

Mr. John Philip Sousa's new operetta "The Charlatan" will be heard for the first time at the Knickerbocker Theatre on Labor Day. The De Wolf Hopper Opera Company, with some newcomers, will sing it.

NEW YORK HERALD

AUG 30 1893

MR. HOPPER'S NEW OPERA.

MONTREAL, Que., Monday.—Mr. De Wolf Hopper produced his new Sousa-Klein opera "The Charlatan," here to-night for the first time before a brilliant audience, which gave evidence of being pleased with the performance.

The story of the piece is interesting and full of bright witticisms, which are well handled by Mr. Hopper. The scene is laid in Russia, giving ample scope for pretty scenery. Demidoff, a fake magician, conspires with Gogol, uncle of Prince Boris, to make his (Demidoff's) daughter appear as a princess, so that Boris will marry her, thus bringing fame and fortune to Demidoff and rank to Gogol. After the marriage the alleged princess tells her husband the truth, and Gogol is punished, while Demidoff escapes.

The part of Demidoff suits Mr. Hopper admirably. He had to make a speech at the close. Mr. Alfred Klein as Jelikoff is as funny as ever and Mr. Price made a good Gogol. Mr. Stanley's singing as Prince Boris was much admired. Miss Nella Bergen was heartily welcomed and her solos were many times encored.

CHICAGO TRIBUNE

AUG 28 1893

this week. Miss Marie Burroughs is his new leading lady.
John Philip Sousa is directing rehearsals of his new opera, "The Charlatan," at the Knickerbocker in New York. De Wolf Hopper and Alice Judson will appear in the opera.

NEW YORK MORNING TELEGRAPH
AUG 28

De Wolf Hopper opens the Knickerbocker Theatre on Sept. 5 in a new opera by John Philip Sousa called "The Charlatan." Nella Bergen, Edmund Stanley, Alfred Klein and Alice Judson are included in the cast.

NEW YORK MAIL & EXPRESS
AUG 29

The theatres will keep first-nighters on a dog trot all the week. To-night there will be Sothorn at the Lyceum, and "Devil's Island" at the Fourteenth Street, and Rose Coghlan at Proctor's. To-morrow Hoyt's "A Day and a Night" at the Garrick; Wednesday, Robson and Marie Burroughs in Thomas's "The Meddler," at Wallack's; Thursday, the reopening of Weber & Fields's, and Saturday, "The Turtle," at the Manhattan.

Then, just a short rest over Sunday, until Sousa's "The Charlatan" is disclosed at the Knickerbocker.

NEW YORK EVENING TELEGRAM
AUG 30

Hopper and company presented "The Charlatan" last night. The opera was a success at the Knickerbocker.

Source: "The Charlatan."
F. J. Willstock: "A new opera by John Philip Sousa is always an event of considerable importance and the coming of De Wolf Hopper, a delightful prospect. 'The Charlatan' will be presented at the Knickerbocker on September 5. The Hopper company this year is ahead of any that the comedian ever employed in the past. 'The Charlatan' requires many more clever people than did 'El Capitan,' a good old favorite that Sousa and Klein have eclipsed. It is promised in their latest work. Nella Bergen, Edmund Stanley, Alfred Klein and Alice Judson, of the old organization, remain, while to those have been added George W. Barnum, Mark Price, Arthur Cunningham and Adine Bouviere."

NEW YORK EVENING TELEGRAM

AUG 29

When De Wolf Hopper comes back from Montreal to appear at the Knickerbocker Theatre on September 5 in "The Charlatan" he is not going to be the same old Hopper of "Wang," "Panjandrum" and "El Capitan." In this new opera the comedian is given an opportunity to display his real self, and not a counterfeit presentment of some mythological somebody. In other words, in this new work Hopper does not bedaub his countenance like a war waging savage, and in the matter of costuming he is going to strike terror into the hearts of the matinee girl.

From

Date

THE NEW OPERA.

"The Charlatan" to Be Produced at the Academy-Theatre Francais—H. M.'s Battleship Renown.

De Wolf Hopper promises that the forthcoming production at the Academy of "The Charlatan," Sousa and Klein's new opera, will be the most sumptuous and elegant that he has ever presented. This is saying much, since Hopper, during the time he has been a star, has given the public a half-dozen operas that, for completeness and splendor, have been unrivalled.

When the opera is presented at the Academy on Monday next, it will be for the first time on any stage, the company coming direct to Montreal from New York, and returning to the metropolis of the States on Saturday evening, after the matinee performance, to open for a three months' run at the Knickerbocker Theatre, on the following Monday.

The scenery of "The Charlatan" was painted by Ernest Gros, the artist from whose studio "El Capitan" also came.

The costumes for the opera are from sketches made by Mrs. C. F. Seidle, and made by Dazlan. H. A. Cripps, under whose stage direction "Wang," "Panjandrum," and "El Capitan" were produced, is responsible for "The Charlatan" also. Professor Steindorff, well-known in Montreal, is the director of music and conductor.

PHILADELPHIA-RECORD

AUG 28

of Hobson are to be shown this week.

Sousa's new opera, "The Charlatan," will be given as a matinee production by De Wolf Hopper at Montreal to-morrow evening. It is said that little Klein will masquerade as a bogus princess during part of the performance. Mark Price will not sing, but play the part of a heavy villain, with a non-lyrical bass voice.

Sousa's New Opera.

Montreal, August 29.—Sousa's new comic opera, "The Charlatan," was let loose from its shell at the Academy of Music to-night. De Wolf Hopper portrays the title role, that of Demidoff, an alchemistic, scientific, hypnotic, occult fakir, while little Alfred Klein is Jelikoff, a strutting tragedian. Nella Bergen is the royal throated Princess Anna, with Edmund Stanley as the young Russian gallant, Prince Boris. The rest of the cast, which is larger than that of "El Capitan," comprises Arthur Cunningham as the Grand Duke, George W. Barnum as Captain Peshoff, Mark Price as Gogol, Harry P. Stone as Kossel, Charles Arthur as a Showman, Alice Judson as Katrinka, Katherine Carle as Sophia, and Adine Bouvier as the Grand Duchess.

"The dog" in remotest stageland had more than his share last evening. De Wolf Hopper tried "The Charlatan" in Montreal. Manager A. M. Palmer studied the effect of "That Man" upon Washington, Roland Reed presented "A Distinguished Guest" in Boston and Andrew Mack went out to New Haven with "The Ragged Earl." All four audiences are reported to be recovering to-day.

NEW YORK MORNING TELEGRAPH
AUG 30

THE CHARLATAN' IN MONTREAL

Sousa & Kline's Latest Opera Presented for the First Time and Apparently Scores.

(Special to The Morning Telegraph.)

MONTREAL, Aug. 29.—"The Charlatan," the new opera by John Philip Sousa and Charles Klein, was presented for the first time on any stage in this city to-night at the Academy of Music. The house was thronged and the audience appeared enthusiastic. The brilliant staging, especially, seemed to appeal to the spectators. The costumes and scenery in the second act were particularly artistic. The score seems in Sousa's happiest vein.

The scene of "The Charlatan" is laid in Russia, and this affords excellent opportunity for good stage effects.

The important roles were well sung and capably acted. Among the people new to New York theatre goers are G. W. Barnum, Mark Price, Arthur Cunningham and Adine Bouvier. Among the old favorites who appear are Nella Bergen, Alice Judson, Charles Stanley and "Al" Kline.

NEW YORK MORNING TELEGRAPH

AUG 31 1893

Americans are often twitted by their European brethren for not knowing the words of their own national anthem. But it would seem that we are not the only ones in the world who do not know the words of our national hymn in the second act of "The Charlatan," the scene of the opera being laid in that land. So he wrote to the Imperial Russian Consul in New York asking him for the words. That gentleman had to reply that he didn't know them; that he would have to write home and have them sent to him. So, after all, there is such a thing as being patriotic without an acquaintance with a national song book.

THE STROLLER.

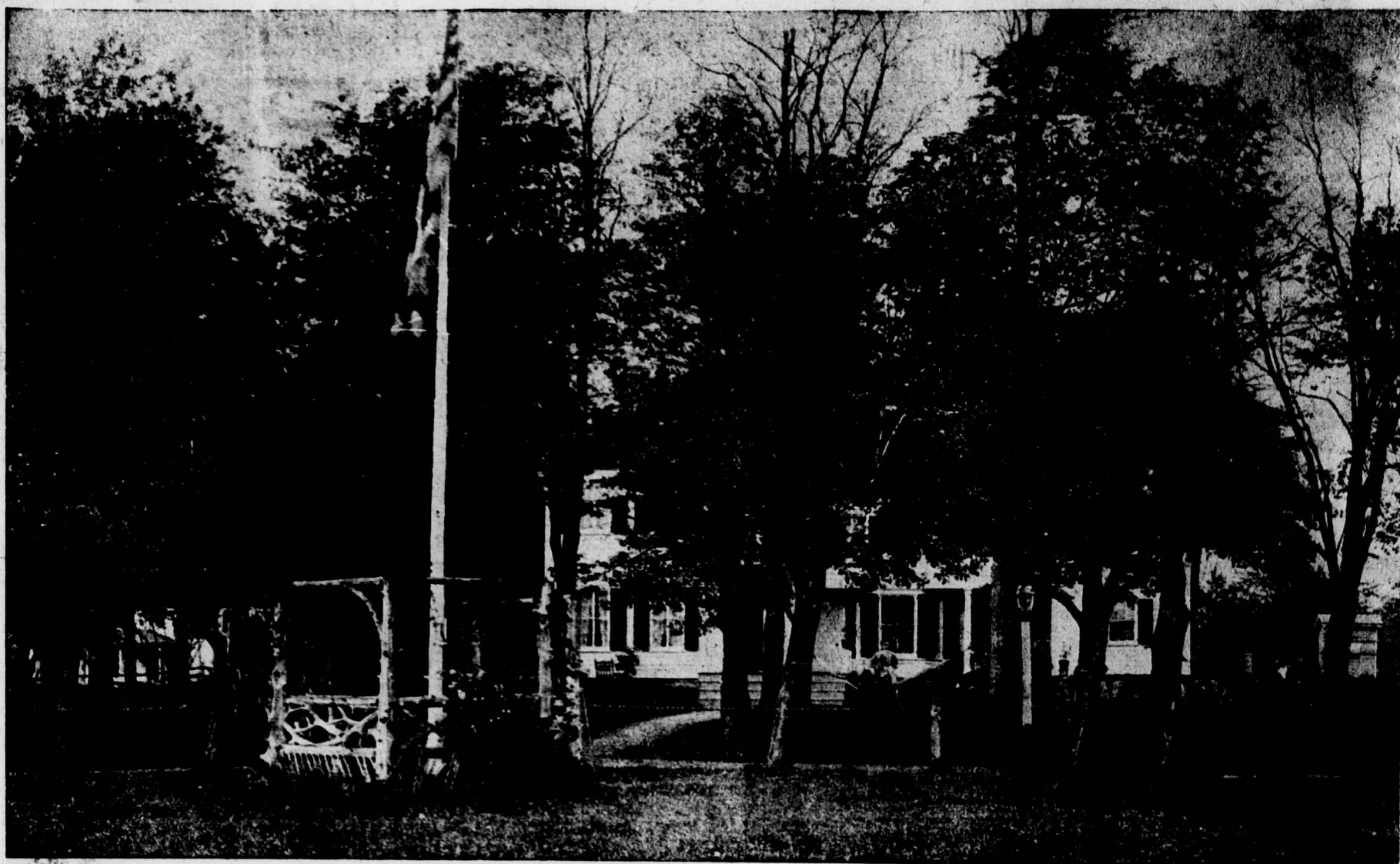
NEW YORK MORNING TELEGRAPH

SEP 1 1893

Hopper Seems All Right.

Such word as filters down this way from Montreal conveys the impression that DeWolf Hopper in his new Sousa-Klein opera, "The Charlatan," has made a decided hit, and that the piece will be in the very smoothest of working order by the time it is presented at the Knickerbocker Theatre next Monday evening. The first performance, I am told, went so like clockwork that it wasn't at all necessary to have a rehearsal on the following morning—a condition almost unknown in connection with big musical shows. One peculiar feature of "The Charlatan" lies in the fact that two of the characters played by really important members of the company have no singing to do. For these roles Mark Price and George Barnum have been engaged, and they are said to do really effective work in their environment of music, comedy, rich scenery and bewildering costumes. The dresses used in "The Charlatan" are described as exceptionally brilliant and expensive. Many of the chorus girls' costumes cost \$150 apiece—a very tidy sum when one comes to reflect upon the number of them.

AUG 23



HOME OF JOHN PHILIP SOUSA, WHERE HE WROTE DE WOLF HOPPER'S NEW OPERA, THE "CHARLATAN."

NEW YORK EVENING WORLD.

SEP 11 1923

The word "the" seems to be a necessary adjunct to comic opera titles this year. Witness "The Charlatan," "The Little Corporal," "The Fortune-Teller," "The Teas," and "The Fortune-Teller." Two of these titles, by the way, suggest martial melodies and camp comicalities while the other two breed thoughts of witchery and magic. A comic opera, however, without soldiers would be an anomaly, but these other features are not so frequently met with in comic opera librettos. As to De Wolf Hopper's new Sousa opera, the first of the quartet of new works to be seen on Broadway, it is noised about that the comedian has invented some tricks and transformations not so much calculated to strike wonder as produce joviality and rippling laughter. Hopper's chain-trick in "El Capitan" is but a forerunner of what is likely to happen in "The Charlatan." Whether Miss Neilsen as the fortune-teller is going to entertain her audiences with tricks with cards and comical card readings has not been disclosed.

THE STROLLER

NEW YORK MAIL & EXPRESS

SEP 8 1923

Knickerbocker Theatre.

De Wolf Hopper will open the season at the Knickerbocker Monday evening in the new Sousa and Klein comic opera, "The Charlatan." The action takes place in Bohkara, a province in southern Russia.

Here is the cast:

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

NEW YORK MORNING PRESS:

SEP 5 1923

Curiously enough, both these musical Coesuses have selected a Russian theme. When Reginald De Koven was commissioned to write an opera for Lillian Russell's season he left England and Scotland, where he had had success, to tempt the fates of Moscow. "The Tsigane" was a failure, notwithstanding some characteristic music in the first act, a reasonably good book and the heroic efforts of Miss Russell and her company. Unwarned by his esteemed contemporary's misfortune, Sousa, too, has gone to Russia for his theme, and "The Charlatan," like "The Tsigane," is a subject of the Czar. It will be interesting to observe wherein Sousa and Klein have departed from the method practiced by De Koven and Smith, and whether De Wolf Hopper can pluck the flower safely out of the Russian nettle that ungallantly stung Lillian Russell. The trouble with De Koven was that he struck out for high art and could not maintain that standard after the first act, or with Lillian Russell. Sousa may be, and we shall hope is, less ambitious, for Hopper and high art never can be allied, and probably by this time the composer knows his star's limitations as well as his own.

"The Charlatan" has been well received in Montreal during the past week, and as the Canadians know nothing of art, it is probable that the opera, both in book and score, is set to a popular key. That will suit Hopper first rate, and we shall, therefore, look forward, not illogically, to a lively entertainment this evening at the Knickerbocker.

NEW YORK MORNING PRESS:

SEP 5 1923

PLAYER FOLK.

The first week of the new dramatic season ended as shockingly as it began prosperously. Yet "La Tortue" is only an experiment at worst and no one need be corrupted by this salacious invention of the French unless he has a mind to be wicked. Happily the great majority of our actors are employed in harmless entertainment, and in the new works they offered last week as well as the novelties in which they appear this one may be enjoyed without offense to good manners.

Here, for example, is a new opera by John Philip Sousa and Charles Klein, neither of whom ~~tolerates indecorum~~. The composer is a Benedict, the librettist a bachelor, but both are united in upholding the Lares and Penates, and if their star gets married oftener than he ought it is against their sentiments or approval. In these admirable conditions modest folk may look forward reasonably to excellent diversion this evening at the Knickerbocker. Mr. Sousa has already repented his rash determination to emulate Richard Wagner and Bolto by writing his own librettos. His experiment in that ambition with "The Bride Elect" was not wholly encouraging, and in this later work, "The Charlatan," he has collaborated once more with his "Capitan" partner, Charles Klein. This is to be approved. Klein is a good librettist, while Sousa's talent lies mostly in music. "The Bride" had a dull book, "El Capitan" a sprightly one. Even if Sousa has to pay half royalties to his partner he will find this division more profitable than his last venture. "The Bride" is not destined for a long honeymoon, whereas "Capitan" paid and is still paying large dividends.

One night last winter Mr. Klein informed the writer that his income averaged \$1,000 a week, and a large part of that sum came from the Hopper opera. Sousa must have made more. Indeed, in spite of the scorn in which these two native composers are held by the Evening Post, it is apparent that Sousa and De Koven are popular with the seat-buying public. Reginald of the golden locks has already cleared \$30,000 out of "Robin Hood," and John Philip of the swarthy beard pays income tax on \$40,000 a year.

NEW YORK EVENING TELEGRAM

SEP 1 1923

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 Knickerbocker Theatre on Monday next, 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 of "The Charlatan" of George W. Barnum, the comedian, and Mark Price, an actor who has been seen in many Shakesperian roles, has a larger meaning than would appear at first. Hopper does not mean, of course, that to be able to sing is not a prime requisite for comic opera. But in operas there are roles which require histrionic powers rather than vocal culture and attainments, and it is evidently Mr. Hopper's purpose that these shall be well done.

There is a special reason why theatre-goers should cheer up. Sousa is not the author of the book of his new opera "The Charlatan," which De Wolf Hopper and his company will produce to-morrow night at the Knickerbocker. Finally convinced that the Lord is not pleased to have him take the bread out of the mouths of poets, Sousa has engaged a professional librettist—Charles Klein—to furnish Mr. Hopper with something to say between songs. Bokhara, in Southern Russia, is the scene of "The Charlatan." Mr. Hopper will appear as Demidoff, the titular character, and the special task that is demanded of him is to transform his own daughter into a Princess so that a court matrimonial case may be conveniently obeyed. Mr. Klein probably may be trusted to have plunged Mr. Hopper into the maximum amount of trouble by this means, and to have provided those "complications" without which comic opera would be only vanity and top notes. Nella Bergen will be the daughter who has to submit to the Charlatan's hocus pocus. Alice Judson, whose youth and beauty are said to make susceptible and hopeless young men weep when they contemplate them, will dress in



NELLA BERGEN
AND ALFRED KLEIN
IN "THE CHARLATAN."

her clothes, thus adding to her lachrymose potentialities. She does this in order that she may follow Mr. Hopper's medicine wagon without rebuke. Alfred Klein, a comedian, disguises himself as a lady, and said to do some very interesting turns as Mr. Hopper's assistant in magic. Nobody in the neighborhood of the Knickerbocker is connected with that play house or with Mr. Hopper's company has been permitted to overhear any of Mr. Sousa's inspired strains at rehearsal—except Edna Wallace Hopper, whose dressing room window at the Casino is within earshot of the Knickerbocker stage, who declined to close it this hot weather, and who has secretly informed a friend that songs given to Alice Judson could be properly rendered only by the wearer of the boy's clothes seen in "Yankee Doodle Dandy." But Mr. Sousa's musical mystery will be cleared up to-morrow night, granting that the cornets and trombones can stand the strain of Sousa and ninety degrees combined.

FROM
NEW YORK JOURNAL ADVERTISER
SEP 8 1922

In the new opera, *The Charlatan*, which De Wolf Hopper produces at the Knickerbocker Theatre on Monday night, Mr. Sousa has confined himself to making the music and has left the book to Charles Klein. The action of the opera is in southern Russia and turns on the palming off of a peasant wife on Prince Boris by Gogol, a relative of the prince, who will get his estate in such an event, and by Demidoff, a charlatan, whose daughter it is that becomes the princess. The cast will be:
Demidoff.....DeWolf Hopper
Prince Boris.....Edmund Stanley
Gogol.....Mark Price
Jellison.....Alfred Klein
Capt. Peshofski.....George W. Barnum
Grand Duke.....Arthur Cunningham
.....Harry P. Stone
.....Charles Arthur
.....Nella Bergen
.....Alice Judson
.....Katherine Carlisle
.....Adine Bouvier



"SOCIAL LAWS" SONG IN "THE CHARLATAN," TO BE PRODUCED AT KNICKERBOCKER THEATRE TO-MORROW.
Alfred Klein, Nella Bergen, Alice Judson, and De Wolf Hopper.



ADINE BOUVIER
"The Charlatan," Knickerbocker Theatre.

OPERETTA, OLD AND NEW.

De Wolf Hopper opens his season at the Knickerbocker Theatre to-morrow night, appearing in Sousa and Klein's new opera, "The Charlatan."
The scene of "The Charlatan" is in Russia, and Mr. Hopper will impersonate an alchemist with a natural aptitude for deception; a well-educated man, with a large bump of humor who imposes on people through tickling their vanity. The members of the organization are Alice Judson, George W. Barnum, Mark Price, Arthur Cunningham, Katherine Carlisle, Adine Bouvier. The story of the piece is said to be quaint and sufficiently ingenious to keep alive interest in its development. Another opening to-morrow will be the second season of opera in English by the Castle Square Opera Company at the American Theatre. The choice of von Suppe's operetta "Boccaccio" as the initial offering is well calculated by the management to exhibit the resources of this stock organization. It will present in the various roles singers who established themselves in favor last season, and will also introduce some recent recruits.

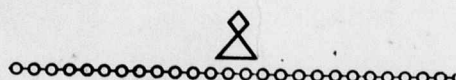
This week promises lower temperatures and possibly higher art. Sousa will celebrate Labor Day at the Knickerbocker. In view of the aspersions recently cast upon him, because he happens to be an American composer, by the foreign music critic of the Evening Post, it is to be hoped that John Philip will find in "The Charlatan" another "El Capitan." In spite of Mr. Tink, the country is not to be sneezed at, and Sousa's marches helped our soldiers storm the hill of San Juan they are good enough for us. Besides that, De Wolf Hopper has not been married lately, and he is now wedded to his art, which unusual step of matrimony insures a good performance. Other matters of interest will occur at play this week and presently all our theatres will be open.
Except Olympia. Alas! Hammered alack-a-day! He might have cleared a mortgage in these dog days among the chimney pots. It is to be feared Oscar has fallen, like Lucifer, never to arise again.
HILLARY HILL

THEATRICAL AMUSEMENTS

NEW AND OLD ENTERTAINMENT
THE REOPENED PLAYHOUSES

De Wolf Hopper Brings Out a Comic Opera by Sousa and Klein—Charles Klein Imports Actors and a Farce—Wells Fields Offer an Extravaganza—The Castle Square Opera Company's Fresh Season

More of our theatres will be opened for the new season this week, and some of them will play not yet performed in this city. At the Knickerbocker to-morrow night a comic opera by John Philip Sousa and Charles Klein will have its first Broadway representation after a week or so of practice in Canada. It is entitled "The Charlatan," and the name character was created especially for De Wolf Hopper. It is that of an Oriental practitioner of the black art. He conspires to palm off his pretty daughter as a princess in order that she may marry a royal lover, and, in consequence of his duplicity, he is convicted of witchcraft. The scenes are in southern Russia, thus providing a foreign and strange environment for the action, which is said to be the rather extravagant vein of Mr. Klein's librettos. Of course there is an expectation of spirited marches and softer melodies in Mr. Sousa's music. In the present Hopper company Alice Judson and Nella Bergen are the important women, while among the men are Edmund Stanley, Mark Price, George W. Barnum, and Alfred Klein. It is said that the opportunity for a picturesque mounting has been lost in the production.



ALICE JUDSON,

ONE OF THE DE WOLFF HOPPER OPERA COMPANY, WHICH OPENS THE SEASON OF THE KNICKERBOCKER THEATRE TO-MORROW NIGHT, PRESENTING "THE CHARLATAN," SOUSA'S LATEST EFFORT.



Knickerbocker: "The Charlatan."

De Wolf Hopper opens the season at the Knickerbocker Theatre to-morrow evening in John Philip Sousa and Charles Klein's new comic opera, "The Charlatan." The action of the opera takes place in Kokhara, a province in the southern part of Russia. Previous to the opening of the opera Prince Boris' father had contracted an alliance with a peasant girl, which so angered the Czar that a decree was issued to the effect that should Prince Boris, the offspring of the issue, marry anyone beneath the rank of princess, his title and estates are to be forfeited to the nearest of kin. The prince is very much of a ladies' man, and Gogol, his only surviving relative, an uncle, confidently expects that his nephew will forfeit his title and inheritance. This condition of affairs is disclosed when the curtain rises on a county fair. The main feature of this fair is the appearance of a famous prestidigitateur named Demidoff, accompanied by his pretty daughter, Anna. Demidoff is an unscrupulous charlatan and lends himself readily to Gogol's scheme to palm off his daughter Anna to Boris as the Princess Ruchkowsky, a title which Gogol believes to be extinct. Boris at once falls in love with her, much to the chagrin of Sophia, Gogol's daughter, and greatly to the delight of Demidoff, who believes that his daughter is making a wealthy match, not having been informed of the Czar's decree. Sophia learns of the trick as the marriage is about to take place between Demidoff's daughter and the prince, and enters into a scheme with a young girl attached to Demidoff's caravan, Katrinka by name, to make her appearance on the scene herself as Princess Ruchkowsky. Her plans miscarry, however, and the marriage takes place. During the festivities immediately following the marriage ceremony, the real Princess Ruchkowsky, accompanied by her husband, who is no less a distinguished personage than the grand duke, enter and immediately send for the girl who usurps the title. The conspirators are very much frightened at the situation, knowing that the punishment will be severe, but Demidoff believes that the prince, his son-in-law, will protect him from the grand duke's wrath. Gogol then informs Demidoff that his daughter is married to a beggar, as his action in marrying a woman of plebian origin has resulted in his forfeiting his title and estates. Demidoff thereupon pretends that the whole scheme is one of his famous optical illusions and transforms his daughter Anna into space by means of magic. The grand duke orders him seized by the guards, accusing him of witchcraft, and, seeing that he is in danger of bodily harm, attempts to bring his daughter back. Anna, however, feels keenly the shame of having disgraced the prince, whom she loves, and runs away, and at the end of the second act Demidoff is seized and accused of being her destroyer. The third act discloses the trial scene of Demidoff and his accomplices for witchcraft. Demidoff is convicted and as the court retires to consider his punishment, his daughter returns and Demidoff confesses to the grand duke the deception practiced on them all by Gogol. The grand duke then promises to secure a cancellation of Boris' punishment from the Czar and all ends well. From this it will be seen that the piece possesses more plot than the average comic opera of the present day. Katrinka is a young girl who disguises herself as a boy to

follow Demidoff's caravan, being fascinated with his magic art, and Jelkoff, a tragedian, is employed by the magician to impersonate a lady in waiting to Anna in order to mislead Prince Boris. The cast of characters is as follows:

Demidoff	De Wolf Hopper
Prince Boris	Edmund Stamer
Gogol	Mark Price
Jelkoff	Alfred Klein
Captain Peshofski	Geo. W. Barrer
Grand Duke	Arthur Cunningham
Koreff	Harry P. Stal
Showman	Chas. Arth.
Anna	Nella Berger
Katrinka	Allos Judson
Sophia	Katherine Carilli
Grand Duchess	Adine Bouvier

HOPPER IN A NEW OPERA NEXT WEEK

Will Open Monday at the Knickerbocker in "The Charlatan," by Sousa and Klein.

NEW ENGLISH COMPANY HERE

Strand Comedy Company Will Be Seen at the Madison Square in "A Brace of Partridges."

"BOCCACCIO" AT THE AMERICAN

Weber and Fields Next Thursday in "Hurly Burly," and Other Openings.

De Wolf Hopper opens the season at the Knickerbocker Theatre Monday evening in a new Sousa and Klein comic opera, "The Charlatan."

The action of the opera takes place in Bohkara, a province in Southern Russia. Some time previous to the opening of the opera the father of Prince Boris had contracted a mesalliance with a peasant girl. This action so incensed the Czar that he issued a decree to the effect that should Prince Boris, the result of the marriage, marry any one beneath the rank of princess he should forfeit his titles and estates to the nearest of kin. The only surviving member of the family is Gogol, an uncle of Prince Boris. Prince Boris is rather a high flyer and a favorite among women, and Gogol confidently expects that his nephew will disobey the Czar's command. This is the condition of affairs at the rise of the curtain, which takes place during a fair.

One of the principal features of this fair is the advent of a celebrated dealer in the mysteries of black art and occult sciences named Demidoff, who has with him a pretty daughter Anna.

Gogol, seeing that Demidoff is an unscrupulous charlatan, plots with him to depose Prince Boris.

The Charlatan proceeds to pass his daughter off for the Princess Ruchkewski. The Prince falls in love with the bogus Princess and marries her. Immediately after the wedding the Grand Duke and Grand Duchess enter, and send for the real Princess Ruchkewski. This leads to many complications as to who is the rightful princess, and around these personages the remainder of the story is worked out.



DE WOLF HOPPER, "THE CHARLATAN" KNICKERBOCKER.

At The Centres Last Night



A COMICAL QUARTET IN "THE CHARLATAN," ACT II.

Mr. Klein, Miss Judson, Miss Bergen and Mr. Hopper Singing "The Meditation Song" in the New Sousa-Klein Opera at the Knickerbocker Theatre.



DE WOLF HOPPER IN "THE CHARLATAN."

De Wolf Hopper is something of an immune, with regard to the climate of New-York. He has often acted and sung here in the summer and sometimes all summer. It is not unlikely, therefore, that he will be successful in withstanding the evil conditions in a theatre which is provided with a cold-air plant. He will present at the Knickerbocker Theatre to-morrow night, for the first time in this city, a new operetta by John Philip Sousa and Charles Klein, entitled "The Charlatan." It has been sung for a week in some of the smaller cities. The supporting company is substantially the same as when Mr. Hopper was heard a few weeks ago at the Knickerbocker.

So far away as Montreal, "The Charlatan," the new Charles Klein John Philip Sousa opera, was given its premiere. The despatch announcing the fact comes through the news agency; so, we are not regaled with any information regarding the possible success or failure of the novelty. Hopper's role is that of the title, and would appear to suit his grotesque methods excellently. The locale and coloring of the opera are Slavonic, so far as the libretto is concerned; we are told nothing regarding the quality of Sousa's score. Hopper's company contains but few people who can be regarded as operatic, and has been subjected to some changes in its personnel. The diminutive Alfred Klein is retained; so are Nella Gerben and Edmund Stanley. New members are Alice Judson (who made a hit, from all accounts, during Hopper's Summer season at Manhattan Beach, and who has taken the place formerly held by Edna Wallace Hopper), Katharine Carlisle, Adine Bouvier, Arthur P. Cunningham (who came to this side to sing in "Shamus O'Brien," season-before-last, and who has been heard here as a member of the Castle-Square troupe), George W. Barnum (a comedian who is familiar to local audiences, although never heard here in comic-opera), Mark Price (known as a good actor in melodrama, unrenowned as a vocalist, and who is said to be an ideal selection for the character given to him in "The Charlatan"), Harry P. Stone, and Charles Arthur. Nothing is reported regarding the manner in which the "marching's" latest has been staged; but, as Hopper has been a very liberal producer since becoming a star, it is to be supposed that he has not been stingy in equipping the new opera. It will receive its metropolitan premiere on Monday evening of next week.

