mr. Chevalier's song, "you can't help liking him." I was glad to find a very full and very enthusiastic audience at the Shaftesbury on Saturday afternoon, and, indeed, there are all the outward signs that now Mr. Hopper has really become known to us, and has got into a theatre big enough for him and for his production—which is a big and elaborate one—a very prosperous season is likely to ensue.

Miss Jessie Mackaye is prettier and brighter, more sparkling and more arch than ever; and Mr. Charles Swain, as Jellikoff, has greatly improved since the night of the production at the Comedy. Handsome Miss Nella Bergen has become a great favourite, as indeed her beautiful face and voice entitle her to be. She is, too, an actress who can sing as well as a singer who can act. Selah!

Extract from

Date

Address of Journal

On the same night, the transfer of "The Mystical Miss" from the Comedy Theatre to the Shaftesbury took place, thus forming an excuse for re-visiting the entertainment, as play it can certainly not be called. The additional stage room thus obtained is an enormous advantage. Unfortunately the prevailing epidemic of colds has not spared the company, Mr. De Wolf Hopper himself being much affected. Nevertheless, what is wanting in voice is made up by exuberance of spirits. While in no sense a great musical work, the piece will, no doubt, have a long and successful run.

Address of Paper

Date

Reports come from London to the effect that De Wolf Hopper, like all the other players in the British metropolis, is being affected by the war and that the houses he is drawing are not nearly so large as they once were. To the fact that "El Capitan" has been put aside and "The Charlatan" substituted, is also ascribed some of the falling off in business.

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An inspection of the criticisms of *The Charlatan*, produced in London under the title of *The Mystical Miss*, indicates that Hopper's play was received with extraordinary favor, and that the comedian's talents have made a deep impression.

Cutting from

Address of Paper

Date

"Little Red Riding Hood."

IT looks as if an apology were due to the producers of "Chris and the Wonderful Lamp," which was fathered by St. Nicholas and mothered by the muse of Hammerstein's. This extravaganza was complained of here for an alleged childishness. After seeing "Little Red Riding Hood" at the Casino, however, the other work takes on, by contrast, a maturity that is at worst a second childishness. It is even more surprising to see the sophisticated favorites of the Casino simpering rimed couplets which have the juvenility, without the charm, of "Mother Goose." The plot concerns a thrilling contest for the Queenship of the May. *Little R. R. H.*, *Contrary Mary*, *Miss Muffet* are the contestants, and *Simple Simon* is the comedian. You may say that this is incredible in such an age and at such a place, but I will cheerlessly make affidavit that I saw it. *O tempora! O Moses!* Such of the audience as were under twelve years of age were amused at the jokes, and several children in arms were moved to tears by the sufferings of the heroine.

Extract from

Date

Address of Journal

HAIL COLUMBIA!

On the other hand it is pleasant to find that if France, or a portion of France, be against us, America is in perfect sympathy with our efforts and eager to give expression to her feelings from the stage. A fortnight ago, at the Victoria Theatre, New York, Mr. Sousa produced, amid a scene of the greatest enthusiasm, his latest march, "Hands Across the Sea." Not less zealous, Mr. De Wolf Hopper has lost no time in incorporating it into the performance at the Shaftesbury, and every evening now may be heard these words at the close of the second act of "The Mystical Miss":

Lingers for ever
In fair Columbia's land
The mem'ry of the pressure
Of Britannia's friendly hand;
Her best endeavour
Is the sacred debt to pay,
And as you felt to her in need
She feels to you to-day.

CHORUS.

Our hands across the sea
Joined in friendship now shall be,
And let posterity
The bond revere.

Extract from Topical TimesDate Jan 28/1900

Address of Journal.....

"THE MYSTICAL MISS," at the Shaftesbury Theatre, will have its fiftieth presentation in London to-morrow. Including the performances of the opera in America, it will then have its 300th performance.

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Address of Paper.....

Jokes told on the stage usually lose their flavor when transmitted into cold type. The kind of stage pleasantry indulged in by De Wolf Hopper can never be safely repeated or described. Hopper's jokes, however vague or bad they may seem to American ears, strike Britishers in the right spot. The following convulsing account of Hopper laboriously cracking jests in London is from a recent issue of the London Citizen:

Those gagging speeches of Hopper's are the finest bits of impromptu humor I have ever listened to. The calm, insinuating, familiar way in which he interrupted his part and came down to the footlights to tell us that the top note he had just uttered was the easiest thing in the world to do was worth the price of two stalls to any man whose complaint could be cured by laughter. And he looked so ridiculously happy and gratified by the sounds of ringing applause that followed the fall of the curtain that everybody got a sort of feeling that they were glad he was glad they were glad, so to speak, and went away feeling at peace with themselves and all the world besides. In assuring the audience that he was going to send a long cablegram that night to the author and composer of "The Mystical Miss," to inform them of their "triumph," he stopped doubtfully for a moment, and went on: "I don't know whether I ought to call it a triumph, but I'll do so until to-morrow morning if you don't mind!" This delicious hit at the critics struck the house like a charge of lyddite, and the place shook with the burst of laughter that followed it.

It is just as well not to be too hard on our elongated Willie Hopper. He probably knew too well the intellectual capacity of his audience. The susceptible critic is obviously the criminal in this case.

Newspaper Cutting Bureau in the World.

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Address of Paper.....

The "Mystical Miss" and other bores, as they are usually described in the English press, have again caused annoyance to a London manager. I have told you how their little excursion into Natal prevented the British army from spending Christmas at Pretoria, and how the huge giant of the Drury Lane pantomime, who had been designed to represent Kruger, had to have a new face, as the picture of Kruger prone on the ground and overrun by British soldiers would have been somewhat absurd. And now a new song, called "Marching to Pretoria," which was to have been sung at the Empire by Scott Russell, has been postponed, "owing to unpleasant news just to hand from the front." A patriotic song by the way, which has made a decided hit, is Sousa's "Hands Across the Sea," which has been heard in New York and which De Wolf Hopper has introduced with fine effect into "The Mystical Miss." It goes with a bang, and the waving of the Stars and Stripes with the Union Jack is, of course, greeted with hearty applause. Hopper's business at the Shaftesbury has grown steadily from the beginning, and the house, which holds about £40 more than the Lyric, I understand, has been comfortably crowded eight times a week. The matinees have been unusually full, and, as is ever the case wherever he goes, Hopper is a wonderful favorite with "the gods," as well as with the stalls and boxes. Long ago, when he was a little chap of only six feet two he used to say "God bless the gallery!" when discussing the warmth of his receptions from that part of the house, and now that he has grown to his full height, and can look the "gods" straight in the eyes, so to speak, he awakens their friendly feelings even more readily than before.

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Address of Paper.....

HOPPER TO RETURN TO AMERICA

His New Opera to Be Produced at Manhattan Beach This Summer.

London, Feb. 7.—De Wolf Hopper announced last night that he would return to America in two weeks. Hopper has made a decided personal hit here and both "El Capitán" and "The Charlatan" have been well received. But the war has tended to discourage everything in a theatrical way except a few novelties.

It is understood that Hopper has already engaged a New York theater, where he will open a revival of one of the Sousa operas about March 1. During the summer he probably play an engagement at Manhattan Beach, after which he will produce a new opera now being written. The retirement of Hopper the Londoners practically deserted by American

Extract from.....

Date.....

Address of Journal.....

It is little short of marvellous the improvement in "The Mystical Miss" since, and partly in consequence of, its removal from the Comedy to the Shaftesbury. The scenery, the grouping, the costumes of the figures they cover all show to infinitely greater advantage in the less restricted space, and the very movement of the artists is freer. Notably and naturally this is especially the case with the inexhaustibly energetic Mr. de Wolf Hopper, whose humours are more irresistibly droll and laughter-compelling than ever. It is not a little odd that with all his ceaseless movement, and his perpetual joking, singing, and gagging, he produces no feeling of restlessness among his audience.

The whole piece goes with wonderful swing from start to finish. Now, to fall in with the prevailing fashion, at the end of the second act the curtain is raised, and, amid appropriate surroundings, Mr. Hopper, in fine stirring style, though our lovely climate has been "playing tag with his vocal cords," sings a patriotic ditty of which this is the first verse:

Lingers for ever
In fair Columbia's land,
The memory of the pressure
Of Britannia's friendly hand;
Her best endeavour
Is the sacred debt to pay,
And as you felt to her in need
She feels for you to-day.

Chorus.
Our hands across the sea
Joined in friendship now shall be,
And let posterity
The bond reverse.

The march is by Mr. John Philip Sousa, and is called "Hands Across the Sea," but what about the poem by Mr. Byron Webber, with the same title, which was borrowed, with permission, by the late Henry Pettitt for his melodrama at the Princess's?

Extract from.....

Date.....

Address of Journal.....

Mr. De Wolf Hopper has found quite his proper abiding-place in the Shaftesbury Theatre. The Comedy was too small, nor has it the joyous air that "The Belle of New York" has, given to the Shaftesbury. I looked in the other night, and found a crowded house writhing under a spell of Hopper's mirth-compelling wand. At the conclusion of the second act a new march, with a rousing tune, has been introduced. The music is, of course, by De Sousa, and here is the first verse and its refrain:

HANDS ACROSS THE SEA.

"Lingers for ever
In fair Columbia's land,
The memory of the pressure
Of Britannia's friendly hand;
Her best endeavour
Is the sacred debt to pay,
And as you felt to her in need
She feels for you to-day.

Chorus—
Our hands across the sea
Joined in friendship now shall be,
And let posterity
The bond reverse.

Cutting from.....

Address of Paper.....

Date.....

De Wolf Hopper Scoring at the Shaftesbury.

and heavily, too, is the good news I have to chronicle of this popular comic opera singer, who, with his admirable American company, has succeeded the departed and dear Belle of New York. I was present on the first night of "The Mystical Miss" (as "The Charlatan" is now called in London) debut at the Shaftesbury Theatre on New Year's night, and while the house was pretty well filled it was by no means packed. A few days ago I again looked in to see Sousa's tuneful opera and found the theatre crowded in every part of the house. I hear the advance booking is enormous and it looks as though De Wolf Hopper had come to stay, if his wishes incline that way. The introduction of Sousa's new patriotic march song, Hands Across the Sea, is now nightly sung as an encore to the finale of the second act of "The Mystical Miss, and it receives five or six curtains every night. In the programme—a printed enclosed slip gives the words and also a description of the manner in which

Hands Across the Sea

was received on the occasion it was first heard in New York at the Victoria Theatre.

It is now pretty well settled that the rebuilt James Theatre will be the new home of

NEW YORK, MARCH 18

Nella Bergen's Talk Causing Her Friends Much Earnest Comment.

Nella Bergen has burst into print with a revered load of anguish.

Her grief takes the form of a declaration to the deadly effect that she will never again sing upon the Brooklyn stage as long as she lives, so there!

And this jarring threat is coupled with the further statement that she will accept no Brooklyn encores for her haunting tones after death.

"The last time I sang in Brooklyn," says Miss Bergen, "I was plain Nellie Reardon Bergen, and the papers roasted me unmercifully. When I was married to Mr. Hopper in London last year, one of the first promises I exacted was that I need never sing in my native city again."

This vow of Mrs. Hopper, which is printed in a yellow journal under harrowing headlines, is dreadful, but the angry singer's statements are scarcely borne out by facts. In the first place, while far from beautiful, Miss Bergen was never called plain Nellie Reardon by any Brooklyn paper, and the press of that city was more than lavish in its praise of her voice. And that beautiful organ deserved all the compliments bestowed upon it. Had Mrs. Hopper elected to remain out of her husband's company without explanation, her absence would have occasioned only regret.

Her unfortunate interview, however, has evoked much comment from her friends, and from other members of the Hopper organization, who unanimously declare that Mrs. Hopper is suffering from an obscure ailment which temporarily demands perfect rest for her voice.

I am told on authority I cannot question that the singer has been warned that she must undergo a surgical operation before she can hope to return to the lyric stage.

Newspaper Cutting Bureau in the World.

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Address of Paper.....

Date.....

De Wolf Hopper in "The Charlatan."

De Wolf Hopper, just back from London, will appear at the Star Theater next week, in Sousa and Klein's comic opera, "The Charlatan." Hopper's personal triumph in London was enormous, and he will be seen here with his entire London cast. No American who has gone abroad in recent years met with so great a success, and was the recipient of so many honors. Hopper's abilities as a fun-maker, as a singer, and a certain speaker made him exceedingly popular. His speeches at the numerous banquets which he attended, or which were given in his honor, served to stamp him, as one of the papers said, "as being a man of sense and of parts as well as of size." The farewell given him on his last night at the Shaftesbury Theatre will long be remembered as being one of the most tumultuous godspeeds witnessed in a London playhouse in recent years.

No actor on the English or American stage has ever approached Hopper in this particular. Charles Matthews was a ready talker, as were Garrick and Kean, but there is in Hopper's discourses a ready wit and happiness of expression that none of these possessed in so great a measure.

Londoners found "The Charlatan" exactly to their taste, and it may be said that Hopper has inserted in it some new numbers and business that add greatly to its effectiveness. This is exactly what Hopper did with "El Capitán." After the first few months it was a vastly different affair than what it was on the first presentation. Mr. Hopper and Miss Mackaye have a bit of pantomime in the second act which was a great hit in London, as it will be when seen here.

Mr. Hopper brings from London with him an excellent company of principals and a chorus which absolutely staggered the English with its beauty and vivacity. Hopper is the one American "star" who has never surrounded himself with an inefficient support. He has always had the very best talent obtainable. Miss Jessie Mackaye has proven a regular "find" as a dainty little comedienne. One year ago, Miss Mackaye was practically unknown. Now everybody knows that all London proclaimed her the cleverest and most bewitching little actress seen there in a decade. Others in Mr. Hopper's support are Henry Norman, who long ago made himself famous singing the "Bogey Man," and later with the Casino successes; Harold Blake, one of the very best tenors on the American stage; Cora Gordon Leigh, Charles W. Swain, the comedian who has contributed many good things to the stage in recent years; Ida Lester, long in Mr. Hopper's support; Henry F. Stone and Annie Cameron.

Newspaper Cutting Bureau in the World.
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MAR 12 1900

I UNDERSTAND that De Wolf Hopper and Frank Daniels are two comic opera performers not likely to be seen much in the East next season. Neither comedian is likely to produce a new opera before the spring of 1901 anyway, and a good share of the intervening time will be devoted to the West and especially the Pacific Coast. Messrs. Klein and Stuart are writing the new opera for Hopper. The time and place are classic Greece, but locality makes little difference in these works, which are simply new vehicles for Hopperian fun. As to the rumor that De Wolf Hopper intends to double up with Francis Wilson, Manager Everett H. Reynolds, in behalf of Hopper, denies that positively. It seems that overtures looking to such a combination were made by Wilson some time ago, but they were rejected.

After seeing "The Belle of New York" as done by the Lederer forces and "The Charlatan" by Hopper's company, one does not wonder that Londoners were better pleased with the Casino entertainment. In the former there are at least half a dozen good comical parts, interpreted by as many able performers; the wit, if slangy, hits home, the scenes of New York life are picturesque and gratify curiosity, the incidents are diversified and interesting, and the music bears some proper relation to the spirit of the piece. "The Charlatan," on the other hand, appears to be a case of straight opera transmuted into extravagant horse-play by a performer whose methods all point in that direction even if there had not been an imperious necessity of doing something or other to make it go. That is to say, plot and libretto are conventionally light operatic; while the music, to a large extent, alternates between a march and a jingle, after the well-known Sousa fashion. What happened to "The Charlatan" happened likewise to "Cyrano de Bergerac" last fall. There was a sad lack of "ginger" in each case, a deficiency made up by the interpolation of numerous gags, jokes and "business" for the chief performer which have little to do with the story and nothing to do with the sense. But still it lacked the all-around interest of "The Belle," and neither in "The Charlatan" nor in "El Capitan" did Hopper present anything like the excellent company got together by Mr. Lederer.

As "The Citizen" said last Tuesday, however, American audiences want Hopper with all his mannerisms and his delightful unctuousness. He knows it, and will be wise enough not to leave home soil again until there is a flood tide in the affairs theatrical of the Old World.