SOUSA AND KLEIN'S NEW OPERA

De Wolf Hopper to Open the Knickerbocker with "The Charlatan."

De Wolf Hopper opens the season at the Knickerbocker Theatre to-morrow evening in Sousa and Klein's new comic opera "The Charlatan." The action of the opera takes place in Bohkara, a province in Southern Russia. Some time previous to the opening of the opera, the father of Prince Boris had contracted a mesalliance with a peasant girl. This action so incensed the Czar that he issued a decree that should Prince Boris, the result of the marriage, marry any one beneath the rank of Princess he should forfeit his title and estates to the nearest of kin. The only surviving member of the family is Gogol, an uncle of Prince Boris. Prince Boris is rather a high flyer and a favorite among women, and Gogol confidently expects that his nephew will disobey the Czar's command. This is the condition of affairs at the rise of the curtain, which takes place during a fair.

One of the principal features of this fair is the advent of a celebrated dealer in the mysteries of black art and occult science, named Demidoff, who has with him his extremely pretty daughter Anna. Gogol, seeing that Demidoff is an unscrupulous charlatan, at once conceives the scheme of inducing Demidoff, with the aid of his magic, to reproduce his daughter Anna as the Princess Ruchkowsk, a title which Gogol believes to be extinct.

Boris sees this counterfeit presentment

and at once falls in love with her, much to the chagrin of Sophia, Gogol's daughter, and greatly to the delight of Demidoff, who thinks that his daughter is about to make a rich marriage. Gogol not having told Demidoff of the Czar's ukase. Just as the marriage is about to take place between Demidoff's daughter and Prince Boris, Sophia, learning of the trick, tries to thwart her father's design by entering into a scheme with Katrinka (a young woman attached to Demidoff's caravan) to appear upon the scene as Princess Ruchkowsk. The scheme fails, so far as preventing the marriage is concerned, but succeeds in frightening Demidoff and Gogol.

During the ceremonies immediately after the wedding, the Grand Duke and Grand Duchess enter and immediately send for the Princess Ruchkowsk. This leads to many complications as to who is the Princess, until the Grand Duke lays bare the entire scheme by introducing to them the real Princess Ruchkowsk in the person of his wife. It seems that the Czar has conferred the title on her for some services performed at court.

Demidoff, Gogol, his daughter Anna and Katrinka, are frightened out of their wits at the situation, knowing well that it means severe punishment, but Demidoff believes that Prince Boris, the husband of his daughter Anna, will at least protect them from the anger of the Grand Duke. Gogol then informs Demidoff that his daughter is married to a beggar, as his action in marrying a woman of plebeian origin has wrested from Prince Boris his title and estates. Demidoff thereupon pretends that the whole scheme is an optical illusion, and performs a trick of transforming his daughter Anna to space through means of magic. Demidoff is then seized by the guards of

the Grand Duke and accused of witchcraft, and, seeing that he is in danger of bodily harm, he tries to bring his daughter Anna back to her original state. But Anna, who feels keenly the shame of having disgraced Prince Boris, whom she loves, has run away, and at the end of the second act Demidoff is seized and accused of being her destroyer.

The third act is the trial of Demidoff and his accomplices for witchcraft, but as the court retires to consider his punishment his daughter returns and Demidoff once more produces Anna, who explains to the

Grand Duke the deception practiced on them all by Gogol. The Grand Duke promises to exercise his influence with the Czar to obtain a remission of Boris's punishment and all ends happily.

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

NEW YORK EVENING WORLD.

SEP 8 1912

The first new comic opera of the season, "The Charlatan," with De Wolf Hopper as the star, will be produced at the Knickerbocker Theatre Monday night. John Philip Sousa and Charles Klein have again joined hands and heads in an effort to please the public, and from all indications the new offering is likely to be a big go. The scene of the opera is laid in Southern Russia and the usual array of unpronounceable names are concerned. Hopper impersonates a magician who travels with his daughter Anna and Katrinka, a girl who masquerades as a boy in order to travel and learn the magic business. Hopper, for a consideration, gives his daughter off as a princess in order to secure a young prince, who, by royal decree, must marry no one but a princess.

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FROM

NEW YORK TRIBUNE

SEP 6

MUSIC—THE DI

A NEW OPERETTA.

When Mr. Sousa, already well known as a composer of marches that exercised a sort of magical influence on the legs and arms of the big public (a Sousa march appeals quite as much to your shoulders and elbows as it does to your knees and ankles)—when this Mr. Sousa entered the field of operetta-writing there was no want of critics who said that musical comedy required something more than march tunes to be successful. Some of the critics were even bold enough to say that the language of the brass band could not well be translated into the language of the lyric stage. Others, as was only natural to expect, thought that Sousa was so stupendous a musician that he must succeed in all he attempted, and they saw the path of glory grow wider as he extended his activities. Last night's production of "The Charlatan" at the Knickerbocker Theatre brought the rival camps nearer together than they have ever been.

Mr. Charles Klein, who wrote the book of "The Charlatan," and Mr. Sousa, who composed the music, aided and abetted doubtless by Mr. De Wolf Hopper, courageously call their offspring a "comic opera." Tears, pleadings, protestations and definitions put forth solely in the interest of correct nomenclature for over a decade having thus been set at defiance again, there is nothing to do but beg the question as to what "The Charlatan" is, and confining ones self to a few observations concerning what it looked and sounded like, and what the audience thought of it as testified by the applause of those in attendance. From a critical point of view the evening offered an admirable opportunity to hear that voice of God to which small minds like to appeal when newspaper judgment seems to have gone awry. An exceedingly large contingent of the usual first night audience was kept at home by the heat, and (was it in consequence?) there was a notable lack of those kindly-disposed gentlemen who seem to know better than anybody else just where the deserving things in play and music were; so there was much less applause than one is accustomed to hear at a first operetta night. This added much to the enjoyment of the judicious, of course; but, since it would not have done for a new operetta to be brought forward without calls for the principal comedians and the authors, this was decorously accomplished after the second act, and Mr. Hopper and Mr. Sousa talked in the key of the operetta. Mr. Klein gave a modest exhibition of himself, and all was well.

As to the merit of the piece itself, praise and dispraise would be more than likely to fall into the strain that has become conventional since it became the fashion to fit out operetta comedians with rôles in which they can amuse the public regardless of what dramatic congruities exact or musical considerations invite. There is a tenor in the company who can sing (very happily represented in this instance by Edmund Stanley), also a soprano—Miss Millie Bergen—who proves herself a worthy companion (wherefore she marries the tenor in spite of many disturbing vicissitudes). Likewise a small person who can, by standing a tip-toe, look archly into the eyes of Mr. Hopper (and thereby illustrate one of his chief dependencies for a comic effect). Mr. Hopper himself, as he was, is and ever shall be, comic operetta without end, the amusing Alfred Klein, who is Mr. Hopper's conventional satellite, many other clever people, a tuneful chorus, a well-dressed company (Mr. Hopper only performed a solemn duty in mentioning the costumes in his speech), and a lot of pretty music exceedingly well set for the orchestra. Ostensibly the play is Russian, and Mr. Sousa, who gathered together a bookful of National music when he was bandmaster in Washington, might have given us a bit of Russian color; but he didn't. He has introduced the Russian national hymn, but that is about as Russian as "The Star Spangled Banner" is American.

CARLISLE, PA. - VOLUNTEER.

AUG 31 1912

THE GRAND OPENING.

The Carlisle Opera House Will Have Grand Opening.

John Philip Sousa, the March King, has many successes to his credit, but up to the present writing he has done nothing which has met with the unbought favor accorded to his tuneful numbers in the ever-welcome comic opera "El Capitan." One day hardly grow weary of listening to the dashing, swinging measures with which the opera abounds, the culmination of which is reached at the climax of the second act, when amid the blare of trumpets and the beating of drums, Old Glory is triumphantly waved; and the vocal strength of the entire company is tested to the utmost capacity to be heard above the cries of "Bravo" and the cheers with which the most blase audience invariably greet this stirring effect. The same magnificent scene pictures and the elegant wardrobe which were marked features of its original production are still apart and parcel of the performance to be given Thursday, September 1st, at Carlisle Opera house.

This company of reputable artists include William C. Mandeville, Edward Wilkes, John Dunsmure, Harry Carter, Karl Formes, Charles Hildeley, James Kirnan, Chales Adams, Kate Michelena, Madeleine Lack, Nera Rosa and Pyllis Jordan, together with a competent chorus of fifty voices take part in this performance.

NEW YORK MORNING TELEGRAPH.

SEP 7 1912

Alice Judson's Press Agent.

Somebody who conceals his identity under the illiterate name "An Unrenumerated Press Agent," was in a state of excitement yesterday morning over Alan Dale's rather snappy reference to Alice Judson in his notice of the production of "The Charlatan," at the Knickerbocker Theatre. Mr. Dale's comment was as follows: "Miss Alice Judson, who looks like an understudy—a very bad one—for the late—that is to say, the recent Edna Wallace—squeaked through a 'cute' part unenthusiastically and looked nicer than she was." This comment appears to have touched "An Unrenumerated Press Agent" on the raw, inasmuch as it led him to write a very absurd letter, and send it to me. In this connection he sets forth the fact that Alan Dale works for William R. Hearst, and the presumption that he is compelled to do everything Mr. Hearst orders. Following out this theory the writer goes on to show that as Mr. Hearst and Miss Wallace both came from the West, and are old friends on that account, Miss Wallace must have urged Mr. Hearst to order a toasting for Miss Judson, and Mr. Hearst must have compelled Alan Dale to supply the toasting fork and the fire. Really, now, it seems to me, little Miss Judson ought to induce her friends to be slightly less enthusiastic in her behalf. Such a letter as the one I refer to is invidious and, even ridiculous. Miss Judson is a very sweet and pretty little woman, with nice legs and a fair amount of perceptible talent. But she is not

such a superlative genius as to necessarily impress everybody who sets eyes on her. Some people may differ with Alan Dale in judgment of the value of different stage matters, but there are not many I fancy who will doubt the sincerity of his writings or the proposition that he says what he thinks without the trammelling influence of Mr. Hearst, or anybody else. And besides, Mr. Hearst, I dare say, never so much as touch Miss Judson.

SEP 6

THE NEW SOUSA OPERA.

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Gogol.....	Mark Price
Jeikoff.....	Alfred Klein
Captain Peshofki.....	George W. Barnum
Grand Duke.....	Arthur Cunningham
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Showman.....	Charles Arthur
Anna.....	Nella Bergen
Katrinka.....	Alice Judson
Sophia.....	Katherine Carlisle
Grand Duchess.....	Adine Bouvier

The trouble with "The Charlatan" is that it's neither fish, flesh nor fowl, neither comic opera, opera comique nor grand opera, though it smacks of all three.

It's not a Sousa opera, plentifully sprinkled with stirring swinging marches to rouse the audience—even with the thermometer at 90—to enthusiasm and to involuntarily keep time with their feet, nor is it a Klein opera, with the fun and drollery of an "El Capitan" running through it, nor is it a Hopper opera, with the comical situations and topical ditties in which Hopper revels. The comedian and his company romped and capered merrily through the evening, but the laughs that were earned came from the cleverness of the actors rather than the opera.

"For heaven's sake, what is it, then?" you ask. "Has it no redeeming qualities?" Certainly. Nothing that Sousa writes is uninteresting, and, though the score lacked the sparkle and snap that was expected, there was every now and then something pretty to note, but it only occasionally roused you; and if the situations of the libretto did not draw the roars of laughter that a "Wang" or an "El Capitan" furnished abundantly, there was here and there a humorous bit that created a spontaneous titter if not a guffaw through the house. And there were charming stage effects, as pretty as Gros ever painted, and costumes as artistic in color and as rich in material as Mrs. Siedle and Dazian ever planned between them. But the general verdict of the evening was that "The Charlatan" was "slow," and did not come up to expectations.

Perhaps the weather had something to do with it. It's hard to be merry on the stage or enthusiastic in the auditorium in such temperature as this. Perhaps when the thermometer comes down "The Charlatan" may go up in popular estimation.

The story turns upon a strolling necromancer who attempts to pass off his daughter on a susceptible prince as a princess. Mr. Hopper was the Charlatan, made up, of course, in fantastic Hopper costume and making as much of the rôle as any one could. Miss Nella Bergen was the alleged princess—she sang remarkably well, her voice ringing out finely in the ensembles. Miss Alice Judson was one of the strollers, possessed of the shapely extremities and silk fleshings that only comic opera strollers can display. "Little Klein" was a comical "lady in waiting," and Mr. George W. Barnum was a tempestuous Russian officer, making quite a hit.

Mr. Sousa's latest score lacks his usual swing and dash to its concerted numbers, though there are a couple of exceptions where the old Sousa spirit seems to burst forth, and here and there are some attempts at musical forms that are almost of a grand opera type, quite out of place in comic opera, where one comes to be amused with musical trifles rather than to listen to semi-learned ensembles.

The numbers most in Sousa's vein were the finale of the first act, to which there was considerable "go," a rather graceful waltz song, with dance, for Demidoff and Katrinka in the second act; the "Ammonia" song (which might prove quite catchy if the words were not so pointless), and the concerted number on the Russian National Anthem, both in the second act. The third act has a topical song for Demidoff, Mr. Hopper in-
ferring to the late Spara

"THE MARCH KING."

Mr. John Philip Sousa in the City To-day.

John Philip Sousa, leader of the famous Sousa Band, and well known in musical and theatrical circles, as the composer of the successful opera, "El Capitan" is in the city, staying at the Windsor. He arrived last evening from New York, to be present at the production of his new opera "The Charlatan," which will be put on at the Academy this evening, by the De Wolf Hopper company, for the first time. Mr. Sousa is accompanied by Mr. Ed. Klein, who wrote the libretto of the new opera as well as that of "El Capitan." "The Charlatan," said Mr. Sousa to a "Star" reporter, "was specially written for Mr. Hopper, and promises to be the most successful he has yet appeared in. The music is light and catchy in the considerable swing, and go to it. The plot is well-defined, calculated to sustain the interest of the audience. We have had a number of full dress rehearsals, ending last evening on the Academy stage and, if rehearsals are any index, this evening's performance will be a great success."

Speaking of his future movements, Mr. Sousa said it had been his intention to have spent this season in England with his band. In fact he had engaged passage on the steamship St. Paul in May last, but the war in Cuba had prevented his going. "I shall not go now," said Mr. Sousa, "until 1900 when I shall take my band to the Paris Exposition for three months. After that we will tour through every county in Europe, visiting all the capitals, and end up with an extensive English tour, starting Wednesday next we will begin the longest American tour ever undertaken. From Pittsburgh we will travel south to St. Louis and after doing the Western and Southern States, will take ship from Tampa, Fla., where we will give a series of performances, and then sail for Cuba. After that we will go to Mexico and then to the West Indies."

MUSICAL AND DRAMATIC

De Wolf Hopper in Sousa's New Operetta at the Knickerbocker.

"THE CHARLATAN" A SUCCESS

The Castle Square Opera Company at the American—"Secret Service"

Revived at the Empire Theatre.

As the elongated comedian said in the unusually weak speech which he made at the end of the second act, the warmth of the weather was in keeping with the warmth of De Wolf Hopper's reception at the Knickerbocker Theatre last night. Mr. Hopper goes away with the last of those who seek cool breezes by the sea and in the mountains, and he comes back with the first of them. This year he chances to be a little ahead of time, but that is not his fault. If the matter becomes mixed in its dates, Mr. Hopper never does.

His return last night was marked by the production of a new operetta, entitled "The Charlatan," the book of Charles Klein and the music of John Philip Sousa. It may be said at once that although the work is not distinguished by uncommon cleverness either in libretto or music, it contains all the elements of popularity and ought to be a valuable addition to Mr. Hopper's repertory.

The story is that of a "dealer in magic and spells," who engages with a plotting Russian gentleman of high degree to palm off his daughter as a Princess and thereby secure her marriage to a young Prince who has been ordered to marry no one beneath the rank of Princess on pain of the Czar's displeasure. Just why the plotter plots is not made clear, but no one really cares about that. The plot paves the way for unreal, comic-opera complications and for heaps of trouble for the charlatan himself. Of course the young Prince and his false Princess fall in love with one another, sing the usual duets, and find happiness in the third act.

After all, what matters the plot? There are plenty of really admirable stage pictures, constant movement, funny situations, comic action, and very few really dull moments. Consequently, Mr. Klein's book will serve its purpose. As for Mr. Sousa's music, while the inevitable march at the end of the second act is not up to the level of that in "El Capitan," it is a very good one, and the serious music of the operetta is better than anything of the kind this composer has heretofore given us. Indeed, the first song of the Prince, the first song of Anna, and their duet, with chorus in the second act, are as good as any operetta music heard here in recent years.

The performance contained many excellent features. Mr. Hopper himself was in fine spirits and acted the rôle of Demidoff in his customary hustling style. His make-ups were good, and his singing very good. Alfred Klein was extremely amusing as a broken-down tragedian disguised as a woman for strictly operetta purposes. Edmund Stanley's voice seemed to have benefited most decidedly by a Summer's rest, and he sang his music with considerable skill and good effect.

Our old friend Arthur Cunningham, who made his reputation as Father O'Flynn in "Shamus O'Brien," had a very small part, but lent distinction to it. Nella Bergen as the charlatan's daughter displayed some remarkable high notes and considerable embellishment. Alice Judson, as Katrinka, was slight in appearance, voice, and histrionic ability. George W. Barnum made a decided hit in a character sketch.

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NEW YORK HERALD

SEP 4

In all the previous productions made by Mr. Hopper no expense has been spared in giving "The Charlatan" a handsome and appropriate stage dressing, and if we are to get nothing else we may confidently expect some beautiful tableaux that will certainly fit in excellently with the stirring march music and waltzes that Mr. Sousa is sure to have written. But those who have seen the opera say we are going to get very much more than pretty dresses by Dazian and music by Sousa—that we are to have a book that is full of fun and merriment, with Hopper as fun maker in chief and little Klein as his able first lieutenant.

SOUSA'S SOBER SCORE.
KLEIN'S CLEVER BOOK.

De Wolf Hopper Produces
"The Charlatan" at the
Knickerbocker.

A GORGEOUS MISE EN SCENE.

"Boccaccio" Serves to Reintroduce
Castle Square Favorites
at the American.

ROUGH RIDER TAKES THE STAGE.

Owing to the Intense Heat the Re-
vival of "The French Maid"
Is Again Postponed.

There was an agreeable surprise for the first-nighters who attended the Knickerbocker Theatre last evening. De Wolf Hopper, high priest of buffoonery and arch-exploiter of comic personality, appeared in a new work by Sousa, master of musical rhythms and accents, and both star and composer took their places on higher planes in their respective arts. The peurlility of gags and the triviality of drum-punctuated jingles, may have been missed by the minority, but there was humorous, consistent comedy and melodious and skilfully constructed music in their stead, to the delight of the majority.

"The Charlatan" has a story with a definite plot. It ends abruptly as if the librettist had counted the minutes and knew that the final curtain was due, but it starts well and its development is uninterrupted. The theme is not original. Gypsies have masqueraded as lords and ladies ere this and vagabonds have oft changed their rags for princely robes to suit the designs of schemers. There have been mesalliances through deceit in numbers—in the tale of the "Beggars Student," for instance, but Mr. Charles Klein has clothed his notion of these familiar incidents in originality and cleverness. His mock princess—the daughter of a travelling fakir—has scruples, and her trick is excused for she loves truly. The tribulations of the others are merited. So there is logic and consistency in this libretto. As to the lyrics, they are snappy and their rhyming suits the ear.

Mr. Sousa's score is sober. He has eschewed some of the literalness of his earlier music. He has overcome his one weakness—that of writing poorly for the voice, and his solo numbers are all tuneful and refined. His concerted bits are all skilfully constructed. The finale of the second act is written by a master hand. It is more than a mere finale—it is a superb climax to a progressive development of contrasting effects. The use of the Russian national hymn is perhaps unnecessary and not altogether relevant, but its treatment is ingenious in the extreme. The tenor has been given much to sing, and Sousa has done his best work in the numbers written for that part. In the case of the soprano he has not been proof against the meretriciousness of high notes, and he has added them with elementary prodigality.

The inevitable march is of course heard. In this instance it is not labelled for separate use with the usual emphasis—a commendable bit of artistic discretion. Its melody is catchy, though, and its rhythm has all of Sousa's irresistible swing. In his orchestration the composer has written ably, with a full command of his instruments. French and English horns and bassoons are successfully used, and a muted cornet toots the echo of the charlatan's formula of incantation. There are a few reminiscences in the flow of melody, but they are purely personal to the composer. All in all, the score is a credit to Mr. Sousa.

In its entirety the work of Mr. Hopper marks an advance in his comic art. He plays his part in adherence to a characteristic individuality. He has lapses in which he indulges in his peculiar capers of speech and deed, and in the last act he has one scene that is on his old lines, but there is throughout an evident intent to transform the clown into the comedian. He has music to sing and sings it well.

Edmund Stanley, the tenor, has the first chance he has had in years. He has arias to sing and he sang them with good voice, with taste and feeling. Nella Bergen has an effaced rôle, but she has her favorite opportunity to introduce her ringing high notes. Alice Judson is unnecessarily pert. Alfred Klein is as usual and George W. Barnum plays a speaking part with an actor's finish.

The costumes are exquisite—rich, gorgeous and beautiful in their own scheme.

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After the second act Mr. Hopper was called on for a speech and responded in characteristic fashion. Messrs. Sousa and Klein were also obliged to come forward. Mr. Sousa acknowledging the call in a speech, to which Mr. Klein acted as a silent "feeder."

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After all, what matters the plot? There are plenty of really admirable stage pictures, constant movement, funny situations, comic action, and very few really dull moments. Consequently, Mr. Klein's book will serve its purpose. As for Mr. Sousa's music, while the inevitable march at the end of the second act is not up to the level of that in "El Capitan," it is a very good one, and the serious music of the operetta is better than anything of the kind this composer has heretofore given us. Indeed, the first song of the Prince, the first song of Anna, and their duet, with chorus in the second act, are as good as any operetta music heard here in recent years.

The performance contained many excellent features. Mr. Hopper himself was in fine spirits and acted the rôle of Demidoff in his customary hustling style. His make-ups were good, and his singing very good. Alfred Klein was extremely amusing as a broken-down tragedian disguised as a woman for strictly operetta purposes. Edmund Stanley's voice seemed to have benefited most decidedly by a Summer's rest, and he sang his music with considerable skill and good effect.

Our old friend Arthur Cunningham, who made his reputation as Father O'Flynn in "Shamus O'Brien," had a very small part, but lent distinction to it. Nella Bergen as the charlatan's daughter displayed some remarkable high notes and considerable embouchure. Alice Judson, as Katrinka, was slight in appearance, voice, and histrionic ability. George W. Barnum made a decided hit in a character sketch.

Demidoff.....De Wolf Hopper
Prince Boris.....Edmund Stanley
Gogol.....Mark Price
Jelkoff.....Alfred Klein
Captain Peshoffki.....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

In all the previous productions made by Mr. Hopper no expense has been spared in giving "The Charlatan" a handsome and appropriate stage dressing, and if we are to get nothing else we may confidently expect some beautiful tableaux that will certainly fit in excellently with the stirring march music and waltzes that Mr. Sousa is sure to have written. But those who have seen the opera say we are going to get very much more than pretty dresses by Dazian and music by Sousa—that we are to have a book that is full of fun and merriment, with Hopper as fun maker in chief and little Klein as his able first lieutenant.

SOUSA'S SOBER SCORE.
KLEIN'S CLEVER BOOK.

De Wolf Hopper Produces "The Charlatan" at the Knickerbocker.

A GORGEOUS MISE EN SCENE.

"Boccaccio" Serves to Reintroduce Castle Square Favorites at the American.

ROUGH RIDER TAKES THE STAGE.

Owing to the Intense Heat the Revival of "The French Maid" Is Again Postponed.

There was an agreeable surprise for the first-nighters who attended the Knickerbocker Theatre last evening. De Wolf Hopper, high priest of buffoonery and arch-exploiter of comic personality, appeared in a new work by Sousa, master of musical rhythms and accents, and both star and composer took their places on higher planes in their respective arts. The peurlility of gags and the triviality of drum-punctuated jingles, may have been missed by the minority, but there was humorous, consistent comedy and melodious and skilfully constructed music in their stead, to the delight of the majority.

"The Charlatan" has a story with a definite plot. It ends abruptly as if the librettist had counted the minutes and knew that the final curtain was due, but it starts well and its development is uninterrupted. The theme is not original. Gypsies have masqueraded as lords and ladies ere this and vagabonds have oft changed their rags for princely robes to suit the designs of schemers. There have been mesalliances through deceit in numbers—in the tale of the "Beggar Student," for instance, but Mr. Charles Klein has clothed his notion of these familiar incidents in originality and cleverness. His mock princess—the daughter of a travelling fakir—has scruples, and her trick is excused for she loves truly. The tribulations of the others are merited. So there is logic and consistency in this libretto. As to the lyrics, they are snappy and their rhyming suits the ear.

Mr. Sousa's score is sober. He has eschewed some of the literalness of his earlier music. He has overcome his one weakness—that of writing poorly for the voice—and his solo numbers are all tuneful and refined. His concerted bits are all skilfully constructed. The finale of the second act is written by a master hand. It is more than a mere finale—it is a superb climax to a progressive development of contrasting effects. The use of the Russian national hymn is perhaps unnecessary and not altogether relevant, but its treatment is ingenious in the extreme. The tenor has been given much to sing, and Sousa has done his best work in the numbers written for that part. In the case of the soprano he has not been proof against the meretriciousness of high notes, and he has added them with elementary prodigality.

The inevitable march is of course heard. In this instance it is not labelled for separate use with the usual emphasis—a commendable bit of artistic discretion. Its melody is catchy, though, and its rhythm has all of Sousa's irresistible swing. In his orchestration the composer has written ably, with a full command of his instruments. French and English horns and bassoons are successfully used, and a muted cornet toots the echo of the charlatan's formula of incantation. There are a few reminiscences in the flow of melody, but they are purely personal to the composer. All in all, the score is a credit to Mr. Sousa.

In its entirety the work of Mr. Hopper marks an advance in his comic art. He plays his part in adherence to a characteristic individuality. He has lapses in which he indulges in his peculiar capers of speech and deed, and in the last act he has one scene that is on his old lines, but there is throughout an evident intent to transform the clown into the comedian. He has music to sing and sings it well.

Edmund Stanley, the tenor, has the first chance he has had in years. He has arias to sing and he sang them with good voice, with taste and feeling. Nella Bergen has an effaced rôle, but she has her favorite opportunity to introduce her ringing high notes. Alice Judson is unnecessarily pert. Alfred Klein is as usual and George W. Barnum plays a speaking part with an actor's finish.

The costumes are exquisite—rich, gorgeous and beautiful.

The annual races of the Montreal Swimming Club's Annual... number of full dress rehearsals, ending last evening on the Academy stage and, if rehearsals are any index, this evening's performance will be a great success. Speaking of his future movements, Mr. Sousa said it had been his intention to have spent this season in England with his band. In fact he had engaged passage on the steamship St. Paul in May last, but the war in Cuba had prevented his going. "I shall not go now," said Mr. Sousa, "until 1900 when I shall take my band to the Paris Exposition for three months. After that we will tour through every county in Europe, visiting all the capitals, and end up with an extensive English tour. Starting Wednesday next we will begin the longest American tour ever undertaken. From Pittsburg we will travel south to St. Louis and after doing the Western and Southern States, will take ship from Tampa to Havana, where we will give a series of performances. We will also visit Santiago de Cuba, and after a tour of the island, we will go West to Los Angeles and then on to San Francisco and return over the Panama route."

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"THE CHARLATAN" IS AN ASTONISHER

Not a Characteristic Sousa Opera, but a Dreary Desert of Solemnity.

MR. HOPPER AS A "LEGIT"

Funereal Now Where He Once Was Funny, He Saddens All Beholders.

MR. KLEIN TO THE RESCUE

Diminutive Actor Furnishes the Sole Comedy of the Piece.

Truly the old order changeth and it's an even bet that most of us know not where we're at. Here is De Wolf Hopper—the capering, clownish, comical De Wolf, for many seasons the famous Sir Fool of the Round Table of Comic Opera—transformed, without even a gradual development, into a cantankerous and careworn creature as unmitigated as the moody Modred, and as provokingly placid as the pure Sir Percivale. "The Charlatan" the play is called in which this metamorphosis is to be observed. There is a hope in the name that Mr. Hopper may be merely shamming a solemnity which so ill befits him.

There have been worse comic operas than "The Charlatan" produced on Broadway. At least two. There was "La Folote," for instance. It is but the part of truth to admit that "La Folote" was a hundred points and the diase ahead of "The Charlatan" in point of mediocrity. The other was "The Koreans," which occupies a distinctive place in comic opera history. These productions were worse than that of "The Charlatan," which was perpetrated at the Knickerbocker last evening. Much worse. There may have been others in the same class, but they don't recall themselves to me up to the time of going to press.

Charles Klein admits writing the book of this piece. His confession may be believed, for it is to Mr. Klein, in part, that an appreciative world is indebted for the Henry Miller style of play. On the whole, there is no reason to doubt that Mr. Klein committed the act. I don't know who furnished the music. Mr. John Philip Sousa's name appears on the programme, but no one for a minute believes that the "March King," the master of melody and tune, and composer of "El Capitan" and "The Bride Elect," ever turned the score of "The Charlatan" out of his note factory.

The first act of "The Charlatan" dlags wearily along as drag the minutes to a gentleman awaiting the skilled services of the electrocutioner. There is no ringing cl. us. There are no pretty girls. There is no humor and not a vestige of wit. There is a selection by Mr. Edmund Stanley, a Julius Stegger sort of a man—you know the kind, hey always get out in l. c., make sure that the limelight is working sixty seconds to the minute, place the right hand on the left breast and with the left hand beckon one of the flymen, and then ask in tenor and tender tones: "Why was I ever born?" a query which is as unanswerable as it is relevant.

"This is not Sousa," you say as the curtain descends on the act. And every one around you is saying the same thing. Even the management is disappointed. "It's a great first act," they say, "a great first act, but it didn't go well to-night, that's a fact. We can't imagine what the trouble is. It went all right in Montreal."

The prestige of a Montreal endorsement is something.

"The Charlatan" is a play which has the true role, and a wardrobe obviously suggested by an agent of the Hudson Bay Trading Company. Most of the time he wears an elegant costume which would make a prince of a Klondike prospector or a searcher after the north pole. In a Broadway playhouse on one of the hottest nights the old town has ever been introduced to, the wearing of it appears to denote, to say the least, eccentricity. For an hour and a half the audience has been sitting in solemn silence as befits the occasion. Suddenly something is said or sung and a philanthropist in the front row giggles tentatively. Some one else seconds the motion and a gentle titter runs through the house. Mr. Hopper looks pained. Miss Judson turns pale above and below her blue silk tights. They have been singing the first "catchy" tune of the evening, a "Carry Umph" chorus from "The Matrimonial Guards." At the abortive attempt at merriment, Mr. Hopper continues to frown severely and Frank Wistach, in the back of the house, rushes hurriedly to the head usher and whispers: "You mustn't let them do that, you know. This is a serious play."

The offence is not repeated, but the production is threatened with mild interest when Mr. Hopper sings about "The Seventh Son of a Seventh Son."

Miss Bergen has the part of Mr. Hopper's daughter, a fat lady who is palmed off on a Prince as the real thing in the Princess line, marries him and nearly realizes the expectations of a wicked uncle who has schemed to bring about the marriage so that the Czar may strip the young Prince of his wealth for failing to wed within his own station. Miss Bergen does not have to exert herself to make herself solid with the audience.

The occasional oasis of fun in this desert of dreariness is presided over in great shape by Alfred Klein. He is genuinely comic in his old-woman make-up. George Barnum handles his part well. Alice Judson imparts a Bowery accent to the Russian situation and the others in the company are not remarkable with the exception of a young woman in a wall paper costume who goes through three acts of weird plottery in a manner which calls for restraining action by the Theatrical Board of Strategy.

W. W. AULICK.



A SEPTET FROM "THE CHARLATAN" AT THE KNICKERBOCKER.

Mr. Klein.

Miss Judson.

Miss Bergen.

Mr. Hopper.

Mr. Price.

Miss O'Grady.

Mr. Stanley.

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MUSIC.

John Philip Sousa as a maker of tunes is much more successful than John Philip Sousa as a maker of librettos, and Mr. Hopper's realization of this fact resulted in his having in *The Charlatan* a much better comic opera than Sousa's last preceding one, *The Bride Elect*.

Mr. Charles Klein collaborated with the versatile bandmaster, and the latter, not being bothered with the task of writing rhymes which refused to rhyme, and jokes which wouldn't crack, had more time to spend on his music, and likewise had a much better book to work with. As a result of this highly satisfactory state of affairs, *The Charlatan* is a great improvement on *The Bride Elect*, and neither Mr. Klein nor Mr. Sousa nor Mr. Hopper need be ashamed of it, while all may look forward to a satisfactory pecuniary reward.

The Charlatan has much in it to make it popular. There is a plot which, in spite of the usual comic opera eccentricities, can be followed. The lyrics, if not inspired, do not offend, and the one or two songs with "ation" rhymes run along smoothly. It is, inevitably, of the made-to-order variety, with Mr. Hopper's peculiarities put in the centre of the stage for all else to circle about. The scene is laid in Russia and the plot turns on the palming off of a low-born girl as a princess on Prince Boris, who can marry only a princess or lose all his property to his wicked uncle, Gogol. The trick is done by Gogol and Demidoff, a fakir, the father of the girl. In the second and third acts comes the discovery of the plot, the impending punishment of Demidoff, and finally, when the last curtain falls, Gogol, the real culprit, is about to suffer for his treachery. Demidoff, after much perturbation, has escaped punishment, and the Czar is going to forgive the hoodwinked prince, who, by means of several duets, has fallen so much in love with his wife that he forgives her for her part in the conspiracy. The part of Demidoff is well suited to Mr. Hopper. He has chances to rant and storm, to show abject fear and do all the other things which have made him so popular a comedian. His buffoonery is not so continuous as it has been in some things in the past, and Mr. Sousa has written for him some songs which give him a chance to show his really good voice.

As to Mr. Sousa's part in it, his work is quite up to what he has done in the past and in some respects shows improvement. He has succeeded in making some melodies, which if not catchy are tuneful and pleasing in a commonplace way, and several times he has caught the humor of a song in an admirable fashion. There is a march, of course, but it is not likely to win great popularity. His weakest point, however, is, as usual, his writing of ensemble and concerted pieces, and his efforts in this direction might counsel the help of some more skilled hand.

The opera was expensively staged and costumed, and in the second and third acts the schemes are successful, but in the first the battle of colors is very fierce. The company is good. Nella Bergen as the heroine is somewhat stout for the part of a young girl, but she sings pretty well. Alice Judson is saucy as a girl disguised as a boy, and Alfred Klein continues to serve as a foil for Mr. Hopper.

SOUSA'S OPERA, 'THE CHARLATAN.'

With De Wolf Hopper as the Star, It Was Produced at the Knickerbocker Theatre Last Night.



Authors Sousa and Klein and Comedian Hopper tell the audience now pleased they are at the reception given the new opera. Observe the lady in the upper left corner with a hammer pounding her applause on the brass railing.

And it came to pass that Sousa gave us only half of a new march. It went like this:

(Con Spirito.)
Dum-dum-tee dee dum-dum-tee.
(Con Oloroso.)
Dum dum-tee dee dum-dum-tee.
(Con Spigliamento.)
Ta-ra-ra dum ta-ra-ra dum.
(Con Amore.)
Dum-tee-dee dum-dum-tee.
(Plain Con.)
Dum-tee-dum.

Of course, that is only two bars and a little over of it, and it came at the end of the second act of "The Charlatan," of which Mr. Charles Klein wrote the book and John Philip Sousa the music. Just whistle it or try it on the piano and see how strong it is. The march affected the audience so much, for they had been waiting for it, that one elderly lady frantically whacked the brass orchestra rail with a small hammer she held in her loved hand. She had evidently brought the weapon with her, concealed, for some other and ulterior purpose, as her escort left her alone for one whole act.

However, this was the first and greatest enthusiasm of the evening, and Mr. Sousa unkindly gave only the theme. It was short and meteoric. Brilliant and ludicrous, full of the devilry and abandon that made even the Cape Riff's band in this city's jubilee cause the Rodney's hair to stand on end.

(Note by the Author: "Out of seventeen banis twelve on that occasion played Sousa marches on passing the Sovereign.")

Why the composer didn't give us the rest of it is known only to himself. It was unkind. It came as relief might to those same British regiments in Egypt or Afghanistan. It was "The Campbells Are Coming" to the ears of the Lucknow or Knickerbocker Theatre garfison. The old guard, and a strong one, metaphorically, threw up their thinking batteries and capitulated.

After an act and a half of hunger and thirst the new march popped into view, like the signal fire on the gray profile of the Pondicherry Hills. Now was the opera to roll on merrily.

But it didn't.

There was music, to be sure. Well written music too; but it lacked the melody. No captivating songs leaped from the catguts into the aural tympan of the hungry listeners. No dany love ballads, with swinging barcaroles, were born, although a stream in the back scene rolled along invitingly. Like Sir Arthur Sullivan, who forgot his "Pinafore" and "Patience" and "Mikado" to make "Yeoman of the Guards" and "Gondoliers," Sousa let deep thought and tone classicisms blend in reeds and strings, until you couldn't tell to save your life why he let them all play together, unless it was pure

kind-heartedness and an utter hatred of musical partiality.

With a comic libretto, people want lightness and melody. Hear the cigarette song in "The Runaway Girl" and "The Boy Guessed Right the Very First Time." Daly does them. Has them made. Nobody calls him frivolous or vulgar, for he isn't. It's the titillating time in which they are written. The daintiness of their airs. A piano would do as well as an orchestra of forty. They sing themselves. Sousa used to write them (vide "Desire," his first opera). That failed. True, but he was a new man. It, yet the songs were warbled in f comedies and barrer-organized for years afterward. Too bad the process that bred them is forgotten.

The librettist of that opera, discouraged, went and got married and quit the show business. His real name was Edward M. Taber, and he wrote brilliant stuff like this:

I would I were with the Saurians
Amongst cretaceous crags,
With their carboniferous fiblets
And their old Jurassic jags.

I would grasp the Ichthyosaurus
By his long prehistoric tail,
And soak his sapient system
In prehistoric ale.

I'd seize the pterodactyl
By his mezzozoic an,

And ply this permian monarch
With pliceoic gin.
I'd tint that ancient atmosphere
The rustiest of hues,
And out of chaos I would make
One vast silurian booze.

Mr. Klein, the librettist of "The Charlatan," has written a conventional book, with a part for Mr. Hopper a mile long. He is himself, but more than usual.

He is funny, but there is little for any one else to do. Even a frog song wouldn't have lasted eight verses but for local applications, and they were not over 100 degrees Fahr.; besides, a frog is cold-blooded any way. Alice Judson, the new scubrette, has nothing to do, but does it well enough. Nella Bergen only sings, but voices nothing lasting you will remember. Little Mr. Klein is legitimately and exuberantly amusing, but his part is scarcely longer than he is.

Mr. Hopper made his usual speech telling of his great gratitude and delight over the enormous success of the opera, and Sousa made a few funny remarks. Klein, the author, he explained, stuttered, so he was barred, but all three appeared and bowed their thanks. (Hopper is such a jollier, though.)

CHARLES BELLAMY CULVER.

SUN, TUESDAY, SEPTEMBER 9/6

NEWS OF THE THEATRES

"THE CHARLATAN" ON TRIAL AT THE KNICKERBOCKER.

De Wolf Hopper Effective in Fantastic Garb—One Sousa March—Mason Mitchell at Proctor's—"Robin Hood" and "Secret Service" Revived—Grand and American Open.

As a glossy, green-velvet villain with Padewski hair and a recognizable face De Wolf Hopper at the Knickerbocker last night entertained an audience of his dearest friends and won their applause. It is probable that when the weather moderates this favorable verdict will become established. At present it is perfectly certain that playgoers who have no personal interest in a new production must not be expected to make any exertion in encouragement of their untiring slaves, the players.

"The Charlatan" was written around Hopper's familiar abilities in the comic line. It was to be expected, therefore, that Librettist Klein would give his hero a fair field for extravagant speech and demeanor, an opportunity to scold, and a chance or two at pale-eyed cowardice. Demidoff, the Charlatan, had all this and something more.

Audiences accustomed to laugh will not encourage Mr. Hopper in a rather good bit of singing in the first act of his new opera. It is a sort of Mephistopheles imitation, with the usual red tights, flash lights, and deep-voiced incantation. The effect of this song on last night's audience was not marked. It served on the stage, however, to introduce Nella Bergen as a false princess, to whom Edmund Stanley might sing soft tenor love songs.

Composer Sousa was in evidence in the second act, where a March of the Matrimonial Guards had some of the old-time "go," and where also a wedding waltz song was effective, because not over-ambitious.

The scene of this second act was a Russian interior of handsome design, hung with candelabra in coronet form and set about with chairs on which the Russian eagles were emblazoned.

A slightly chorus assisted in the wedding festivities. One division represented roses in red and white. The opposite set of costumes had a design of lilies and the coloring of pearl and turquoise. The sight deserved and won special recognition from the spectators.

Of the assisting performers, Mark Price, Arthur Cunningham and Adine Bouvier had absolutely nothing to do but stand around and look Russian, which they did with great credit. George W. Barnum as a military officer was allowed to act just once as the rapturous and murderous lover in a comic love scene.

Alfred Klein gave a "Charley's Aunt" imitation by rolling himself up in a fearful wig and a gown of Nile green satin with classic border in red worsteds. Alice Judson wore boy's clothes and then a princess costume, and she sang prettily.

"The Charlatan" is a bit lacking in its topical songs. One was of "Ammonia," with the chorus women sneezing at Hopper's solo; the other was about "Little Slimy Frogs," with a croaking accompaniment from the men. Neither one had point enough to wake last night's sufferers from heat prostration, though the war verses of the frog song may prove acceptable enough in cooler weather.

An incidental use of the Russian national hymn in Sousa's score was truly wonderful and slightly confused. But for all this, Hopper himself atoned. From his first appearance in trailing triangles of black velvet to his last show of a prisoner's stripes, he was, as the public expected him to be, the whole of "The Charlatan."

SEP 6

SOUSA GOES MARCHING ON

Score of "The Charlatan" Is
Found to Be Full of Gems.

Only Wait Till De Wolf Hopper Settles
Into His Harness of Humor and
See Him Triumph Again.

Last night the most popular composer in America had another triumph. The audience at the Knickerbocker was radiant with glee over Sousa's new opera, and applauded the March King as enthusiastically as if the temperature did not forbid all effort. Sousa and Klein and De Wolf Hopper were called out after the second act and the customary demonstrations took place, followed by the usual speeches.

In these agreeable circumstances, happening on a torrid night, when merely to sit in a theatre was a matter of physical discomfort, it may be supposed that the authors of "El Capitan" have written a successor to that prosperous work. But before such an argument is put the librettist must revise certain portions of his book. The story of "The Charlatan" is somewhat involved. The unfolding of its plot in the first act is hurried and laden with a detail that confuses the audience, and its theme should be made simpler and more direct for the benefit of the spectators. It is also to be observed that in this work Charles Klein

lacks his usual humor. There is not so much fun in "The Charlatan" as in "Capitan," and the chief character in the new opera affords small opportunity for the display of that ebullient mirth for which, above all his other qualities, his admirers esteem De Wolf Hopper. These defects can and probably will be remedied by the librettist, after which our comic opera lovers shall have a worthy successor to "El Capitan."

But if the poet has fallen back in this work the musician has pushed forward. Sousa's score is full of gems. It is, first of all and most satisfactory of all, entirely characteristic of the style of our composer. Although he selected a Muscovite theme, Sousa avoided the error into which Reginald De Koven fell in "The Tsigane," by wisely refraining from the ambition to catch the Russian spirit. His music is Sousaistic, original, independent and individual. In one or two numbers there is a Muscovite suggestion, but merely a hint, not a modeling. Further than following his own fancy Sousa has given it free rein. "El Capitan" was written under what may be termed, the spur of necessity. "The Charlatan," on the other hand, was a luxurious enjoyment, and it shows this sensuous pleasure in every note. A score so agreeably written is agreeable to hear. In his latest work Sousa has played with his muse, rather than wrestled with her. His music is admirable in quality, quick in humor, amiable in sentiment, sometimes artistic in purpose, always graceful in spirit.

The applause of the performance was divided equally between the production and the singers. In stage scenery and costumes "The Charlatan" sets a new standard of beauty in comic opera. So much cannot be said of the efforts of the performers. Mr. Klein's book is not so sprightly as it might be, but it was evident last evening that Mr. Hopper, Miss Bergen, Miss Judson and Mr. Stanley did not get even all the quality that the libretto possessed. This fact, again, can and will be corrected on subsequent performances, for when De Wolf Hopper settles into the harness of humor he is an unrivaled merry-maker. It is therefore better to judge him next week rather than on an opening, a nervous and a stifling night. The liveliest spirit lent to the opera last evening was contributed by Alfred Klein and George Barnum, both of whom well deserved the approval awarded to their efforts.

H. B.

ANSAS CITY TIMES

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combination house.

A telegram from Montreal says: De Wolf Hopper produced his new Sousa-Klein opera "The Charlatan" for the first time before a brilliant audience, which gave evidence of being pleased with the performance. The story of the piece is interesting and full of bright witticisms, which are well handled by Mr. Hopper. The scene is laid in Russia, giving ample scope for pretty scenery. Demidoff, a fake magician, conspires with Gogol, uncle of Prince Boris, to make his (Demidoff's) daughter appear as a princess, so that Boris will marry her, thus bringing fame and fortune to Demidoff and rank to Gogol. After the marriage the alleged princess tells her husband the truth, and Gogol is punished while Demidoff escapes. The part of Demidoff suits Mr. Hopper admirably. He had to make a speech at the close. Mr. Alfred Klein as Jeikoff, is as funny as ever and Mr. Stanley's singing as Prince Boris was much admired. Miss Bergen was heartily welcomed and her solos were many times encored.

Sousa's newest concoction, "A Day and a

SEP 6 1898

FOUR THEATRES REOPENED

DE WOLF HOPPER IN A NEW COMIC
OPERA BY SOUSA AND KLEIN.

The Knickerbocker Begins with the First Performance of "The Charlatan," the American with "Boccaccio," and the Grand with "When London Sleeps"—Gillette Again in "Secret Service."

It was Charles Klein and John Philip Sousa who provided "El Capitan" for De Wolf Hopper. He appeared at the Knickerbocker Theatre last night in "The Charlatan," their second joint effort in his behalf. In this comic opera he assumed the character of a fraudulent magician, who by false pretences got himself into a predicament. Mr. Klein, the author of the libretto, had put a clear story into this piece. Of course he had mainly endeavored to create a congenially humorous character for Mr. Hopper to enact. The principal was a pretended magician. In the first act he was practicing his humbuggery at a fair in a Russian village and plotting to impose his daughter upon a royal court as a Princess, in order that she might seem an eligible bride for a loving Prince. The scheme went smoothly awhile and then suddenly came to exposure, so that in the second act the charlatan was arrested upon the charge that, as the dismayed girl had fled, he was deemed guilty of having destroyed her by sorcery. The third act contained his trial and the return of his daughter in time to save him from conviction. No one would venture a rôle for Mr. Hopper without putting a great deal of hyperbole into it; also, passages in which he might berate his companions very volubly, besides opportunities for the extreme perturbation of cowardice. These essentials were all in the part of the fakir. He looked like the traditional devil in a horned cap, upturned mustaches, heavy eyebrows and long robe when he first disclosed himself in the guise of his calling. Later, when he figured in the action as a pretended father of a princess, he wore an eccentric red wig and a French costume of the Directoire period. At last he put on a convict's stripes. As to the material which had been given to him to be funny with, he had in his time been better off and worse off. Mr. Hopper is an uncommonly able actor, with far more versatility than his public will let him utilize. He is liked very much as a buffoon, and, while he probably wants a change from that, his audiences insist that he shall not make one that is at all radical. In this instance he did not do any clownish antics, but he adhered to his customary manner of strident speech, and so passed current as the genuine and only Hopper. Mr. Klein had put in some familiar slang for him to speak, and in that particular he was down in the extravaganzas depths. Mr. Sousa had composed considerable music of a dignified sort, which he sang well in a strong baritone voice, and in that particular he was up in operatic heights. So there was incongruity between some of the things he spoke and some of the things he sang. The fault of the piece, indeed, was that the librettist and the composer had not got together on the same plane.

The laurel of the occasion went to Mr. Sousa. He had contributed a wealth of melody to the score, none of it what is called catchy, perhaps, but all of it excellent. There was quite sufficient diversity, moreover, to prove again, as he had done in "The Bride-Elect," that he is much more than a maker of popular marches. It was too hot a night for overwhelming enthusiasm. The audience was in physical torment all the while that the performers were palpably suffering still more, and in each intermission the theatre was almost emptied by an exodus to the street. But after the second act, which had finished with an ensemble as swinging, sweeping and rousing as any of the compositions that have gained for Mr. Sousa the title of the March King, the people waited long enough to demand speeches, which were made by him and Mr. Hopper, while Mr. Klein stood by and looked pleasant. The "Charlatan" was admirably brought out. Nella Bergen was a too ample bride, but she sang in a way to win well-deserved applause. Alice Judson was pretty, quaint, and pleasant as a girl in the disguise of a mischievous boy, afterward donning the garb of her sex. Alfred Klein was grotesque in the somewhat vulgar part of a tragedian whom circumstances compelled to figure as a woman. The mounting was very slightly, with fine Russian costumes and scenes.

A NEW SOUSA OPERA

"The Charlatan" Produced
Last Night at Knickerbocker.

A REAL MUSICAL SUCCESS

The Castle Square Opera Company
Opens the Season at the American
with "Boccaccio"—Old Plays Run-
ning Well at Other Theatres.

John Philip Sousa and Charles Klein have written an opera of considerable merit in "The Charlatan," and De Wolf Hopper and his company presented it at the Knickerbocker last night in a highly meritorious manner. Those who heard it last night agreed that it was a return to real comic opera; that it had a well-defined plot, clearly and amusingly unfolded, and set to music agreeable always, catchy at times and brilliant as to one or two numbers, and that Mr. Hopper, no longer a buffoon, extracted considerable fun out of his part and gave full play to his magnificent baritone voice.

Undoubtedly "The Charlatan" is the best thing Sousa has done in the operatic line. Instead of the flamboyant, biff-bang style of "The Bride-Elect," he has struck an easy, graceful style, repressed almost throughout, and even the inevitable march, which brings down the second curtain, fits in so nicely that its strains sets your foot a-tapping before you fairly realize what is coming. It is a good march, too, and while not so noisy as its predecessors has the Sousa stamp all over it, and is sure to be immensely popular. Other really delightful musical numbers were "Orange Blossoms," "Seventh Son of a Seventh Son" and "Meditation." The words of the latter also being exceedingly clever. Indeed, Mr. Klein has written a very acceptable libretto, the chief merit being its clearness, while it is lacking, perhaps, in witty lines.

The "Charlatan," played by Mr. Hopper, palms off his daughter as a princess and she is married by a young nobleman who, by imperial decree, forfeits all his estates for marrying a pauper. That is the whole story in a nutshell. The whole thing is of course straightened out in the last act and almost every one is happy. The scenes are laid in Russia, and the scenery and costumes are lavishly rich and beautiful. Despite the temperature the actors wore fur-lined costumes and sang to the accompaniment of sleigh bells.

Mr. Hopper did no clowning, but was legitimately comical and sang in splendid voice, his magnificent organ being a surprise to many. The robust Miss Bergen, who played the part of the Charlatan's daughter, was also in excellent voice, but her ample proportions suggested that as Mr. Hopper's mother, she would have been more happily cast. In her bridal robes she strikingly resembled a popular portrait of the good Queen Victoria.

Miss Alice Judson was pretty and saucy, but she cannot sing, but even her squeak is not unpleasant, because she is such an altogether cute young person. Alfred Klein was genuinely amusing as a tragedian in skirts, and George W. Barnum made a distinct hit in the small part of a captain of military.

AUG 29 1898

I saw De Wolf Hopper on Broadway the other day. He was just coming from a rehearsal of "The Charlatan" at the Knickerbocker Theatre, and appeared as boyish and lively in face and manner as he did years ago when he was the comedian of Daniel Frohman's company. He told me that in fourteen years he had but thirty weeks' vacation, and part of that thirty was occupied in rehearsals. After all this hard work it is not so surprising that Hopper should retain his youth as that his throat has stood all the wear and tear it has had upon it. That it has proves that it is of an adamant character. When

Hopper sings he never keeps anything in reserve. He sings as he talks—clear, distinct and loud. Theodore Thomas once told Hopper that he should study for grand opera, and yet he is told now and again that he can't sing. The hearing organs of some folks must be defective.

SEP 3 1898

contest spot in town.

The new opera by John Philip Sousa, "The Charlatan," in which De Wolf Hopper and his company will be heard this season, will be presented at the Knickerbocker theatre, New York, next Monday evening. The company includes Nella Bergen, Edmund Stanley, Alfred Klein and Alice Judson, of the old organization, while to these have been added George W. Barnum, the comedian, Mark Price, Arthur Curran, and Adine Bouviere.

ALAN DALE SEES John Philip Sousa's "THE CHARLATAN."

The time has gone by when any self-respecting, truth-loving critic can hurl the convenient title of "buffoon" at the elongated form of De Wolf Hopper. Mr. Hopper is still extremely longitudinal, and he has lost none of the individual characteristics that he wore in the days when he used to tumble over the stage. But he is getting to be so "legitimate" that upon my word one of these days I shouldn't be in the least surprised to hear that Maurice Grau had engaged him for Covent Garden and the Metropolitan Opera House.

Perhaps it is due to the benign influence of Charles Klein and John Philip Sousa. These gentlemen angled for the buffoonery of Mr. Hopper in "El Capitan," caught it, and dished him up without it. In "The Charlatan," produced at the Knickerbocker Theatre last night, Messrs. Klein and Sousa have been even more "legitimate" and severe upon the comedian. They have written for him a genuine comic opera of the style of the "palmy days," and pitched him into a part such as I have never seen him play before—a part full of technical merit, utterly devoid of vulgarity, but sparsely filled with the usual Hopper jargon, and rather inclined to play itself than to let Hopper play it.

"The Charlatan" is a comic opera of distinct merit, and as I've been the howler at Hopper's buffoonery for a good many years, I'm going to emphasize the fact that it has evaporated—vanished into atmosphere. You can now look upon De Wolf as a tall and rather rigid gentleman, with a slight swelling to grand opera attitudes, and even a mild hankering for vocal fireworks. That this sort of work seemed strange I am bound to confess, but that it is pleasant for a change nobody will deny. Still, the role of Demidoff might have been made a trifle funnier without any sacrifice to Hopper's dignity. There is a happy medium between severity and buffoonery which, although it is hard to hit, may in time be found. Under the circumstances, however, it is better to err on the side of severity, because this particular comedian—unlike Francis Wilson—can really sing in addition to being able to act.

"The Charlatan" is chiefly interesting for its music, which is full of ginger and entrain. The music began rather simply, with melodies which resembled "A Child's Guide to the Piano." But it woke up, and—v'lan! blif!—before we knew it we were revelling in Sousaism, affable waltzes, two-step affairs that made you yearn to get up and trip it lightly—and jolly, rollicking ensembles. Sousa is always interesting. To commonplace people he is "catchy." To those who are not commonplace he has a twist that stamps him with the luminous brand of originality. In "The Charlatan" he makes one or two efforts to be merely pretty that are not quite acceptable.

Sousa is the comedian of music, and when he tries to be merely pretty he reminds you of Nat Goodwin attempting to be "emotional," or Annie Russell starting out to be "strong." He has an individuality of his own, and although for the sake of comic opera he is anxious to be as versatile as possible, he is never quite happy unless he is Sousa.

The delightful finale of the second act, the "Seventh Son of the Seventh Son" song, and one or two other musical incidents held you in complete admiration of this peculiar person, and you felt that "The Charlatan" had a great many of the charms of "El Capitan" and "The Bride Elect." I am one of Sousa's blindest admirers. His name alone is sufficient to capture my attention. His work in "The Charlatan" was no disappointment, and those who miss hearing these humorous strains can blame themselves for their omission.

In "The Charlatan" Sousa was not his own librettist. He gave the "job" to somebody else, which was kind and ungreedy, for in these days bread and butter is not to be had for the asking, and Sousa has no right to monopoly. Charles Klein was the man lucky enough to be trained in Sousa.

Mr. Klein's story is a simple one—that is to say, simple as far as comic opera stories go. Comic opera stories, with their disguised princesses, and their masquerading princes, their tra-la-lal maidens, their comic duennas, and their irrepressible old men, generally need keys to unlock their mysteries. No such key is needed for "The Charlatan." The central figure was simply a neeromancer of rather abject principles, who lent his lovely daughter to the base designs of a schemer, and permitted her to pose as a princess and marry a gentleman who was to be disinherited if he wedded a pauper. The old schemer was the uncle who came into all the money if Boris married a pauper. Hence the "complications," which were disentangled at the end of the third act to the complete satisfaction of the audience.

Mr. Klein has written some lyrics which seemed to be extremely clever. It is not always easy to dislodge the lyrics of a comic opera from the evil enunciation that is in vogue to-day. A keen effort to do so, however—an effort that was trying in this hot weather—revealed Mr. Klein's worthiness and set him right before the world.

Hopper worked hard. For at least two acts he scarcely speared a laugh. In fact, the only laughter that arose prior to the second finale was due to the absurdly ludicrous disguise of little Alfred Klein, who, robed in satin, appeared as a lady-in-waiting. But Hopper sang well and acted well. It is easy for him to dominate his scenes—physically, at any rate—and although he wasn't funny, the audience realized that he was a "star" comedian, whose stellar claims were based on no feeble pretences. In a long velvet coat, trimmed with fur, and a "storm collar" (a storm collar, ye gods!) he was at first pathetic, with the thermometer up in the nineties, and an audience wilted and fatigued. But, fortunately, the velvet garbs were soon discarded, and the comedian was re-established.

Edmund Stanley, the tenor, was assigned the usual quantum of pretty songs with "love" in them. Whenever you see Stanley you get a fit of the prettiness, and you know that you are in for tripping lady-love ditties that will surely be encored. However, there are always sentimental people in an audience who like that sort of thing. Those people got it last night. Mr. Stanley's methods never vary. I really don't see why composers bother about doing anything new for him. All that is necessary is to let him loose.

Little Klein was very funny in his feminine garbs, and in his favor be it said that he exaggerated nothing and never for an instant stooped to vulgarity—and a man in woman's clothes doesn't have to stoop far to find that commodity. George W. Barnum made a hit in a small part, and Mark Price appeared as the scheming uncle.

Miss Alice Judson, who looks like an understudy—a very bad one—for the late—that is to say, the recent Edna Wallace—squeaked through a "cute" part uncutely, and looked nicer than she was. Miss Nella Bergen was the prima donna of the occasion, and, bless your soul, mes amis, she knew it. Miss Bergen is a swollen but handsome person. She went in vociferously for fireworks, and had one very elaborate song with "Ho! Ho's!" in it, that betrayed her inclination for pyrotechnics. The other members of the cast were agreeable, and the chorus was not lovely. Evidently De Wolf Hopper had nothing to do with their selection.

"The Charlatan" had a very brilliant misc-en-scene, and the ladies were clad regardless of expense. Some red, white and blue effects in the second act were particularly charming.

Hopper can at any rate flatter himself that he has arisen from the slough of kick-and-knock-me-down opera. He may find it hard work to convince some of his ravenous admirers that he is the identical Hopper of "Wang" days. But he is the very same person, improved and up to date.

ALAN DALE.

NEW YORK MORNING TELEGRAPH.
AUG 28

Adine Bouviere is a new stage beauty who is enraging the other chorus girls by the swiftness with which she is getting on.

Only a few weeks ago she blossomed out in the last row of "Wang," when that frisky opera was swept by ocean breezes and splashed by the salty breakers. Then she wore skirts.

"El Capitan" saw her moved up to the front row and in tights, which revealed something distinctly new and stunning in the way of curves.

When "The Beggar Student" followed the young lady's tights were of finer texture and she had some announcements to make.

Now, in "The Charlatan," she is to have her name in the cast, and her picture in the papers.

It won't be long at this rate of progression, before the mud from her carriage wheels will be splashing over pebeian persons, and the most decrepit of us will have to hustle and get out of the way if we don't want to be run over.

THE MAN BEHIND THE SCENES.

NEW YORK MORNING WORLD

SEP 11

IN THE WORLD OF MUSIC.

In his "Charlatan" score Mr. Sousa has made a distinct advance in his career as a composer. It is possible that in doing so he has sacrificed, for the nonce, his material interests. The public is apt to resent interference with its opinions as to standards which it has fixed. It may object to the composer's turn from jingle to melody; it may regret that he has abandoned in his musical speech the use of slang and expletives, expressed by vulgar figures, by cymbal clashes, drumbeats and trombone runs. It may long for the noise of old—the literariness of time and the finger-posts of emphasized accents, and it may rebuke by abstention Sousa's legitimate and laudable desire to add dignity to his art. But if this takes place, it will be short-lived. The merits of the better music are bound to conquer. For every seceder from Mr. Sousa's constituency there will be two new adherents gained.

DETROIT NEWS, MIC

Date SEP 7 1896 189

Sousa's new opera, "The Charlatan," was given its first performance in New York Monday night. The Herald says that the first act of the opera was a success.