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tainment.
De Wolf Hopper and his company will present "The Charlatan" at the Lyceum next Saturday afternoon and evening. Since the Klein-Sousa opera was last heard here it has won all kinds of success in London under the pseudonym of "The Mystical Miss." It ran at the Comedy, London, from December 13th last to January 1st, and was then transferred to the Shaftesbury, where it ran until February 17th, and would be still had not the war killed the theatrical business in London. Mr. Hopper is an established favorite in London now and is likely in future to pass at least as much of his working time in England as in America.

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DeWolf Hopper in the "Charlatan" is the announcement of the opera house management for Tuesday evening, and it is doubtful if a stronger attraction could be secured. The star is one of the most popular theatrical celebrities on the road and he has many admirers in this city.

from **POST STANDARD**
of Paper **SYRACUSE, N. Y.**
MAR 16 1900

in New York.
Hopper in "The Charlatan."
When De Wolf Hopper brings "The Charlatan" to the new Wieting next Friday evening, the cast of the Sousa-Klein comic opera will include Jessie Mackaye, the little woman who succeeded Edna Wallace Hopper in this organization and over whom many London theatergoers raved during the recent engagement of the singing comedian in that city. One year ago Miss Mackaye was playing the role of Micah Dorr in "The Little Minister," with Maude Adams; but the part did not give her the chance afforded by "El Capitan" and "The Charlatan" to declare the exceptional talent which has made her famous since then.

Charming as she is, she is only one of many gifted entertainers in the Hopper

company, which includes Harold Blake, the tenor, Henry Norman, Charles W. Swain, Mark Price, Ida Lester and Annie Cameron.

NEW YORK MAIL AND EX
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Date _____ 1900

TOD SLOAN'S SIDE

Denies That He Has "Welched" on De Wolf Hopper.

CLAIMS TO HAVE LOST \$11,500

Will Devote Himself to Horse-racing in the Future—Minnie Seligman to Appear in "The Great Ruby"—Notes.

Mr. Tod Sloan has just returned from San Francisco, and is on the warpath for the persons that have pushed along the statements that he has welched as the backer of De Wolf Hopper in London. The articles that have stirred Mr. Sloan's ire stated that when Hopper's business at the Lyric Theatre began to dwindle, because, no doubt, of the melancholy that pervaded London on account of the casualties in the Boer war, Mr. Harry Naegle, Hopper's business manager, kept cabling to Sloan, in this country, for more funds, and could get no reply. It was intimated that Sloan had started out to back the enterprise only in case it succeeded, had stuck his head in the sand, ostrich like, when the flurry came, and had left the comic opera comedian to sink or swim, according to his unaided efforts.

"I would have said nothing about this," said Mr. Sloan to me last night, "had it not been that I do not care to receive attacks that to any one that knows anything about the matter are palpably unfair. The truth is I lost precisely \$1,500 more than I was called upon to lose as the backer of Hopper in England. To be precise, I undertook to lose as much as \$10,000 in furthering his ambition to remain this winter in a London theatre, and after that \$10,000 had been spent by me I delved into my pocket to the extent of \$1,500 more. This, I thought, was quite enough. I went into the venture as a side issue, hoping, of course, to at least strike even, and with a desire, furthermore, to be of assistance to Mr. Harry Naegle, who was charming while I was on hand, but who was not so charming after I had left. I may add that I am out some more money in connection with the lease of the Lyric Theatre for Mr. Hopper, and that the incident is now closed as far as I am concerned.

"If I had been in Mr. Hopper's place I would have put up the shutters on 'The Mystical Miss' as soon as it became evident that the Boer war had seriously affected the size of audiences in London, and would then have come quietly back to America. But Mr. Hopper was ambitious, and we will let it go at that."

Mr. Sloan lost several thousand dollars a year ago in the production of "The Three Dragoons," in which Mr. Naegle was co-manager, and says that henceforth he will devote himself solely to horseracing. He sails for England, by the way, a week from next Saturday.

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From an American point of view the most important news item of the week is that which has to do with the announcement that the De Wolf Hopper season at the Shaftesbury Theatre will come to an end 17, and that the entire company will return to the United States to begin a Spring tour during the following week. The company may sail on the White Star liner Germanic from Liverpool 21, or on the American Line steamer—I forget the name for the moment—from Southampton 24. It is a fair shade of odds on the latter. Hopper's company is an expensive one, and under the conditions prevailing here, as noted above, common sense points to a graceful retirement before the Frost King, who may now be seen scouting on the top of a distant kopje, gets to closer quarters, for when the Frost King tackles a theatrical entertainment with the bayonet in London it is always a case of chills for fear, the sort of chills, in fact, that might be produced by one of the liquid air machines which are, I believe, capable of turning a white hot coal into a hail storm in the one millionth part of a second. Hopper is long of limb and he is likewise long of head, and as he is at this point also long of the crisp and crackling Bank of England note—which stands for the "long green" of the homeland, he is wise in his wisdom to say bye-bye. In better times he will doubtless return, and his personal popularity here makes it a 1,000 to 3 on chance that with an opera as good as "El Capitan" or "The Mystical Miss"—the latter known on your side as "The Charlatan"—which he has shown to London, and a company as good as the present one, he will be welcomed back with a welcome that will make the welkin ring. London's welkin, by the way, takes some ringing.

Extract from **Heart Circ**

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The great American comic opera "El Capitan," by John Philip Sousa, which was played in America for over forty years, and in London for six months, will start a tour at the Metropolitan Theatre, Camberwell, on Monday, March 5th. The part of El Capitan will be played by Mr. John A. Warden, supported by a powerful company and specially selected chorus, who will travel with the entire scenery, properties, costumes, armour and effects as used at the Lyric Theatre, London. The company will afterwards visit Manchester, Birmingham, Sheffield, Leeds, Liverpool, Hull, Portsmouth, &c.

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DE WOLF HOPPER COMING.

The Singing Comedian to Appear at the New Wieting at an Early Date.

De Wolf Hopper, who has been playing an engagement in London since last spring, will return shortly to this country and will appear at the new Wieting in the near future. The date has not been fixed, but it is settled that he is to give a performance at this house within a few weeks.

Undoubtedly he will produce a new operetta, as he recently bought one abroad; but the name under which it will be given is not known. In London he relied upon "El Capitan" and "The Charlatan," the latter renamed "The Mystical Miss," to interest audiences. It was his intention to stage "Wang" there when the popularity of the other works waned. Evidently the demoralization of the theatrical business in the British capital by the South African war decided him not to do so and hastened his return.

In spite of the frank and sarcastic things he said after his arrival in London about American audiences caring only for his horseplay and refusing to accept him in serious work, he will be welcomed by his old admirers.

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De Wolf Hopper would appear to be a man of extraordinary luck. The one essential in comic opera for a comedian to have is a comedienne who can act and who possesses personal pulchritude. Della Fox came up to these requirements when she was with the Hopper company a few years ago. Hopper's latest find is Jessie Mackaye, a sprightly little actress, who made the most astonishing success in London during the past winter. Miss Mackaye has had no previous success on which to build hopes of such a triumph, but she had the figure, manner and best of all, energy to accomplish, so Mr. Hopper gave her a chance. In colloquial parlance, Miss Mackaye fairly "knocked the English critics off their pins" by her piquancy and charm. Staid old Punch said of her: "She's charged with the purest comedy like electricity and sparkles and crackles all over with it. She has a dainty personality, too, and while distractingly kittenish, is as fresh as a daisy and full of a refined restraint. A clean briskness of manner and a fascinating appearance lend irresistible life and movement to every one of her scenes." Miss Mackaye will be seen here with Mr. Hopper in "The Charlatan," with the entire London cast, at the New Wieting, Friday evening, March 23.

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De Wolf Hopper, fresh from his triumph abroad, will come to the Empire March 21, presenting "The Charlatan" in new form. During his tour abroad many interpolations were made in the piece, to its betterment.

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-DeWolf Hopper and his merry company will appear at the Griswold Opera House Monday evening in "The Charlatan." The opera includes some of Sousa's best music and is elegantly staged. The cast is the same as was used at London during the successful presentation of the piece in England. The comedian never fails to please and a large number of friends will give him a cordial reception in this city.

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One of the best operas ever written by Sousa & Klein is the "Charlatan," and De Wolf Hopper and his company will present it at the Griswold opera house Monday evening. The scenery and costumes are attractive, and the star is surrounded by a capable cast. The opera is tuneful and ample opportunity is given the comedian to display his talent.
ESTABLISHED: LONDON, 1881. NEW YORK, 1

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De Wolf Hopper, the inimitable comedian of comic opera, is back from London with the entire company and will appear at the New Wieting Friday evening next in Sousa and Klein's latest comic opera success, "The Charlatan." Hopper's London triumph was exactly as his friends expected it would be. If Hopper has brought back many charming memories of a great London triumph, he has also brought with him a new comic opera comedienne, who shared in his success, Miss Jessie Mackaye. Miss Mackaye was now in comic opera when she joined Hopper just before his London season. She had been on the stage in a minor part with Maud Adams, but one season. She is described as being a "vee chick" of great personal charm, vivacity and a very clever actress. Hopper has taught her all the "business" of comic opera and she has, according to all accounts, proven a most apt pupil.

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AFTER shaking hands with himself, and, incidentally, with the Prince of Wales, in London for wellnigh a year, De Wolf Hopper is home again. He will make his reappearance on the American stage at the Columbia next Monday evening. That he will receive a rousing welcome goes without saying. The fact is that Mr. Hopper has been sadly missed. While it was highly gratifying to his many admirers to read of his success abroad in "El Capitan"

and subsequently in "The Mystical Miss," they begrudged the Londoners their capture and wanted him back. There are several other clever singing comedians, but in the minds of this particular contingent of theatergoers there is but one Hopper. The renee of Mr. Hopper will be effected in "The Charlatan," which was called in London "The Mystical Miss"—whether out of deference to the English copyright laws or the latest Mrs. Hopper (Nella Bergen) it is not stated. Sousa's opera was seen at the Columbia last season, and was so well liked that with the additional attraction of Mr. Hopper's homecoming it ought to have an even more successful stay here than the previous one. The story of "The Charlatan" concerns the romance of a young Russian nobleman and the daughter of a traveling charlatan, who is palmed off as a princess. It is humorously told by Alfred Klein, and in the title rôle provides for Mr. Hopper an excellent part. As for the music, while neither Sousa's best nor worst, it ranks high among the famous bandmaster's compositions. Much of it is very beautiful. An adaptation of the Russian national hymn and the bridal chorus, "Change Blossoms," are particularly so. The mise en scène is of unusual beauty, the costumes in the second act being among the richest ever seen here in comic opera. Mr. Hopper will bring with him to the Columbia the usual good company.

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After an eight months' season in London Mr. and Mrs. De Wolf Hopper (Nella Bergen), Jessie Mackaye, who scored a great personal success with the Britishers, and the other members of Mr. Hopper's company arrived in New York last

over was a rough one, and Mr. Hopper sustained a painfully wrenched knee by being thrown by a lurch of the vessel. The company rested this week, opening next Monday in Brooklyn, presenting "The Charlatan." A tour of the South will then be made. Mr. Hopper probably will return to London next season and may lease a theatre there. His Transvaal war caused a slump at all the theatres. The Londoners are anxious to have him back again.

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It is not generally known that the musical critic of the London Telegraph, is Lionel Monckton, who composed the music for the many musical comedies which have made the Gaiety theatre in London such a great success. It was Monckton who composed "Listen to the Band," in "The Runaway Girl." This one song would stamp any composer as a genius. It will be a matter of interest to DeWolf Hopper's admirers at home to know what such a man as Mr. Monckton thought of him. "DeWolf Hopper," wrote the composer, "derives no exceptional merit from his height. A short lamplighter, with a stick can light his lamps as well as a six-foot rival, and the quality of humor is not to be reckoned by inches. It would indeed be a hard life for the average comedian if extremes of stature were to rule the market. Mr. Hopper might be as tall as the late Sir William Don—probably he is—and yet prove an exceedingly dull mortal. In 'The Charlatan,' he has full opportunity of negating that suggestion. Essentially he is a comedian of person—limits of the stage and understanding the respect due to his audience." Mr. Hopper with the entire London cast will be seen at the Van Curler tomorrow evening and the comedian's old admirers are sure to be on hand to give him a right royal welcome.

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The Columbia.
The theatrical fates made Brooklyn the scene of De Wolf Hopper's re-appearance in America. Last night, at the Columbia Theater, Brooklynites saw and welcomed the elongated comedian in "The Charlatan." Hopper is the same as ever. In voice, action, gesture and mannerism, he is unchanged. Perhaps some of the audience feared that his long sojourn among the people of the English capital would have the effect of Anglicizing his humor and doubtless many believed, inasmuch as the cast of characters contained a number of strange names, that Hopper himself would appear altered. But no such thing happened. From the moment the Charlatan Demidoff's traveling cabinet arrived on the stage in the first act, Hopper sang, squeaked and danced in true Hopper fashion. It may be that he has forgotten the grand opera ambitions that at one time filled his soul, and decided that the American people know best when they clamor for the Hopper of "Wang," "El Capitan" and his present vehicle of fun and melody—"The Charlatan." The reception accorded to the star as voiced by the applause of the audience was sincere and enthusiastic. Hopper was compelled to make three speeches; two long and one short. At the end of the first act he was recalled to the footlights, but once there, he told the audience that the impromptu remarks which he had prepared in advance, would not fit the situation, although—far be from him to hint—he would prepare to say something more later on in the performance. Four magnificent floral tributes, one in the shape of a horse shoe of roses, with words of "Welcome Home"

upon it, were passed up over the orchestra when the finale of the second act was over. There could be no mistaking the quality of the greeting. Although "The Charlatan" was sung here before, prior to Hopper's visit to England, it was deemed new enough to present on his return. The company, however, as has been said, contained many strange names; strange at least in their association with Hopper. Nella Bergen, Edmund Stanley and Charles Klein are no longer in the cast. Nella Bergen's place is taken by Miss Cora Gordon Leigh, a much smaller woman than Miss Bergen but the possessor of a pleasing voice. The part which in the old days, would have gone to Edna Wallace Hopper was played by Miss Jessie Mackaye. In her, Hopper has a find. She is diminutive in size, pretty of face and demure in looks and action. As a foil for Hopper's fun, Miss Mackaye could scarcely be surpassed. She gets right into the spirit of the situations and speaks her lines and moves about the stage as if she enjoyed it. The tenor is Harold Blake. He very closely resembles Edmund Stanley but in point of voice a comparison would be unjust, as last night, Mr. Blake very apparently was hampered by a cold. Charles Klein's old part that of Jellickoff, the tragedian, is now handled by Charles W. Swain, who does thoroughly good work. The rest of the cast is fully up to the Hopper standard and the same may be said of the chorus. One extra word of praise may fittingly be said of the opening chorus in the third act. It is a ringing patriotic theme, in which Henry Norman sings the solo part. It has been added since the opera was sung here before. Next week, Frank Daniels in "The Ameer."

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MAR 17 1900

THE FOREIGN STAGE.

LONDON.

A Mammoth Benefit—Benson in Henry V—Sundry Doings.

(Special Correspondence of The Mirror.)

LONDON, Feb. 17.

The most important event in show circles since my last was the enormous and gorgeous entertainment given in aid of the widows and orphans of our Household Troops last Tuesday at Her Majesty's. This wonderful affair, for

We are all sorry that De Wolf Hopper and company are giving their farewell performance at the Shaftesbury to-night. We shall all miss these merry-makers, especially the long De Wolf Hopper star and the little Jessie Mackaye—bless her blithe little heart! Many of us also will miss cheery Business-Manager Frank J. Wilstach, who, in the intervals of toil, can enthuse most learnedly on our British drama, and also upon the American ditto, from the earliest ages to the present time. There are to be the highest of high jinks at the farewelling to-night, and after the show De Wolf Hopper and company are to be carted off to the Eccentric Club to be farewellingly supped. This supper was to have been eaten next Wednesday, but as De Wolf Hopper and company must sail for your shores on that day, the banquet has had to be thus postponed backwards, as the Irishman would say.