From CHICAGO, ILL. Chronicle

SEP 8 1896

DE WOLF HOPPER'S NEW ROLE.

It was one of those awful hot nights when De Wolf Hopper produced the new comic opera called "The Charlatan" at the Knickerbocker theater in New York this week. Consequently it looks as if the opera was a success; seeing that the New York papers seem to say in mild terms that it was a success.

The laurels of the occasion went to Mr. Sousa. He had contributed a wealth of melody to the score, none of it what is called catchy, perhaps, but all of it excellent, we are told. There was quite sufficient diversity, moreover, to prove again, as he had done in "The Bride Elect," that he is much more than a maker of popular marches.

It was Charles Klein and John Philip Sousa who provided "El Capitan" for De Wolf Hopper. "The Charlatan" is their second joint effort in his behalf. In this comic opera he assumes the character of a fraudulent magician, who by false pretenses gets himself into a predicament. Mr. Klein, the author of the libretto, puts a clear story into this piece. The principal is a pretended magician. In the first act he is practicing his humbuggery at a fair in a Russian village and plotting to impose his daughter upon a royal court as a princess in order that she might seem an eligible bride for a loving prince. The scheme goes smoothly awhile and then suddenly comes to exposure, so that in the second act the charlatan is arrested upon the charge that, as the dismayed girl had fled, he must have destroyed her by sorcery. The third act contains his trial and the return of his daughter in time to save him from conviction. No one would venture a role for Mr. Hopper without putting a great deal of hyberbole into it; also passages in which he might berate his companions very volubly, besides opportunities for the exhibition of perturbation of cowardice. These essentials were all in the part of the faker. He looked like the traditional devil in a horned cap, upturned mustache, heavy eyebrows and long robe when he first disclosed himself in the guise of his calling. Later, when he figured in the action as a pretended father of a princess, he wore an eccentric red wig and a French costume of the directoire period. At last he put on a convict's stripes.

SEP 8 1922

DE WOLF HOPPER IN SOUSA'S WORST

Score of "The Charlatan" Appears
to Have Been Made to Order.

KLEIN BOOK NO INSPIRATION

The Star Did His Best and Was Well
Supported—Costumes Costly,
Setting Handsome.

Is John Philip Sousa written out, or has he merely been engaged in making too many bales of hay while the sun shone?

That is the question which must have sprung unbidden to nearly everybody in the Knickerbocker Theatre last night, as the score of "The Charlatan" went lumbering along to its inadequate finish. Those who looked for a masterpiece from the workshop of the gentleman who has been rather prematurely nicknamed "The March King," must have been poignantly grieved long before the second act had reached its climax. The impassive persons in the audience who had no special enthusiasm to gratify must also have been more or less disappointed with this production of a composer who has won international renown by the tunefulness, vim, swing and force of his contributions to the popular melodic treasures of the day.

The plain fact is that the score of "The Charlatan" is a lame and halting affair, and bears all the marks of having been produced to order when its composer felt a good deal more like the commonplace pursuit of a slumber or food than the inspiring strains of song.

Here and there, to be sure, we may detect a tinkling melody, or a brief burst of virile sound; but for the most part the music of "The Charlatan" is colorless, mechanical, hollow, bloodless and without heart.

It is true that Mr. Sousa had little to awaken his senses or exalt his muse in the book or the lyrics prepared for his use by Charles Klein. Neither in humor nor in poetry are the words of this work worthy of more than passing consideration. The story is feeble, and the telling of it is generally clumsy. Its versification is stiff and lumpy like the hand of a man afflicted with chronic inflammatory rheumatism. There is nothing graceful or imaginative or pictorial or animated about it—nothing to move the sympathies or stir the pulses or open the wellspring of music in the soul of even the most gifted composer. So perhaps, Mr. Sousa may not be too severely arraigned, for the reason that the material given into his hands was neither fit for his tools nor worthy of his skill as a master workman.

The central character in "The Charlatan" is a wandering magician, who strays into a Russian village, supposedly at fair time, accompanied by his daughter and a little girl, who disguises herself as a boy for the sole apparent purpose of being in his not particularly inviting presence. There is a deputy governor who wishes to marry off his nephew, and who enters into a conspiracy with the magician to get up a supernatural picture of the nephew's future bride, a supposititious princess, in order to work upon his superstition and trap him into a matrimonial alliance. Of course, the charlatan's daughter is pressed into service to appear as the make-believe princess, and the nephew falls desperately in love with her to the great agitation of a number of the remaining characters who have other aims for his future. Equally, of course, the reader does not require any further explanations, for the rest of the story is the usual thing told not as well as usual.

The scholarly elegance of the literary work provided may, perhaps, be best grasped after reference to the refrain of the first of Mr. Hopper's songs, where he tells that he is the seventh son of a seventh son, and finishes with the words: To say that in magic I'm number one is stating it quite mild.

To dwell at length upon the dialogue would be a waste of energy quite beyond patient contemplation on a night of such temperature as characterizes the time of this writing. It will be sufficient for the moment to say that there is little humor, less romance and still less brilliancy about it.

"The Charlatan" may be worked into a success, but the feat will require far greater genius than that which has been demonstrated in bringing the piece to its present stage of development.

A great deal of money has obviously been expended upon the production. It is beautifully clothed in costumes, scenery and those other items which go to make up a complete spectacular equipment. It is interpreted by a company which, in most instances, is worthy of far better occupation. With Mr. Hopper's methods and artistic qualities the public is too familiar to require a description of them at this time. He played his part last night with much more vigor and spirit than might have been expected, and he sang the rather turgid songs allotted to him with capability and confidence. Nobody else that I think of could have done more.

Miss Nella Bergen earned some hearty applause by her skilfully executed vocal pyrotechnics. She did not, however, display a particularly distinctive personality in those fine feathers which the proverb expert assures us make fine birds. Miss Bergen has a tendency to increasing bulkiness that is scarcely aristocratic.

Little Miss Alice Judson was, as always, a pretty and trim figure to look upon, and she spoke Mr. Klein's muggy and depressing lines with as much sprightliness as could have been looked for by the most exacting observer. Edmund Stanley was the impressionable young man who went into ecstasies over the magician's picture of his future bride, and he sang with discretion, ease and fluency. Mark Price and George Barnum played two personages who had no singing to do, and acquitted themselves with dignity and knowledge of the art of acting. Mr. Alfred Klein was nearly as amusing as the lines written by his brother, the librettist, but not quite. The remainder of the company was efficient, and the chorus was numerous and equal to the occasion.

The audience was considerably larger than might have been anticipated under the distressing weather conditions. All its members were disposed to be very friendly, and their applause was often less discreet and clamorous. L. R.

MUSIC AND DRAMA.

"The Charlatan."

In "The Charlatan," which was produced for the first time last night in the Knickerbocker Theatre, Mr. John Philip Sousa has departed from his original methods and has written something more than a mere succession of marches. It shows little of the hand of the man who wrote "El Capitan" and "The Bride Elect," but is of better musical quality than either. There is a march in the operetta, but it is not a prominent feature, while waltz measures predominate.

Although the scene of the operetta is laid in Russia, there is no effort at local color, except in the finale of the second act, in which the Russian National Hymn is introduced effectively. This had to be repeated over and over again. It is rare nowadays to hear a new operetta in which the music is not chiefly reminiscent, but no fault of the kind can be found with "The Charlatan," which contains many pretty songs, duets, quartets, and choruses, which were well sung and vigorously applauded. There is a new wedding-march that is tuneful, with a stirring finale to each act, and many opportunities for all the singers in the cast. The tenor solo early in the first act is particularly pleasing, and the song and chorus "When the Orange-Flowers Blossom" is a dainty bit that is certain to be hummed all over town in a short time.

Mr. Sousa chose Mr. Charles Klein for librettist, and he has done fairly well, especially with the lyrics. The plot amounts to little, but it serves. Gogol (Mr. Mark Price) conspires with a travelling magician, Demidoff (Mr. De Wolf Hopper) to cause his nephew, Prince Boris (Mr. Edmund Stanley), to fall in love with Demidoff's daughter Anna (Miss Nella Bergen). Boris falls into the trap and marries Anna, whom he supposes to be a princess. Under a decree of the Czar Boris loses his title and estates for marrying beneath him, and his uncle Gogol is about to take advantage of his misfortune when the plot is exposed and matters are righted, leaving Boris and Anna married and happy. Mr. Hopper has abandoned his customary exaggerations, and instead of resorting to acrobatic antics, plays quietly and depends upon the legitimate action of the piece for his fun. He not only succeeds in being amusing, but has several songs which display his voice to excellent advantage. Mr. Stanley's voice was never in better condition, and he fully deserved all the applause he received. He was assisted capably by Miss Bergen, who sang well. Mr. Klein was exceedingly comical in the character of a lady in waiting. The rest of the performers in the cast were fully equal to the requirements of their parts. The operetta is beautifully staged and has the merit of brevity.

NEWS OF THE THEATRE

"THE CHARLATAN" ON TRIAL AT THE KNICKERBOCKER.

De Wolf Hopper Effective in Fantastic Garb—One Sousa March—Mason Mitchell at Proctor's—"Robin Hood" and "Secret Service" Revived—Grand and American Open.

As a glossy, green-velvet villain with Padrewski hair and a recognizable face De Wolf Hopper at the Knickerbocker last night entertained an audience of his dearest friends and won their applause. It is probable that when the weather moderates this favorable verdict will become established. At present it is perfectly certain that playgoers who have no personal interest in a new production must not be expected to make any exertion in encouragement of their untiring slaves, the players.

"The Charlatan" was written around Hopper's familiar abilities in the comic line. It was to be expected, therefore, that Librettist Klein would give his hero a fair field for extravagant speech and demeanor, an opportunity to scold, and a chance or two at pale-eyed cowardice. Demidoff, the Charlatan, had all this and something more.

Audiences accustomed to laugh will not encourage Mr. Hopper in a rather good bit of singing in the first act of his new opera. It is a sort of Mephistopheles imitation, with the usual red tights, flash lights, and deep-voiced incantation. The effect of this song on last night's audience was not marked. It served on the stage, however, to introduce Nella Bergen as a false princess, to whom Edmund Stanley might sing soft tenor love songs.

Composer Sousa was in evidence in the second act, where a March of the Matrimonial Guards had some of the old-time "go," and where also a wedding waltz song was effective, because not over-ambitious.

The scene of this second act was a Russian interior of handsome design, hung with candelabra in coronet form and set about with chairs on which the Russian eagles were emblazoned.

A slightly chorus assisted in the wedding festivities. One division represented roses in red and white. The opposite set of costumes had a design of lilies and the coloring of pearl and turquoise. The sight deserved and won special recognition from the spectators.

Of the assisting performers, Mark Price, Arthur Cunningham and Adine Bouvier had absolutely nothing to do but stand around and look Russian, which they did with great credit. George W. Barnum as a military officer was allowed to act just once as the rapturous and murderous lover in a comic love scene.

Alfred Klein gave a "Charley's Aunt" imitation by setting himself up in a fearful wig and a gown of Nile green satin with classic border in red worsteds. Alice Judson wore boy's clothes and then a princess costume, and she sang prettily.

"The Charlatan" is a bit lacking in its topical songs. One was of "Ammonia," with the chorus women sneezing at Hopper's solo; the other was about "Little Slimy Frogs," with a croaking accompaniment from the men. Neither one had point enough to wake last night's sufferers from heat prostration, though the war verses of the frog song may prove acceptable enough in cooler weather.

An incidental use of the Russian national hymn in Sousa's score was truly wonderful and slightly confused. But for all this, Hopper himself atoned. From his first appearance in trailing triangles of black velvet to his last forlorn show of a prisoner's stripes, he was, as the public expected him to be, the whole of "The Charlatan."

Of the week's openings, the next is offered by Charles Frohman, who, in assuming the management of the Madison Square Theatre, restores an old name to the popular little theatre in Twenty-fourth street, and who will present there to-morrow night his comedy company from the London Strand Theatre in "A Brace of Partridges." Weber & Fields's Music Hall is announced to follow with "Hurly Burly" on Thursday evening, while Saturday night will see the Fifth Avenue Theatre with Charles Coghlan in a revival of "The Royal Box."

Manager Heinrich Conried announces for German theatregoers that his Irving Place Theatre will afford a preliminary season by the Lilliputians, beginning on Sept. 15. The regular season is to open on Nov. 1 with "Uriel Acosta," the company for which includes Richard Kirch of Vienna, Ada Merito of Wiesbaden, Julius Haller of Graz and Heinrich Weber of Vienna. Agnes Sorma will in January next play what may be her last engagement here. She will have a new Ibsen play. Manager Conried's other star, Ritter von Sonnenhal, is engaged for six performances of Lessing's "Nathan der Weise," Schiller's "Wallenstein" and Sardou's "The Old Bachelors."

SEP 4 1893



NEW YORK EVENING NEWS

SEP 8 1893

AMUSEMENTS.

The Charlatan' a Poor Composition—Improvement Apparent in 'The Meddler'—Theatrical Notes.

Sousa and Klein, who came very near to providing the best comic opera of the decade in "El Capitan," have turned out a pot-boiler work in "The Charlatan." It is evident in every line and number that the opera was written to order, and being such it is not a thing to be proud of. It would have been far better if Mr. Sousa had possessed the stamina to withstand the temptation of a liberal retainer to furnish an opera against a certain date. People were almost persuaded that he was a great musical genius, so rousing were his marches, so inspiring the ensembles of "El Capitan," but when we judge him by the "The Bride Elect" and "The Charlatan" he appears a very indifferent score tinker. After his "Bride Elect" of last season, which was composed, it was said, before he developed the talents that won for him the title of "March King," I was ready to accept it as an immature work, written before he discovered his talent. But "The Charlatan" upsets this theory. The new piece distinctly belongs to the post-"El Capitan" period, and it contains none of the fanciful originality or brilliant dash of that opera. "The Charlatan" is poorly reminiscent in its marches, and the songs and choruses are lamentably without swing. It makes the hearer who is familiar with the best compositions of the composer think of an army marching at random, without rhythm or order. It may keep the pot boiling, but I fancy the ebullition will be insignificant.

Mr. Klein's work is decidedly slipshod. He seems to have labored in an aimless, indifferent way over a trivial story, and with characters in whom he had no interest whatever. Some of the verses, masqueraded as lyrics, are the veriest doggerel, and not very much better than those turned out by the yard by the librettist of Sam Jack's fleshly burlesques.

Hopper and his associates caper and frut through the medley in a manner quite unsatisfactory to themselves as to the audience. They seem to realize the fact that they are struggling with chaotic elements. When a generous friend gives them a word of advice, they smile wanly, as much as to say, "We are thankful, but we know we are in a fix."

NEW YORK MORNING WORLD.

SEP 11 1893

"The Charlatan," which De Wolf Hopper produced last week at the Knickerbocker, is the most ambitious comic opera he has yet produced. The title role permits the long-legged star to prove that he can be funny in a perfectly legitimate way. Charles Klein's book is ingenious and well written, and Sousa's score is musically the best he has ever composed. The production is a gorgeous one. No expense has been spared and, better still, the best of taste has been observed throughout.

NEW YORK EVENING POST

SEP 10 1893

representation.

"The Charlatan" continues to win favor at the Knickerbocker Theatre, where Mr. Hopper is maintaining well his reputation as a fun-maker.

COMPLETE FILE CHICAGO DAILIES FOR 15 YEARS.

SEP 8 1893

MUSIC AND THE DRAMA.

Many who have wondered if John Philip Sousa had not reached his limit will not be surprised to learn that his latest opera, "The Charlatan," written for De Wolf Hopper, failed to score a startling success in New York Tuesday. Mr. Sousa had the assistance of the same librettist who helped him in preparing "El Capitan" for Mr. Hopper, Charles Klein, but the result has not been as happy as in the first endeavor of these gentlemen to fit the elongated comedian. Yet the man that issues from the test with greatest credit is Mr. Hopper, who, though he does not win the enthusiastic indorsement of the people anxious to have him play for the groundlings, is lauded for a bit of acting that approaches the legitimate.

All the Gotham papers comment upon the advance Mr. Hopper has made in his art. The Sun observes: "Mr. Hopper is an able actor, with far more versatility than his public will let him utilize. He is liked very much as a buffoon, and, while he probably wants a change from that, his audiences insist that he shall not make one that is at all radical. In this instance he did not do any clownish antics, but he adhered to his customary manner of strident speech, and so passed current as the genuine and only Hopper. Mr. Klein had put in some familiar slang for him to speak, and in that particular he was down in the extravaganza depths. Mr. Sousa had composed considerable music of a dignified sort, which he sang well in a strong barytone voice, and in that particular he was up in operatic heights. So there was incongruity between some of the things he spoke and some of the things he sang. The fault of the piece, indeed, was that the librettist and the composer had not got together on the same plane. No one would venture a role for Mr. Hopper without putting a great deal of hyperbole into it; also passages in which he might berate his companions very volubly, besides opportunities for the extreme perturbation of cowardice. These essentials were all in the part of the fakir. As to the material which had been given to him to be funny with, he had in his time been better off and worse off."

And the World says: "In its entirety the work of Mr. Hopper marks an advance in his comic art. He plays his part in adherence to a characteristic individuality. He has lapses in which he indulges in his peculiar capers of speech and deed, and in the last act he has one scene that is on his old lines, but there is throughout an evident intent to transform the clown into the comedian. He has music to sing and sings it well."

But Mr. Sousa does not come in for the hearty commendation that he gained in his previous attempts at comic opera. The Herald states: "The trouble with 'The Charlatan' is that it's neither fish, flesh nor fowl, neither comic opera, opera comique nor grand opera, though it smacks of all three. It's not a Sousa opera, plentifully sprinkled with stirring, swinging marches to rouse the audience—even with the thermometer at 100—to enthusiasm and to keep time with their feet, nor is it a Klein opera, with the fun and drollery of an 'El Capitan' running through it, nor is it a Hopper opera, with the comical situations and topical ditties in which Hopper revels. The general verdict of the evening was that 'The Charlatan' was 'slow,' and did not come up to expectations. Mr. Sousa's latest score lacks his usual swing and dash to its concerted numbers, though there are a couple of exceptions where the old Sousa spirit seems to burst forth, and here and there are some attempts at musical forms that are almost of a grand opera type, quite out of place in comic opera, where one comes to be amused with musical trifles rather than to listen to semi-learned ensembles."

LOUISVILLE COURIER JOURNAL

SEP 4 1893

A Montreal dispatch gives the following account of "The Charlatan":

"The Charlatan," the new opera by John Philip Sousa and Charles Klein, was presented for the first time on any stage in this city at the Academy of Music. The house was thronged and the audience appeared enthusiastic. The brilliant staging, especially, seemed to appeal to the spectators. The costumes and scenery in the second act were particularly artistic. The score seems in Sousa's happiest vein.

The scene of "The Charlatan" is laid in Russia, and this affords excellent opportunity for good stage effects.

The important roles were well sung and capably acted. Among the people are G. W. Barnum, Mark Price, Arthur Cunningham, Adine Bouvier, Nella Bergen, Alice Judson, Charles Stanley and Al Klein.



Katherine Carlisle, Alfred Klein, Alice Judson, Edmund Stanley, Adine Bouvier.
Mark Price, De Wolf Hopper, Nella Bergen, Arthur Cunningham.

SCENE IN SECOND ACT OF "THE CHARLATAN," AT THE KNICKERBOCKER THEATRE.



Alfred Klein, Alice Judson, Nella Bergen, De Wolf Hopper, Edmund Stanley, Mark Price, Katherine Carlisle.

DE WOLF HOPPER'S NEW COMIC OPERA, "THE CHARLATAN," BY JOHN PHILIP SOUSA AND CHARLES KLEIN.

MISS JESSIE WOOD.

Touching "The Charlatan," She Says That a Librettist Is Almost a Superfluous Man, but Not Quite, as Mr. Charles Klein Proves. She Sees "A Brace of Partridges" at the Madison Square Theatre.



(Drawn by Jessie Wood.)
Alfred Klein as Hamlet.

down the "book" of his last opera. He has tried to obliterate the offence by making Mr. Charles Klein the librettist this time. Mr. Charles Klein is an intelligent and logical librettist, with a perfect mania for similes. Everything he mentions is like something else. Mr. Klein's songs seem really to have some point to them, and the chorus girls sung his choruses as though they were doing brain work. From their facial expressions I am convinced that those choruses were quite packed with ideas.

I suppose I am never satisfied, but I must confess I should like a little horse play. I have never liked grand opera, and opera that is not quite grand but just merely pompous, falls to chain my attention through three acts. Since I have been a cricket Mr. DeWolf Hopper has turned over a new leaf and become a dignified comedian, though I hear that he used to play the tom-fool most beautifully a few seasons ago.

I do not know what prevented "The Charlatan" from being grand opera. It had decidedly some grand opera characteristics, a freedom from horse play, a fat prima donna and quite dignified dialogue.

Mr. Sousa, as usual, is blithe and extremely happy in his music, and he will in time give

Therefore, I am driven to Weber & Fields's, for my tastes, though not low, are simply of medium stature.

The ear and the eye are well satisfied at this nearly Grand Opera, and though for some time there were no more laughs than fall to the share of a problem play, and not as many as are provoked by a sensational

much self-respect to be funny. They are pretty or pert (extreme cheekiness they generally confuse with humor), or fat, or silver-voiced, or acrobatic, or bewitching, but they are hardly ever funny.

"The Charlatan" seems to need a lady with a few of the rudiments of humor. Miss Nella Bergen takes herself almost as seriously as the audience takes a cornet solo. Miss Alice Judson—rather a pretty little soubrette—is alarmingly impudent—and that's all.

Alfred Klein, as Jellkoff, made up wickedly as a caricature of Queen Victoria,—not intentional, of course, but still very good—

Turtle," and contrasts well with the sad lethargy of "The Meddler." As for Mr. Sothorn's play, I cannot recall it without remembering E. H. sizzling heroically in front of the stage fire.

"The Charlatan" is pretty, even if it has sobered the buoyancy of DeWolf Hopper.

"A Brace of Partridges" is a highly improbable farce, called a comedy, presented last night at the Madison Square Theatre by Albert Gilmer and Charles Frohman. It contains a beauty—a real, unparalleled beauty—Miss Jessie Bateman, and one splendid actor, Mr. George Shelton. Mr. Shelton seems to have brought over all the pure English comedy that Mr. Dan Leno and the White-Eyed Musical Kaffir and others failed to import.

The play is by Robert Ganthony, and is brisk. There is not an epigram in it, lots of action. It is absurd and unreasonable, but it does not bore. Every one in it speaks



(Drawn by Jessie Wood.)
Alfred Klein as a Lady.

sermon, everything was in such perfect taste, so pretty, so dainty, so tuneful and so smart, that the absence of clownery was forgotten. Indeed most of the audience seemed to think that the more DeWolf Hopper behaves like Richard Mansfield the more acceptable he will be. Certainly Mr. Hopper is a good actor and never loses a point. His voice is good and he has force. Still, it may be a degrading confession, but I have never admired him so much as when at the Lambs' Gambol, dressed as a girl, he said in a chorus-girl voice: "Say, why don't you come up to the flat some time?"

The Lord created Mr. DeWolf Hopper funny, and the public are trying to sober him down—or up—which is it?

Ladies, even in comic opera, have too



(Drawn by Jessie Wood.)
Nella Bergen with a Grand Opera Manner.

was a roaring farce in himself. Whenever he came on there was one solid spot of fun. Edmund Stanley sang sweetly, looked sweetly and dressed sweetly.

The opera will be popular, although it has not the swing and dash of "El Capitán," and Edna Wallace Hopper, with her contagious enjoyment of things and distinct little shrill pipe, is certainly a loss.

"The Charlatan" is the first cheerful and refreshing production of this season. It comes like cool, sparkling wine after "The



(Drawn by Jessie Wood.)
Mr. DeWolf Hopper, Who is Becoming Serious.

very distinctly, and the types of low life are the best played and the best written. I will say more about it to-morrow.

JESSIE WOOD.

FROM
NEW YORK JOURNAL



ALICE JUDSON - ALFRED KLEIN HOPPER

SCENE FROM THE "CHARLATAN" MARK PRICE

SEP 11



NEW YORK MORNING PRESS
SEP 11

"The Charlatan" at the Knickerbocker Theatre, is providing De Wolf Hopper with excellent material for a successful season. The new opera has been drawing large audiences since the first night, and the work of the cast is so well appreciated that a successful run here is assured. Nella Bergen and Alice Judson have scored successes for themselves.

SEP 8

MR. DE WOLF HOPPER produced his new Sousa-Klein opera, "The Charlatan," in Montreal on Monday night for the first time before a brilliant audience, which gave evidence of being pleased with the performance.

The Knickerbocker theatre will be opened tomorrow night by Mr. DeWolf Hopper with this opera.

SEP 11

When Hopper's company was at Manhattan Beach there was noticed in the chorus a buxom blond beauty.

She attracted particular attention owing to her singularly fine figure and graceful carriage, not to mention the glorious crop of blond hair, which

shone like a new sovereign, surmounting a handsome face.

In "El Capitan" she was in the back row of the chorus; in the "Ballet of the Swan" lately at Manhattan Beach she was in the front row of the chorus; in "The Beggar Student," which follows "The Charlatan," she had a thinking part. In the new Sousa and Klein opera, "The Charlatan," she has a principal part, and her name goes on the programme. She plays the part of the Grand Duchess.

The name of the new comic opera queen who made such wonderful progress is Adine Bouvier—a glorious name, indeed, for a buxom blond beauty.

"THE CHARLATAN," HOPPER'S LATEST SUCCESS.



A SCENE AT THE FAIR.



DE WOLF HOPPER AS THE CHARLATAN.



NELLA BERGEN AND EDMUND STANLY IN A LOVE SCENE.



THE ARREST OF THE CHARLATAN AND HIS FOLLOWERS.

SOUSA AND KLEIN HAVE GIVEN DE WOLF HOPPER A GOOD SUCCESSOR TO "EL CAPITAN" AT THE KNICKERBOCKER.

SEP 12

The introduction of a puppet show into the Russian fair scene of Sousa's new opera, "The Charlatan," at the Knickerbocker Theatre takes us back to the early days of the drama, when this species of entertainment was in great favor. Then the puppet show was an institution; the puppet showman travelled from town to town just as theatrical companies do to-day. He was especially prominent at country fairs and on race courses. In all the old prints of mixed public gatherings the puppet show always holds a conspicuous position. It was during these entertainments that the old time "cut purse" plied his trade.

The librettist in showing that in early times the puppet show attracted crowds away from serious entertainments is historically accurate. No less authority than the great Colley Cibber vouches for the truth of this fact. Dilating upon the fickleness of public taste during the early part of the last century, he says:—"Taste and fashion with us have always had wings, and fly from one public spectacle to another so wantonly that I have been informed by those who remember it that a famous puppet show in Salisbury 'Change so far distressed the two celebrated companies then appearing in London that they were reduced to petition the King for relief against it." That the puppet show held favor at even an earlier time is proved by the prologue to "The Emperor of the Moon," 1687, in which this line occurs:—"There is nothing lasting but the puppet show."

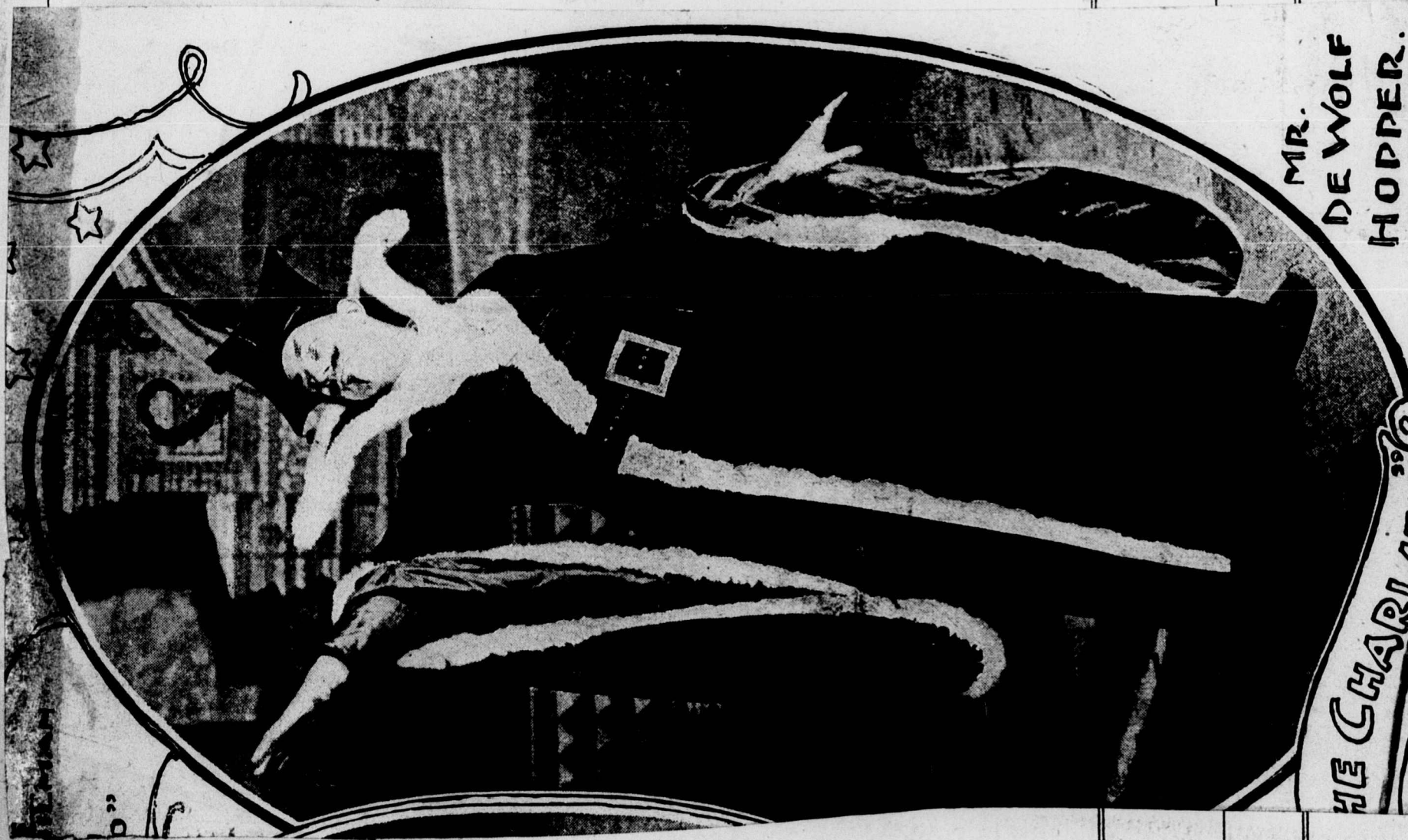
It would appear, too, that the managers of these performances keenly enjoyed the trouble they gave the best actors of the time. Betterton's biographer tells how that great actor, who was a contemporary of Addison, Steele and Cibber, went one day to witness a performance of a puppet show, and how furious he was when the manager of the show discovered him and from his stool cried out:—"Make way there for the great Mr. Betterton. We charge no admission to a fellow player."

"A fellow player, indeed!" roared the mighty tragedian, as he turned on his heel and walked away.

McKee Sept 11



MR. KLEIN, MISS JUDSON, MISS BERGEN AND MR HOPPER IN THE "MEDITATION SONG."



MR.
DE WOLF
HOPPER.

HE CHARLATAN²

AT THE KNOCKROCKER

SOUSA'S NEW OPERA.

[Hartford Courant.]

John Philip Sousa's new opera, "The Charlatan," produced for the first time Monday night, receives favorable criticism at the hands of the New York critics. They say that it is of better musical quality than either "El Capitan," or "The Bride Elect." Sousa has shown his versatility in that he has abandoned march music in "The Charlatan" and has substituted waltzes and light lyric numbers. "When the orange-flowers blossom," is said to have a "fetching" quality that will cause it to be hummed by everybody; and "Seventh son of a seventh son," and "Meditation," are praised. De Wolf Hopper, much to his credit, has abandoned his buffoonery and horse play, and loses none of his power to amuse thereby. His voice is heard to fine advantage in several selections.

Miss Bergen, in whom Hartford people take an interest, the New York papers have elected to ridicule. They do not criticize her singing, but try to find amusement in her abundant figure. The New York Mail and Express says: "The robust Miss Bergen, who played the part of the Charlatan's daughter, was also in excellent voice, but her ample proportions suggested that as Mr. Hopper's mother, she would have been more happily cast. In her bridal robes she strikingly resembled a popular portrait of the good Queen Victoria." Apparently, Miss Bergen has lived well this summer and has not lost flesh worrying over the marital troubles of the Hoppers.

SEP 13

Amusement Notes.

De Wolf Hopper has discovered that his audience prefer his eccentricities to his artistic ambitions. Last night in "The Charlatan" at the Knickerbocker he took on a new make-up and enlivened the programme generally by the introduction of some of his most salient peculiarities.

NEWARK, N. J. - SUNDAY CALL.

SEP 4

Sousa's new opera, "The Charlatan," will be given its first New York performance at the Knickerbocker Theatre tomorrow evening.

NEW YORK MORNING TELEGRAPH.

SEP 11

Knickerbocker: "The Charlatan."

"The Charlatan" ranks close to the high-water mark in the matter of scenic and sartorial stage investiture. Russia, a rather sombre and dreary country at best, both in dress and character, in this instance yields a wealth of color and magnificence. DeWolf Hopper, Sousa music, Alfred Klein, Nella Bergen, Alice Judson and topical songs combine to make the piece a diverting evening's entertainment. It will be continued indefinitely at the Knickerbocker.

FROM NEW YORK HERALD.

SEP 13

KNICKERBOCKER.—Mr. De Wolf Hopper laid aside his beautiful flowing robes of black velvet and his grand opera manner in the first act of "The Charlatan" last night and appeared as a real opera comedian in rags and tatters. The change was decidedly beneficial, and the opera went with a snap and a go not seen at any previous performance.

NEW YORK MAIL & EXPRESS.

SEP 12

There will be important changes in "The Charlatan" at the Knickerbocker to-night. In the first place there will be new costumes worn in the first act. Mr. Hopper has decided to discard the handsome though somber black velvet cloak and wear instead a beggarly, tattered suit, and to introduce furthermore a good deal of new "business" essentially Hopperian. The result should be that that portion of the opera which has hitherto been somewhat serious will be metamorphosed into rippling merriment.

NEW YORK TRIBUNE.

SEP 11

De Wolf Hopper wins applause by his old methods in "The Charlatan," at the Knickerbocker Theatre—that is to say, by the contrast of his size with the smallness of some of the other members of his company, by the never-failing topical song, and so forth. He has the assistance of Miss Nella Bergen, Miss Alice Judson, Edmund Stanley, Mark Price, Arthur Cunningham and others.

Partridges.

"The Charlatan," the new comic opera by Sousa and Klein, produced last Monday in Montreal by De Wolf Hopper, is said to equal "El Capitan" in melody and quaint fun. It will be presented next Monday in New York.

NEW YORK EVENING SUN.

SEP 10

De Wolf Hopper and "The Charlatan" are drawing well at the Knickerbocker.

"The Middle" 10

NEW YORK MORNING SUN.

SEP 11

The new Sousa and Klein collaboration, "The Charlatan," has gained since the opening night the vim which the intense heat of that occasion prevented it from showing at once. Wilted actors and a wilted audience were not conducive to merriment. But with coolness came a marked change, and the performance now snaps and sparkles. De Wolf Hopper is getting the opportunity to demonstrate his vocal ability, as well as to display his more familiar qualities as a comedian. Nella Bergen is in fine voice and she sings her florid numbers powerfully. Alice Judson, the new soubrette in the company, is dainty, pert and pretty. The mounting of this comic opera is ornate with its Russian scenes and costumes.

NEW YORK MORNING TELEGRAPH.

SEP 13

HOPPER'S NEW SCHEME IN DRESS.

DeWolf Hopper made an entire change, and a change for the better, in the first act of "The Charlatan" at the Knickerbocker last night.

While the last two acts of the opera have been big hits all the way through, the first act has not gone so well, owing to the rather serious costume worn by the comedian, a very heavy black cloak with white fur trimming. This he discarded last night, replacing it with a tattered and rusty makeup which was funny in itself. This improvement, along with the new comic business introduced, lifted the first act into its proper place and gave the comedian a chance to make things hum. It is curious that on the road the first act, with Hopper in his charlatan suit, black as a crow, and as serious, went better than the two that followed. But New York Hopperites didn't find it to their liking; they wanted Hopper in distress, and they got him that way last night, and very much to their taste.

N. Y. DRAMATIC NEWS.

SEP 10



The Charlatan, which was successfully produced in Montreal last week, brings back to Broadway for a stay until November De Wolf Hopper, who is sure to do well at the Knickerbocker Theatre. The new Sousa opera is mentioned as being the best thing Mr. Hopper has ever had, and in it is said he has a different line of work which will be pleasing to his friends. Mr. Hopper is an earnest worker, and is at the top of the musical profession.

NEW YORK MORNING TELEGRAPH.

SEP 10

Miss Bergen's View of Englishmen.

Nella Bergen never tires when talking of the gallantry of the Englishmen. She says they are the sweetest things on earth.

"I never met one who was not ready to jump in an instant to the defense of a woman," she says. "When crossing the Humboldt desert on our way to California last year with the 'El Capitan' company two Englishmen occupied a compartment next to mine. They sat stolidly for hours, for it was hotter than Santiago. At a desolate spot the train came to a standstill. The conductor came through and one of us asked what the trouble was.

"Oh, nothing much," said he. "We only stopped to put off a tramp."

"One of the Englishmen was upon his feet in an instant.

"What, sir, in this broiling desert?" he exclaimed, aflame with imminent protest. "Tell me this instant, was it male or female?"

NEW YORK MAIL & EXPRESS.

SEP 10

Knickerbocker.

F. J. Wiltach: "De Wolf Hopper, in 'The Charlatan,' is the same Hopper who has served to make theatre-goers merry these many years. Hopper may try at times to be serious, but his dominant love of fun and frolic soon breaks through the thin shell of mock reserve and he is his own self again, titillating and delightful. But in 'The Charlatan' he has not captured all the fun possibilities. He has given Alfred Klein and George W. Barnum an opportunity to be as diverting as ever they can, and one scene in which Barnum makes love to Klein, whom he thinks is a princess, is especially laughable. Wee and winsome Alice Judson, the right size and figure for a Hopper soubrette, is not thrown in the background, either; she enters into the jovialities of the comic scenes of the opera with evident delight. The 'Matrimonial Guards,' which she and Mr. Hopper execute in the second act, is one of the best musical numbers in the opera. The scenery and costumes of 'The Charlatan' are the handsomest and most elegant yet have been seen in comic opera. The court scene in the second act is a bewildering delight of rich coloring. In fine, comic opera, in 'The Charlatan,' has about reached the limit of scenic and sartorial elegance."

SEP 13

is approaching.

Those who enjoy grand opera or anything like it will now have to look for it elsewhere than at the Knickerbocker. They will have to go across the street to the Metropolitan. An effort has been made to eliminate everything that looked like serious opera in the first act of "The Charlatan."

Hopper, who has been making his entrance decked out in an exceedingly handsome fur lined black velvet cloak, came on last night with a rusty, tattered and bespotted garment that made for fun and frolic from the start. There was not the least suggestion of Henry Irving about it, but Hopper through and through—the old time Hopper who has been cracking faces these many years.

NEW YORK MORNING PRESS:

SEP 13

De Wolf Hopper has found another winner in "The Charlatan," which he is producing some new work last night, especially in the first act, and also discarded the black cloak he has worn heretofore, appearing in a tattered suit, so constructed that it permitted him to indulge in some of his clever work.

FROM
N. Y. DRAMATIC NEWS.

SEP 10

The Charlatan.

The new opera by Sousa and Klein, which is offered at the Knickerbocker, was tried in Montreal last week at the Academy, where it received a first-class start. Mr. Hopper plays the title role that of Demidoff, a scientific hypnotic occult fakir, while Alfred Klein is as usual his foil. Klein plays the part of a strutting tragedian, Neila Bergen plays the part of a royal princess and Edmund Stanley is a Russian Prince. The opera offers good parts for George W. Barnum, Alice Judson, Katherine Carlisle, Mark Price and Adine Bouvier.

N. Y. DRAMATIC NEWS.

SEP 10

Provincial towns have their value I can tell you in more ways than one. DeWolf Hopper went way up in Canada to try the Charlatan and Montreal was tickled near unto death. Andrew Mack tried his Ragged Earl over in New England, while Stuart Robson went up the state with his Meddler. Sam Bernard tried to Ponghkeepsie and so did Charley Hoyt and these towns still survive. Yes, indeed it's a great idea, this trying your new plays on interior towns for if they can stand them, why New York can, because these interior places are receiving so many new productions that they are becoming quite cosmopolitan in their ideas.

* * *

CHICAGO DISPATCH.

SEP 10 1898

189

Hopper in "The Charlatan." DeWolf Hopper has blossomed out as a legitimate comedian, minus "horse play," in Sousa's latest musical perpetration called "The Charlatan."

There is the true Sousa snap to the music, and the opera is going to be a success, but it looks as though the "horse play" of Hopper would have to be introduced in order to satisfy the people, who want Hopper to live up to his name.

Indeed, one can imagine the long comedian, who worked through two acts before he caught a laugh, crying with King Richard, "A horse! A horse! My kingdom for a horse!"

"The Charlatan" at the Knickerbocker.

DeWolf Hopper and his company continue at the Knickerbocker Theatre indefinitely. The new Sousa march in "The Charlatan" was encored several times last night.

At the Knickerbocker Theatre
Aug. 98

DE WOLF HOPPER is back again in New York, this time at the Knickerbocker Theatre (Broadway and 38th Street) in "The Charlatan," composed by John Philip Sousa who has made some of the most popular contributions to the music of the day. "The Charlatan" is somewhat more pretentious than Mr. Sousa's "El Capitan" and "The Bride Elect." The book by Mr. Charles Klein is excellent and Mr. Hopper, Miss Nella Bergen and the strong and shapely company have manifestly made the usual Hopper hit with the Knickerbocker's audiences.

NEW YORK EVENING SUN.

SEP 13

De Wolf Hopper, at the Knickerbocker, presents Sousa's new opera, "The Charlatan." Madison Square audiences take kindly to the

NEW YORK EVENING WORLD.

SEP 14

Last night DeWolf Hopper gave whatever there was of grand opera in "The Charlatan" a star plus blow which knocked it through the roof of the Knickerbocker. He has changed his gorgeous robes for comic tatters, and with the infusion of a lot of new funny business has brought the first act up to the level of the other two, and even surpasses them in point of jocularity.

NEW YORK TIMES.

SEP 14

De Wolf Hopper, recognizing the importance of putting more life into the character of Demidoff in the first act of his opera, "The Charlatan," has introduced considerable new work, which enables him to go about the stage with more freedom. He has also altered his costume from that of the sombre gown to one of tatters and rags, more fitting to the part.

MILWAUKEE SENTINEL.

SEP 2 1898

The New York Times says of "The Charlatan" a new operetta by Klein and Sousa, that "although the work is not distinguished by uncommon cleverness either in libretto or music, it contains all the elements of popularity and ought to be a valuable addition to Mr. Hopper's repertoire."

SEP 10

In "The Charlatan," which was produced for the first time last Monday evening in the Knickerbocker Theatre, New York, John Philip Sousa has departed from his original methods and has written something more than a mere succession of marches. It shows little of the hand of the man who wrote "El Capitan" and "The Bride Elect," but is of better musical quality than either. There is a march in the operetta, but it is not a prominent feature, while waltz measures predominate. The story turns upon a strolling necromancer who attempts to pose off his daughter on a susceptible prince as a princess. Mr. Hopper was the Charlatan, made up, of course, in fantastic Hopper costume and making as much of the role as any one could. Miss Nella Bergen was the alleged princess—she sang remarkably well, her voice ringing out finely in the ensembles. Miss Alice Judson was one of the strollers. "Little Klein" was a comical "lady in waiting," and George W. Barnum was a tempestuous Russian officer. Of this production the New York Evening Post says: "The tenor solo early in the first act is particularly pleasing, and the song and chorus 'When the Orange-Flowers Blossom' is a dainty bit that is certain to be hummed all over town in a short time. Mr. Sousa chose Mr. Charles Klein for librettist, and he has done fairly well, especially with the lyrics. The plot amounts to little, but it serves. Mr. Hopper has abandoned his customary exaggerations, and instead of resorting to acrobatic antics, plays quietly and depends upon the legitimate action of the piece for his fun. He not only succeeds in being amusing, but has several songs which display his voice to excellent advantage. Mr. Stanley's voice was never in better condition, and he fully deserved all the applause he received. He was assisted capably by Miss Bergen, who sang well. Mr. Klein was exceedingly comical in the character of a lady in waiting. The rest of the performers in the cast were fully equal to the requirements of their parts. The operetta is beautifully staged and has the merit of brevity."

HARTFORD, CT. - COURANT.

SEP 7.

John Philip Sousa's new opera, "The Charlatan," produced for the first time Monday night, receives favorable criticism at the hands of the New York critics. They say that it is of better musical quality than either "El Capitan," or "The Bride Elect." Sousa has shown his versatility in that he has abandoned march music in "The Charlatan" and has substituted waltzes and light lyric numbers. "When the orange-flowers blossom," said to have a "fetching" quality that will cause it to be hummed by everybody; and "Seventh son of a seventh son," and "Meditation," are praised. De Wolf Hopper, much to his credit, has abandoned his buffoonery and horse play, and loses none of his power to amuse thereby. His voice is heard to fine advantage in several selections. Miss Bergen, in whom Hartford people take an interest, the New York papers have elected to ridicule. They do not criticize her singing, but try to find amusement in her abundant figure. The "New York Mail and Express" says: "The robust Miss Bergen, who played the part of the Charlatan's daughter, was also in excellent voice, but her ample proportions suggested that as Mr. Hopper's mother she would have been more happily cast. In her bridal robes she strikingly resembled a popular portrait of the good Queen Victoria." Apparently, Miss Bergen has lived well this summer and has not lost flesh worrying over the marital trouble of the Hoppers.

NEW YORK MORNING SUN.

SEP 14

DRAMATIC OBSERVATION.

WHAT MAY BE FOUND THIS WEEK ON THE STAGE IN NEW YORK.

A Knockabout Combat in a Melodrama at Tony Pastor's—A Scared Chorus Girl—Three Presumptuous Actresses from London—Sectional Plays in Madrid.

De Wolf Hopper has changed his make-up in "The Charlatan" to make it more comical, and has dropped undesired dignity in favor of popular facetiousness, much to the improvement of the play as given this week at the Knickerbocker. William Gillette is in the final fortnight of "Secret Service" at the Empire and the calm smoke of his stage with undiminished effect.

SEP. 6, 1911

THE CAPTIOUS ONE

I reprint the respective critiques from The Sun and The Tribune of this morning concerning "The Charlatan," the new Charles Klein-John Philip Sousa comic-opera, which, last evening, received its Gotham premiere, after a week of trial-performances in Canada. The Sun says:—

It was Charles Klein and John Philip Sousa who provided "El Capitan" for De Wolf Hopper. He appeared at the Knickerbocker Theatre, last night, in "The Charlatan," their second joint-effort in his behalf. In this comic-opera, he assumed the character of a fraudulent magician who by false pretences got himself into a predicament. Mr. Klein, the author of the libretto, had put a clear story into this piece. Of course, he had mainly endeavored to create a congenially-humorous character for Mr. Hopper to enact. The principal was a pretended magician. In the first act, he was practicing his humbuggery at a fair in a Russian village and plotting to impose his daughter upon a royal court as a princess, in order that she might seem an eligible bride for a loving prince. The scheme went smoothly awhile, and then, suddenly, came to exposure, so that in the second act the charlatan was arrested upon the charge that, as the dismayed girl had fled, he was deemed guilty of having destroyed her by sorcery. The third act contained his trial and the return of his daughter in time to save him from conviction.

No one would venture a role for Mr. Hopper without putting a great deal of hyperbole into it; also, passages in which he might berate his companions very volubly, besides opportunities for the extreme perturbation of cowardice. These essentials were all in the part of the fakir. He looked like the traditional devil in a horned cap, upturned mustaches, heavy eyebrows, and long robe when he first disclosed himself in the guise of his calling. Later, when he figured in the action as a pretended father of a princess, he wore an eccentric red wig and a French costume of the Directoire period. At last, he put on a convict's stripes. As to the material which had been given to him to be funny with, he had in his time been better-off and worse-off. Mr. Hopper is an uncommonly-able actor, with far more versatility than his public will let him utilize. He is liked very much as a buffoon; and, while he, probably, wants a change from that, his audiences insist that he shall not make one that is at all radical. In this instance, he did not do any clownish antics; but he adhered to his customary manner of strident speech, and, so, passed current as the genuine and only Hopper. Mr. Klein had put in some familiar slang for him to speak; and in that particular he was down in the extravaganza depths. Mr. Sousa had composed considerable music of a dignified sort which he sang well in a strong baritone voice; and in that particular he was up in operatic heights. So, there was incongruity between some of the things he spoke and some of the things he sang. The fault of the piece, indeed, was that the librettist and the composer had not got together on the same plane.

The laurel of the occasion went to Mr. Sousa. He had contributed a wealth of melody to the score—none of it what is called catchy, perhaps, but all of it excellent. There was quite-sufficient diversity, moreover, to prove again, as he had done in "The Bride-Elect," that he is much more than a maker of popular marches. It was too hot a night for overwhelming enthusiasm. The audience was in physical torment all the while that the performers were palpably suffering still more; and in each intermission the theatre was almost emptied by an exodus to the street. But, after the second act, which had finished with an ensemble as swinging, sweeping, and rousing as any of the compositions that have gained for Mr. Sousa the title of the "march king," the people waited long enough to demand speeches, which were made by him and Mr. Hopper, while Mr. Klein stood by and looked pleasant.

"The Charlatan" was admirably brought-out. Nella Bergen was a too-ample bride, but she sang in a way to win well-deserved applause. Alice Judson was pretty, quaint, and pleasant as a girl in the disguise of a mischievous boy, afterward donning the garb of her sex. Alfred Klein was grotesque in the somewhat vulgar part of a tragedian whose circumstances compelled to figure as a woman. The mounting was very slightly, with fine Russian costumes and scenes.

The Tribune's critique reads:—

When Mr. Sousa, already well known as a composer of marches that exercised a sort of magical influence on the legs and arms of the big public (a Sousa march appeals quite as much to your shoulders and elbows as it does to your knees and ankles)—when this Mr. Sousa entered the field of operetta-writing, there was no want of critics who said that musical comedy required something more than march-tunes to be successful. Some of the critics were even bold enough to say that the language of the brass-band could not well be translated into the language of the lyric stage. Others, as was only natural, thought that Sousa was a musician and not a dramatist.

Mr. Charles Klein, who wrote the "book" of "The Charlatan," and Mr. Sousa, who composed the music—aided and abetted, doubtless, by Mr. De Wolf Hopper—courageously call their offspring a "comic-opera." Tears, pleadings, protestations, and definitions put forth solely for the interest of correct

nomenclature for over a decade having thus been set at defiance again, there is nothing to do but beg the question as to what "The Charlatan" is, and confining one's self to a few observations concerning what it looked and sounded like, and what the audience thought of it as testified by the applause of those in attendance.

From a critical point-of-view, the evening offered an admirable opportunity to hear that voice of God to which small minds like to appeal when newspaper-judgment seems to have gone awry. An exceedingly-large contingent of the usual first-night audience was kept at home by the heat; and (was it in consequence?) there was a notable lack of those kindly-disposed gentlemen who seem to know better than anybody else just where the dereriving things in play and music were; so, there was much less applause than one is accustomed to hear at a first operetta-night. This added much to the enjoyment of the judicious, of course; but, since it would not have done for a new operetta to be brought forward without calls for the principal comedian and the authors, this was decorously accomplished after the second act; and Mr. Hopper and Mr. Sousa talked in the key of the operetta. Mr. Klein gave a modest exhibition of himself—and all was well.

As to the merit of the piece, itself, praise and dispraise would be more than likely to fall into the strain that has become conventional since it became the fashion to fit-out operetta-comedians with roles in which they can amuse the public regardless of what dramatic congruities exact or musical considerations invite. There is a tenor in the company who can sing (very happily represented in this instance by Edmund Stanley); also, a soprano—Miss Nella Bergen—who proves herself a worthy companion (wherefore she marries the tenor in spite of many disturbing vicissitudes); likewise, a small person who can, by standing a-tip-toe, look archly into the eyes of Mr. Hopper (and thereby illustrate one of his chief dependencies for a comic effect). Mr. Hopper, himself, as he was, is, and ever shall be, comic-operetta without end; the amusing Alfred Klein, who is Mr. Hopper's conventional satellite; many other clever people, a tuneful chorus, a well-dressed company (Mr. Hopper only performed a solemn duty in mentioning the costumes in his speech), and a lot of pretty music exceedingly well set for the orchestra. Ostensibly, the play is Russian; and Mr. Sousa, who gathered together a bookful of national music when he was bandmaster in Washington, might have given us a bit of Russian color—but he didn't. He introduced the Russian national hymn—but that is about as Russian as "The Star-Spangled Banner" is American!

A despatch from New Haven (Conn.) says that "A Reign of Error," the vehicle provided by John J. McNally for the starring-tour of the Rogers Brothers, made a hit, last evening, when produced by those fun-makers. It is added that the farce has been staged in a handsome manner, that the company is an excellent one, and that the stars, themselves, scored big personal hits.

F. J. DONAGHEY.

PITTSBURGH DISPATCH.

SEP. 4, 1911

De Wolf Hopper produced his new comic opera, "The Charlatan," at Montreal last week. It is said to have made a big hit, the music and scenic equipment being decidedly novel and attractive.

BUFFALO, N. Y. COURIER.

SEP. 11, 1911

York.

DeWolf Hopper has produced Sousa's latest opera, "The Charlatan," and judging from the criticisms of the New York papers, it is not up to the standard. However, as the audiences are large, the managers feel contented.

SEP. 8

Every lover of light opera has awaited with interest the appearance of "The Charlatan." Klein and Sousa gave "El Capitan" to De Wolf Hopper. "The Charlatan" is their second effort to provide him without something with which to amuse the public. The Hartford Courant notes that the critics say that it is of better musical quality than either "El Capitan" or "The Bride Elect." Sousa has shown his versatility in that he has abandoned march music in "The Charlatan" and has substituted waltzes and light lyric numbers. "When the Orange Flowers Blossom," is said to have a "fetching" quality that will cause it to be hummed by everybody; and "Seventh Son of a Seventh Son," and "Meditation," are praised. De Wolf Hopper, much to his credit, has abandoned his buffoonery and horse play, and loses none of his power to amuse thereby. His voice is heard to fine advantage

in several selections. Miss Bergen, as the New York papers have elected to ridicule. They do not criticize her singing, but try to find amusement in her abundant figure. The "New York Mail and Express" says: "The robust Miss Bergen, who played the part of the Charlatan's daughter, was also in excellent voice, but her ample proportions suggested that as Mr. Hopper's mother, she would have been more happily cast. In her bridal robes she strikingly resembled a popular portrait of the good Queen Victoria."

BALTIMORE AMERICAN.

SEP. 7, 1911

"The Charlatan," De Wolf Hopper's new opera by Charles Klein and John Philip Sousa, was produced in New York Monday night. The critics vary, as usual, about its merits, some pronouncing it too much of a medley to be called either farce or opera, and Sousa's music as not all that was expected; while others declare it a proof that the composer is something more than a mere march-maker.

voice
Cleveland
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John Philip Sousa's new opera, "The Charlatan," in which De Wolf Hopper is to star this season, does not seem to have met the popular favor anticipated for it earlier in the season, and bids fair to be a dismal failure unless whipped into line with a great deal of more bright material. Leander Richardson describes it as "Sousa's worst," and says "he is either written out or has been engaged in making too many bales of hay while the sun shone." The book of Charles Klein is declared to be dull and flat, and this probably accounts in a measure for the failure of the March King to give us some more of the bright, tuneful contributions to the popular melodic treasures of the day, which have won him international renown.

SEP 10 1914

NEW YORK, Sept. 9.—Up to date the theatrical season in this city shows five genuine successes and one failure. "Devil's Island" has scored heavily at the Fourteenth Street Theater, E. H. Sothern has repeated the trick with "The Adventure of Lady Ursula" at the Lyceum and Charley Hoyt has passed the wire a winner with his "A Day and a Night" in New York at the Garrick. The failure has been made by Stuart Robson in a piece by Augustus Thomas called "The Meddler." The story of "Lady Ursula" tells of a handkerchief which brings a gentleman to the feet of a young and pretty woman who masquerades as a man. The piece is rather thin in its motive, but has made a real success through the clever acting of Mr. Sothern and Virginia Harned. The latter is a pretty woman and her curves are what may be called pronounced, but a green velvet coat and satin breeches convert her into a gay and attractive young Lothario. It was rumored in advance of the first performance that Miss Harned would carry the piece, but Sothern proved himself to be very much in it. The young actor fairly dominated the play and carried off the honors. Manager Daniel Frohman has staged the piece with his usual good taste and supplied a supporting cast of much excellence. "Lady Ursula" is already the talk of the town and is drawing fine audiences—as it ought to do for some time to come. At Wallack's Stuart Robson is appearing in "The Meddler" and serving out to a patient public the familiar squeak which our forefathers used to think was funny. Robson personates a middle-aged fool, who takes an undue interest in a married woman's visiting list, and gets several innocent people into trouble. This is all there is to the play and it is not new. On the opening night there was a packed house, largely composed of unemployed actors and actresses. Since then the business has not been large enough to warrant Mr. Robson's claiming to be a "New York favorite." The piece is given with appropriate scenery. "The Turtle" which was produced last Saturday night at the Manhattan Theater, proved to be a pretty sultry farce. There is only one scene in it likely to cause comment and that is the nuptial chamber of the second act, where Sadie Martinot disrobes. The actress removes her shoes, garters, stockings, skirts and everything else down to her chemise, and then goes to bed. The whole business is suggestive and nasty, and as Sadie is 40 or thereabouts the exposure is not particularly attractive, certainly it is not funny. The salacious exhibition lasts ten or fifteen minutes. It did not create undue excitement on the opening night but did bring forth some hissing. From first to last the piece is smut and I can't see how on earth it can have a run. Monday night the Knickerbocker opened its doors for the season with De Wolf Hopper in a comic opera by Sousa and Charles Klein, called "The Charlatan." Mr. Hopper was seen as a practitioner of the black art. He had the assistance of Nellie Bergen, Alice Judson, Edmund Stanley, Mark Price and Alfred Klein. The music of the new piece is of the usual Sousa order and includes one or two effective marches. There is some fine scenery and costumes and a lot of pretty girls in abbreviated costumes. Nellie Bergen is just a little stouter than she was a year ago, but she sings as well as ever. Alice Judson, who has replaced Edna Wallace, is an attractive soubrette and in some respects is more competent than her predecessor. Of course Hopper is in it, too. You never saw a comic opera star who was not in the center of the stage, and there you will always find Hopper. "The Charlatan" is a good piece of theatrical property. Charles Frohman has imported a company of English actors.

NEW YORK MORNING TELEGRAPH.

SEP 18

HOPPER'S SPEECH SCORES.

Comedian Has Decided to Make It a Part of the Performance in "The Charlatan."

DeWolf Hopper has decided to make his speech at the end of the second act of "The Charlatan," a part of the performance. It has nothing to do with the opera, but was demanded after seven curtain calls on Tuesday night.

Last night the audience would not let Hopper go on until it heard from him. His experience is similar to the comedian's in "The Charlatan." The comedian made his speech at the end of the second act and was demanded at every performance for a half year.

Clare Cleveland
978 Ohio
189

At New York Theaters.

Special to the Voice.

It was Charles Klein and John Philip Sousa who provided "El Capitán" for De Wolf Hopper. He appeared at the Knickerbocker Theater last night in "The Charlatan," their second joint effort in his behalf. In this comic opera he assumed the character of a fraudulent magician, who by false pretences got himself into a predicament. Mr. Klein, the author of the libretto, had put a clear story into this piece. Of course he had mainly endeavored to create a congenially humorous character for Mr. Hopper to enact. The principal was a pretended magician. In the first act he fair in a Russian village and plotting was practicing his humbuggery at a to impose his daughter upon a royal court as a Princess, in order that she might seem an eligible bride for a loving Prince. The third act contained his trial and the return of his daughter in time to save him from conviction. No one would venture a role for Mr. Hopper without putting a great deal of hyberbole into it; also, passages in which he might berate his companions very volubly, besides opportunities for the extreme perturbation of cowardice. Mr. Sousa had composed considerable music of a dignified sort, which he sang well in a strong baritone voice, and in that particular he was up in operatic heights. So there was incongruity between some of the things he spoke and some of the things he sang. The fault of the piece, indeed, was that the librettist and the composer had not got together on the same plane.

The laurel of the occasion went to Mr. Sousa. He had contributed a wealth of melody to the score, none of it what is called catchy, perhaps, but all of it excellent. There was quite sufficient diversity, moreover, to prove again, as he had done in "The Bride Elect," that he is much more than a maker of popular marches. It was too hot a night for over-whelming enthusiasm. The audience was in physical torment all the while that the performers were palpably suffering still more, almost emptied by an exodus to the street. But after the second act, which had finished with an ensemble as swinging, sweeping and rousing as any of the compositions that have gained for Mr. Sousa the title of the March King, the people waited long enough to demand speeches, which were made by him and Mr. Hopper, while Mr. Klein stood by and looked pleasant.

BRATTLEBORO, VT. REFORMER

Week.