That delightfully melodious opera, Dorothy, was revived by Manager E. G. Saunders at his Coronet Theatre, Notting Hill, on Monday. So successful was it as chortled by Tenor Courtice Pounds, Baritone Richard Green, Low Comedian Maitland Marler, and Soprano Ethel Newman, that the piece seems likely to run on for some years, as it did at its first run, when it brought Marie Tempest to the front.

I regret to have to record the death of good old Sam Johnson, who for so many years on this side and on yours was low comedian of Henry Irving's company. He was an experienced and clever actor and was held in high esteem by all who knew him. I am also to have to tell you that your sweet compatriot, Fay Davis, is out of the bill at the St. James's by reason of severe illness. Her part, Queen Flavia in Rupert of Hentzau, is for the nonce being played by Mrs. Maesmore Morris. Cecil Raleigh is also, alas, very ill with bronchitis, pneumonia and congestion of the lungs.

I am glad to learn that your George Lederer has made an arrangement with our George Edwards whereby each George will present in London his respective version of Les Fetards. As your one, The Rounders, is only slightly based on Les Fetards, our George (who holds the English rights thereof) says he doesn't mind your George doing The Rounders here. It will doubtless have to be renamed for English use. Anyhow, we shall all be glad to again welcome Dan Daly, Harry Davenport, J. E. Sullivan, Phyllis Rankin, Ella Snyder, etc., etc.

The Better Life, the first of the In His Steps plays, will be withdrawn from the Adelphi to-night after twelve nights' run, and the theatre will close until your Robert Taber starts his season there on March 10 with Lawrence Irving's new Scottish drama, Bonnie Dundee.

GAWAIN.

Feb. 24.

A few hours after I last mailed you many of us had to assist at what is always a function wherein regret rules—namely, the speeding of parting guests whom the speeders have learned to honor and esteem. The parting guests in question were De Wolf Hopper and company, who, coming among us originally for six weeks, extended their visit to eight months, and might have made it eight years had they so desired. Inasmuch as one of our maxims reminds us that the best of friends must part, our farewellers, including yours truly, took care that your farewellers should not be sent away to the accompaniment of long faces and doleful sighs, but to the good old British custom of hearty cheers and heartfelt toasting and handshaking. From an early hour in the evening the Shaftesbury was crammed by an enthusiastic audience that punctuated the final performance of The Mystical Miss with lavish applause, many of these applauders seizing every possible occasion to fling floral tributes and other tangible marks of affection and esteem to the members of this excellent company, especially to De Wolf Hopper, the melodious Nella Bergen, and the delightful pocket-star, Jessie Mackaye,

who has long been a great favorite with us all. Encores abounded, and De Wolf Hopper was in his best Ciceronian form both during the performance and at the Eccentric Club banquet, to which the company were carted off *en bloc* directly they could get their grease-paints off. In short, it was a memorable evening—and morning (meaning Sunday) and was exactly what a parting of English and American friends should be. The De Wolf Hopper boys and girls will, all being well, report themselves to you a few days before this epistle lands upon your honored shore. Kindly tell them from me (and I may claim to speak for a large number in London) that we already miss them hugely and wish they were coming back much sooner than the twelve-months at present understood. Do you know that De Wolf talks of making his re-entry here as Rip Van Winkle?

Cutting from

Address of Paper

to

De Wolf Hopper, who went to London to stay six weeks, and did not close his engagement there until he had run nine months



DE WOLF HOPPER IN "THE CHARLATAN."

will make his American reappearance at the Columbia Theatre on Monday, in Sousa and Klein's Opera, "The Charlatan." Hopper's London success was pronounced, in both this work and "El Capitan," and but for the depression caused by the South African war, he would probably still be warbling topical songs in basso on British soil. The company fully shared in his success and he brings it back practically unchanged. Jessie Mackaye, whom London promptly raved over, is still with the organization, and so are Harold Blake, Mark Price, Ida Lester, Henry Norman, Charles W. Swain and Annie Cameron. "The Charlatan" is too well

known here to need further description. It contains some of Sousa's best music, and the libretto is both bright and ingenious.

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Address of Paper

to

De Wolf Hopper is back in America. The contrast between his own comparatively empty exchequer and the overflowing treasury of his ex-spouse, the dainty Edna Wallace Hopper, cannot be wholly pleasing to him. In exchanging the little, lady for statuesque Miss Bergen, Hopper made a gain in pounds avoirdupois, but he lost a valuable auxiliary whom Klaw and Erlanger have had the good sense or good fortune to exploit in "Chris and the Wonderful Lamp" to large profits for everybody concerned. Hopper has not had an entirely exhilarating experience in England. Though his personal vogue with a certain set was great, the takings have been uncertain and the Anglo-Boer war knocked his chances of ultimate victory galley west. It will be a relief to get back to his old Brooklyn stamping ground next week.

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Address of Paper

to

"The Charlatan."

De Wolf Hopper and "The Charlatan" are back in Yankee land. In fact, the latter never left it, for as soon as his merry company set foot on the soil of old England, it found another copyright of the same name staring it in the face, so played it to the Britishers under the title of "A Mystical Miss." But what's in a name? They laughed just the same on the other side, Charlatan or no Charlatan. What Broadway refused in its primeval and aspiring state, it tolerated when the long comedian consented to return to his last and be funny as in the days of yore. What Broadway failed to enthuse over became quite the thing in London. And now, returning to the home of its childhood and the fireside of its infant battles, the opera is once more possessed of its original name.

But that is not all. If John Philip Sousa and Charles Klein recognize now the product of their handiwork, they must fain do it through the eye of faith. Nor English wit, nor London fog, nor Piccadilly dialect have left their mark, to be sure, but an active something has been at work. There is some new music, some new fun, and some taking burlesque in this exported importation. With few exceptions the same company that was sent abroad was seen at the Columbia Theatre last night. Of course the Alpha and Omega, the long-legged, deep-voiced unctuous Hopper plays the title role. Not the part that was written for him, but a part which has grown about him with the passing of the weeks. He comes back with a little sea dew in his vocal machinery, but less than some of the others, and not enough to hurt. Incidentally he comes back with some new 'tween-the-acts speeches. J. Bull, Esq., waxed quite enthusiastic over his speeches and with the freshly-plaited laurels entwining his massive brow, Mr. Hopper sprung on a few samples on a very willing audience last night. There was much opportunity. Never a first night was more auspiciously passed. The house was large, the mood was enthusiastic, and enough floral offerings were handed over the footlights to stack a seminary graduation. One huge horseshoe bearing the legend "Welcome" waved a rather wobbly greeting from two legs, the other having been fractured en transit; but it was a mere circumstance. Mr. Hopper made speeches. He made one after each act, and before the finale "stepped out of the picture" a moment to make another. They were funny and as one of the designs of comic opera is fun, why not? The comedian has apparently buried his hopes for fame in the legitimate ten fathoms deep, and the superfluity of mirthsome persiflage is but a result of his desire to give the audience their money's worth.

Mrs. Hopper's buxom form was conspicuous by its absence on the stage. The erstwhile Nella Bergen was not vouchsafed to Brooklyn. Cora Cordon Leigh replaces the lost one—lost but temporarily, let it be hoped. Miss Leigh goes at her work with the best intentions in the world, but neither vocally nor even dramatically can she compare with the new Mrs. Hopper.

Dainty little Jessie Mackaye in the role of Katrinka is more successful. She is a winsome and tiny body with lots of ginger, coming as near as possible to the Della Fox of old, who helped make "Wang." Miss Mackaye's travels have improved both her method and power until now she has made a place for herself of ample opportunity for such a small person. The tenor, Harold Blake, suffered last night from a very bad cold which may or may not be accountable for a tuneless voice and a wooden Indian enthusiasm. It is to be hoped that his throat was very wretched, and that he was too much troubled to hear himself. Charles W. Swain is seen in the part of Jelikoff, once played by little Klein and attempted by Snitz Edwards. Mr. Swain worked hard, and did not interfere much with the scenery. He furnished a target for the Hopper thunderbolts which perhaps is about the extent of his requirements. As a target, Mr. Swain is a success. As the Grand Duke, Henry Norman had two solos, one new, by the way, in the last act and suggestive of another attempt at "The Soldiers in the Park," the mascot of the "The Runaway Girl." If it was an attempt in that direction, its inspiring gun missed fire. But Mr. Norman looked the part, sang its music well and gave general satisfaction. Ida Lester as Sophia gave an imitation of a stunningly pretty girl doing a little very well, and Annie Cameron as the Grand Duchess made the most of what she had. Every mother's daughter of the chorus has a voice, and knows how to use it. The girls may not dazzle with the beauty which is skin deep, but they are quite as useful in an opera where there is real music to sing.

"The Charlatan" returns with a new lease of life, and may good luck attend it.

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Much was made of De Wolf Hopper last night at the Columbia Theatre. It was a case of "Home Again from a Foreign Shore," and there was no doubt that it made the gathering's heart rejoice to see the long-legged friend once more. Having converted Londoners to his ideas of humor, Hopper hopped a peg higher in the estimation of his American admirers and was made to feel that there is indeed no place like home.

As the comedian bowed to his first American audience since his return he was greeted with glad acclaim and it was some little time before he could go on with his song. Later he was compelled to make a speech and in exchange for his flowers of rhetoric received a huge floral horseshoe.

Mr. Hopper was in fine spirits and his Denidoff in "The Charlatan," which served for his re-entree, was a most frolicsome fakir. Jessie Mackaye, who appeared as Katrinka, is dainty and diminutive and scored a hit in inverse ratio to her size. Mark Price, Harold Blake and the chorus contributed to the success.

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De Wolf Hopper is back from the disaster of London, and begins his tour in "The Charlatan" next week, either in Philadelphia or Brooklyn. While on board ship Mr. Hopper fell and wrenched his knee. He returns otherwise intact. This is Tod Sloan's statement concerning Hopper's losses in "The Mystical Miss" in London, which the jockey backed and was later accused of "welching." "I would have said nothing about this had it not been that I do not care to receive attacks that to any one that knows anything about the matter are palpably unfair. The truth is I lost precisely \$1,500 more than I was called upon to lose as the backer of Hopper in England. To be precise, I undertook to lose as much as \$10,000 in furthering his ambition to remain this winter in a London theater, and after that \$10,000 had been spent by me I delved into my pocket to the extent \$1,500 more. This, I thought, was quite enough. I went into the venture as a side issue, hoping, of course, to at least strike even, and with a desire, furthermore, to be of assistance to Mr. Harry Naegle, who was charming while I was on hand, but who was not so charming after I had left. I may add that I am out some more money in connection with the lease of the Lyric theater for Mr. Hopper, and that the incident is now closed as far as I am concerned. If I had been in Mr. Hopper's place I would have put up the shutters on 'The Mystical Miss' as soon as it became evident that the Boer war had seriously affected the size of audiences in London, and would then have come quietly back to America. But Mr. Hopper was ambitious, and we will let it go at that." Mr. Sloan lost several thousand dollars a year ago in the production of "The Three Dragoons," in which Mr. Naegle was co-manager, and says that henceforth he will devote himself solely to horse racing.

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De Wolf Hopper Speaks Glowingly of His Sojourn in England—Cissie Loftus Appears with Modjeska.

Dewolf Hopper, just returned, has learned diplomacy in England, and so he tells the reporters that he knows nothing about Tod Sloan having been financially interested in his London engagement, which has just come to a close. Hopper speaks glowingly to me of the cordiality with which he was received abroad. He says that if it hadn't been that he did not want to throw the members of his company out of employment for the remainder of the season he would not have come home now. His tour here opens next Monday at the Columbia Theatre, Brooklyn, and the opera will be "The Mystical Miss," as it was called when produced at the Lyric and Shaftesbury, and "The Charlatan," as it was originally designated when staged at the Knickerbocker in this city.

George Edwardes, the manager of the Gaiety Theatre, has become an ardent admirer of Hopper and not only gave him a big farewell banquet, but tried strenuously to persuade the comedian to tarry and originate the leading role of Napoleon in the comic opera version of "Madame Sans Gene," which Edwardes has had in readiness for a year or so. The financial bait as detailed to me was phenomenally alluring, and Mr. Edwardes furthermore proposed to give Hopper the American rights to it on very easy terms as a still further inducement for him to cancel his steamship booking. But in addition to his desire to keep his supporting company on the salary list until summer time, I fancy it would not take much coaxing to make Hopper say that he has been just a bit homesick.

Address of Paper

WESTER, N. Y.

The inimitable and joyful De Wolf Hopper is coming to the Lyceum next Saturday. He will present Sousa and Klein's latest comic opera success, "The Charlatan," which met with so great a success abroad. Mr. Hopper has brought from London with him the entire London cast, including bewitching little Jessie Mackaye, the new comedienne of the organization, Henry Norman, Mark Price, Harold Blake, Charles W. Swain, Ida Lester, Annie Cameron, Harry P. Stone and Nellie Bergen. Seats are now on sale.

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Date

De Wolf Hopper, fresh from his London successes, will be seen for one week at the Columbia, commencing his engagement tomorrow night. That the London engagement was a most unqualified success may be judged from reading the following notice of "The Charlatan" (called in England "The Mystical Miss," because a play in that country, which appeared in that staidest of London newspapers, the Times: "It was evident to every observant member of the audience at the Lyric Theater some six months ago, when Mr. De Wolf Hopper made his first appearance in London in 'El Capitán,' that a new and rare specimen of the genius comedian had struck the town. His strong personality and original methods baffled the Britishers on that occasion for fully thirty minutes, but after that they recognized his great ability, they 'tumbled' to his peculiar humor, and took him unconditionally, speeches and all, into their loyal favor. Since that time Mr. Hopper has advanced with giant strides into the affections of the play going public, and on the first night of 'The Mystical Miss,' at the Comedy, on Wednesday evening, there was nothing in the attitude of the audience to indicate that they had not been on the most intimate terms with him for the past dozen years. When the giant comedian turned on his first impromptu address from the stage, conservative stallions caught their breaths with amazement, and even the pit scarcely knew what to make of it. That was only six months ago, and on Wednesday the cry of 'Speech! speech!' was not only shouted with a 'We don't take no for an answer' sort of ring from every part of the house at the fall of the curtain, but also broke out several times during the evening. Those gagging speeches of Hopper's are the finest bits of impromptu humor I have ever listened to. The calm, insinuating, familiar way in which he interrupted his part and came down to the footlights to tell us that the top note he had just uttered was the easiest thing in the world to do, was worth the price of two stalls to any man whose complaint could be cured by laughter. And he looked so ridiculously happy and gratified by the sounds of ringing applause that followed the fall of the curtain that everybody got a sort of feeling that they were glad he was glad they were glad, so to speak, and went away feeling at peace with themselves and all the world beside. In assuring the audience that he was going to send a long cablegram that night to the author and composer of 'The Mystical Miss' to inform them of their 'triumph,' he stopped doubtfully for a moment, and went on, 'I don't know whether I ought to call it a triumph, but I'll do so until tomorrow morning, if you don't mind!' This delicious hit at the critics struck the house like a charge of lyddite, and the place shook with the burst of laughter that followed it. But beneath the waggle of the cap and the tinkle of the bells of Hopper's humor there is a vein of honest and thoughtful seriousness that acts like the bullet in the cartridge and drives the point home. In the lull that

followed the laugh I'll wager that scores of brains were turning over the allusion to the newspaper notices, and scores of hearts were hoping that the triumph of public acclamation would be echoed in the public press. That the wish was father to the event is now a matter of ancient history." Miss Jessie Mackaye, who supports Mr. Hopper, has proved to be a regular "find" as a dainty little comedienne. One year ago Miss Mackaye was practically unknown. Now everybody knows that all London proclaimed her the cleverest and most bewitching little actress seen there in a decade. Others in Mr. Hopper's support are Henry Norman, who long ago made himself famous singing the "Bogey Man" and later with the Casino successes; Harold Blake, one of the very best tenors on the American stage; Charles W. Swain, the comedian, who has contributed many good things to the stage in recent years; Ida Lester, long in Mr. Hopper's support; Harry P. Stone and Annie Cameron.

NEW YORK JOURNAL

Address of Paper

DE WOLF HOPPER IN SOUSA'S "THE CHARLATAN."