Sousa has produced another opera and it had its first performance on any stage at Montreal, Canada, last Monday evening. De Wolf Hopper who made "El Capitán" famous sings the title role of the new opera which is called "The Charlatan" and the scene of which is laid in the southern part of Russia. Sousa's first popular operatic success "El Capitán" will have its first local hearing at the Auditorium Friday evening Sept 16, when the local theatrical season will open. The company which will sing it is a strong one numbering 50 people and is headed by the comedian Will C. Mandeville, whom local theatregoers will remember with pleasure as the "Hon. Merrick Brander" in Hoyt's political satire "A Texas Steer." In "El Capitán," as the cowardly dictator of Peru, Mandeville has unlimited opportunity for ever-laughing humor and he is sure to be good.

Mail & Times
Des Moines
7-10-14 189

SOUSA has started on another of those long distance concert tours for which his great band is so noted. This present musical pilgrimage covers forty-two different states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 20,000 miles and 485 concerts will be given in 192 different towns and cities. When on the road Sousa's Band usually plays a matinee in one place and an evening concert in another. In several instances as many as fourteen towns are visited in a single week and the average is ten. This is the hardest kind of work with its incessant strain and no opportunity for rest. Certainly Sousa earns his success. Every two years the band essays a great trans-continental tour of this character, the present being the fourth of its kind. Of course, Sousa will visit this city and his admirers may look forward to a musical feast. Des Moines' date is November 9.

PROF. JOHN SINCLAIR is at present a much wanted person in Des Moines. The first of this week he left

the city under rather peculiar circumstances to say the least. It seems that he forgot to settle with his creditors before leaving and in his hasty departure took along a piano upon which the Kimball Piano Company have a chattel mortgage. Prof. Sinclair came to this city from Cedar Rapids and for several years was organist and choirmaster of St. Paul's Church. While in that position he opened the Des Moines Conservatory of Music and neglected his church work to such an extent that he was asked to resign. The conservatory financially proved a failure although it numbered in its faculty several excellent musicians. Prof. Sinclair's exit from Des Moines is not a surprise to many who have heard of his methods of doing business in other places where he resided before he made this city his home. It is understood he has gone to Toronto, Canada.

SOUSA'S NEW OPERA, "THE CHARLATAN."

Sousa's new opera, "The Charlatan," was given its first performance last Monday evening at the Knickerbocker Theater in New York.

The scenes in "The Charlatan" are laid in Russia, and the time is supposed to be the beginning of the 19th century. A peripatetic professor of the black art figures as the most important personage on the stage. He is, of course, "The Charlatan." And he possesses a winsome daughter, who proves an important character, too. She is palmed off by her father as a genuine princess, and while masquerading as such fascinates a young nobleman, who is bent upon winning her as his wife. After the usual vicissitudes attending young lovers the nuptials are solemnized. Soon afterward the bride and her father are placed in a most disagreeable position, their imposition having been exposed. They and a number of alders are dealt with rigorously by an inflexible potentate who is acting for the Czar. There are many funny situations and comical happenings which afford those in the cast abundant opportunity to sing and act.

Of the opera it is said that "the score shows all the fascinating dash and spirit which characterize most of the 'March King's' compositions."

The strength of the opera seems well distributed, it being hard to determine which of the acts is the best. The en-

semble numbers in the second and third acts are certainly equal to anything in this line yet accomplished by the composer. Some of the choruses are exceptionally fine. And it should be mentioned that the orchestration is very effective. "The Charlatan" is beyond question the best thing Sousa has yet done and is destined for a long run.

SEP 8

"THE CHARLATAN" AT THE KNICKERBOCKER THEATRE

THOUGH I grant, without a quail, that there are plenty to admire "The Adventure of Lady Ursula," I am prepared to maintain, with abundant argument, that no one can honestly like the so-called comic opera, "The Charlatan," that was produced at the Knickerbocker Theatre, on Monday night—no one except the author and composer and their friends. I am reasonably sure that the actors and singers engaged in its presentation don't like it. I have been told—in the foyer of the Knickerbocker on the first night of the work—that "The Charlatan" is something more and above a comic opera; that it is opera-comique. H'm! h'm!—they always say that of a comic opera that isn't comic. If this silly, stupid, sodden effort of Messrs. Klein and Sousa is not intended for a comic opera, I should like to know the purpose and reason of the vulgar slang that constitutes a large part of the libretto; of the idiotic pantomime lugged into the topical song—one positively felt embarrassed for the actors!—and, above all, of the variety hall capers of *Jeliko*, with his female attire and unshaven face. All of these things were, it is true, the very reverse of comic or humorous; but that does not elevate them to the dignity of factors of opera-comique. No, no, Mr. Klein's book of "The Charlatan" is simply vacuous and irritatingly pointless. There is not a tinselly glimmer of cleverness in the entire three acts, not one solitary spangle of wit. What few moments of amusement there are in the story are provided by the stage mechanic, who devised the "trick cabinet" and the other contrivances of amateur magic.

Mr. Sousa's music has the merit of according with the lines and lyrics which it accompanies. Because it is tuneless, lifeless, uninteresting and depressing, and because it occasionally attempts to be ambitious and imitative of better things, we are told that it is a scholarly advance over his popular works. Bah! humbug! The fact that the march that he has composed for "The Charlatan" is petty and timid and utterly ineffective is hailed by the cob-webbed wisacres as a token of artistic repression. More humbug! The one refreshing number in his score, the one thing worth hearing and remembering is, if you please, the Russian national hymn, introduced as the final music of the second act. But, surely Mr. Sousa will not claim that he wrote the Russian national hymn.

The opera was sung and acted none too well—but quite as well as it deserved—by a company that included in addition to the choristers: Bergen, Judson, Carlisle, Bouvier (women), and Hopper, Stanley, Price, Klein, Barnum, Cunningham, Stone, Arthur (men).

The First Night.

From LINCOLN, NEB., State Journal

SEP 22 1898

Date 189

Mr. De Wolf Hopper appears in Mr. Sousa's "The Charlatan," the title not admittedly referring to Mr. Sousa's recent appearance as his own librettist, Mr. Herbert with that bloated bondholder librettist, Harry B. Smith, esq., has prepared an opera to boost Miss Alice Nielsen from a pleasing salette with "The Bostonians" to loney planetary state. This opera is to be known as "The Fortune Teller." On what palmistry, or on what tea-grounds did any fortune-teller flatter Miss Nielsen into the belief that she is needed as a star? Mr. Francis Wilson comes out as "The Little Corporal." It is rumored that he will introduce a grimace or two and some buffoonery to tickle the groundlings—or rather the starlings. Mr. Frank Daniels will once more sit on a nail in "The Mol's Eye." The Bostonians will bring out as a novelty, a work based upon the adventures of Robin Hood, a man, now deceased, whom Mr. Barnabee remembers as a boy. Grecian life is to be much visited.

FROM NEW YORK MORNING TELEGRAPH.

SEP 15

Entertained by Officers of the Texas

George W. Barnum, the Captain Peshofski in "The Charlatan," and Miss Alice Judson, who is the Katrina, were the guests at luncheon yesterday of the officers of the U. S. S. Texas, at the Brooklyn Navy Yard. Mr. Barnum was in the United States Navy for three years and is covered with tattoo marks.

NEW YORK HERALD.

SEP 11

Mr. De Wolf Hopper has whipped up "The Charlatan" a bit, and it is now more like what a Sousa-Klein comic opera should be than it was on that frightfully hot night last

Monday, when audience and players panted through it.

SEP 4

—De Wolf Hopper is to bring forth "The Charlatan" before a Knickerbocker audience to-morrow evening. Its first production in Montreal has already been chronicled by us. The scene of this new Sousa-Klein opera is laid in Russia in the last century. Prince Boris, of Bokhara, is dwelling in a village, and is under the ban of an imperial decree not to marry beneath the rank of a princess. His uncle, Gogol, plots to lead him into disobedience to this order, so that his estates may be confiscated and handed over to him. In the village rival theatrical attractions furnish pretext for the large concourse of pretty girls and good-looking men in costumes one would hardly see in a Russian village, and among them appeared "Demidoff," a charlatan, traveling with his daughter, Anna (Miss Bergen), as a "seeress." Gogol induces him to pass his daughter off as a princess of an extinct title, and the difficulties and dangers attendant fill three acts with an interest that never ceases. Not the least amusing feature is that Katrina (Miss Judson), one of the accomplices, gets angry, and masquerades as the original of the same princess, and in the meantime the Czar restores the title, so there are three in the field. There is less of the purely detachable popular melody in it than usual, and the Sousa march is not so prominent.

PITTSBURG, PA.-CHRONICLE TELEGRAPH.

SEP 10 1898

THE NEW YORK STAGE

Comic Opera, Burlesque and Comedy Were the Features of the Week in Amusements

MORE THEATRICAL OPENINGS

De Wolf Hopper in the New Sousa and Klein Opera—An English Company in a New Comedy—Some Old Favorites Revived—Gossip About Plays and Players.

New York, September 10.—This has been another week of theatrical reopenings, the list including the Knickerbocker, where De Wolf Hopper and his company appeared Monday night in "The Charlatan," the new comic opera by Sousa and Klein; the American, where the Castle Square Opera Company began its second season Monday night with a revival of "Boccaccio;" the Madison Square, where the Strand Theater Company from London made its American debut Wednesday night in "A Brace of Partridges," a new comedy by Robert Ganthony; Weber & Field's music hall, where "The Hurly Burly," a new burlesque, was produced Thursday night. This evening the Fifth Avenue will reopen for the season, with Charles Coghlan in "The Royal Box."

"The Charlatan" contains all the elements of popularity and ought to be a valuable addition to Mr. Hopper's repertory. The story is that of a "dealer in magic and spells," who engages with a plotting Russian gentleman of high degree to palm off his daughter as a Princess and thereby secure her marriage to a young Prince who has been ordered to marry no one beneath the rank of Princess on pain of the Czar's displeasure. The plot paves the way for comic opera complications and for heaps of trouble for the charlatan himself, personated by Mr. Hopper. Of course the young Prince and his false Princess fall in love with one another, sing the usual duets, and find happiness in the third act.

There are many really admirable stage pictures, constant movement, funny situations, comic action, and very few really dull moments. Consequently, Mr. Klein's book will serve its purpose. As for Mr. Sousa's music, while the inevitable march at the end of the second act is not up to the level of that in "El Capitan," it is a very good one, and the serious music of the operetta is better than anything of the kind this composer has hitherto given us. Indeed, the first song of the Prince, the first song of Anna, and their duet, with chorus in the second act, are as good as any operetta music heard here in recent years.

The performance contained many excellent features. Mr. Hopper himself was in fine spirits and acted the role of Demidoff in his customary hustling style. His make-ups were good, and his singing very good. Alfred Klein was extremely amusing as a broken-down tragedian disguised as a woman for strictly operetta purposes. Edmund Stanley's voice seemed to have benefited most decidedly by a summer's rest, and he sang with considerable skill and good effect. Arthur Cunningham, who made his reputation as Father O'Flynn, in "Shamus O'Brien," had a very small part, but lent distinction to it. Nella Bergen as the charlatan's daughter, displayed some remarkable high notes and considerable embonpoint. Alice Judson, as Katrina, was slight in appearance, voice, and histrionic ability. George W. Barnum made a decided hit in a character sketch.

FROM NEW YORK HERALD.

SEP 4

Sousa and Klein wrote "El Capitan" for De Wolf Hopper, and scored an immense hit. Will the beginning of success strike twice in the same place? Is the question every one is asking, anent "The Charlatan," the new Sousa-Klein opera, which Mr. Hopper is to produce at the Knickerbocker Theatre to-morrow night.

According to the reports that have come from Montreal, where Mr. Hopper has been playing the piece during the last week, it seems likely that the query will be answered in the affirmative.

Messrs. Sousa and Klein fitted Mr. Hopper so admirably when they wrote "El Capitan" for him that it would really be very disappointing, to say the least, if they haven't done as well with "The Charlatan." The story of the new piece certainly sounds promising from a comic opera and a Hopper point of view.

Years before the opera opens, it appears, a Russian nobleman has offended the Czar by wedding a peasant girl, and by way of revenge His Imperial Majesty has issued a ukase forbidding Prince Boris, the fruit of the obnoxious mesalliance, to wed any one beneath the rank of a princess on pain of forfeiting all his property to his nearest kins-

man, who chances to be his uncle, Gogol, an avaricious old curmudgeon. When the curtain raises Gogol has his eye on the estates. He wants them and he doesn't much care how he gets them.

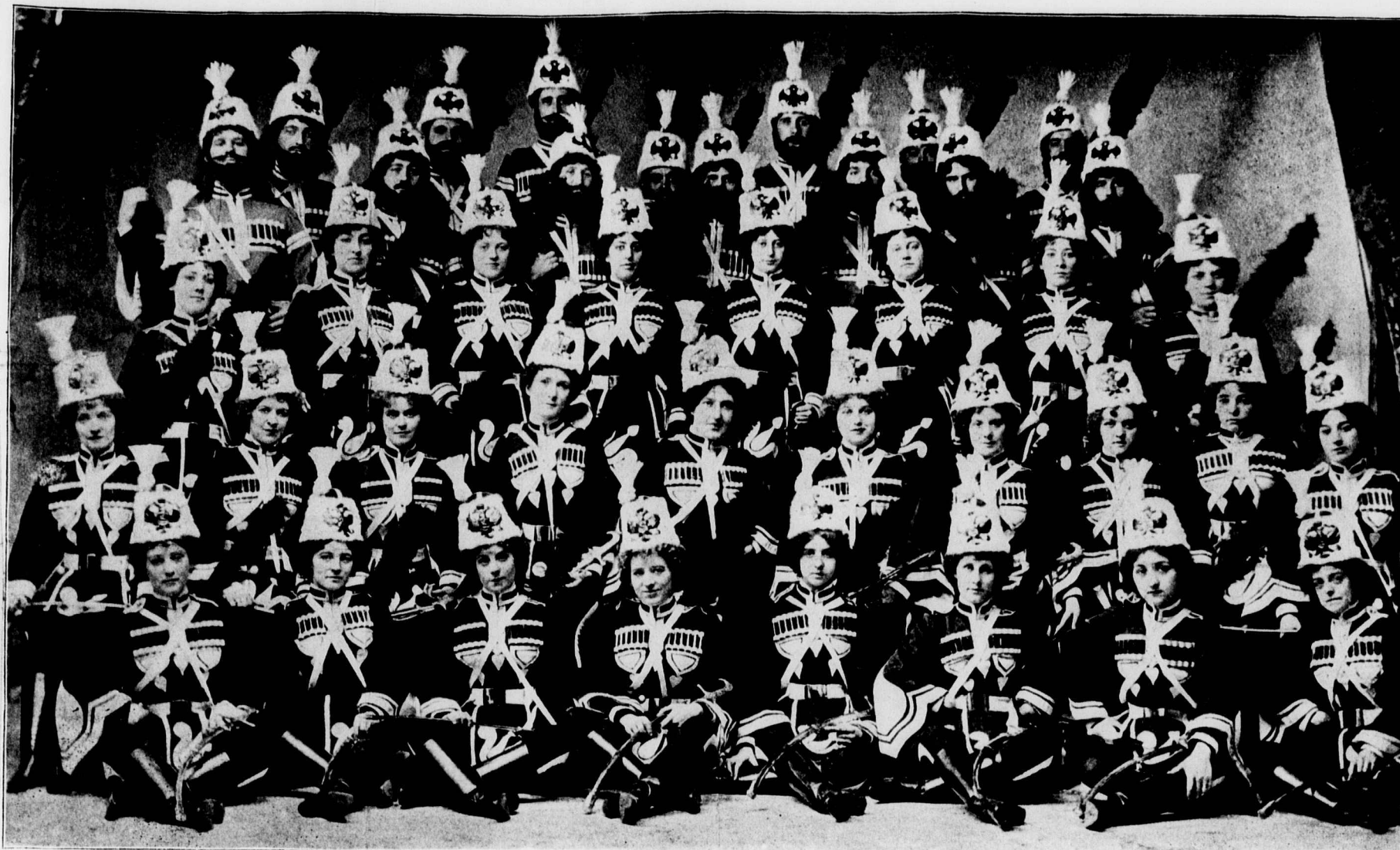
Along comes Demidoff, an unscrupulous necromancer,—can you see Hopper as the necromancer?—with a pretty daughter (Nella Bergen), and Gogol forthwith strikes upon a brilliant scheme. With Demidoff's aid he'll pass off Anna, the pretty daughter, on Prince Boris, a rollicking and susceptible young blade, as the Princess Ruchkowsky—these Russian jawbreakers look so well on a playbill—and of course a marriage with the pretty "Princess" will ensue. It'll be easy work then, thinks Gogol, to inform the Czar



MISS VILLA KNOX.

Who Will Play One of the Leading Roles in "Boccaccio" at the American Theatre To-Morrow Night.

who plays Boris. He really is, and that as he has married a princess the estates will be his.



HOPPER'S MAGNIFICENT CHORUS IN "THE CHARLATAN."
THE VOICES THAT SING SOUSA'S MUSIC.

CHESTER, PA. - REPUBLICAN.

SEP 14

NEW YORK COM'L ADVERTISER.

SEP 17

MUSIC.

Monday night will bring to town at the Broadway another new comic opera, *The Little Trooper*, by Harry B. Smith and Ludwig Englander. This will serve as a successor to *Half a King*, in which Francis Wilson played successfully for two seasons, and as it has been written for that amusing comedian it is safe to say that everything possible has been done to give him sufficient opportunity for the exploitation of his particular class of humor. The opera is in three acts, placed in a Breton fishing village, in Alexandria, Egypt, and in a Bedouin camp in the desert. The time is that of the great Napoleon, and the plot turns on the mistaking by the Mamelukes of Pierre Petitpas, a servant, for the future Emperor of the French. Mr. Willson will, of course, be Petitpas. In his company will be found Denis O'Sullivan, favorably remembered by all those who saw *Shamus O'Brien*; Louis Casavant, John Brand, Maud Lillian Berri and Lulu Glaser. The Castle Square Opera Company made no mistake when it revived *Iolanthe*, for that charming conceit of Gilbert and Sullivan was received with great favor. Next week another old-time favorite, Cellier's *Dorothy*, will be revived. No better token of enduring popularity of an opera than numerous revivals can be had, and few operas have been revived more times than this one, not even its twin sister *Erminte*. All the favorite members of the company will appear, Lizzie Macnichol, William G. Stewart, Raymond Hitchcock, Rose Leighton, Attalie Claire, Joseph F. Sheehan, Harry L. Chase, Frank Moulan and Gertrude Quinlan.

At the Knickerbocker De Wolf Hopper in *The Charlatan* is prospering. This broad comedian has changed his methods somewhat since the opening night and he succeeds in keeping his audiences in good humor throughout the evening.

NEW YORK AMUSEMENTS.

JOHN PHILIP SOUSA's and Charles Klein's new opera, *The Charlatan*, was presented at the Knickerbocker theatre on Monday by De Wolf Hopper and company. The *Mail and Express* says it is an opera of considerable merit and the company presented it in a highly meritorious manner.

Those who heard it agreed that it was a return to real comic opera; that it had a well-defined plot, clearly and amusingly unfolded, and set to music agreeable always, catchy at times and brilliant as to one or two numbers, and that Mr. Hopper, no longer a buffoon, extracted considerable fun out of his part and gave full play to his magnificent baritone voice.

Undoubtedly *The Charlatan* is the best thing Sousa has done in the operatic line. Instead of the flamboyant, biff-bang style of *The Bride-Elect*, he has struck an easy, graceful style, repressed almost throughout, and even the inevitable march, which brings down the second curtain, fits in so nicely that its strains set your foot a-tapping before you fairly realize what is coming. It is a good march too, and while not so noisy as its predecessors has the Sousa stamp all over it, and is sure to be immensely popular. Other really delightful musical numbers were *"Orange Blossoms"*, *"Seventh Son of a Seventh Son"* and *"Meditation."* The words of the latter being exceedingly clever. Indeed, Mr. Klein has written a very acceptable libretto, the chief merit being its clearness, while it is lacking, perhaps, in witty lines.

"The Charlatan" played by Mr. Hopper, palms off his daughter as a princess and she is married by a young nobleman who, by imperial decree, forfeits all his estates for marrying a pauper. That is the whole story in a nutshell.

Mr. Hopper did no clowning, but was legitimately comical and sang in splendid voice, his magnificent organ being a surprise to many. Miss Bergen, who played the part of the *Charlatan's* daughter, was also in excellent voice.

Miss Alice Judson was pretty and saucy and is an altogether cute young person. Alfred Klein was genuinely amusing as a

tragedian in skirts, and George W. Barnum made a distinct hit in the small part of a captain of military.

BALTIMORE NEW

SEP 16

"THE CHARLATAN."

DeWolf Hopper in Sousa's New Opera.

New York, Sept. 6.—DeWolf Hopper appeared last night at the Knickerbocker Theatre in the new opera by Sousa and Charles Klein, *"The Charlatan."* The story turns upon a strolling necromancer who attempts to pass off his daughter on a susceptible Prince as a Princess. Mr. Hopper was the Charlatan, made up, of course, in fantastic Hopper costume and making as much of the role as any one could. Miss Nella Bergen was the alleged Princess—she sang remarkably well, her voice ringing out finely in the ensembles. Miss Alice Judson was one of the stroller possessed of the shapely extremities and silk fleshings that only comic opera strollers can display. *"Little Klein"* was a



Nella Bergen.

comical "lady in waiting," and Mr. George W. Barnum was a tempestuous Russian officer, making quite a hit.

Mr. Sousa's latest score lacks his usual swing and dash to its concerted numbers, though there are a couple of exceptions where the old Sousa spirit seems to burst forth, and here and there are some attempts at musical forms that are almost of a grand opera type, quite out of place in comic opera, where one comes to be amused with musical trifles rather than to listen to semi-learned ensembles.

The numbers most in Sousa's vein were the finale of the first act, to which there was considerable "go;" a rather graceful waltz song, with dance, for Demidoff and Katrinka in the second act; the *"Ammonia"* song (which might prove quite catchy if the words were not so pointless); and the concerted number on the Russian national anthem, both in the second act. The third act has a topical song for Demidoff, Mr. Hopper introducing verses referring to the late Spanish difficulty and the little Anglo-Russian embroilment in China.

"The Charlatan."

"The Charlatan" is a much better comic opera than New York is accustomed to, wherein lies cause for past regret and present congratulation. It is the work of our great bandmaster, Sousa, of march fame, and of Charles Klein, the librettist, who have before collaborated, but never to so excellent purpose. The present operetta, which is produced at the Knickerbocker Theatre, comprises an entertaining libretto with a simple, romantic plot, and music which, while exhibiting little of the composer's familiarly characteristic vein, is nevertheless not only obviously his own, but also in full accord with the spirit of the book, tuneful yet musically, and distinctly an advance upon his previous efforts. There is to be detected in it no subservience to a supposedly popular taste, and it is therefore the more agreeable to note the favorable impression which it makes upon audiences that represent various elements of the theatre-going community.

In writing an opera for the display of individual talents, as this opera was written for De Wolf Hopper, the writers clearly have limitations, but in "The Charlatan," lo, and behold, this comedian, who erstwhile won the plaudits of the unthinking chiefly by idle buffoonery, raises himself by his bootstraps, as it were, and is metamorphosed into a real comedian and an excellent baritone singer, without yielding a jot of his past esteem. These are most agreeable matters to record. But not he alone is responsible for the satisfaction to be derived from a performance of "The Charlatan," for he is ably seconded in his successful efforts to amuse and entertain by the liliputian, Alfred Klein, whose comicality is in inverse ratio to his size; by Miss Nella Bergen, a young woman of handsome features and good vocal powers; by Mr. Edmund Stanley, a vocalist whose part is to utter sentimental lyrics, which he does tastefully; and by others whose merits will evidence themselves at sight and hearing.

The opera is beautifully mounted as to scenery and costumes, presenting some notable effects, individual as well as ensemble. We have not betrayed the plot, and will not, except to say that Mr. Hopper, as a travelling soothsayer, necromancer, and magician, is afforded a unique rôle, which he fills to the greatest advantage.

MOORE'S TIMES-DEM

SEP 14 1894

Now on earth it can have a run.

Monday night the Knickerbocker opened its doors for the season with De Wolf Hopper in a comic opera by Sousa and Charles Klein, called "The Charlatan." Mr. Hopper was seen as a practitioner of the black art. He had the assistance of Nellie Bergen, Alice Judson, Edmund Stanley, Mark Price and Alfred Klein. The music of the new piece is of the usual Sousa order and includes one or two effective marches. There is some fine scenery and costumes and a lot of pretty girls in abbreviated skirts. Nellie Bergen is just a little stouter than she was a year ago, but she sings as well as ever. Alice Judson, who has replaced Edna Wallace, is an attractive soubrette and in some respects is much more competent than her predecessor. Of course, Hopper is in it, too. You never saw a comic opera star who was not in the centre of the stage, and there you will always find Hopper. "The Charlatan" is a good piece of theatrical property.

SEP 19

CONCERNS OF THE STAGE.

AN ACTOR WHO DID NOT LIKE TO BE AS FUNNY AS HE COULD.

De Wolf Hopper Submits to His Audiences' Demand for Comicality—Edmond Rosstand's Contempt for America Deprives Him of Royalties—Plans for Cheap Opera

De Wolf Hopper wore an uncommonly fine costume when he made his first appearance in "The Charlatan." His assumed character of an astrologer justifies an impressiveness in attire. A long robe of black and red velvet, trimmed with ermine, was as richly beautiful as the best of materials and taste could make it. But the actor's guise as the wandering fakir has been changed remarkably. In place of the splendid garment he wears one that is tattered and torn. The cloth is threadbare and the fur is thin. This fall from affluence to poverty by the mimic personage is consonant with his condition in the play, which is that of poverty, but it was not for any regard of that fact that the actor made the radical alteration for the worse in his clothes. It was because he had met with "professional" misfortune. It is no aggravation of his disappointment to publish the truth, as it proves both his ambition and his popularity. The trouble came of a check to the former by the latter. Mr. Hopper found out long ago that he was a versatile actor. Men of the stage are apt to be in advance of the public in discovering their own talents. He played strongly marked characters in dramas early in his stage career. He had a good baritone voice for serious singing, and used it that way a while. But his positive success was gained as a buffoon in comic opera. He became famous for jokes and antics, and the people who had seen him do anything not grotesque soon forgot it. But he did not. The first performance of "The Charlatan" at the Knickerbocker showed his determination to straighten up to his full artistic height. Mr. Sousa had composed some music to further that laudable purpose. It seemed as though Mr. Klein had endeavored to do the same thing in the libretto. If the author had created a new and singular character in a new and engrossing story, the actor might have made a successful departure from outright foolery into serio-comic excellence, such as he is unquestionably capable of. Only by giving to his audiences an extraordinary impersonation could he gain their consent to discard the cap and bells of a clown. The rôle of the Charlatan did not make such an achievement possible. Therefore, after a reasonably persistent effort, the futility of which was apparent at once, he has put off the dignity of good clothes, and put on the comicality of bad ones. He has doffed the grand opera manner, and donned that of burlesque. He uses slang phrases as of yore, and is again glib with words so many and long that they would tangle an ordinary tongue. He puts himself into direct communication with the audience, and, in short, is the same Hopper that most people like. That was what they required of him, and what "The Charlatan" needed. He may not enjoy himself as well, but the entertainment is improved. Meanwhile, he can keep that robe to wear some time or other.

SEP 18



DE WOLF HOPPER.
In "The Charlatan," Knickerbocker Theatre.

SEP 18

The new operetta, "The Charlatan," with which Mr. Hopper is delighting the audiences nightly at the Knickerbocker Theatre, has been published in vocal score by the John Church Company. The publication is as creditable to the printers and engravers in typographical style as the play and music are to the authors—Charles Klein and John Philip Sousa. Mr. Klein has constructed his play out of old literary materials, but he has put it together ingeniously and with ample knowledge of the stage. He divides his appeal cleverly between the eye and the ear, and holds the attention of the former while pleasing the latter with the ease of his lyrics. Diversion is his only aim, of course; he could not very well attempt refined or significant satire either with his subject or the people for whom he wrote, for Mr. Hopper's only notion of comedy is farce. Mr. Sousa attempts more bravely, and strangely enough, is well seconded in the performance by Mr. Hopper, who, though willing always to be a buffoon and nothing but a buffoon in what he says and does, is yet sufficiently proud of his voice to make him want to sing well. There are many numbers in Mr. Sousa's score which are full of graceful charm and which show a tremendous advance on his part in the art of writing for voices, though he is still occasionally unvocal. The orchestration is refined throughout, and the dance after the quartet in the first act is a peculiarly dainty and effective bit of music.

SEP 17

Before the production of "The Charlatan" in this city De Wolf Hopper telegraphed from Montreal asking the Knickerbocker management to postpone the opening performance until the hot wave passed away. His request was denied.

How much the discomfort of that Monday night performance may have militated against the success of the new piece may never be determined, but a wilted audience, sizzling in a torrid theatre, is not in a favorable condition to feel or to express enjoyment, while the ordeal is nothing less than a cruelty to the actors.

"The Charlatan" was a big go in Montreal. With the thermometer in the nineties all the week the receipts for six performances were nearly \$6,000. This was a good augury, but it will take a week longer to know the new opera's fate at the hands of the New York public.

SEP 10

good show, and when it comes to Boston not overlook it. The roof garden has closed. I will write later of De Wolf Hopper's new opera, "The Charlatan," at the Knickerbocker theatre.

Owing to the heat the Herald Square theatre did not open last week. It opens Monday.

SEP 17



SECOND ACT OF "THE CHARLATAN," AT THE KNICKERBOCKER THEATRE.

Nashville, Tenn. American

Date

SEP 11 1892

The story of "The Charlatan," Sousa's new opera, is that of a dealer in magic and spells, who engages with a plotting Russian gentleman of high degree to palm off his daughter as a princess and thereby secure her marriage to a young prince who has been ordered to marry no one beneath the rank of princess on pain of the Czar's displeasure. DeWolf Hopper plays the title role.

NEW YORK EVENING WORLD

SEP 17 1892

De Wolf Hopper has materially improved his character in "The Charlatan," and the new opera goes better than ever. William Gillette ends his career.

NEW YORK EVENING POST

SEP 17 1892

Performance of "The Charlatan" at Knickerbocker Theatre has been improved by many repeats. Mr. Hopper is now in a more broadly comic mood, and is getting a great deal of applause.

ALLEGHENY, PA.-RECORD

SEP 9 1892

SOUSA AS A COMPOSER.

John Phillip Sousa's new opera, "The Charlatan," produced for the first time Monday night, receives favorable criticism at the hands of the New York critics: They say that it is of better musical quality than either "El Capitan," or "The Bride Elect." Sousa has shown his versatility in that he has abandoned march music in "The Charlatan" and has substituted waltzes and light lyric numbers. "When the orange-flowers blossom," is said to have a "fetching" quality that will cause it to be hummed by everybody; and "Seventh son of a seventh son," and "Meditation," are praised.

BINGHAMTON, N. Y.-HERALD.

SEP 16 1892

The New York Mail and Express says: Undoubtedly "The Charlatan" is the best thing Sousa has done in the operatic line. Instead of the flamboyant, bluff-bang style of "The Bride-Elect," he has struck an easy, graceful style, repressed almost throughout, and even in the inevitable march, which brings down the second curtain, fits in so nicely that its strains sets your foot a tapping before you fairly realize what is coming. It is a good march, too, and while not so noisy as its predecessors, has the Sousa stamp all over it, and is sure to be immensely popular. Other really delightful musical numbers were "Orange Blossoms," "eventh on of a Seventh Son," and "Meditation." The words of the latter also being exceedingly clever. Indeed, Mr. Klein has written a very acceptable libretto, the chief merit being its clearness, while it is lacking, perhaps, in witty lines.

WATERBURY, CT. - AMERICAN

SEP 6 1892

"The Charlatan," the new Sousa opera, with DeWolf Hopper at its head, which was produced one night last week in Montreal, will have its initial metropolitan production this evening at the Knickerbocker theater in New York.

PHILADELPHIA TIMES

SEP 11 1892

is said to be very startling. "The Charlatan," De Wolf Hopper's new opera, by Charles Klein and John Phillip Sousa, was produced in New York last week. The critics vary about its merits. "The Charlatan" will make for a small one.

NEW YORK MORNING TELEGRAPH.

SEP 18 1892

Loyalty to Principals.

Throughout the long period which "Ben" D. Stevens and DeWolf Hopper were associated they retained virtually the same executive staff in front of the house and the same company back on the stage. When they decided to part, Hopper kept all his principals and many members of his old chorus for "The Charlatan," while Stevens took his entire executive staff over under the banner of Jefferson DeAngella. Such loyalty to friends and business associates is rare indeed in the theatrical world.

NEW YORK CLIPPER

SEP 10 1893

KNICKERBOCKER THEATRE.—This house opened Sept. 5, the attraction being De Wolf Hopper and his company, who presented for the first time in this city "The Charlatan," a comic opera, in three acts, music by John Philip Sousa, and book by Charles Klein. This work had its first production upon any stage on Aug. 29 (one week earlier), at the Academy of Music, Montreal, Can. Its story is as follows: The action of the opera takes place in Bokhara, a province in Southern Russia. Some time previous to the opening of the opera the father of Prince Boris had contracted a mesalliance with a peasant girl. This action so incensed the Czar that he issued a decree to the effect that should Prince Boris, the result of the marriage, marry anyone beneath the rank of Princess he should forfeit his title and estates to the nearest of kin. The only surviving member of the family is Gogol, an uncle of Prince Boris. Prince Boris is rather a high flyer and a favorite among women, and Gogol confidently expects that his nephew will disobey the Czar's command. This is the condition of affairs at the rise of the curtain, which takes place during a fair. One of the principal features of this fair is the advent of a celebrated dealer in the mysteries of black art and occult sciences, named Demidoff, who has with him his extremely pretty daughter, Anna. Gogol, seeing that Demidoff is an unscrupulous charlatan, at once conceives the scheme of inducing Demidoff, with the aid of his magic, to reproduce his daughter Anna as the Princess Ruchkowsky, the title which Gogol believes to be extinct. Boris is this counterfeit presentment and at once falls in love with her, much to the chagrin of Sophia, Gogol's daughter, and greatly to the delight of Demidoff, who thinks that his daughter is about to make a rich marriage, Gogol not having told Demidoff of the Czar's ukase. Just as the marriage is about to take place between Demidoff's daughter and Prince Boris, Sophia, learning of the trick, tries to thwart her father's design by entering into a scheme with Katrinka (a young female attached to Demidoff's caravan) to appear upon the scene as Princess Ruchkowsky. The scheme fails, so far as preventing the marriage is concerned, but succeeds in frightening both Demidoff and Gogol. During the ceremonies immediately after the wedding, the Grand Duke and Grand Duchess enter and immediately send for the Princess Ruchkowsky. This leads to many complications as to who is the Princess, until the Grand Duke lays bare the entire scheme by introducing to them the real Princess Ruchkowsky in the person of his wife. It seems that the Czar has conferred the title on her for some services performed at court. Demidoff, Gogol, the daughter Anna and Katrinka are frightened out of their wits at the situation, knowing well that it means severe punishment, but Demidoff believes that Prince Boris, the husband of his daughter Anna, will at least protect them from the anger of the Grand Duke. Gogol then informs Demidoff that his daughter is married to a beggar, as his action in marrying a woman of plebeian origin has wrested from Prince Boris his title and estates. Demidoff thereupon pretends that the whole scheme is an optical illusion, and performs the trick of transforming his daughter Anna into space through means of magic. Demidoff is then seized by the guards of the Grand Duke and accused of witchcraft, and, seeing that he is in danger of bodily harm, he tries to bring his daughter Anna back to her original state. But Anna, who feels keenly the shame of having disgraced Prince Boris, whom she loves, has run away, and at the end of the second act Demidoff is seized and accused of being her destroyer. The third act is the trial of Demidoff and his accomplices for witchcraft, but as the court retires to consider his punishment his daughter returns, and Demidoff once more produces Anna, who explains to the Grand Duke the deception practiced on them all by Gogol. The Grand Duke promises to exercise his influence with the Czar to obtain a remission of Boris' punishment and all ends happily. Mr. Klein has done his work well. His story is well conceived and affords very many of those amusing complications which are essential to comic opera. It is an exceedingly clever story and well told, and although the text is not especially witty, it constantly leads to situations that are very humorous. The part written for Mr. Hopper fits him well and puts his performance upon a higher artistic plane than any of his previous roles. Mr. Sousa will also win some renown from the score he has contributed to this work, although as a whole it cannot be considered to be one of his best works. There is less play of fancy in it than in some of his other works, and consequently much of the music is heavy and noisy, and would be better suited for a more serious theme, but his solo numbers are the best he has written, and in this respect his score shows a marked advance upon his previous efforts. His concerted numbers are also well written, and the finale of the second act is exceedingly meritorious. Mr. Hopper was given some music worthy of his vocal efforts, and consequently sang in his best style. His performance, while lacking naught of his accustomed unction, was more dignified than usual and more enjoyable. Alfred Klein masqueraded as a lady in waiting upon the bogus Princess, and was genuinely amusing, and Geo. W. Barnum contributed a strong character sketch that deservedly won for him much applause. Edmund Stanley bore off the chief vocal honors. He was given some charming solos, and in these as well as in the concerted numbers he won a vast amount of credit. He is one of the most valuable tenors upon the light operatic stage, and seems to have gained recently both in voice and method. Nella Bergen has a voice of good quality, great power and remarkable range. In the concerted numbers and the ensembles she was heard to great advantage, but her solo numbers were less happily rendered, her voice lacking sympathetic quality and flexibility. Nevertheless, considering her work as a whole, it was enjoyable and praiseworthy. Alice Judson, the sourette of the company, suffered by comparison with the one whose place she has taken. The work was beautifully costumed and staged. The chorus had been well selected and sang with precision, excellent volume and richness of tone. Owing to the intense heat there was but a comparatively small audience present, and there was shown but little of first night enthusiasm. Mr. Hopper and Messrs. Sousa and Klein were called upon, however, to make the customary speeches. The work seemed to be much enjoyed by the audience and it is likely that it will be still more highly appreciated when the weather conditions improve. The cast: Demidoff, De Wolf Hopper; Prince Boris, Edmund Stanley; Gogol, Mark M. Price; Jellikoff, Alfred Klein; Captain Peshofski, Geo. W. Barnum; Grand Duke, Arthur Cunningham; Koreff, Harry P. Stone; Showman, Chas. Arthur; Anna, Nella Bergen; Katrinka, Alice Judson; Sophia, Katherine Carlisle; Grand Duchess, Adine Bouvier.

NEW YORK TIMES

SEP 18 1893

The new work constantly introduced in "The Charlatan" has much improved the opera. On Friday night Mr. Hopper added a new verse to his popular song in the last act, which has caught the fancy of the public, and the hearty applause it receives causes him to repeat it two and three times at every performance. The stanza reads as follows:

That virtue is its own reward
Great authors have decided,
It surely should be so in France
Where it is most derided.
The gods who run the mills of fate
At last have set in motion
Wheels, which as they accelerate,
Bring Dreyfus o'er the ocean.

REFRAIN.

For the moral that I deduce we haven't far to look,
What a cinch for Mr. Zola when he writes another book.

NEW YORK MAIL & EXPRESS

SEP 17 1893

Knickerböcker.

F. J. Wiltach: "The Charlatan" is proving as great a popular favorite as was Sousa and Klein's first comic opera composition, the great "El Capitan." De Wolf Hopper, as the bogus magician, has a role exactly to his taste, and it gives him ample opportunity, all through the opera, to display that special brand of Hopperesque humor which has served to delight theatre-goers for many years. He has, as in his former operas, "Wang" and "El Capitan," many lively lyrics which he renders with admirable comic effect. Of these, "The Matrimonial Guards," and the topical song in the third act, have proven especially fetching and diverting. Alfred Klein and George W. Barnum render fine assistance in the comic scenes, as does Alice Judson, who has proven entirely acceptable as the proper brand of Hopper comedienne—witty, winning and winsome. Miss Bergen's splendid vocal powers were never displayed to better effect than in "The Charlatan." Mr. Stanley, too, has made a fine impression. Of the scenery and costumes of this opera too much could not be said in the way of praise.

NEW YORK CLIPPER

SEP 10 1893

CANADA.

Montreal.—Monday, Aug. 29, saw the opening of both the Academy of Music and the Theatre Francaise, to exceedingly large business, there being hardly standing room. Everything was propitious to a successful opening, and if the business of the week may be taken as a criterion it augurs well. The Queen's Theatre opens its doors at a matinee on Labor Day, 5, with "What Happened to Jones," Howard Hanson heading the cast.

ACADEMY.—Montrealers were treated to the first presentation of Sousa & Klein's new opera, "The Charlatan," during the week of 29, and were favorably impressed with it. De Wolf Hopper has always been a strong favorite here, and on returning in a new vehicle, and surrounded with a decidedly capable cast, the large houses which greeted the company are not surprising. Both the solo and chorus work was splendid, while the mounting of the opera was on a scale beyond anything yet seen here. On the opening night curtain calls were frequent, and speeches were made by Messrs. Sousa, Klein and Hopper.

FRANCAIS.—The new

NEW YORK JOURNAL

SEP 18 1893

If anything should happen to belie the time-worn assertion that music hath charms, etc., the resulting misfortune would be felt by no less than five of the most important amusement enterprises of the week. The reopening of the Broadway Theatre by Francis Wilson and company in a new opera adds the fifth to the category of big musical attractions. The others are the Castle Square Company, at the American; "The Charlatan," at the Knickerbocker; "The Runaway Girl," at Daly's, and "Yankee Doodle Dandy," at the Casino. The savage breast of a Rough Rider or other amusement seeking visitor which is not well soothed through his opulence of opportunity will need to be caloused indeed.

NEW YORK MORNING TELEGRAPH

SEP 18 1893

Knickerböcker—"The Charlatan."

"The Charlatan" is received each night with increased favor, Mr. Hopper having vastly improved the comic scenes of the opera. Particular attention has been given to building up the first act and a new arrangement has been made of the march at the end of act two. DeWolf Hopper has relaxed the undesired dignity of his original makeup and now appears in a more comical personal investiture. The frog song, with topical verse, is an amusing number, and the rendering of "The Matrimonial Guards" by Mr. Hopper and Miss Judson in the second act is well received. Since the coming of agreeable weather the opera has literally taken on new form.

N. Y. HOME JOURNAL

SEP 21 1893

Theatres reopening this week include the Knickerbocker, with De Wolf Hopper in "The Charlatan" on Monday, to be discussed in these columns later; the Madison Square, with "A Brace of Partridges," to-night; and the Fifth Avenue, with Charles Coghlan in "The Royal Box" Saturday. While other current attractions are "The Old Homestead," at the Academy of Music; "Yankee Doodle Dandy," at the Casino, with vaudeville on the roof; "Hazel Kirke," at the Star; and Imre Kiralfy's naval show, at Madison Square Garden.

NEW YORK HERALD

SEP 18 1893

"Yankee Doodle Dandy," like Yankee Doodle's soldier boys and jackies, is proving itself a stayer at the Casino. "The French Maid" promises to frisk across the stage of the Herald Square Theatre a long while before the public will tire of her antics. At the

Knickerbocker, Mr. De Wolf Hopper has added new "business" to his rôle in "The Charlatan," and added more vim and dash, commonly called "ginger," to the performance. "The Turtle," at the Manhattan, will be inspected on Wednesday night by a large party of New York Naval Reserves, who served on the Yankee. The Lilliputians will continue "The Golden Horseshoe" at the Irving Place Theatre this week.

ROCHESTER TIMES

SEP 10 1893

The popular comedian, De Wolf Hopper, opened his season at the Knickerbocker on Monday last, in Sousa and Klein's new comic opera, "The Charlatan." He is as witty as ever.

FROM NEW YORK MORNING WORLD.

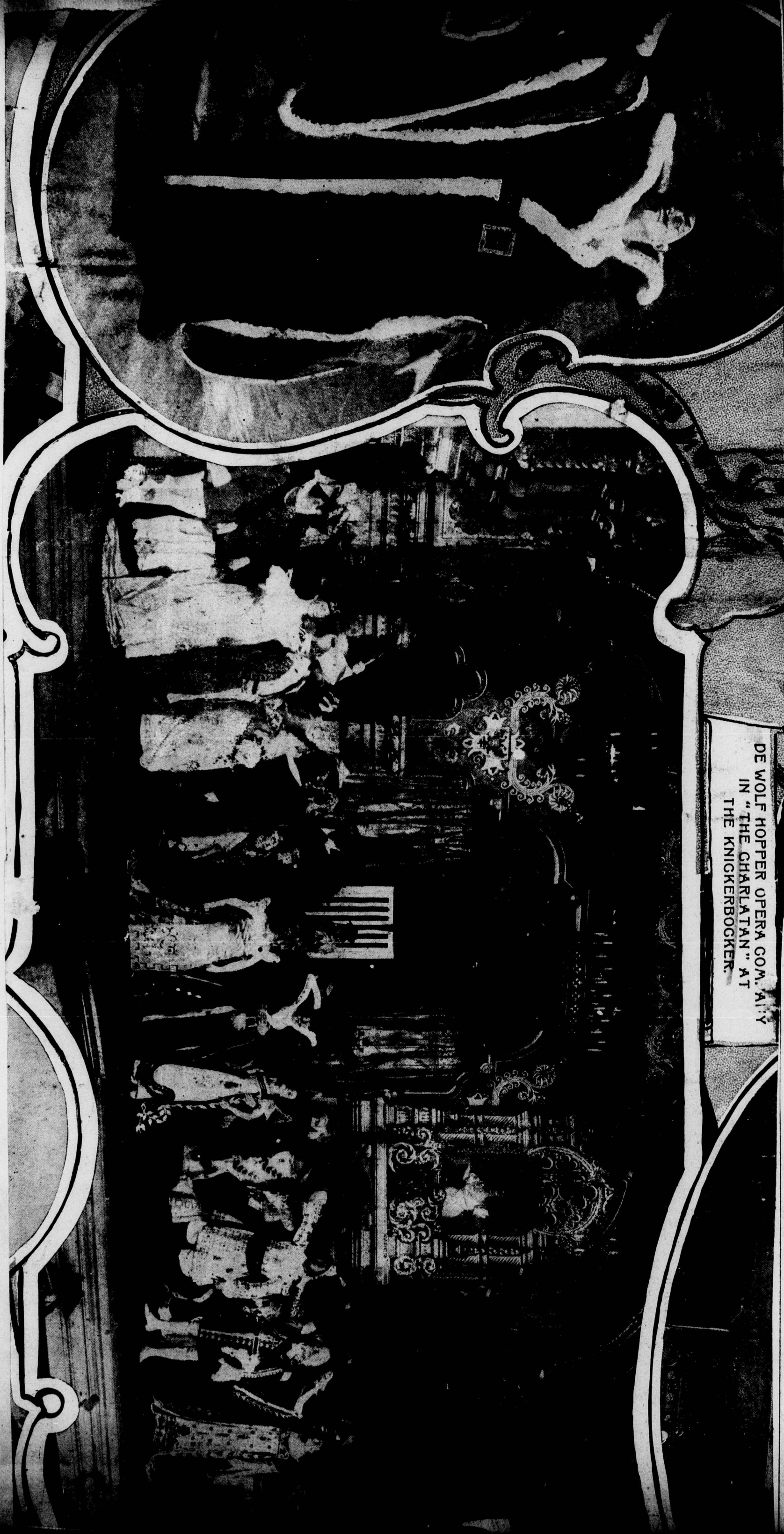
SEP 18 1893

It is a dangerous thing for an actor to make any radical departure in his style or methods. When De Wolf Hopper produced "The Charlatan," the Knickerbocker he made a determined effort to livenize his humor. The change was not appreciated. Now he is more Hopper than ever, and the consequence is a great livening up in the fun of the book, which is the cleverest Charles Klein has yet turned out. Sousa's score, too, is in his best vein, and the opera now promises to have a long and successful run.

NEW YORK COURIER

SEP 18 1884

DE WOLF HOPPER OPERA CO., ALLY
IN "THE CHARLATAN" AT
THE KNICKERBOCKER.

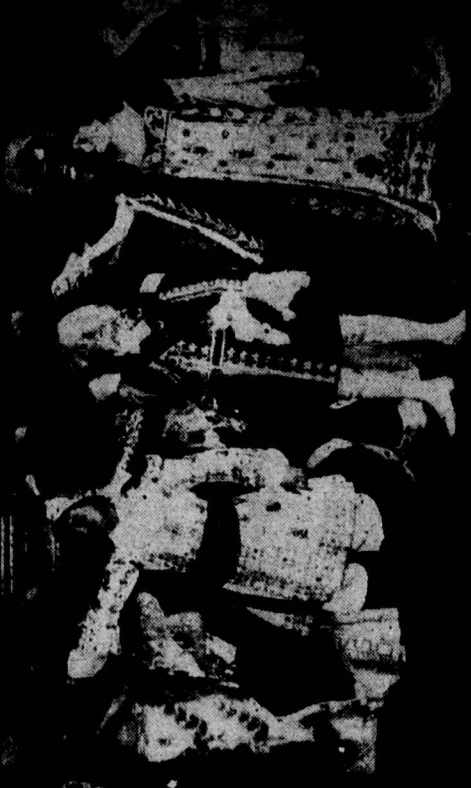
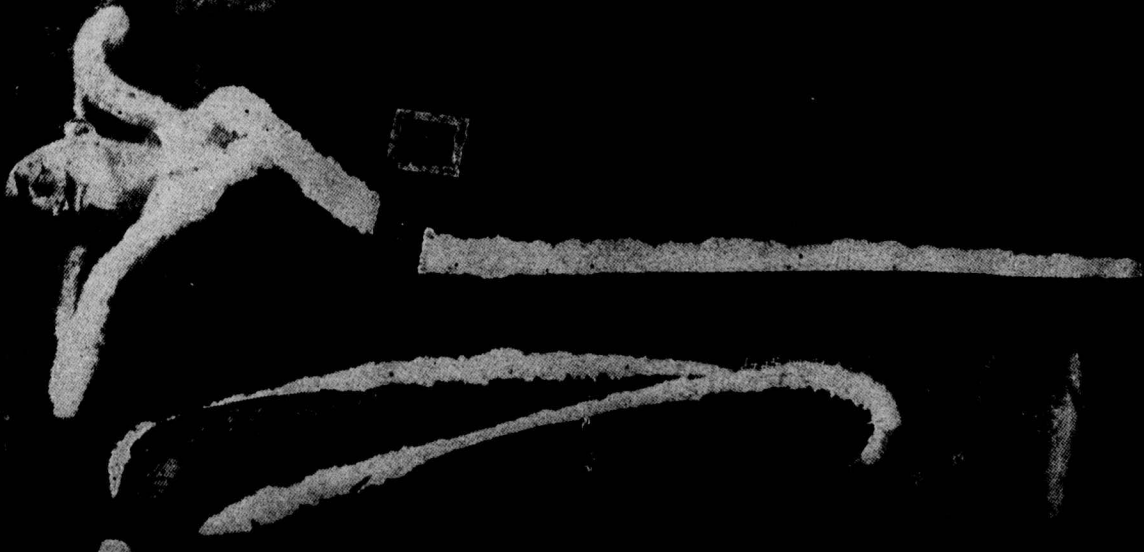


CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

DE WOLF HOPPER OPERA COM. 'A' Y
IN "THE CHARLATAN" AT
THE KNICKERBOCKER.



SEP 18

De Wolf Hopper has put off his grand opera manner and is being comical in his accustomed

ways as the fraudulent sorcerer in "The Charlatan" at the Knickerbocker. This Sousa and Hopper opera had a hot time at first, and not in the slang meaning of the word, but with cool weather came the requisite vim and dash. N. C. Goodwin is to beat this house next month with Clyde Fitch's "Nathan Hale." The actor's injured leg is not expected to delay his engagement.

NEW YORK MAIL & EXPRESS.

SEP 17

For years the critics have been wailing at De Wolf Hopper for being a buffon, and some of them have added that beneath it all he is an actor. Now, in "The Charlatan," at the Knickerbocker, he gives a capital legitimate—or, as they say behind the scenes, "straight performance," and the cry is: "Why, yes, Hopper is a fine actor—that we see; but why, oh why, has he ceased to make us guffaw at his antics?" My sympathies are all with the imposing comedian.

WATERBURY ST. DEMOCRAT

De Wolf Hopper in Charles Klein and John Philip Sousa's new opera, "The Charlatan," is the reigning attraction at the Knickerbocker theater. It is always difficult to express an opinion which will stand the test of time with reference to a new comic opera. From the morning after the initial performance and daily for several weeks rehearsals are held and changes are made for the purpose of bettering the piece. It is a fact that even the perennial "Rotten Hood" was not a phenomenal success at its initial presentation in this country, and while very few alterations were made in that wonderful work, enough were introduced to at least increase its charm. For these reasons it is therefore

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BOSTON, MASS. POST.

SEP 18

are in this country. De Wolf Hopper's efforts to rise into the legitimate through the medium of his new opera, "The Charlatan," now being played at the Knickerbocker Theatre, New York, have not been successful. The audience would not take Mr. Hopper in straight comedy, so he mused up his clothes, made up his face grotesquely and introduced gags that were decidedly Hopperesque. Now the piece is a go.

NEW YORK, N. Y. FROM THEATRIC MIRROR SEP 17/1923

AT THE THEATRES.

Knickerbocker—The Charlatan.

Operetta in three acts. Music by John Philip Sousa. Book by Charles Klein. Produced September 5.

Demidoff	De Wolf Hopper
Prince Boris	Edmund Stanley
Gogol	Mark Price
Jenikoff	Alfred Klein
Captain Peshofski	Geo. W. Barnum
Grand Duke	Arthur Cunningham
Koreff	Harry P. Stone
Showman	Charles Arthur
Anna	Nellie Bergen
Katrinka	Alice Judson
Sophia	Katherine Carlisle
Grand Duchess	Adine Bouvier

Judging from the reception accorded The Charlatan at the Knickerbocker Theatre last week, its chances of success are in doubt. When De Wolf Hopper, in an operetta prepared for the particular display of his great abilities—vocal and histrionic—cannot succeed in amusing his admirers, it would seem that the operetta in question has failed to justify expectation.

The Charlatan is the joint work of John Philip Sousa and Charles Klein. Inasmuch as these collaborators provided Mr. Hopper with one of his most popular operas, he naturally hoped for a successor to El Capitán in The Charlatan. But Mr. Sousa, who has been hailed as the founder of a new school of national opera, in his latest composition palpably has tried to break away from the march style of music with which his name is identified. As a consequence, The Charlatan is the least characteristic of his works. In aspiring to something better than march music he has evolved a nondescript score that will probably prove disappointing to that multitude who place the name of Sousa above that of Wagner, even above that of Sir Arthur Sullivan.

Nor can Mr. Klein, the author of the book, be felicitated upon anything like his achievement in El Capitán. In that book he showed his possession of the faculty for inventing a good comic intrigue. The story of The Charlatan is better in intention than in fulfillment. Mr. Klein started out with that natural spirit of fun which only a writer of inherent humor like W. S. Gilbert can hope to make plausible.

But it is to the credit of both composer and librettist that they have here endeavored to produce an operetta of distinctly higher type than any in which Mr. Hopper has heretofore been seen. They have conscientiously sought to provide Mr. Hopper with something besides noisy march music and rollicking horse play.

The Charlatan is in three acts, of which the first transpires in a Russian village at fair time. There is a silly young nobleman, Prince Boris, who by Imperial decree must marry a woman of his own rank and station or forfeit his estates. There is a scoundrel of an uncle, Gogol, a deputy governor, who schemes to marry his nephew to the daughter of a traveling fakir named Demidoff. The Prince is, of course, led to suppose that the maiden is of his own rank. After the nuptials have been duly celebrated and the rascally uncle is about to claim the forfeited estates, the Grand Duke arrives to adjust matters. He brings with him the real Princess, whose name has been borrowed for the notice by the fakir's daughter. The fakir is placed in chains, and, after surviving various forms of torture throughout the entire last act, he exposes the wicked uncle to the Grand Duke, who thereupon promises to restore the foolish young Prince to his rightful possessions.

Mr. Hopper works with unflagging zeal in the title-role of the operative Dr. Belgraff. There is a strong affinity between The Charlatan and John Wellington Wells, the brewer of spells, incantations, and magic philtres. But Mr. Klein's Charlatan is a more magnificent creature than Mr. Gilbert's sorcerer, much of whose humor lies in the incongruity of his commonplace personality and his supernatural attributes. Mr. Hopper's Demidoff is quite as impressive as Svengali, Cagliostro, or that marvel of Dumas' imagination, Joseph Balsamo. After Mr. Hopper has developed the character, he may find it worth while to accentuate its weirdness as well as its whimsicality.

Nellie Bergen as the fakir's daughter acted and sang quite as well as her role demanded. Edmund Stanley's fine tenor was heard with great pleasure, and his vacuous smile proved less irritating, inasmuch as it was quite consonant with the part of the silly young Prince.

Alice Judson, a trim little soubrette with a thin voice, looked pretty and played with spontaneity. Katherine Carlisle lent dignity to a character of no great importance, and Adine Bouvier, who had merely to display her handsome face and figure in a stunning toilette, accomplished that task with distinction.

No opera bearing the Hopper trade-mark would be complete without Alfred Klein, the diminutive comedian, who has been with Mr. Hopper since he started starring. Mr. Klein's opportunities were rather better than usual, and he improved them with tact. In two of the three acts he appeared in female apparel, and in this guise he bore a distinct resemblance to authentic portraits of Mrs. General Tom Thumb in the bloom of her maidenhood.

Mark Price and George W. Barnum, in parts requiring no vocal effort, seemed to be thoroughly at home in their new environment. Few legitimate actors could tread the comic opera boards with so much ease as Mr. Price.

The opera was extravagantly mounted and costumed. If it succeeds with the public, Mr. Hopper will have earned fresh laurels on the score of his own remarkable personal popularity.

Baltimore Ind. Telegram Sep 10-98

Sousa's new opera, "The Charlatan," has been presented by De Wolf Hopper at Montreal. It is said that little Klein masquerades as a bogus princess during part of the performance. Mark Price does not sing, but plays the part of a heavy villain with a non-lyrical bass voice.

WASHINGTON, D. C. - POST

SEP 14

All the theaters are now open and the managers are anticipating a most prosperous season. De Wolf Hopper tried his new Sousa opera, "The Charlatan," at the Montreal dog, and introduced it to the New Yorkers last week. It was not enthusiastically received, and will have to undergo considerable renovating and repairing before it will be popular. Mr. Sousa has made the mistake of trying to get away from himself. When the people go to hear a Sousa opera they expect something with a dash and go. Mr. Sousa himself is to blame for this. He has taught the public to look for such things in his productions, and he has disappointed them in "The Charlatan." In striving to eliminate the Sousaesque from the score of "The Charlatan," he has come dangerously near making it commonplace. The book of "The Charlatan" is by Mr. Charles Klein, and has to do with that old and tried friend of the comic opera composer, the traveling mountebank, who accumulates trouble in the first two acts and comes out hilariously happy in the third. At first it was proposed to have Mr. Hopper get away from himself and do something different, but the comedian realizes the importance of being as much like the long-standing and accepted Hopper as possible, and if it were not for this act, the laughs in "The Charlatan" would be as far between as the oysters in the traditional church fair stew. "The Charlatan" will doubtless be whipped into shape. The chorus, the costumes, and the stage settings are elaborate and represent a great expenditure of money. Mr. Sousa and Mr. Klein should have spent more time on the score and book.

WASHINGTON, D. C. - TIMES

SEP 11

Monday night the Knickerbocker opened its doors for the season, with De Wolf Hopper in a comic opera by Sousa and Charles Klein, called "The Charlatan." Mr. Hopper was seen as a devotee of the black art. He had the assistance of Nellie Bergen, Alice Judson, Edmund Stanley, Mark Price and Alfred Klein. The music of the new work is of the usual Sousa order and includes one or two effective marches. There is some fine scenery and a lot of pretty girls in abbreviated costumes. Nellie Bergen is just a little stouter than she was a year ago, but sings as well as ever. Alice Judson, who has replaced Edna Wallace, is an attractive soubrette, and in some respects more competent than her predecessor. Of course, noble De Wolf is in it, too. No one saw a comic opera star who was not the center of the stage, and there you will always find Hopper. "The Charlatan" is a good piece of theatrical property.

BUFFALO, N. Y. - COMMERCIAL

SEP 18

play, "The Land of Nod." De Wolf Hopper has changed his make-up in "The Charlatan" to make it more comical, and has dropped undesired dignity in favor of popular facetiousness, much to the improvement of the opera this week at the Knickerbocker Theatre.

NEW YORK EVENING SUN.

SEP 20

De Wolf Hopper, in Sousa's "The Charlatan," is popular at the Knickerbocker.



As Katrinka, in "The Charlatan," at the Knickerbocker, Miss Judson impersonates a boy of roving tendencies. The costume she wears is decidedly becoming, as the accompanying picture will show.

FROM

FROM
BUFFALO, N. Y.

SEP 18

TIME

NEW YORK, WASHINGTON, CHICAGO, LONDON
N. Y. PRESS.
FROM

SEP 10

The new opera, "The Charlatan," by John Philip Sousa, and book by Charles Klein, was sung last week for the first time at the Knickerbocker Theater in New York. The Times says: "It may be said at once that, although the work is not distinguished by uncommon cleverness either in libretto or music, it contains all the elements of popularity and ought to be a valuable addition to Mr. Hopper's repertory. There are plenty of really admirable stage pictures, constant movement, funny situations, comic action, and very few really dull moments. Consequently, Mr. Hopper's week will serve as a very good advertisement for the music, which is not up to the level of the Captain. It is a very serious music of the serious type, rather than anything of the lighter, more theretofore given character. The singing, of the kind which has been common in the past, is not to be expected, and the music is not to be expected."