De Wolf Hopper, just from London, will begin his American tour with "The Charlatan" at the Columbia, beginning tomorrow night. The score is Sousa's and the book is by Charles Klein. With the opera Hopper and his company are said to have made a great impression on the English folk.

Jessie Mackaye, the comedienne of the company, is receiving the greatest share of the praise next to Hopper, and is being starred for her hit with the London theatre-goers. The company's principals are Harold Blake, Mark Price, Charles Swain, Henry Norman, Ida Lester, Harry P. Stone and Annie Cameron.

"The Charlatan."

De Wolf Hopper and "The Charlatan" are back in Yankee land. In fact, the latter never left it, for as soon as his merry company set foot on the soil of old England, it found another copyright of the same name staring it in the face, so played it to the Britishers under the title of "A Mystical Miss." But what's in a name? They laughed just the same on the other side. Charlatan or no Charlatan. What Broadway refused in its primeval and aspiring state, it tolerated when the long comedian consented to return to his last and be funny as in the days of yore. What Broadway failed to enthuse over became quite the thing in London. And now, returning to the home of its childhood and the fireside of its infant battles, the opera is once more possessed of its original name.

But that is not all. If John Philip Sousa and Charles Klein recognize now the product of their handiwork, they must find do it through the eye of faith. Nor English wit, nor London fog, nor Piccadilly dialect have left their mark, to be sure, but an active something has been at work. There is some new music, some new fun, and some taking burlesque in this exported importation. With few exceptions the same company that was sent abroad was seen at the Columbia Theatre last night. Of course the Alpha and Omega, the long-legged, deep-voiced unctuous Hopper plays the title role. Not the part that was written for him, but a part which has grown about him with the passing of the weeks. He comes back with a little sea dew in his vocal machinery, but less than some of the others, and not enough to hurt. Incidentally he comes back with some new 'tween-the-acts speeches. J. Bull, Esq., waxed quite enthusiastic over his speeches and with the freshly-plaited laurels entwining his massive brow, Mr. Hopper sprung a few samples on a very willing audience last night. There was much opportunity. Never a first night was more auspiciously passed. The house was large, the mood was enthusiastic, and enough floral offerings were handed over the footlight to stack a seminary graduation. One huge horseshoe bearing the legend "Welcome" waved a rather wobbly greeting from two legs, the other having been fractured en transit; but it was a mere circumstance. Mr. Hopper made speeches. He made one after each act, and before the finale "stepped out of the picture" a moment to make another. They were funny and as one of the designs of comic opera is fun, why not? The comedian has apparently buried his hopes for fame in the legitimate ten fathoms deep, and the superfluity of mirthsome persiflage is but a result of his desire to give the audience their money's worth.

Mrs. Hopper's buxom form was conspicuous by its absence on the stage. The erstwhile Nella Bergen was not vouchsafed to Brooklyn. Cora Cordon Leigh replaces the lost one—lost but temporarily, let it be hoped. Miss Leigh goes at her work with the best intentions in the world, but neither vocally nor even dramatically can she compare with the new Mrs. Hopper.

Dainty little Jessie Mackaye in the role of Katrinka is more successful. She is a winsome and tiny body with lots of ginger, coming as near as possible to the Della Fox of old, who helped make "Wang." Miss Mackaye's travels have improved both her method and power until now she has made a place for herself of ample opportunity for such a small person. The tenor, Harold Blake, suffered last night from a very bad cold which may or may not be accountable for a tuneless voice and a wooden Indian enthusiasm. It is to be hoped that his throat was very wretched, and that he was too much troubled to hear himself. Charles W. Swain is seen in the part of Jellikoff, once played by little Klein and attempted by Snitz Edwards. Mr. Swain worked hard, and did not interfere much with the scenery. He furnished a target for the Hopper thunderbolts which perhaps is about the extent of his requirements. As a target, Mr. Swain is a success. As the Grand Duke, Henry Norman had two solos, one new, by the way, in the last act and suggestive of another attempt at "The Soldiers in the Park," the mascot of the "The Runaway Girl." If it was an attempt in that direction, its inspiring gun missed fire. But Mr. Norman looked the part, sang its music well and gave general satisfaction. Ida Lester as Sophia gave an imitation of a stunningly pretty girl doing a little very well, and Annie Cameron as the Grand Duchess made the most of what she had. Every mother's daughter of the chorus has a voice, and knows how to use it. The girls may not dazzle with the beauty which is skin deep, but they are quite as useful in an opera where there is real music to sing.

"The Charlatan" returns with a new lease of life, and may good luck attend it.

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MAR 20 1900

Since last seen in America, Mr. Hopper has had inserted in "The Charlatan" much new "business," and several new lyrics: Mr. Hopper and Miss Mackaye have a pantomime scene in the second act which met with very great applause abroad. It would not be well to describe that happy concoction in advance. But there are so many good things in "The Charlatan" musically and otherwise that one would enter upon too large an order to tell of them all for the benefit of those who had not seen the opera. "The Charlatan" is a comic anomaly, since it has a real, live, interesting story that goes briskly on from start to finish. Sousa's music in this work is the very best that the "March King" has written. It is in his lighter, merriest vein, yet it has one of those splendid swinging marches which have served to make the composer famous the world over. It has been a long time since the American stage has had a more diverting creation than Mr. Hopper's Demidoff, the charlatan and fakir. It is one of the few characters that has fallen to the comedian's lot to portray that brings out his comic powers to the fullness of their bent. "The Charlatan" will be seen at the Van Curler to-night.

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After an eight months' season in

London Mr. and Mrs. De Wolf Hopper (Nella Bergen), Jessie Mackaye, who scored a great personal triumph with the Britishers, and the other members of Mr. Hopper's company arrived in New York last Friday week on the Germanic. The voyage over was a rough one and Mr. Hopper sustained a painfully wrenched knee by being thrown by a lurch of the vessel.

The company will open Monday in Brooklyn, presenting "The Charlatan." A tour of the south will then be made.

Mr. Hopper probably will return to London next season and may lease a theater there. His business was very successful until the Transvaal war caused a slump at all the theaters. The

Londoners are anxious to have him back again.

"La Citane" the new five-act drama

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DE WOLF HOPPER HOME AGAIN.

Mr. De Wolf Hopper, the comic opera star, returned to America yesterday on the Germanic. Mr. Hopper went abroad nearly a year ago to play a short engagement at the Lyric Theatre in London. He was so successful that he remained there ever since.

He was accompanied yesterday by Mrs. Hopper, who will be better remembered here as Nella Bergen, his leading woman, whom he married in London; Miss Jessie Mackaye,

Mr. Harold Blake and several other members of his company.

The tall comedian limped off the ship carrying a black dog, and both he and his wife were warmly greeted by the latter's parents, Police Captain and Mrs. Reardon, of Brooklyn. Mr. Hopper attributed the limp to a slight accident on shipboard. He was thoroughly pleased with his London engagement, and hoped to return there next season. Just now the war has spoiled the show business over there. That's why he came home.

"I'm mighty glad to get back, though," he remarked, and then he added, "Don't cher know?" just to show he hadn't quite forgotten "dear old Lunnnon."

Mr. Hopper will begin a tour in "The Charlatan" a week from Monday night, either in Brooklyn or Philadelphia—it isn't settled yet which.

As to Mr. Tod Sloan's interest in his London season, Mr. Hopper said he knew nothing. "My manager, Mr. Harry Naegle, looked after the financial end of the business entirely," said he.

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MAR 19 1900

The Lyceum will be dark this week until Saturday afternoon, when De Wolf Hopper comes to the theater for a matinee and evening performance of "The Charlatan." It will be presented with practically the same cast that scored success in the London production of the opera. Reserved seats will be on sale tomorrow.

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Date

Amusements.

De Wolf Hopper was greeted at the Griswold Opera House last night in the "Charlatan" by a large audience, and the applause that the big comedian received attested his popularity in Troy. The opera was well given, and the company with Mr. Hopper is a good one. The event proved a success.

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ress of Paper **ROCHESTER, N. Y.**

Notes.

To-morrow afternoon and evening De Wolf Hopper and his big opera company of sixty people will be the Lyceum offering. Sousa and Klein's "Charlatan" will be given. Hopper comes to Rochester this season with the prestige of a successful engagement in London. He always attracts large audiences to the Lyceum and this engagement promises to prove no exception, for the advance sale of seats is said to be very large. Miss Annie Russell's latest success, "Miss Hobbs," which was the talk of New York for twenty consecutive weeks this season, is to be seen at the Lyceum next Tuesday and Wednesday evenings. While the character played by Miss Russell is quite different from the one she showed in "Catharine" last season, she has received unqualified praise for its conception from the New York press. An idea of the wide departure made by Miss Russell in this part may be gained from the statement that the lady around whom the story of "Miss Hobbs" is written has a mission in life. She conceives it to be her heavenborn duty to rescue women from the wiles and wickedness of the other sex. So, with her well meaning but meddlesome handling of af-

fairs, she brings about estrangements between lovers and quarrels between married people. As a natural result of all this the man hating girl ultimately falls in love and concludes that, after all, men are not such a harsh, brutal inexcusable lot. Sale of seats for Miss Russell's engagement opens this morning.

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SEE DE WOLF HOPPER.

If a hearty laugh is one of the chief delights of life's feast, De Wolf Hopper may be said to be the head cook of present joys. But what is more to the point is that Hopper is coming this way. He is to appear at the Schultz opera house on April 5 in Sousa and Klein's merry and melodious comic opera, "The Charlatan." Mr. Hopper announces that he has retained the many interpolations which met with so much favor abroad, and he has brought with him the entire cast which supported him so successfully during his nine months' stay in London.

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WITH "THE CHARLATAN,"

At Schultz's Opera House on The
Evening of April 5th—
Comic Opera.

Manager W. D. Schultz takes great pleasure in informing the public that he has a treat in store for them in the person of De Wolf Hopper, who will appear at his opera house on the evening of April 5, in Sousa and Klein's comic opera "The Charlatan."

Mr. Hopper has just returned from a successful season in London, where he went to stay six weeks, but remained nine months. The Charlatan will be given in Zanesville with the many interpretations introduced in England, and by the entire London cast.

It has been some nine or ten years since De Wolf Hopper was last seen in Zanesville, and he has a faithful following who have often gone as far as Columbus and Cincinnati to hear him. The London press were united in their praise of Mr. Hopper and his work, as shown in the following from the London Daily Telegraph:

"Mr. De Wolf Hopper is no missionary from the United States. He does not want to create a new school of anything or to divert Old England from a path of frivolity which she may have chosen to tread in the past. Laughter is his goal—laughter his reward. It is good to find a stranger unconsumed with a desire to instruct us. 'The Belle of New York' succeeded because it was frankly musical and had no aim whatever. 'The Mystical Miss' (re-christened 'The Charlatan,') will be successful because it 'puts on no frills.' So the people in the stalls chuckled and guffawed and enjoyed themselves very much. Possibly they enjoyed themselves all the more because, having sought for merriment in a doubting spirit, they had been surprised to find it. Mr. De Wolf Hopper derives no exceptional merit from his height. A short lamplighter, with a stick, can light his lamps as well as a six-foot rival, and the quality of humor is not to be reckoned by inches. It would indeed be a hard life for the average comedian if extremes of stature were to rule the market. Mr. Hopper might be as tall as the late Sir William Don—probably he is—and yet prove an exceedingly dull mortal. In 'The Mystical Miss' he has full opportunity of negating that suggestion. Essentially he is a comedian of personality—a man acquainted with the limits of the stage and understanding the respect due to his audience. In the ordinary sense he is no 'gagger.' His interpolations are, so far as can be judged, spontaneous and hearty, and his impromptus have obviously undergone no careful rehearsals. The ease and simplicity of his methods seem to grow upon one, and they are shown to much greater advantage in 'The Mystical Miss' than in the composition which that piece replaces. In both its musical and humorous qualities the new opera at the comedy is far ahead of 'El Capitan,' and although the chief actor is in constant evidence, he shares the centre of the stage with his compatriots, and is not averse to an equitable distribution of the limelight. His charlatan, hypnotist, and prestidigitator is a personage to be classed in no particular school of humour. His fine, full, rich voice seems to burst forth with a Niagaraic energy, as if impatient of restraint. We have had American comedians whom we have taken the liberty of disliking, because their idea of fun was machine-made. Mr. Hopper, on the other hand, allows himself to act himself. It is human to appreciate a joke when it is evident that the deliverer appreciates it first. Mr. Hopper is sufficiently eclectic to know which witticisms are worth putting in the dialogue and what are worth leaving out. He does not try to be all things to all people. He is all things to all people."

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Date MAR 23 1900

DE WOLF HOPPER TO-NIGHT.

The Singing Comedian to Appear in
"The Charlatan" at the Wieting.

A cordial welcome awaits De Wolf Hopper and his company upon their appearance in the Sousa-Klein comic opera, "The Charlatan," at the new Wieting this evening. The notable success made by this singing comedian in London and the fact that he brings to the Wieting the admirable company which supported him abroad invests his reappearance with new interest.

His popularity in London and the at-

tentions showered upon him and his associates just previous to their departure for home put Mr. Hopper in very good humor with himself and the world in general, and this good humor is reflected in his present performances. His supporting company includes Jessie Mackaye, the petite and sprightly comedienne who made a big hit abroad; Nella Bergen, the prima donna; Harold Blake, the tenor; Mark Price, Charles Swain, Henry Norman, Ida Lester, Harry P. Stone and Annie Cameron.

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De Wolf Hopper, at the Empire, last night, told fortunes, performed tricks, presented illusions and startled the peasants at the fairs. But, his greatest feat was to turn the expectant audience, one of the most cordial he has met since his return from Europe, into a happy, laughing gathering. The "Charlatan" is Hopper's best vehicle and he and his company have made the best of it. The book is good, the music rollicking and catchy and the interpreters of both are clever. It nevertheless was a Hopper performance and the lengthy comedian as the central figure was generously applauded. After the second and third acts he was compelled to respond with one of his happy little speeches. A number of thrilling melodramatic incidents were interpolated. This feature was introduced in London. Nella Bergfan as the Charlatan's daughter, and Jessie Mackaye as Katrinka were dainty and in good voice. Their share of the applause was generous. Harold Blake, Mark Price, Charles W. Swain, Ida Lester and Annie Cameron in character parts were clever and sang well.

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De Wolf Hopper at Star.

Fresh from triumph across the water, De Wolf Hopper began a three nights' engagement at the Star last evening. In Sousa and Klein's comic opera "The Charlatan," or, as it is known in London, "The Mystical Miss." The theater was crowded, as is the rule when the famous comedian appears in this city, where he is a leader in popular favor. The opera has been very much improved since it was last sung in Buffalo, and is far more amusing. The music is pretty, the costumes and scenery fresh and rich, and Hopper never appeared to better advantage. Jessie Mackaye, petite and dainty, shared first honors, with the comedian, and Nella Bergen. Mrs. Hopper in private life, used her clear and powerful soprano voice to the best advantage. Her gowns were marvels of the modiste's handiwork.

The company is one of the best that Hopper has had and each contributes ably to the pleasure of the audience. Harold Blake in the tenor roles gave satisfaction, while the work of Mark Price and Charles W. Swain met with deserved notice.

"The Charlatan" will hold the boards at the Star tonight and tomorrow night, with the usual Wednesday afternoon matinee. Miss Annie Russell will succeed Hopper, in "Miss Hobbs," closing the week.

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Hopper and Wales.

"When the whole of the story of 'The Charlatan' has been told by DeWolf Hopper and his company, one wonders why in the world there could have been anyone short-sighted enough to doubt for a second the complete and unequivocal success of the opera when it was booked for a London season awhile ago. Yet when the plans were all laid, any number of experienced persons went to Hopper and commiserated with him and told him how sorry they were that he was going to try and be funny in London. Bob Hilliard, who has had quite as much London experience as anyone, barring, of course, the Prince of Wales, told Hopper in all sincerity that he might as well try and keep cool in the devil's domains as to try and be funny in London. 'It's the atmosphere, my boy,' he said, 'it's the atmosphere—and some other things.'"

Nevertheless Hopper went along and took with him the best company of distinctively American people he could find, and he went into London town and he made so much fun that even funerals were less gloomy than before. And, en passant, Hopper met the Prince of Wales. It was not anything formal. Far from it. They both were at a little sort of a social mixture of well-known people and the possible future King happened in, as he often does when he knows what's going on and who's apt to be there. He saw the tall comedian towering over all the others and he just naturally grasped the big comedian's hand. They had a most enjoyable visit of about twenty minutes, and they do say that Hopper talked baseball, but Hopper says not. His version of the meeting is that the Prince was very democratic, shook hands like a white man and was not at all upish or backward about saying pleasant things. They told each other some stories, and that night the Prince occupied a box at the theater. So successful was the season in London that Mr. Hopper has signed for a number of weeks next season and he will take over his new opera, which is being written for him by Sousa and Klein.

"The Charlatan" will be brought to the Star Theater Monday night for a half week's engagement. Nella Bergen has rejoined the company and has been given some new songs by Sousa, which add distinctly to the beauty of the opera. Jessie Mackey, the little American girl, who woke up London with her delightful singing and acting, is Mr. Hopper's ablest assistant, if you don't overlook little Klein.

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De Wolf Hopper, and his opera company last evening presented his latest success "The Charlatan" at the Van Curler before a large and enthusiastic audience. The opera does not differ much from previous Hopper productions and most of the interest centres about the elongated star, who seems to be as popular as ever in this city. Hopper and his principals were given several curtain calls after the third act and in response to the many encores he appeared, made a speech and concluded by reciting his famous "Casey at the Bat." The company was large and capable and the performance was an excellent one.

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DeWolf Hopper.

A Syracuse audience had its second hearing of "The Charlatan" at the Wieting last evening. There is an unctious happiness in DeWolf Hopper's ways, especially noticeable now that he has taught a London public to like them, of which the theatergoers do not seem to tire. But that isn't saying the same people do not tire of "The Charlatan." It gives Hopper the least opportunity; has the fewest distinctive airs and is lyrically as lame as any effort that has ever introduced the long comedian. Hopper was at his best, outside the lines, and then he received the most applause. Miss Jessie Mackay, in Edna Wallace Hopper's place, was appreciated for dainty ways, cute dancing and a pretty air. A cold prevented honest judgment upon her voice. Nella Bergen, Harold Blake and Charles W. Swain were enjoyed. The welcome was by an audience that crowded the theater to the doors. The engagement was for only one night.

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DeWolf Hopper, who comes to the Wieting this evening, is one man on the American stage who never disappoints. He does not put on a big production in New York, reap reputation and then go upon the road with an inferior company and reduced in number. The Hopper company has always been the same, whether it be playing in New York, or at, say, Kalamazoo. Such honesty of purpose has had its full reward in public confidence. Hopper has never had a "number two" or surrounded himself with a collection of incompetent mummies or soul-harrowing amateurs. The comedian has taken pride in his organization, and he has exerted himself to the utmost to maintain its high standing and really great merit. His ten years as a "star" have been crowded with artistic and successful achievements. Hopper's great success abroad was a fit reward for years of earnest effort. Jessie Mackaye and Nella Bergen will both be in the cast this evening.

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The thing about De Wolf Hopper which struck the British mind most forcibly when Hopper and his company went to London with "The Charlatan" to exploit a purely American comic opera with an American company, was the utter abandon of the comedian and his fierce and unrelenting democracy. Everywhere they had heard of Hopper and they were all anxious to see him. The first thing he did to startle the public was to go ahead with his little curtain lectures which have grown to be a part of his plays in this country, and which are looked upon as a sort of delicacy by Americans. Everyone in London told him that he would never, no never in the whole, wide world force the London theatergoer to accept those little speeches; they did not want them, they had never had any such thing handed out to them and they would resent it as a sort of reflection upon their ability as a discerning and learnedly dramatic people if Hopper should attempt to go out before the curtain and explain things to them and joke with them in the off-hand manner as had been his custom. However, the comedian went ahead, and the result—the utter and complete captivation of the audience, and how the speeches came to be not only nightly occurrences but every act occurrences—all that is an old story. Mr. Hopper and his company will appear at the Star the first three nights of this week.

At the Lyceum.

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Hopper in "The Charlatan."

There is a comic opera entitled "The Charlatan," which was written and composed by Americans for an American comedian, who, with an American company headed by the daintiest and prettiest and most musical of American girls, took it to London to try it on the British intellect. Everyone predicted a failure for this comedian with his American outfit. Nevertheless he went ahead and now he has come home again. In the interval he took London by storm and they all want him to return there, and, parenthetically, he will be wise enough to go next season. His prima donna, the little American girl, captured everyone who heard her, and the company stalked into the hearts of those Brits and made them see what fun was—American fun—and altogether they had a very nice time. As to the comedian himself, well, anyone can imagine what DeWolf Hopper did to those London audiences with his impromptu curtain speeches, how he took them into his confidence and told them what he thought of them and their critics, told them a whole lot of truths in a nice, kind, gentle way, and got them to laughing at his drolleries and simply made them love him. All that goes to show that DeWolf Hopper is the only American comic opera comedian who ever went across the water with a distinctively American production and company, and just naturally Americanized his way into the crowd. Hopper and his company and "The Charlatan" will be at the Star Theater the first half of the week. The latter half of next week at the Star Theater will be given up to Miss Annie Russell in "Miss Hobbs."

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MAR 22 1900

IN THE THEATRES.

Hopper's New Play—"Colonial Girl"—Frederick Bond Co. to Return.

It is doubtful if any city visited by De Wolf Hopper since his return from London has given him a more cordial reception than was accorded him last evening by the audience at the Empire. He appeared as the Charlatan in the delightful comic opera by that name, of Sousa and Klein, first produced here a year ago, prior to his trip abroad. After the first and second acts Mr. Hopper was obliged by the continuous applause to step out of the character he was assuming and give one of those happy and humorous little impromptu speeches, which as Mr. Hopper said in one of them had quite become a part of the opera itself. The opera was given with interpolations introduced in London, among them a scene from a hair-splitting and unmellow drama, in which Hopper as the villain ties the fair heroine to a mat in lieu of railroad tracks and a stage hand carries in a locomotive just in time to spoil the climax. Mr. Hopper is not only the central figure in the opera but about two-thirds of it. On him depends the success of most of the situations and he is entitled to all the applause he receives. A funnier character than the mountebank charlatan who tells fortunes, performs conjuring tricks and presents "illusions" could scarcely be imagined and in the role Hopper, with his six feet and a few inches, his strenuous voice, rollicking laughter, quaint humor and quick sense of fun has not a single short-coming. Nella Bergen, as the Charlatan's daughter, and Jessie Mackaye as Katrinka were graciously applauded. Miss Bergen possesses a voice of great volume and rare sweetness and filled her part admirably. Jessie Mackaye was heralded as the successor of Della Fox, but the comparison is unjust to Miss Mackaye. While she was evidently suffering from a cold last night her sprightly charm and dainty manners won the audience immediately and she shared the honors. The other principals, Harold Blake, Mark Price, Charles W. Swain, Ida Lester and Annie Cameron sung well their parts. The company was large and well trained and with the exception of the bridal song all the choruses were excellent.

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Date

HOPPER IN THE CHARLATAN.

Greeted by a Large Audience at the Opera House Last Evening.

The only thing to be said in criticism of the appearance of De Wolf Hopper and his company in "The Charlatan" at the opera house last evening is that it lacked the element of novelty which is the prime essential in productions of this character. The expectation that Hopper would be heard in something new on his return from London was not realized. All that he brought us that was new in "The Charlatan" was a little extra stage business. The performance went well enough. It was presented with elaborate scenery and handsome costumes. The company was not quite as large as on its previous visit, but it was not inadequate. The entertainment was a pleasing one and there were occasions when the audience became enthusiastic. Hopper was called before the curtain at the close of the second act and made one of his characteristically humorous speeches. Throughout the evening he zealously endeavored to win favor and in all of his songs his work was effective. It is true that he has not learned many new tricks and makes constant use of his old mannerisms, but after all he is an amusing figure and provokes as much mirth as any comic opera star before the public. "The Charlatan" has served Hopper well, not so well as "Wang" and "El Capitan," but it has sufficed. It has some excellent music. Miss Nella Berger has opportunity to display her powerful soprano and won several encores. Harold Blake made an altogether favorable impression. He has a good voice and a good appearance. Harry Norman was another singer who showed ability. Of the others in the cast not much need be said, for their work was not especially noteworthy. Hopper has had larger audiences in Utica than that which greeted him in "The Charlatan" last evening, but nevertheless it must be said that he attracted an audience of more than ordinary size, and the rows of vacant seats were not numerous. There were many delegations from out of town, and so late did the performance last that these people were obliged to leave before it closed in order to reach their trains.

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APR 1 1900

There was no other feature of De Wolf Hopper's season in London, which contributed more completely to his success than his curtain speeches, which at home have been for so many years a feature of his performances. To see Hopper and not have a humorous speech from him after the second act would be a disappointment, indeed. Hopper always has his humor and the speech has never been denied. When the comedian went to London all his actor friends and his manager besieged him not to make a speech the opening night. They told him it would be fatal to his success, as the London public would not submit to curtain speeches; that they abhorred speeches from the stage. The fatal opening night came. Hopper bowed and bowed, and still the cry for "speech," "speech," from, as Hopper thought, ill-advised friends.



DE WOLF HOPPER.

The comedian no longer able to withstand the demand, stepped before the curtain and delivered without the least preparation, one of his delightful comic discourses. The whole house, including the critics, was in convulsions, and Hopper right there and then was accorded an ovation that few actors achieve, because the applause was an acknowledgement of his personal worth. The word went out that Hopper's speeches were irresistibly droll and amusing, so every night thereafter, during his long stay of nine months in London, a speech was demanded of him every night, something, by the way, that never before occurred to an actor on the English stage! The staid London Times said: "Mr. Hopper's speech was a triumph in itself." The critic of the Standard was quick to appreciate the comedian's talents other than those histrionic.

When Hopper comes to the opera house next Tuesday evening, the good people of this town will very likely, as in times aback, be given a sample of Hopperian rhetoric and oratorical fun. As a curtain speaker, the tall comedian may be truly said to be without a peer on either side of the Atlantic.

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MAY 8 1900

HOPPER IN WASHINGTON.

HERALD BUREAU,
CORNER FIFTEENTH AND G STREETS, N. W.,
WASHINGTON, D. C., Monday.

DeWolf Hopper opened a week's engagement to-night at the Columbia Theatre in "The Charlatan." The house was crowded. At the end of the first act Mr. Hopper was called before the curtain and made a speech. There was much applause during the evening.

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Date

Mr. Hopper and Others

Presented "The Charlatan" at the Opera House Last Evening.

size and character of the audience at the Opera House last evening indicated that De Wolf Hopper had not worn out his popularity in Utica, even if he did ride in on an opera and one not particularly popular. Hopper's experiences since his last engagement in this city have been sufficiently varied to cure a most aggravated case of ennui. He has lost one wife and taken unto himself another. He has been lured to the Court of St. James and played a London engagement which may be likened unto an old-fashioned March, in that it came in like a lion and went out like a lamb. London liked Hopper first-rate, but when the Boers and Free Staters began to twist the lion's tail it had more eyes for the war office and more ears for the news of the kopjes than it had for DeWolf and his basso cantante roudades. The result was that when the engagement closed things looked like "fourteen miles from Schenectady to Troy," and had not Tod Sloan, the jockey, hurried to the rescue to the tune of a careless \$20,000 DeWolf, by virtue of the muchness of his person and the suavity of his manner, might now be doing the head "bobby" stunt on Piccadilly. The company returned to America somewhat frayed at the edges, and Hopper hinted last night that the London fog had played rough-house with their voices. However that may be, the Hopper people are now looking pleasant and picking up the coin of their native heath; the ghost again walks with its accustomed American regularity and DeWolf's stereotyped jocosity again joggles the risibilities of his countrymen.

Utica is always glad to see Hopper, even though he does continue to whistle the same old tune. He always has a fairly good company and dresses his offerings elaborately. Last night his chorus looked better than it sang. Edmund Stanley has forsaken the Hopper forces, but is acceptably succeeded by Harold Blake. Funny little Al Klein, who followed Hopper so successfully for many years, is no longer on the salary list, and there is an ache or two or three in the void that he left. Jessie Mackaye is a clever little person and is reminiscent of Edna Wallace—she that was. Nella Bergen—she that is—seemed a trifle listless in her playing last night, but some of her top-note offerings jollied the audience into one or two encores. Of course Hopper quoth. He has the same quoth for each town along the line, but he does it in that engaging fresh-pickled, newly-laid sort of way that his audiences never feel inflicted. Hopper doesn't Casey any more. Casey refused to sign the Mudtown articles and is now sprouting onions on a farm near East Steuben. There was a time when Hopper's show would not have been complete unless he Caseyed, but he has been to London since. It was quite a satisfactory performance, though, and when Hopper gets his new opera and braces up his chorus he will be granted permission to hit up a few chest tones in our new ground floor theatre.

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Frank Wilstach, who is here in DeWolf Hopper's interest says:

"In the comic opera firmament, De Wolf Hopper is a fixed and shimmering star, gloriously glowing as a glow worm golden. And of all histrionic glisteners he has not been the one who has been moved by thunders of applause, or sudden lightnings of self opinion, to imagine that the public would be satisfied with him alone; that he could dispense with a capable nebula of satellites and still maintain his commanding position in the subtle and volatile theatrical ether. The Hopper company is a brilliant institution, and don Hopper is its head, guide and master. With the announcement of his coming, the public is as a great shell which when placed to the ear is murmurous with the music of merriment. These joy waves being premonitory forebodings of the salvos, bursts and roars of applause which ever greet the appearance of the unchallenged price of opera burlesque joys. Mr. Hopper and his company will present Sousa and Klein's comic opera, "The Charlatan" at Grand Opera House, next Thursday afternoon and evening, April 26th."

But g from SYRACUSE, N. Y.
Addr ss of Paper MAR 24 1900

HOPPER AT THE WIETING

A Big Audience Welcomes the Return of the Popular Comedian.

EXERTS HIMSELF TO PLEASE

He Facetiously Refers to His London Experiences and Resumes Old Relations by Reciting "Casey at the Bat"—Shubert Players to Produce "A Bachelor's Romance"—Annie Russell in "Miss Hobbs"—Hopkins' Trans-Oceanic Star Specialty Company at the Grand—Burlesque at the Dunfee.

A large audience last night at the Star Theater welcomed in a very cordial manner De Wolf Hopper and his associates, no-

Without the work of Mr. Hopper, however, "The Charlatan" would not last long. The comedian works hard during the entire show and he makes his audience laugh and enjoy his antics, which is probably all that he expects to do. It is to be hoped that this funny comedian will have an opera next season in which he will be able to appear at his best. Miss Bergen has a beautifully clear and powerful soprano voice and she sings the solos allotted to her in a charming manner. Her gowns are models of the modiste's art. Mr. Harold Blake has the tenor roles and does well with it. Mark Price and Charles W. Swain help Mr. Hopper with the comedy work.

It is, however, as before stated, Jessie Mackeye who next to Mr. Hopper takes the honors. To see the long comedian and the diminutive comedienne work together is a treat and their burlesque work and dancing in the second act more than offsets any weakness "The Charlatan" may have.

Mr. Hopper and his company will present the opera tonight, tomorrow night and at a matinee tomorrow afternoon. On Thursday night Miss Annie Russell will come to the Star for three nights, presenting "Miss Hobbs."

As regards the size of the audience which greeted him at the new Wieting last evening, DeWolf Hopper could not complain of the substantial character of the welcome given him by local admirers after his long absence in "Dear old Lunnon."

Whatever enthusiasm was carried to the theater seemed to have been packed away in the gallery, however, as most of the applause punctuating the performance floated down from the upper regions of the house. The reserved attitude of the major portion of the audience appeared to impress the comedian who gallantly exerted himself to dispel the gravity hovering over orchestra, entresol and balcony.

The youthful exuberance in the gallery at the close of the first act moved him to make one of his characteristic and facetious speeches and it had a perceptibly thawing effect upon the audience. The spirited manner in which the march closing the second act was sung resulted in a couple of encores, further evidence of the humorous loquacity of the comedian and the recitation by him of that moving lyric, "Casey at the Bat." It is needless to say that Mr. Hopper put heart and soul, also a tearful quaver, into his dramatic illustration of that tragic episode and by means of it came into his own again with the audience. Gloved as well as bare hands vigorously applauded him and for the first time during the evening he was made to feel that he was in the house of his friends and was getting the welcome he had counted upon.

It was not the fault of either the comedian or his company that the audience did not joyously gurgie over the earlier efforts. The Sousa-Klein opera, "The Charlatan," is not a work to move spectators to exuberant merriment. A single hearing last year had worn off its novelty for most of those present and further familiarity with it had a tendency to breed contempt for a tawdry and thin musical setting of an uninspired book.

If the company was less well equipped in vocal and comic ability the production would be tiresome stuff. Evidently Mr. Hopper is glad to get back among old friends, no matter how hospitably his new admirers in London may have treated him. He was in his most genial mood and when he is thus disposed it is difficult for anyone to resist the penetrating and warming influence of his unique and persuasive humor. His effort to please last night was as sincere as it was apparent, as the interpretation of "Casey at the Bat" showed, and it is gratifying to record the fact that he succeeded before the final curtain in re-establishing the old relations between himself and the audience.

and the audience.
"Mackaye, the singing sou-
nd, a number of whistles on her left
"Mamma," whispered Bess as a caller
(From Judge)
Taking Root.

us me old beeswax.
"Ay, but she comes pretty near it—she
"Ay—My wife never actually calls me
"Ay, whose wife always addresses him as
Farmer Higgins (calling on Farmer Wil-
(From Judge)
Next Door to It.

DeWolf Hopper.

DeWolf Hopper, with his fun, his joviality, his delightful buffoonery, his big, contagious laugh, his magnetic personality and his remnant of a once fine voice, is coming to town. The humor of the man is not to be resisted and under his spell the lugubrious, the misanthropic and the solemn expand into unaccustomed and wholesome mirth. His voice, originally a magnificent organ, shows the wear and tear of years of merciless usage, but it is still better than that of most of his conferees, and is indeed more than adequate for his comic opera roles. He comes surrounded by his full London company, which is said to be superior to any former support. It was announced that Nella Bergen had retired and Caro Gordon, a former Nashville girl, had been substituted. This has since been contradicted, and his wife will remain his leading lady. Hopper will appear in Sousa's opera, "The Charlatan," at the Vendome Thursday evening of this week.

Address of Paper Jamesville
Date APR 6 1900

***De Wolf Hopper Broke
The Advance Sale Record.***

It is not often that one record, that has stood out prominently for twenty years, is twice beaten in the same week—inside two days. This very thing happened at Schultz's opera house this week.

Twenty years ago, when many of the present-day patrons of the house were toddling around in short frocks and wearing bibs, the Schultz opera house was opened to the public. It was new from top to bottom and, twenty years ago, was considered one of the finest play houses in the state.

The attraction for the formal opening of the house was a comic opera production in which Emma Abbott was the central figure. The ad-

vance sale of seats was enormous and not until last Monday night were the box office receipts from the first advance sale of seats for that first performance in the house equalled.

The advance sale of seats for "The Christian" was a record-breaker, but the record only stood for twenty-four hours for on the succeeding night, when the entire house was sold for the DeWolf Hopper attraction, the advance sale for "The Christian" was exceeded by more than twenty-five dollars.

Hopper now has the record and it is the general belief among habitués of the theatre that another twenty years will elapse before a new record is made.

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DE WOLF HOPPER SEEN ONCE MORE

An Immense Audience Greeted
Him at the Grand.

MISS HEINRICH'S CONCERT.

A Most Successful Send-off to the
Young Pianist at Association
Hall Last Night.

Mr. De Wolf Hopper reappeared at the Grand Opera house last night in "The Charlatan," a comic opera by Charles Klein and J. P. Sousa, which was first presented here by him in April last. Since then Mr. Hopper has appeared for many months with great success in London, England, and in speaking before the curtain last night he said, and claimed to be honest in saying it, that it was his success with Toronto audiences that encouraged him to cross the water. "The Charlatan" was done in England under the title of "The Mystical Miss." Several additional numbers had been written in, and a new feature is the singing of the Russian national hymn at the close of the second act. The music is not of a very high order, but it sets the feet going, and the situations give Mr. Hopper all the misfortunes which the average comic opera comedian finds necessary to exploit his eccentricities. Mr. Hopper, by constantly getting out of his part, is at all times the confidential friend and merry companion of his audience. He sealed the bond of friendship last night by reciting yet again in his inimitable style "Casey at the Bat."

The cast is very much improved. Miss Nella Bergen has the leading role, and not only was as beautiful as ever, but her voice was in good form, which it was not a year ago. It is a powerful and melodious soprano, and is well exploited in the piece. Miss Jessie Mackaye, a petite lass, is a newcomer in the soubrette role; she is blond, graceful, and piquant, and made an individual success. Mr. Charles Swain, the Chinaman of "The Geisha," succeeds little Alfred Klein, and is as amusing as ever. Mr. Henry Norman, who slugs the role of the Grand Duke, is an exceptionally good baritone, while the tenor role is entrusted to Mr. Harold Blake, an old acquaintance, who sings his part admirably. The house was packed to the doors.

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DE WOLF HOPPER AT THE STAR

Pretty Nella Bergen and
Jessie Mackaye Made
Distinct Hits.

FOUGERE'S FRENCH WAYS

All of Last Night's Offerings at Buffalo Theaters Were Decidedly Pleasing.

DE WOLF HOPPER AT THE STAR.

ably his wife, Nellie Bergen, and petite and dainty Jessie Mackaye, who next to the elongated comedian, is the best thing in Sousa and Klein's comic opera, "The Charlatan," which in London was called "The Mystical Miss." "The Charlatan" is a much better and more amusing comic opera than it used to be. Some of the London interpolations are a decided improvement and part of the comedy work of Mr. Hopper and Miss Mackaye is genuinely funny. As of yore the music at times is pretty and the costumes and scenery bright and fresh.

Without the work of Mr. Hopper, however, "The Charlatan" would not last long. The comedian works hard during the entire show and he makes his audience laugh and enjoy his antics, which is probably all that he expects to do. It is to be hoped that this funny comedian will have an opera next season in which he will be able to appear at his best. Miss Bergen has a beautifully clear and powerful soprano voice and she sings the solos allotted to her in a charming manner. Her gowns are models of the modiste's art. Mr. Harold Blake has the tenor roles and does well with it. Mark Price and Charles W. Swain help Mr. Hopper with the comedy work.

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Return of the Popular
Comedian.

EXERTS HIMSELF TO PLEASE

He Facetiously Refers to His London
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Miss Jessie Mackaye, the singing soubrette, who is reputed to have captivated London theater goers and concerning whose appearance and performance last night considerable curiosity had been felt, is a dainty, graceful little body. Her acting showed that she is intelligent, sprightly and piquant and possesses a lively sense of humor. Her efforts in singing were handicapped by a bad cold, but this disadvantage did not prevent her from making a very agreeable impression. Harold Blake, the tenor, who had not been heard in this city for several years, is hardly the vocal equal of Edmund Stanley, his predecessor in the company, but he has a sweet voice, which he uses tastefully.

A decided improvement is noticeable in the staging of Miss Nella Bergen, who now exercises more artistic restraint over her voluminous soprano than formerly and with more pleasing results. Charles W. Swain, who has replaced the diminutive and seriously comic Alfred Klein, treads in beaten paths and does

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APR -8 1900

THE WEEK'S PLAY-BILLS.

Macaulay's—DeWolf Hopper in "The Charlatan."

De Wolf Hopper will appear at Macaulay's Theater on next Tuesday and Wednesday afternoon and evening in Sousa and Klein's comic opera, "The Charlatan." Hopper's personal triumph in London was remarkable, and he will be seen here with his entire London cast. No American who has gone abroad in recent years met with so great a success. Hopper's abilities as a fun-maker, as a singer and a curtain speaker made him exceedingly popular. His speeches at the numerous banquets which he attended or which were given in his honor served to stamp him, as the London Times said, "as being a man of sense and of parts as well as of size." The farewell given him on his last night at the Shaftesbury Theater will long be remembered as being one of the most tumultuous "Godspeeds" witnessed in a London playhouse in recent years. Londoners found "The Charlatan" exactly to their taste, and it may be said that Hopper has inserted in it some new numbers and business that add greatly to its effectiveness. This is exactly what Hopper did with "El Capitán." After the first few months it was a vastly different affair from its first state.

Mr. Hopper brings with him an excellent company of principals and a chorus which is said absolutely to have staggered the English with its beauty and vivacity. Hopper is the one American star who has never surrounded himself with an inefficient support. He has always had the very best talent obtainable. Miss Nella Bergen is still prima donna of the organization, while Miss Jessie Mackaye has proved a regular "find" as a dainty little comedienne. One year ago Miss Mackaye was practically unknown. Now everybody knows that all London proclaimed her the cleverest little actress seen there in a decade. Others in Mr. Hopper's support are Henry Norman, who long ago made himself famous singing the "Bogey Man," and later has been with the Casino successes; Harold Blake, one of the best tenors on the American stage; Charles W. Swain, the comedian who has contributed many good

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APR 16 1900

"The Charlatan" at the Tulane Theatre.

Demidoff.....De Wolf Hopper
Prince Boris.....Harold Blake
Gogol.....Mark Price
Jelkoff.....Charles W. Swain
Captain Peshofki.....Harry P. Stone
Grand Duke.....Henry Norman
Koreff.....Charles Arthur
Showman.....Nella Bergen
Anna.....Jessie Mackaye
Katrinka.....Ida Lester
Sophia.....Annie Cameron
Grand Duchess.....Annie Cameron

The last week of the theatrical season at the Tulane Theatre was begun last night with De Wolf Hopper and his company, presenting John Philip Sousa's and Charles Klein's comic opera, "The Charlatan." The popular comedian returned but a short time ago from London, where he actually succeeded in making the British laugh. De Wolf Hopper, whose name has been identified with some of the most brilliant comic opera successes during the past ten years, is quite a favorite in this city, where he has frequently appeared, and last night he was given a very cordial reception. "The Charlatan" is a new opera to New Orleans, and therefore an opportunity for gorgeous scenery and picturesque costuming, and the story tells of the tribulations of a charlatan magician, who marries his daughter into the nobility. The score of the opera is, of course, good. It could not be otherwise, having been composed by the march king, and it abounds in catchy, tuneful and dashing topical songs, waltzes and marches. The finales are particularly fine. Mr. Hopper, who plays the title role, does so in his own inimitable way and keeps his audience in constant laughter. He sings several up-to-date topical songs, and last night, on the enthusiastic demand of the public, recited his famous "Casey at the Bat." He was recalled many times and made a funny talk. Miss Jessie Mackaye, a pretty little soubrette, who is new to the comic opera stage, was well received and scored quite a success. Miss Nella Bergen, the prima donna of the company, has been heard before in New Orleans, and she was given a warm welcome. She is a most accomplished singer, and in the role she fills in "The Charlatan" has ample occasion to display her great musical talents. Mr. Harold Blake, the tenor, made a great hit by his splendid singing of "Love's the Pleasure,

Love's the Pain," a most beautiful ballad. Mr. Charles W. Swain, a very eccentric comedian, has a good part and plays it admirably. The chorus is composed of pretty girls who sing and dance and march to Sousa's entrancing music. "The Charlatan" will hold the boards of the Tulane during this week.



NELLA BERGEN, DE WOLF HOPPER AND JESSIE MACKAYE IN "THE CHARLATAN"—MACAULEY'S.

things to the stage in recent years; Mark Price, Ida Lester, long in Hopper's support; Harry P. Stone and Annie Cameron. The production of "The Charlatan" is said to be one of the handsomest yet seen in comic opera in America.

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MAY 6 1900

WASHINGTON, D.C.

De Wolf Hopper has found the "Charlatan" such an unprecedented drawing power that he will not put on "General Gammon" till the latter part of the new season. By the way, Victor Herbert, instead of John Philip Sousa, is writing the music for Charles Klein and Grant Stewart's libretto.

NEW YORK, 1894.

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AMUSEMENTS.

TULANE—DE WOLF HOPPER IN "THE CHARLATAN."

Demidoff.....De Wolf Hopper
Prince Boris.....Harold Blake
Gogol.....Mark Price
Jelkoff.....Charles W. Swain
Captain Peshofki.....Harry P. Stone
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Sophia.....Annie Cameron
Grand Duchess.....Annie Cameron

De Wolf Hopper, the popular and long-limbed comedian, opened the closing week of the present successful Tulane season last night with an excellent audience present, though the weather out of doors was little short of beastly. The attraction offered special inducements both from the fact that it marked the return of Mr. Hopper after several years' absence, and the first presentation of Sousa and Klein's opera of "The Charlatan" in this city. Both show and opera were most favorably received, and the evening was an enjoyable one.

"The Charlatan" has been on the stage for two seasons or more, and some of its numbers have been familiar and popular here for some time. It has many of the characteristics of the better known music that has given Sousa so exalted a reputation for brilliant composition, and there is the old familiar Sousa swing to its marches. The solos, duos and quartettes are, as a general rule, tuneful and catching, and the whole opera goes with a merry musical dash, even though it is unlikely to achieve the popularity of the more brilliant "Bride-Elect." A finely trained chorus contributed largely to the highly successful manner in which the score was rendered, and very handsome stage appointments were used to please the eye.

Mr. Hopper has lost none of his unique ability in the line of comic opera work. His legs are as long as ever, his face as mobile as ever and his voice is as flexible and as sonorous as ever. He was warmly welcomed when he came on, and he was on terms of good natured friendship with those in front of the footlights throughout the evening. Miss Bergen sang the soprano role of the opera, and the warmth with which she was applauded was the truest index to the impression she made. Mr. Blake, with a rich and finely trained tenor voice, made an instantaneous hit, and Jessie Mackaye, bright, fresh and pretty, acted her way squarely into the affections of the audience. She is an irresistibly pleasing soubrette. "The Charlatan" will run through the week.

Newspaper Cutting Bureau in the World.

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APR 27 1900

COMING OF DE WOLF HOPPER.

A Large Audience to Hear "The Charlatan" at the Academy of Music Monday Night.

The people have been so long without any amusements at the theatre that the coming of De Wolf Hopper, next Monday, has been thought of for days, almost weeks. Yesterday the Academy of Music box office opened at 9 o'clock and the rush that continued until afternoon finally took up nearly every seat in the orchestra and first balcony. There are, naturally, a few seats remaining, but the box sheet was taken solidly for the orchestra chairs and not a score of seats remained in the balcony when the office closed last night. The audience thus promises to be a very fine one and from all accounts the favorite comedian will please the assemblage.

The opera to be presented has never been seen in Charleston before and this coupled with the fact that De Wolf Hopper has never come to Charleston with anything but a first-class company, makes his welcome sure. "The Charlatan," Sousa's latest success, will be given with a full cast, fine choruses, handsome costumes and splendid scenery.

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PAST WEEK IN PLAYHOUSES

DE WOLF HOPPER PLEASURES A
SPLENDID AUDIENCE.

PLOT OF "THE CHARLATAN"

WHAT THE THEATERS HAVE TO
OFFER FOR NEXT WEEK.

"Quo Vadis," "Children of the Ghetto" and "Friends" Will Furnish the Dramatic Entertainment During the First Week After the Season of Lent.

The past week has been a very interesting one in theatrical circles, made so by the continued success of the stock enterprise at the Grand Opera-house and the appearance of DeWolf Hopper in "The Charlatan" at the Lyceum for the close of the week. Notwithstanding the religious sentiments attaching to the season, the business has been good.

The Grand has done well with "A Scrap of Paper," and will next week offer "Friends," the play made popular some years ago by Milton Royle and Selina Fetter.

The Lyceum for next week will have "The Children of the Ghetto" for Wednesday and Thursday night and Thursday matinee, with Wilton Lackaye in the lead, supported by a company of capable people.

The Auditorium, which this week has been filled by Divine Healer Blandford, will next week offer "Quo Vadis," running every night of the week and a matinee every day, except Monday.

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APR 15 1900

Tulane Theatre.

To-night De Wolf Hopper and his company appear at the Tulane Theatre, presenting John Philip Sousa and Charles Klein's comic opera, "The Charlatan." Mr. Hopper comes to New Orleans almost direct from London, where for nine months he appeared with great success. He has been in America but three weeks, appearing to enormous business all along the route and to delighted audiences. He was at Louisville on Tuesday evening of last week, and on Wednesday morning the Courier-Journal said: "The Charlatan" is one of the very best things that has been seen in Louisville this season, and the great audience was delighted." When it is considered that Louisville has had all the leading comic opera companies this year, the people of New Orleans may readily imagine that they have a huge treat in store for them. For eleven years De Wolf Hopper had been at the head of his own company, and during that time he has met with unvarying success, the reason for his many successes being that his judgment in the choice of works to be produced has been admirable, and that they have been put upon the stage with great, good taste and artistic discernment. Mr. Hopper's great personal popularity alone would have served to draw people to the theatre; but he has appreciated that to establish a great and lasting vogue he must surround himself with capable players, and that the operas to be presented must be of the very best quality. In both these respects he has triumphed. Mr. Hopper's present company, and the one he especially organized for his London season, is one of striking worth. It comprises Nella Bergen, as prima donna, and one of the greatest singers, as he said, that has appeared in light opera. If Mr. Hopper has brought back many charming memories of a great London triumph, he also brought with him a new comic opera comedienne, Miss Jessie Mackaye. Miss Mackaye was now in comic opera when she joined Mr. Hopper, just prior to his London season. She had been on the stage in a minor part with Maud Adams but one season. She is ascribed as being a "wee chick" of great personal charm, vivacity, and a very clever actress. Mr. Hopper has taught her all the "business" of comic opera, and she has, according to all accounts, proven a most apt pupil. Other performers of importance in Mr. Hopper's support are Henry Norman, long the comedian of David Henderson's extravaganza companies, and later with the Casino, New York; Harold Blake, the well-known tenor; Charles W. Swain, a quaint comedian, who has appeared in New Orleans with much success in the past; Mark Price, new to comic opera, formerly leading man with Margaret Heather and other stars; Ida Lester, Harry P. Stone and Annie Cameron, old favorites in comic opera. So much of a favorable nature has been written of the new opera, "The Charlatan," by Sousa and Klein, that much need not be said by way of explanation. It is the work in which Mr. Hopper achieved so much success abroad, and is said to be a work having a consistent and interesting and merry story, and crowded with lively lyrics by the inimitable Sousa. The scene of the story is laid in Russia during the early century, hence allows of splendid scenic and costume effects, all of which have been taken ample advantage of. With the completion of Mr. Hopper's engagement, the season at the Tulane will be brought to a close, and a merry, artistic and successful season it has truly been.

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AMUSEMENTS.

When an actor achieves a conspicuous success in some notably brilliant play he is placed in the same category with the novelist who first attracts attention by a work that is far above the ordinary: his subsequent work is always compared with that which was the means of bringing him into prominence. Often times such a comparison, from the very nature of the first work, is unjust, but the comparison is almost invariably made.

In the case of DeWolf Hopper, his name is so inseparably linked with that exceptionally brilliant opera, "Wang," that the very mention of one suggests the other. And the suggestion recalls one of the most howlingly funny productions of the American stage.

If you have seen "Wang" it would be well for you to try if possible to forget it before seeing "The Charlatan," for if you remember it too distinctly you are more than apt to indulge in a comparison which will lessen the enjoyment of the latter. On the other hand, if you see Hopper for the first time in "The Charlatan" there is no combination of circumstances that will keep you from enjoying it to the fullest extent. For it is intensely laughable in lines, harmonious in color and attractive in melody. And Hopper himself is, of course, as irresistibly humorous as ever. In fact, he is more than half the humor of the play. By sheer force of his pronounced individuality he would be able to furnish abundant amusement in almost any vehicle. In the present case he is the bright particular star from the time he comes on the stage in a characteristically original fashion until the moment he leaves it. His voice is as good as ever and his solos, none of which, however, were as distinctive and final as the ringing ones of "El Capitan," were enjoyed. His Demidoff is one of those characters best described as happyesque that gives him ample opportunity for a full swing of his varied amusing qualities.

The solos of Harold Blake, who took the part of Prince Bovis, were the best individual musical numbers of the play. He has a clear, flexible voice and his numbers were well rendered. Charles W. Swain as Jellikoff did some excellent comedy work, but there were times when the scenes in which he and Hopper took part were inclined to grow tiresome. Jessie Mackaye made a bewitching Katrina, and her diminutive but perfectly molded figure served as an excellent contrast to Hopper's giant statue.

"The Charlatan" is fresh evidence of the fact that the spectacular in color effect is coming into greater demand every year. The costumes are rich and run the chromatic scale in color. With the full chorus on the stage the effect is kaleidoscopic and wonderfully alluring.

At the conclusion of the second act Hopper received an ovation. He appeared before the curtain and after delivering himself of one of his characteristic ejaculatory speeches punctuated by pauses that the audience filled in with laughter, "Casey at the Bat" was given in the humorous fashion that made it one of America's most popular verses.

The audience could scarcely have been larger. Every seat down stairs was taken, the boxes were all filled and the balcony and gallery were comfortably crowded. If applause is the measure of success, "The Charlatan" met with the greatest popular approval.

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APR 28 1900

DE WOLF HOPPER.—De Wolf Hopper lately referred to Washington as the "supreme court of dramatic criticism." His Washington had "reversed the decision" of the lower court of New York regarding the entire county and Europe had respected and applauded the decision. When Mr. Hopper put on "The Charlatan" in New York the critics had brought in a verdict of guilty and condemned him and the opera to the electric chair of perdition. Then he came to Washington, the decision was reversed and he was praised and applauded beyond precedent. Even New York,

after the Washington decision, accepted "The Charlatan" as being one of the best things that Mr. Hopper had ever appeared in. So it is that this business with this opera has surpassed that enjoyed by "Wang" or "El Capitan." Even in London "The Charlatan" was received with greater favor and enjoyed a larger business than "El Capitan." Mr. Hopper will come back to Washington and present this opera at the Columbia with all the interpolations introduced abroad and with the entire London cast one week from next Monday evening.

Newspaper Cutting Bureau in the World.

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MAY 3 1900

The coming of De Wolf Hopper to the Columbia next week opens up a bright and cheery vista of fun for the theater-goers of Washington. The sale of seats opens this morning. Mr. Hopper is to present Sousa and Klein's comic opera, "The Charlatan," with all the interpolations introduced abroad. Since Mr. Hopper's very successful week at the National two years ago he has met with an extraordinary success with this opera. "The Charlatan" has proven a very great favorite, return engagements turning out more profitable than the first appearances. "The Charlatan" followed "El Capitan" during Mr. Hopper's London stay of nine months, and it was in this work that he achieved the undivided acclaim of the critics and his greatest success. What is true of England has proven the case in America. "The Charlatan," despite early opinion, has surpassed "El Capitan" as a drawing power and general favorite. In it Mr. Hopper has a role which suits his voice and personality more completely than any which he has essayed in late years. Demidoff, the charlatan and fakir, has been elaborated by the comedian into a comic creation of unusual dimensions and fun power. The changes in "The Charlatan" since its presentation here have been many. New lyrics have replaced old ones, and much new "business" has been introduced. Mr. Hopper has brought back from London with him the company that supported him while abroad. But, in point of fact, De Wolf Hopper has never been surrounded by an inferior organization, appreciating that an adequate support added to his own comic powers. He has always had a suitable frame to the picture. In one particular Mr. Hopper has always been particularly fortunate, and that is the possession of a wee wisp of a comedienne to set off his commanding stature and assist him in the comicallities which have brought him fame. The latest Dresden china miniature is Jessie Mackaye, who made such a stupendous success in London. Only one year ago this little girl was playing the boy Micah Dow, with Maude Adams in "The Little Minister."

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to

THE CHARLATAN**De Wolf Hopper Adds Another Laurel to His Comic Opera Chaplet.**

A harmonious mingling of mirth and beauty is DeWolf Hopper's "Charlatan." This opera by Sousa was produced in this city for the first time last night to one of the largest audiences of the season and perhaps the most thoroughly satisfied of any that has assembled in the opera house for many days. Those present entered into the enjoyment of the play before the first act was fairly begun and this enjoyment continued with increased interest and demonstration until the close of the final act.

DeWolf Hopper has appeared in better plays than the "Charlatan" but he has never appeared to better advantage. He also has the good judgment not to rely alone upon his own talents for the success of his production, but surrounds himself with the strongest support possible, staging and costuming his plays in a most pleasing manner.

The "Charlatan" has enough plot to sustain a general interest in the outcome, is filled with amusing situations of which Hopper makes full capital and its music is new and catchy. Mr. Hopper takes the part of "Demidoff, the Charlatan," and all three acts of the piece are laid in Russia early in the present century. The first act opens in the village of Bohkara at a kind of country fair in the midst of the festivities at which "Demidoff" arrives with his fakir outfit as a fortune teller and a revealer of the future events. He is accompanied by his daughter, "Anna," and attendant "Katrinka," as assistants. Among those present at his arrival

are "Prince Boris," his sweetheart "Sophia," his uncle "Gazel," and "Jeliko," traveling tragedian. Should "Prince Boris" marry any other than a princess he would forfeit his estates to his next kin, which would be his uncle "Gagol." With this in view "Gagol" persuades "Demidoff" to represent his daughter "Anna" as the Grand Duchess and under such guise the marriage takes place. The real grand duchess then appears and the complication begins, serious complications which only serve to increase the mirth and humor of the play. "Demidoff" is arrested for quadruple murder and placed under sentence of death, but is finally rescued by the exposure of the whole error and the reunion of the newly wed.

The opera is not as good as "Wang" nor yet as catchy as "El Capitan," but it is new and in the hands of Mr. Hopper is as good a production of comic opera as one could expect to see. Much had been heard of Jessie Mackaye and much was expected of her. She came up to all requirements and more—petite and pretty as the prettiest picture, blithe and gay, with tossing curls, coquettish lips and bewitching eyes that slyly cast their glances upon all but to bewitch and win their hearts—such was Jessie. She justly deserved the praises she received last night, and when they are bestowed by a Lexington audience it is as good a recommendation for just merit as one could wish. Nella Bergen as "Anna" shared in the honors of the evening, as did also Charles W. Swain as "Jeliko."

In a word, it was the best production of comic opera seen here for more than two seasons and the audience fully appreciated and enjoyed this fact. Curtain calls were constantly repeated and Mr. Hopper was forced to make a short address of response, which he did in an admirable way.

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Date

JEFFERSON THEATRE

The theatrical season was brought to a fitting close last evening at the Jefferson theater, when DeWolf Hopper and his troupe interpreted Sousa & Klein's bright, catchy, comic opera, "The Charlatan." Hopper was in fine fettle in the role of Demidoff, he of the black art, and convulsed and amused the house, which was a large and responsive one. The part of Anna was attractively sung by Mrs. Hopper, nee Mrs. Nellie-Reardon Bergen, formerly with Gilmore's band and formerly one of the sweetest songbirds of Connecticut. She has a voice of pure timbre and is a comely woman, well casted for the part she so successfully essayed. The audience was delighted with the Katrinka of Miss Jessie Mackaye. Hopper has only recently returned from England. He said that "The Charlatan" was playing to a big business in London until the South African war broke out, and then business became light. Twice he was compelled to respond to curtain calls, making a neat speech on each occasion. Hopper told a Ledger reporter during the interim between the second and third act that the new Jefferson theater was as fine a playhouse as he had been in in the south. He said he had only one complaint to make, and that was of the theater in Montgomery. He says the house is small, the stage not being large enough to place all the scenery. He said that the most deplorable thing about the Montgomery theater was the fact that members of the quartre le monde were allowed to occupy the two upper boxes over the proscenium. He characterized this as disgraceful. The company will play at Atlanta matinee and night, having left for that point immediately after the opera in their own special train, consisting of one coach and two baggage cars.

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therefore a happy and an important one.

AMUSEMENTS.

Fresh from his English triumphs, De Wolf Hopper, premier operatic comedian, made his reappearance before a local audience at the Lyceum Theater last night in his Sousa-Kline opera "The Charlatan."

Of all the nights in the theatrical year, not excepting Christmas eve, Good Friday is the most dreaded by theatrical managers. The custom has grown of late to allow companies to rest on this night, and it is only attractions of great drawing power that present themselves on Good Friday. De Wolf Hopper has successfully met opposition of all kinds; war and the elements in England did not interfere with his business; feast days and fast days and Christmas eve are all alike to him in America. He has reached that position of eminence where a house of empty seats would be regarded in the light of a novelty. He has acquired this independence by virtue of his own good judgment, his tact and his ability to entertain, and while he is exploiting his own talents he has not lost sight of the fact that his own cleverness does not constitute the entire show, and has never failed to surround himself with a brilliant company of players. When Woolson Morse and Cheever Goodwin were behind him he was supplied with much better operas than John Philip Sousa and Alfred Kline have given him, but that is neither here nor there, the fact remains that Mr. Hopper is the best of the American school of operatic comedians. He is original and seldom resorts to any act of vulgarity or horse play to assist him. He is clean and correct. His humor is natural and contagious, and his personality is such that it assists in any character he selects to play.

Last night he received an ovation. The audience was pleased with everything he did, and left the theater fully satisfied. The Sousa and Kline opera is not what he deserves. It is not what was expected. It has proved a profitable vehicle to the star, however. Public opinion will attribute this success to the star, not to the composer, for the comedian at all times rises superior to the opera which he is presenting.

He introduced with him last night in "The Charlatan" two interesting people. The first of these was Nella Bergen, the other was Jessie MacKaye. It is a pleasure to stop here and contemplate Miss MacKaye. She is suggestive of a very dainty bit of Dresden china. She would attract attention anywhere, and on any stage. She is exquisitely dainty and just as brilliant in her work as she is attractive in her appearance. Much might be written of her appearance; poems might be written of her eyes, but the audience last night discovered all this, and today dinner talk will be about Mr. Hopper's discovery, and the little lady's ears should burn, if the old tradition holds true. Miss Bergen sustained the burden of the opera. She accepted the heavier music and sang it faultlessly. She also added her very attractive personality to the part of Anna.

Harold Blake sang well and assisted Miss Bergen in taking care of several important vocal numbers. The other members of the company were acceptable.

The opera was elaborately staged, and the costumes were varied and of most artistic design. The opera on the whole was a pleasant recreation, and was received with every evidence of favor. However, lacking as it does the more popular tone, it must not be credited with being the best opera Mr. Hopper has given the local public; at the same time, in the hands of the star and his company it assumes an importance not originally given it, and offers excellent opportunity for stage picture and effect. The engagement will be reckoned among the important events of the dramatic season.

from _____
of Paper MEMPHIS, TENN.
APR 24 1900

DeWolf Hopper presented his latest comic opera, "The Charlatan," before an audience that completely filled the Lyceum Theater last night, and which for brilliancy as well as numbers was a great tribute to the comic opera king, considering the fact that it was Good Friday, a day that is proverbially unfavorable for theatrical adventures.

The company presenting the opera with Hopper offers some new faces, all of them very pleasing. The opera as given last night is constructed in a manner to call for few principals, and these few are filled with people eminently capable to render the music as well as the dramatic movement with the éclat which has come to be regarded as characteristic of the Hopper productions.

The opera itself is pleasing more because it is new and because it is built on popular lines than because of any intrinsic merit. Of course the interpretation of solos and choruses ad libitum, when managed effectively, can always be relied upon to sustain the weak spots in a work of this character, and no lapses are apparent in the production as given last night. The music is entirely in line with John Philip Sousa's other operatic scores. It is popular throughout, replete with stirring airs and choruses, with an aria or a duet occasionally to give opportunity for the principals and charm to the whole. The plot of the opera is built around the transactions of an Eastern fakir, the charlatan who furnishes the title. By the exercise of his necromancy he professes to bring to life a long-deceased princess who he arranges to marry to a young Russian nobleman, the tenor. His own interest centers in the fact that the reincarnated princess is his own daughter, and the possibility of his becoming father-in-law to a member of the nobility furnishes plenty of scope for Mr. Hopper's witticisms, a scope that is further amplified when his machinations, as "the charlatan," are exposed, and he is confronted with the unpleasant prospect of a sudden and horrible death.

Mr. Hopper's style of funmaking never grows stale. He is always provided with a new and unique style of "gags," and his burlesque representation of the passions is ridiculous enough to excite mirth in a cemetery angel.

His chief support is Nella Bergen, a charming singer and a consummate stage woman; Jessie Mackaye, a soubrette whose equal for vivacity and charm of face and figure has not been seen here in many a day, and Mr. Harold Blake, a very pleasing tenor. The chorus is as near perfection as long practice can make it, the costumes and staging are up to Mr. Hopper's standard, and the movement of the opera is perfectly smooth.

A matinee this afternoon and a performance tonight complete the engagement.

NEW
tting from _____
address of Paper BIRMINGHAM, ALA.
APR 26 1900

THE SHOW.

De Wolf Hopper and a strong company, presenting "The Charlatan," was greeted last evening at the Jefferson Theater by a large audience, and it will be remembered by theater goers as one of the most pleasing entertainments of the season.

"The Charlatan" scenes are laid in Russia. The Russian coat of arms and Russian officials are prominent throughout the action of the play, which is in the Eighteenth century. The story is simple. Demidoff, a traveling magician, appears at a village, and while exhibiting is induced to make his daughter appear as a grand duchess. A certain relative of the czar falls in love with the supposed grand duchess and complications follow on their marriage, the czar having asserted that in case the noble young man marries someone beneath his station his wealth should go to his next kin, who, in the plot, brought about the marriage.

De Wolf Hopper took the part of Demidoff and he made the most of it, extracting a great deal of humor. Anna, the daughter of Demidoff, was played by Nella Bergen, who has been seen here before in Hopper's company. Jessie Mackaye took the part of Katrina, one of Demidoff's assistants in the magic business.

Hopper needs no commendation. He is an actor of the first class, and last evening received curtain calls, responding twice in little speeches. Miss Bergen was excellent and merited the applause given her. Jessie Mackaye, petite and cute, was splendid and was the admiration of the audience.

The chorus was made up of pretty and shapely young women and gentlemen, well drilled in song and march. The costuming and scenic effects brilliantly set off the play.

"The Charlatan" is by John Philip Sousa and Librettist Klein. The music is inspiring. While the music is mostly on the march order, there are selections which have strains of other classes, blending and making a splendid opera. There is a diversion of opinion as to the difference between "The Charlatan" and "El Capitan," two popular Sousa operas. Many believe that the play last night is the better, while many were heard expressing preference for "El Capitan."

DISPATCH
ng from _____
ss of Paper RICHMOND, VA.
MAY 3 1900

DE WOLF HOPPER LAST NIGHT.

Sousa and Klein's Comic Opera Ends the Academy Season.

"The Charlatan," the opera sung at the Academy last night by De Wolf Hopper and a large company, is distinctly a Sousa composition, the music throughout being in that bright, lively vein which is characteristic of the work of the March King. Klein has conceived a plot which holds together as well as that of the average comic opera, and the dialogue is crisp enough to be thoroughly diverting. De Wolf Hopper, as Demidoff, the "Charlatan," has one of those characters for which he is peculiarly fitted. He is just simply "Hopper" from the time he steps out of his showman's van until the three merry acts have run their course.

Jessie Mackaye fairly captivated the audience. When she first trips on the stage she forcibly reminds one of Edna Wallace Hopper, but after she has smiled once or twice and has darted a few glances at the audience from the sauciest pair of eyes imaginable—so innocentlike, and yet so knowing—one straightway forgets Edna Wallace, and gives allegiance to this new-comer in the field of comic opera. Miss Jessie Mackaye possesses just such a fairy-like form as caused Edna Wallace Hopper to be raved over, but, more than this, she knows how to show her teeth and make her eyes sparkle in a manner even more bewitching than the much-worshipped Edna. And then, too, she possesses a better voice, which, however, is not saying much.

Nella Bergen, as Anna, was queenly looking, and she sang in splendid voice. Ida Lester, to look upon, was superb, but she spoke her lines like a school-girl graduate on commencement night. The chorus was a large one, and did effective work. The mountings were handsome, and nothing was lacking in a mechanical way to make the opera the success it was. Mr. Hopper had to respond to a curtain call at the end of the second act, and made one of his characteristic talks. He also recited "Casey at the Bat" in a manner that appealed to the humor, certainly of every "fan" in the audience.

"The Charlatan" will be repeated at matinee and evening performances today.

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TIMES DEMOCRAT
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address of Paper NEW ORLEANS, LA.
APR 26 1900

THE THEATRES.

DE WOLF HOPPER SCORES A SUCCESS IN "THE CHARLATAN."

"One Vodka," a Good Dramatization of the Powerful Novel, Ably Presented by the Baldwin-Melville Company—The Wilbur-Kirwin Opera Company at the Crescent Theatre.

Jessie Mackaye, rosy, sleek and dimpled all over, was on one side, handsome Nella Bergen of magnificent proportions and a voice to match upon the other, and between them De Wolf Hopper hugging both with a versatility born of a variegated matrimonial experience. Such was the closing scene of "The Charlatan," performed at the Tulane last night. The tableau epitomized the performance; Hopper was the entire show, with the other two to fill in the voice and dimples. The remaining operatic frills were a tenor of exceptionally beautiful voice who should have had much more to sing, and a battalion of young women tapering at various angles, about evenly divided between blonde and brunette beauty, with a single shock of flaming red for variety's sake.

The stage settings were handsome, the costumes full of character, and the audience pretty good; so now to the details.

This latest of Sousa's opera bouffes to reach New Orleans is a novelty in plot only, as the music has been drawn upon by variety companies till its rollicking melodies are become old friends. It is one of the march king's most careless compositions, but in such choruses as the "Son of the Seventh Son of a Gun," or something of that kind, he has found a motive which will not down for many moons, unless legislated against.

De Wolf himself is immense. It is not probable that anyone ever told him he could sing, but he doesn't have to descend to such a subtlety as vocal art to make his gags go. As he says himself, "It is just a little way he has." He doubtless gagged when a mere child, and would probably gag if he were being hanged, which in itself is a Hopperism. His jokes will not stand analysis, but it is as impossible to help laughing at them as it is to keep a sober face over his undulating stroll and the pin-wheel articulation of his legs. There is no line of stage art which has been carried to a higher degree of perfection than extravaganzas costuming, and Hopper has had the full benefit of the costumer's talents.

The plot is laid in Russia for the costumes' sake, and the Charlatan is a crack-a-jack in his line, with a pretty, fat daughter who does his foreseeing for him. Prince Boris must not marry beneath his station under penalty of losing his title, and a bad uncle works a plot by which the pretty daughter of the Charlatan plays princess and marries the prince. Two or three other princesses put in an appearance, and there is a thick coating of blankness to pay for a while till the troubles melt away before true love, and the plump daughter rejoins the prince, and old papa, the Charlatan, marries a pretty girl who has been masquerading as his page. This latter person is the same Jessie Mackaye before mentioned, whose curves dazzled the audience during the first act, but were afterward draped beneath the princess costume. She would be a fine sample to make a full-sized woman after. Miss Mackaye has more looking and acting to do than singing, and has a funny little mezzo voice, with little power, but considerable sweetness.

Miss Bergen's voice, on the other hand, is as immense as her Lillian Russell frame. It is high, clear of timbre, and could fill a presidential nomination hall. Without displaying any great amount of art, Miss Bergen won much applause last night, and will be greatly enjoyed by the lovers of loud and resonant effects.

The tenor's name appeared on the programme as Mr. Blake, but his strong foreign accent and European vocal method would suggest that the artist's name was Santinoletti or Zorouoffski or something of that kind. But whatever his nationality he is a fine singer, with a high, true and well-trained tenor.

Ida Lester was a rather pretty second soprano, and Annie Cameron a somewhat inanimate contralto, both of them noble ladies of Russia.

The palace scene, with chorus behind fretwork doors at the rear of the stage, was unusually pretty and the music fine. The special solos of merit were the "Love Dies" of the first act and "Love's the Pleasure, Love's the Pain." De Wolf made a speech and recited "Casey at the Bat" in a most artistic manner.

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Address of Paper

Date

SAVANNAH, GA.

APR 22 1904

A WEEK FULL OF PLAYS.

THE TOLSON AND DE WOLF HOPPER THE ATTRACTIONS.

ESTABLISHED Five Nights and Four Matinees of Comedy and Popular Drama to Be Followed by Hopper in His New Comic Opera "The Charlatan." Hopper Has a New Comedienne From London—The Tolson's a Popular Priced Attraction.

The Theater will be open every night this week and for four matinees.

To-morrow night the Tolsons will begin a five nights' and matinee engagement, and Saturday night De Wolf Hopper will be seen in "The Charlatan."

To-morrow night the Tolsons, Charles,

nounced that he remained nine months. The honors that were heaped upon America's premier funny man were many. His speeches made him a favorite. They don't like speeches from the stage in London, and Hopper was strongly advised against "making a talk" on his opening night, but the demand came and was so insistent that he did not refuse. It made Hopper from the very start. The English public had never heard anything like one of Hopper's talks, they liked it, and they would have it every night thereafter while he was in London.

Hopper brought back with him a new comic opera comedienne who shared in his success, Miss Jessie Mackaye. Miss Mackaye was new in comic opera when she joined Hopper just before his London season. She had been on the stage, in a minor part with Maud Adams, but one season. She is described as being a "wee chick" of much personal charm, vivacity, and a very clever actress. Hopper



DE WOLF HOPPER.

and Lorena, will commence their engagement at popular prices, presenting a repertoire of favorite comedies and dramas, opening with "The Black Flag," and following with "The Country Girl," "The Hearts of Gold," "The Prisoner of Algiers," "Fanchon," "My Uncle From Japan," "Another Man's Wife," etc., with light and enjoyable comedies at matinees, which will be given daily except Monday. Specialties will be introduced between the acts. The company has been en route over forty weeks, and is well indorsed. Ladies will be admitted free to-morrow night under the usual conditions.

De Wolf Hopper, the inimitable comedian of comic opera, is back from London with the entire company and will appear at the Theater Saturday night, April 23, in Sousa and Klein's comic opera, "The Charlatan." Hopper's London triumph was as his friends expected it would be. He went over last July to play six weeks, and his success was so pro-

per has taught her all the "business" of comic opera, and she has, according to all accounts, proven a most apt pupil. The other principals are Nella Bergen, Harold Blake, Henry Norman, Charles W. Swain, Ida Lester, Harry P. Stone and Annie Cameron.

Cutting from

Address of Paper

to

CHARLESTOWN, S. C.

MAY 1 1904

THE CHARLATAN.

De Wolf Hopper in Sousa & Klein's Opera at the Academy of Music Last Night Before a Large Audience.

Demidoff...	De Wolf Hopper
Prince Boris...	Harold Blake
Gogol...	Mark Price
Jellkoff...	Charles W. Swain
Capt Feshofski...	Harry P. Stone
Grand Duke...	Henry Norman
Koreff...	Harry Preston
Showman...	Charles Arthur
Anna...	Nella Bergen
Katrinka...	Jessie Mackaye
Sophia...	Ida Lester
Grand Duchess...	Annie Cameron

De Wolf Hopper and a very capable company appeared at the Academy of Music last night in Sousa & Klein's comic opera, "The Charlatan," and the audience, which was composed of the culture and fashion of the city, filled the pretty theatre to the doors. The assemblage was surely all that any actor or singer could have desired, and the people on the stage, from Daddy-Long-Legs Hopper to his tiny side partner, Jessie Mackaye, entered into the spirit of the thing and did their very best. And with such clever people as De Wolf and Jessie, and the others, the opera went pretty well and received some applause. It is not a great work, however, and with a "No 2" company it would be as flat as the proverbial pan cake. "El Capitan" is far better and "Wang" could give "The Charlatan" long odds and win out.

The story involved is that of a young Russian nobleman, who, being forbidden by the Czar to wed any lady below the rank of a princess upon pain of being disinherited and otherwise Russianly treated, immediately gets into an entangling alliance with the daughter of a mountebank. The downfall of the impressionable scion of Beards is hastened by a pleasant-natured uncle, who expects to become his nephew's heir when the aforementioned nephew weds beneath his dignity and way station. A haughty grand duchess, who, of course, loves Prince Boris, behaves much as some other titled ladies in several other well-known operas behave, and makes things as disagreeable as possible. The trouble is all smoothed out before the closing of the third act and Prince Boris get his bride and fortune.

There are no periods of intense interest, humor or romance in the lines and the music is not up to the Sousa standard of sprightliness and tone. Some fairly good choruses are scattered through, but nothing to compare with the swing and the rhythm of

"Behold! El Capitan!"

Hopper is amusing without effort. Just to look at his ridiculous make-up, as an aggravation added to his step-ladder proportions, is enough to provoke laughter. As Demidoff he kept the audience amused when on the stage and was given a regular ovation whenever he appeared. Miss Jessie Mackaye, a jolly little blonde, did her merry, graceful best to help things along. Mr Harold Blake, as Prince Boris, made up well and sang excellently, and his lowly choice, "Anna," as played by Miss Nella Bergen, was quite acceptable.

The opera was prettily costumed and handsomely set.

THE TOLSON'S THIS AFTERNOON.

The beautiful rural comedy, "The Country Girl," will open the engagement of the Tolsons at the matinee to-day at the Academy of Music. The charming little actress, Lorena Tolson, will be seen in the leading role. At night the romantic drama, "The Prisoner of Algiers," with Charlie Tolson in the leading role, is announced. This piece is beautifully costumed and handsomely staged.

Specialties of a high order will be introduced between the acts. A lady will be admitted free to-night if accompanied by a person holding regular paid reserved seat ticket.

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TIME

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ALMOND, VA.

MAY 5 1900

AMUSEMENTS

Hopper at Academy—Primrose and Dockstader's Minstrels—Vaudeville.

The "De Wolf Hopper Opera Company" presented Sousa and Klein's comic opera, "The Charkatan," at the Academy last night before the usual Hopper audience—a large, brilliant and appreciative one.

The production was staged sumptuously and the ensemble and mis en scene presented beautiful pictures. The opera has been received in many places with great favor, and much praise has been accorded the performers.

It is quite just to say, however, that the opera in other hands would not have reached the pinnacle of success to which it has arisen, but for the personality of Mr. Hopper and the splendid company that he has gathered about him. The individual members of the cast are above the average, and each one does all that can be done to make of "The Charkatan" a success.

Without this unanimity and accord it is doubtful whether the opera could have been successful. But it is a success, and Mr. Hopper deserves a great amount of admiration and credit. The chorus is large, and there are a number of pretty girls in it who make themselves useful in several ways—forming, as they do, a beautiful frame around a picture that is not the best of a great artist.

The music at times is catchy, and at all times it is reminiscent of other works by Sousa. There are a number of "Hopper interpolations," that aid materially in making it a go, and the production, with its snatches of classic music, its abundance of catchy notes, its bubbling humor, made so by Hopper, and its splendid chorus, is really worth seeing.

Mr. Hopper, as has been said in The Times before, is the leading comic opera comedian on the American stage. He is an original humorist, and he can sing. These two as a combination can make of almost any production a success, aided by a gilded frame of chorus girls.

Mr. Hopper's engagements here are always theatrical events.

Mr. Harold Blake, as "Prince Boris;" Miss Nella Bergen, as "Anna;" Miss Jessie Mackaye, as "Katrinka;" Miss Annie Cameron, as the "Grand Duchess;" Miss Ida Lester, as "Sophia;" Mr. Chas. Swain, as "Jelikoff," and Mr. Harry Stone, as "Captain Peshofki," deserve special mention for making much of their parts.

At the end of the second act last night Mr. Hopper was repeatedly recalled, and he finally made an acknowledgment in a characteristic speech, closing by reciting the famous "Casey at the Bat," which was received with uproarious applause. Again this afternoon and to-night.