The New York Mail and Express says: "Undoubtedly 'The Charlatan' is the best thing Sousa has done in the operatic line. Instead of the flamboyant, biff-bang style of 'The Bride-Elect,' he has struck an easy, graceful style, repressed almost throughout, and even the inevitable march, which brings down the second curtain, fits in so nicely that its strains get your foot a tapping before you fairly realize what is coming. It is a good march, too, and while not so noisy as its predecessors, has the Sousa stamp all over it, and is sure to be immensely popular. Other really delightful musical numbers were 'Orange Blossoms,' 'Seventh Son of a Seventh Son' and 'Meditation.' The words of the latter also being exceedingly clever. Indeed, Mr. Klein has written an acceptable libretto, the chief fault of its clearness, while it is lacking in witty lines.

De Wolf Hopper in Charles Klein and John Philip Sousa's new opera, "The Charlatan," is the reigning attraction at the Knickerbocker theater. It is always difficult to express an opinion which will stand the test of time with reference to a new comic opera. From the morning after the initial performance and daily for several weeks rehearsals are held and changes are made for the purpose of bettering the piece. It is a fact that even the perennial "Robin Hood" was not a phenomenal success at its initial presentation in this country, and while very few alterations were made in that wonderful work, enough were introduced to at least increase its charm. For these reasons it is therefore

safer to take the consensus of opinion with reference to "The Charlatan" in this city as a means of estimating its probable success or failure.

Even the warmest admirers of Klein and Sousa are not warm enough to contend that "The Charlatan" is the best work of these talented collaborators. There are some who go so far as to say that it is their worst, but to strike a mean, which will probably be more fair, it is more than likely that it is neither their best nor their worst, and that, owing to the reputation of the two men responsible for its being, to say nothing of the undoubted comicallities of De Wolf Hopper, the piece will prove a satisfactory vehicle for the elongated comedian for at least the present season and perhaps longer. The libretto, it cannot be denied, possesses merit, but it equally cannot be claimed that it at all scintillates with humor. The music for any one but Sousa would be particularly good, but from the popular standpoint it hardly comes up to the very high standard hitherto set by the "March King."

Those interested in the venture profess to be more than satisfied with the outcome of the initial presentation in this city, and, despite the warm weather, the attendance has been large. The only point that now remains to be decided is whether or not the attendance will continue heavy, and, if so, for how long.

De Wolf Hopper has a rather extraordinary valet. Deprived of the advantages of an early education, he has been making a tremendous effort of late to make up for his deficiencies. He has, in planning his curriculum to learning, wisely resolved to exclude from his curriculum all books save those approved by time and bearing the official stamp. A line which he hit upon in his rhetoric has been very consoling to him. It avers that "private application and industry are certainly superior to any system of instruction." For him, after perusing Boswell's "Spectator" and Boswell's "Johnson's extraordinary adventures of Jack Hoggins" and Laura Jean Libbey's love-bubble fabrications are as so much dross, and he has storm doors in Florida. These great storms cause him to swell with emotion like a furnace. Since the enthusiasm has been upon Monsieur Valet he has acquired a sort of patent leather mind which it always shines.

A peculiar habit that M. Valet has acquired has resulted in a rather unusual occurrence. Like Sir Hudibras, he has the greatest fondness for odd ends of verse, the sayings of philosophers; these he collects from the wormholes of long vanished books. He is also an assiduous collector of proverbs and maxims, and his pockets literally overflow with cards and scraps of paper on which gleanings are written. One day Mr. Hooper sent him down street to learn the name and address of the shoemaker who is to make him a new pair of boots for use in "The Citizen." Returning, he told his mother-in-law the name of the firm, handing him a card on which the address desired.

Next morning Mr. Hopper started for the street to visit the shoemaker. But just as he was about to enter the shop, he was surprised when, turning to the card on the door, he found it fresh his memory as to the name and address of the maker, he could find neither, across the face of it was written in a legible hand:—

"Nothing should be done in a hurry catching fleas."

The erudite M. Valet had gotten his true cards mixed.

McKEESPORT, PA. - TIMES.

SEP 14 1962

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The news that De Wolf Hopper, in his new play, "The Charlatan," has not met with the bewildering success that he expected, brings the other three operatic laurel wooers to the front. Della Fox will commence her starring tour on October 6 in a new piece called "The Little Joker." Alice Nellson, formerly the Bostonian prima donna, opened in Toronto on Wednesday night in "The Fortune Teller," and Jeff De Angelis has yet to make his appearance in his new opera, "The Jolly Muscateer." It is now a toss



RAYMOND HITCHCOCK.

up which company comes out ahead and if any one of the operas will bear more than a season's run.

From Musician

San Francisco

Date 9/17 Cal. 189

NEW YORK, September 6, 1898.

The hardest worker in town this week has been the palm leaf fan and the people who tried to starch up for the theatre openings were fit to go through a clothes wringer after the performance. The Knickerbocker gang got ready for the grand opening last night and The Charlatan had a fine send off. It is by Sousa and Klein, and will probably be as big a winner as El Capitan. The two other openings last night were The French Maid at the Herald Square and the Castle Square Opera Company's revival of Boccaccio at the American. Naturally there was more interest felt in the new opera than either of the other attractions. Owing to the heat there was a smaller house than the event would have drawn otherwise. Hopper, Klein and Sousa were called upon for speeches and the opera seemed to catch on.

NEW YORK HERALD.

22

MR. HOPPER AND MISS ALLEN.

Instead of playing ten weeks at the Knickerbocker in "The Charlatan," Mr. Hopper will not exercise his option for time beyond October 8, but will then take the opera on the road.

Miss Viola Allen will not bring "The Christian" to New York on October 3, as she had originally intended, but will play that week in Providence, following Mr. Hopper at the Knickerbocker on October 10.

DUPED DE WOLF HOPPER.

Impostor Who Posed as Hayden Coffin Was Lionized at the Lambs' Club.

Shortly before the curtain went up on the first act of "The Charlatan," at the Knickerbocker Theatre on Monday night a man in full dress, accompanied by three women, took a stage box, and the party settled themselves comfortably to enjoy the opera. During the intermission the stranger repaired to the box office, and, borrowing a sheet of paper and an envelope, penned a note to De Wolf Hopper asking the actor to accord him a brief interview, as he was very desirous to make his acquaintance before leaving for England. The note was signed "Hayden Coffin."

Mr. Hopper having never made the acquaintance of Mr. Coffin during his engagement in this country with Miss Lillian Russell when he was singing the tenor rôle in the production of "La Cigale," and having heard recently that he was playing one of the principal rôles in "The Greek Slave," now running in London, was somewhat surprised to hear of his presence in this country, and immediately sent word that he would be delighted to see Mr. Coffin during the next entr'acte.

Promptly after the drop of the curtain Mr. Coffin presented himself at the stage door and was ushered into Mr. Hopper's dressing room. The meeting was of the most cordial kind, and during the conversation Mr. Coffin incidentally mentioned the fact that he had heard a great deal in England about the famous Lambs' Club. Mr. Hopper, grasping the opportunity to entertain the visitor, extended an invitation to visit the club, and said he would meet him there at 12:30. At the hour appointed Mr. Coffin presented himself at the club and was referred to L. J. B. Lincoln. Introducing himself and making known the fact that he had an appointment with Mr. Hopper, he was welcomed and proceeded to make things pleasant for him pending the arrival of Mr. Hopper.

Very soon Dennis O'Sullivan, one of the members of Francis Wilson's company, happened in, accompanied by Augustus Garland, a prominent English manager, and, noticing the attentions lavished upon the visitor, wanted to know who he was. Much to their surprise they were informed that he was Hayden Coffin. Both are intimately acquainted with the latter, and denounced the visitor as an impostor. This information was imparted to the group of members doing the entertaining, but it was decided to keep it up until De Wolf Hopper arrived. Meanwhile the alleged Mr. Coffin was asked to favor the company with a song, but he excused himself on the ground that he was a "little off color."

When Mr. Hopper put in an appearance and was apprised of the circumstances of the case the visitor was requested to get out, and lost no time in doing so.

BURN, N. Y. BULLETIN

16

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EW LONDON, OT. - TELEGRAPH

SEP 18 1898

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SEP 21

LAMBS LOOK SAD AND SHEEPISH

Actors Used to Fooling the Public Are Buncoed.

Visitor Said He Was Hayden Coffin, the Singer, but Alas! He Was a "Ringer."

It is only necessary to mention the name of Hayden Coffin in the Lambs' Club now to raise a riot. A score or more of the innocent Lambs have been badly fleeced, and the sheepish looks they now wear is about as near as any of them will ever get to being the meek, sad-eyed creatures they once were proud to be. To explain it is necessary to go back to Monday night and the Knickerbocker Theatre, where De Wolf Hopper is playing in "The Charlatan."

When the curtain went down on the first act one of the theatre attendants took to Mr. Hopper's dressing room a note which he hastily opened and read. It read:

"My Dear Mr. Hopper: I have just arrived from London on a two weeks' jaunt. Would be delighted if you would see me during the evening."

To this note was signed the name of Hayden Coffin.

"What! Hayden Coffin in America? Where is he?" he asked the boy. The boy said he occupied a box with two women, and Hopper rushed to the peephole in the curtain to get a glimpse of the distinguished English baritone. He had never seen Coffin, but the English-looking gentleman occupying one of the proscenium boxes on the right-hand side with two women was pointed out to him.

Then Hopper dashed off a note asking Mr. Coffin to come back on the stage at the end of the second act. He was shown back, and given an effusive greeting by Mr. Hopper.

OH, WHAT A PLEASURE.

"I'm delighted to meet you," said Hopper, grasping his visitor by the hand. "You'll pardon my hurry, but I have to change for this act," said the star, as his dresser assisted him. "I've heard of you, so that I really feel as though I knew you. And then we know so many people that are mutual friends that it seems we should have met before."

Then they rattled away on one thing and another, and while Hopper talked his visitor seemed to be troubled by something. Finally he said in a hesitating way:

"Mr. Hopper, there is a club in New York I am anxious to be introduced into. I have heard so much about it abroad that I would hate to go back without being able to say I had been there."

"Why, what club is that?" asked Hopper.

"The Lambs' Club," replied Mr. Coffin, finally overcoming his apparent hesitancy. "Why, my dear fellow, I was going to say that you must come around and meet the boys. I wouldn't hear of anything else," said Hopper. "It will be an honor for me to introduce you. Can't you join me after the show, and we will go to the club together?"

Mr. Coffin said he would take his friends to the Holland House and then meet Mr. Hopper and go to the club with him.

"I'll tell you what I'll do to save time," said Hopper. "I'll send word down to the club that you are coming and you can go right down there as soon as you have taken the ladies home. It takes me some time to wash up and I'll meet you there. The cabman will drive you there all right."

Hopper scribbled a note of introduction, sent a messenger to the club and said goodbye to Mr. Coffin as he heard his music cue for the act.

Mr. Coffin went back to his box, saw the play out and then escorted his friends to his hotel. Then he went to the Lambs' Club and was royally received. An extra supply of large cold bottles had been put on the ice and everything was in readiness to give him a rousing good time.

"So glad to meet you," it is an honor to have an opportunity to repay the many kindnesses that "Lambs" have been shown on the other side, said the members as they were introduced one by one. Then they showed him about the rooms, pointed out the portraits of prominent members and told him the club stock stories about gambols, washes and the raising of the money for the mortgage. Nor did they allow him to want for refreshment.

THE PLEASURE GROWS.

The Lambs were also entertaining several well-known army and navy officers on Monday night, but Mr. Coffin immediately became the guest of honor. The club men stopped listening to war stories to ask Mr. Coffin to drink with them. While the drinks popped they succeeded in impressing on their guest the fact that the Lambs were as good fellows as the reports which reached England made them out to be. About 12.30, Dennis O'Sullivan, who with Francis Wilson in "The Little Corner" at the Broadway, and Augustus Land, an English actor, entered the club. They looked over in one corner, and Mr. Coffin was being flattered, and asked what it was all about.

"Why, that's Hayden Coffin, the great English baritone," somebody replied in a stage whisper. "He's a guest of Hopper's, you know."

"Hayden Coffin nothing! That's no more Hayden Coffin than the man in the moon! You're all being buncoed!"

"Oh, you are dead wrong, old man! Certainly it is Coffin," was the reply.

"I tell you it is not. I know Hayden Coffin and he is not in America."

"Come here, Gar and," he called. "Is that Hayden Coffin?" he asked.

"No, of course not," was Garland's reply, and then they were about to start for the imposter to denounce him when they decided to keep quiet and not let on for a while. They joined the crowd and were helping to give the fictitious Mr. Coffin a howling good time when De Wolf Hopper rushed in about 1.30.

"Awfully sorry to have kept you waiting," he said, rushing up to the supposed singer, and then he ordered half a dozen more bottles placed on ice. The merry-making revel went on for about half an hour longer, and then O'Sullivan and Garland could stand it no longer.

AND THE HALO WENT OUT.

Mr. Sullivan then got up, and before the entire assembly told the supposed Mr. Coffin that he was not Mr. Coffin; that he was an imposter and no gentleman. Without further ado the stranger who was drinking wine at the expense of others was grabbed by several waiters and hustled out of the Stanford White clubhouse.

He landed on the sidewalk with a hard bump. The jar he received was no harder than that which came to the Lambs. De Wolf Hopper came near falling in a trance, and gasped, "Have I been married again?"

It was found at the Holland House that the supposed Mr. Coffin was registered as an English army officer, giving London as his residence, and one of the ladies with him was his wife.

BANGOR, ME. - COMMERCIAL
SEP 18

Ames.

THE CHARLATAN.

New York Herald: The trouble with the Charlatan is that it's neither fish, flesh nor fowl, neither comic opera, opera comique nor grand opera, though it smacks of all three.

It's not a Sousa opera, plentifully sprinkled with stirring swinging marches to rouse the audience—even with the thermometer at 100—to enthusiasm and to involuntarily keep time with their feet, nor is it a Klein opera, with the fun and rollick of an El Capitan running through it, nor is it a Hopper opera, with the comical situations and topical ditties in which Hopper revels. The comedian and his company romped and capered merrily through the evening, but the laughs that were carried came from the cleverness of the actors rather than the opera.

"For heaven's sake, what is it then?" you ask. "Has it no redeeming qualities?" Certainly. Nothing that Sousa writes is uninteresting, and, though the score lacked the sparkle and snap that was expected, there was every now and then something pretty to note, but it only occasionally roused you; and if the situations of the libretto did not draw the roars of laughter that a Wang or an El Capitan furnished abundantly, there was here and there a humorous bit that created a spontaneous titter if not a guffaw through the house. And there were charming stage effects, as pretty as Grosvenor painted, and costumes as artistic in color and as rich in material as Mrs.

Siedle and Dazian ever planned between them. But the general verdict of the evening was that The Charlatan was slow, and did not come up to expectations.

RICHMOND, VA. - TIMES

SEP 13

taken this much to heart. One night last winter, Mr. Klein informed the writer that his income averaged \$1,000 a week and a large part of that sum came from the Hopper opera. Sousa must have made more. It is apparent that Sousa and De Koven are popular with the seat-buying public. Reginald of the golden locks has already cleared \$60,000 out of "Robin Hood," and John Philip of the swarthy beard pays income tax on \$40,000 a year. The story of the "Charlatan," Sousa's new opera, is that of a "dealer in magic and spells," who engages with a plotting Russian gentleman of high degree to palm off his daughter as a princess and thereby secure her marriage to a young prince who has been ordered to marry no one beneath the rank of princess on pain of the Czar's displeasure. De Wolf Hopper plays the title role. In France it is the custom for artists

Y. DRAMATIC NEWS.

SEP 17

THE CHARLATAN.

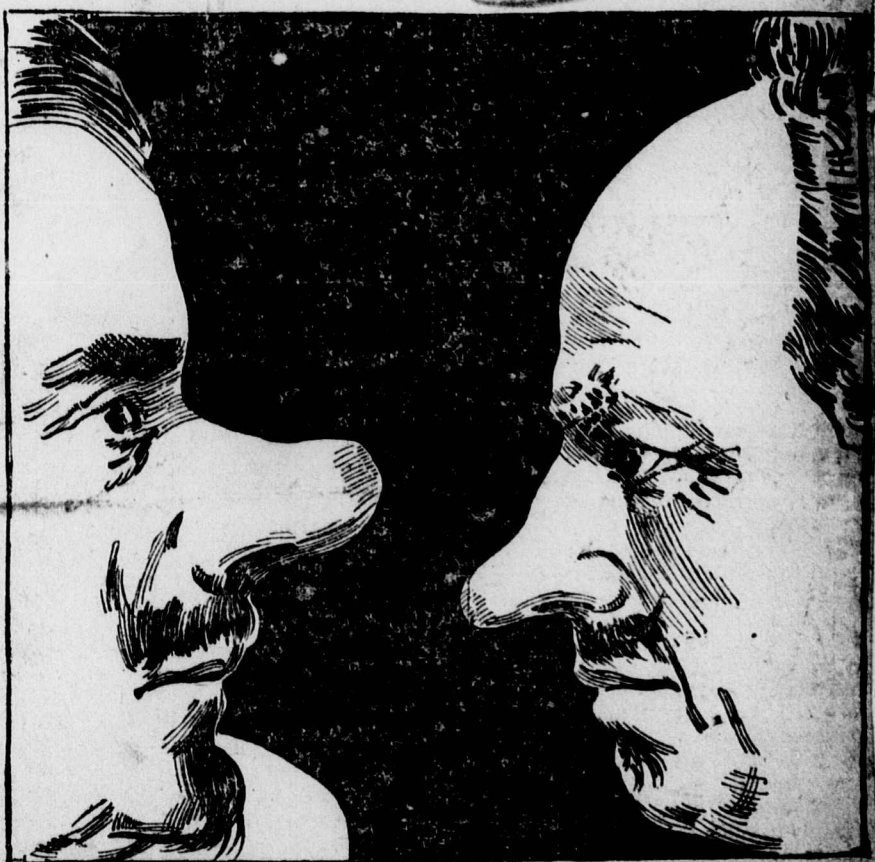
Produced at the Knickerbocker Theatre;
Monday, Sept. 5:

Demidoff	De Wolf Hopper
Prince Boris	Edmund Stanley
Gogol	Mark M. Price
Jelickoff	Alfred Klein
Captain Peshchki	Geo. W. Barnum
Grand Duke	Arthur Cunningham
Korff	Harry P. Stone
Showman	Chas. Arthur
Anna	Nella Bergen
Katrinka	Alice Judson
Sophia	Katherine Carlisle
Grand Duchess	Adeline Bouvier

A new opera by Sousa and Klein that means much. It meant much to the audience which braved the heat of last Monday night to sit through three acts and call for two speeches. The opera is used by De Wolf Hopper and it is called the Charlatan. Its action takes place in the south of Russia, and it tells the story of a fakir who passes off his daughter as a real princess, his various troubles afterwards, his arrest and subsequent release. He is really a magician set to music, and his practice is to humbug everybody. This sort of thing must go in Russia according to Chas. Klein who wrote the book. At any rate we are also treated to several distinguished characters and plenty of Russian costumes, for in the costuming and scenic embellishments De Wolf Hopper has surpassed anything of its kind. Taking the book, it is as useful to Mr. Hopper as the average libretto for an operatic comedian. To be sure there is a thin plot, but what matters as long as the music is good. Mr. Sousa has not caught much of an inspiration from Mr. Klein's words still there is some tunes delightful even if the topical song is weak. Mr. Hopper plays with his accustomed vigor and he sang well. Nella Bergen as the bogus princess was in good voice and stouter than ever in figure. She retained her high notes which were used to advantage. Mr. Stanley sang sweetly, Mark Price, a Shakespearean actor, had little to do, while Alice Judson proved to be a captivating sourette. Alfred Klein was again the small foil for the tall comedian and the party was made complete by the work of Geo. W. Barnum who imitated E. J. Henley in his Russian dialect.

The Charlatan will be found pleasing because of its music and because of its Hopper, and there is but one Hopper.

By Nance Sep 23



A STUDY IN NOSES.

Comedian De Wolf Hopper insists that the famous Cyrano de Bergerac nose is a base steal from his nasal protuberance as made up with putty during his career as El Capitan. A comparison is offered in the accompanying picture showing the hero of the French play and Hopper as the cowardly leader of an army.

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OLEAN, N. Y. HERALD.
SEP 16

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SEP 23 1930

MAYBE A JOKER AFTER ALL.

Actors' Views on the Spurious Hayden Coffin Who Deceived Mr. Hopper.

That De Wolf Hopper, now playing in "The Charlatan" at the Broadway Theatre, is not the only real thing in that line has been borne in upon him painfully by the comments of the actor folk upon his being taken in by a fake Hayden Coffin on Monday night. It is pretty generally believed that the man who posed as Mr. Coffin at the Lambs' Club and Capt. Gordon of England at the Holland House is not a swindler, but a practical joker. Theatrical rumor has it that there was a bet in the case of a considerable sum of money, the subject of the wager being that the unknown should so successfully personate some well known actor as to be entertained by Hopper at the Lambs' Club. As the stranger does not resemble Hayden Coffin and as that opera bouffe star is at present singing in London, the deception was a bold one, and the wonder is that it should have been carried through so nearly to a successful conclusion.

Just when the jollity was at its height an actor who knows Hayden Coffin well entered the club, was introduced to the alleged London actor and declared him to be a bogus luminary. His entertainers exhorted him to establish his identity by singing, but he pleaded a cold and excess of hospitality, whereupon the hospitality terminated and he was escorted to the door. From there he was traced to the Holland House. He went away from there early on Tuesday morning, leaving no unpaid bills—the sure evidence of the fake foreigner—but instead, the reputation of being amazingly liberal with his money.

The hotel clerk now smiles when he says that he knows nothing of the late guest save that he registered as Capt. Gordon, London; but there are others who say that the unknown has won his bet and disappeared into the obscurity of his own proper personality.

NEW YORK TIMES.
SEP 23

MISS VIOLA ALLEN BOOKED.

She Will Appear at the Knickerbocker Oct. 10 in "The Christian."

Contracts were signed yesterday by Miss Viola Allen's managers providing for her debut in this city at the Knickerbocker Theatre Oct. 10. Thus the perplexing question of having Miss Allen open in Hall Caine's play of "The Christian" at some prominent Broadway playhouse has been effectually settled.

It has been an open secret in theatrical circles for some little time that since the Lyric Theatre, where Miss Allen was originally booked to appear, had been stripped of every movable thing by Oscar Hammerstein, making it absolutely impossible for her to fill the date, her managers had opened negotiations with other houses. Some of these were the Fifth Avenue, the Broadway and Wallack's. Finding, however, that none of the attractions in these theatres would sacrifice the dates they had obtained.

Miss Allen's managers saw Klaw & Erlanger, who control the booking of engagements for the Knickerbocker Theatre. The latter firm, appreciating the fact that De Wolf Hopper was not doing an extraordinary business, opened negotiations with the De Wolf Hopper management to curtail its engagement, which had two weeks to run, with an option of continuing five more, thus taking the engagement into November.

The Hopper management, after giving this offer due consideration, Wednesday night informed Al Hayman, the manager of the theatre, that the company would continue to present "The Charlatan" only until Saturday, Oct. 8, and that the management would not avail itself of the option in the contract to continue for five weeks beyond that time.

Mr. Hopper, in his dressing room between the acts last night, said:

"I have decided to make the change from New York to Boston because it is more to my interest. John B. Schoeffel of the Tremont Theatre, Boston, had previously arranged for my appearance in that city next May, but his argument, whereby he showed me how I would be at a disadvantage to go there at the latter end of the season, with hot weather imminent, prompted me to accept his offer of the time left vacant by the abandonment of E. S. Willard's engagement at his theatre. So I have concluded that it will be wise to accept his proposition."

Miss Allen's company, including fifty persons left last night for Albany, where they will present the play for the first time to-night. From Albany the company will go to Washington and Providence, returning to New York in time for the play's first production in this city on the above date.

NEW YORK TIMES.
SEP 17

large audiences nightly.

It would certainly be fruitless to go into raptures over De Wolf Hopper's cleverness and ability as far as comedy is concerned, and he has lost no time in making "The Charlatan" at the Knickerbocker

SEP 22 1930

THE CHRISTIAN IN CHARLATAN'S PLACE

DeWolf Hopper Will Give Way to Viola Allen.

CHANGE TO BE MADE OCTOBER 10

DeWolf Hopper and "The Charlatan" will leave the Knickerbocker Theatre to make way for Viola Allen and "The Christian."

There has been some lively dickerings during the past few days, and it was not decided until last night that Mr. Hopper would go. Pressure had been brought to bear from all sides. At the end of the first act of "The Charlatan" Mr. Hopper had not given his answer to Al Hayman. At the end of the second act he sent word to Mr. Hayman's manager, Harry Mann, that he would not avail himself of his second five weeks' option on the Knickerbocker, but would leave the house Oct. 8.

It was not only the pressure from the managers interested in "The Christian" that induced Mr. Hopper to come to his decision. Business at the Knickerbocker has not been very encouraging. Hot weather was against it at first and when the cool spell set in competition of the most desperate character was developed in the coming of Francis Wilson across the street at the Broadway Theatre.

Wilson and Hopper are natural rivals. The Wilson piece made an immediate hit and the Broadway has been filled every night. The managers of the Hall Caine play were not slow to take advantage of the situation. They had been hunting industriously for a suitable Broadway theatre, and the coming expiration of the first Hopper contract with the Knickerbocker gave them their cue, and the negotiations were closed last night.

"I have decided to make the change," said Mr. Hopper last night, "because I think it more to my interest to divide my time in Boston. Mr. Schoeffel has booked me there for May, but he has showed me himself how I would be at a disadvantage to go there on the tail end of the season, with hot weather imminent. Boston is one of my best towns. I want to make all I can of my season there. So I have concluded that it will be wise not to insist upon the last five weeks of my option here."

Mr. Hayman did not care to make any statement last night further than the following:

"Mr. De Wolf Hopper will continue to present 'The Charlatan' at the Knickerbocker Theatre until Saturday, Oct. 8, and will not avail himself of the option in his contract to continue his engagement there for ten weeks. Mr. Al Hayman is now negotiating for the production of Miss Viola Allen in 'The Christian,' to follow Mr. Hopper's engagement."

"The Christian" had its first full dress rehearsal at the Fifth Avenue Theatre yesterday. In the cast are nearly fifty persons. Altogether, the company will include sixty-five when it leaves for Albany on Friday. Miss Elizabeth Marbury, Al Hayman, Klaw and Erlanger, Hall Caine and other celebrities will leave on a special train on Friday to witness the production.

DETROIT NEWS, MI
SEP 17 1930

Date 189

the manager and...
Critic Fyles, of the New York Sun, speaking of De Wolf Hopper's work in "The Charlatan," says: "He has dropped the dignity of a...
Since Hopper's...
has taken the form of...
imitations of the rubber...
wired manipulation of his...
now that he has dropped...
"stomach" he must...
"take the seat" over a...
"that De Wolf should...

SEP 25

MERRY WIGHTS OF WITDOM TOWN

Bright Lines and Clever Bits Heard
and Seen at City Theatres.

"THE CHARLATAN" IS IMPROVED

Libretto Burnished Up—"Gayest Man-
hattan" and Its Mirth Provokers.
Hitchcock's Hilarious Hits.

There was a noticeable improvement in the bright lines and witty sayings at the various city theatres during the past week. This was due largely to the infusion of new blood into several of the running entertainments and the production of half a dozen new plays, skits and operas.

At no theatre, perhaps, was the change so great as at the Knickerbocker, where Alfred Klein, De Wolf Hopper and the entire company have been at work ever since the opening night of "The Charlatan," cutting out the superfluous material and adding situations and gag lines that have a tendency to make the opera go with a briskness and dash that was wholly lacking in the earlier performances. The fun in "The Charlatan" is not of a horse play character, but comes to a great extent out of the story of the opera. Mr. Hopper, a magician, arrives at a country fair, but the good people refuse to patronize him. Turning to Katrinka, his advance agent, assumed by Alice Judson, he says:

"You've worked up this town in great shape. I'm about as popular around here as Secretary Alger is in a camp of Rough Riders." This is, of course always good for a hearty laugh.

Katrinka answers:

"Why, I thought I had the town all ablaze."

"You did," replies Hopper. "But unfortunately I was the conflagration, aided by the department and the police force, who put me out."

"Wouldn't they give up?"

"Wouldn't they? They were as slow in parting with their money as Russell Sage at a church fair."

Perhaps the most hilarious bit comes in the second act, where George W. Barnum as a Russian captain falls in love with Alfred Klein, who is masquerading as a princess' lady in waiting. Of course Barnum isn't supposed to have suspected Klein's sex, and tells him that he will kill her (or his) husband, Hopper. The three meet. The Captain tells his love, and Hopper, in mortal fear of assassination, does some excellent pantomimic work. The scene ends by Hopper taking Barnum aside and telling him in confidence that Klein "is no lady." Barnum says:

"I thought she had a terribly hoarse voice."

"Yes," replies Hopper, "it is a terrible horse on you."

In his tirade on Klein Hopper says: "The seven foolish virgins were wise old women compared to you; you hickory painted idiot, the old oaken bucket is a temple of learning compared to this sarcophagus of sawdust," touching Klein none too gently on the head.

FROM
N. Y. - OBSERVER.

SEP 17

Critics differ as to the success of De Wolf Hopper's new opera, "The Charlatan," by John Philip Sousa and Charles Klein. Some say that it has failed to justify expectation, while other praise it extravagantly. The Mirror says: "But to the credit of both composer and artist that they have here endeavored to produce an operetta of distinctly higher type than any in which Mr. Hopper has heretofore been seen. They have intentionally sought to provide Mr. Hopper with something besides noisy music and rollicking horse play."

17

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WORCESTER, MASS. - POST:

SEP 17

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Even the warmest admirers of Klein and Sousa are not rash enough to contend that "The Charlatan" is the best work of these talented collaborators. There are some who go so far as to say that it is their worst, but to strike a mean, which will probably be more fair, it is more than likely that it is neither their best nor their worst, and that, owing to the reputation of the two men responsible for its being, to say nothing of the undoubted comic qualities of De Wolf Hopper, the piece will prove a satisfactory vehicle for the elongated comedian for at least the present season and perhaps longer. The libretto, it cannot be denied, possesses merit, but it equally cannot be claimed that it at all scintillates with humor. The music for any one but Sousa would be particularly good, but from the popular standpoint it hardly comes up to the very high standard hitherto set by the "March King."

Those interested in the venture profess to be more than satisfied with the outcome of the initial presentation in this city, and, despite the warm weather, the attendance has been large. The only point that now remains to be decided is whether or not the attendance will continue heavy, and, if so, for how long.

A good deal of new "business" has been introduced into "The Charlatan," by Mr. De Wolf Hopper. This has lightened up the opera considerably and has added much to its effectiveness as a comedy entertainment. Mr. Hopper's topical verses in "The Legend of the Frog" are decidedly merry. The last fortnight of the opera's stay at the Knickerbocker begins to-morrow. Notwithstanding the diversity of opinion regarding the piece when it was produced here in "the dog days," it has been drawing good houses. But Mr. Hopper evidently thinks it will do still better



MISS ELITA PROCTOR OWS

One of the Big London "Spectacle Melodramas" To Be Produced at the Academy of Music To-morrow Evening, and Miss Ows Will Have One of the Leading Roles.

on the road. So he is taking it to other cities.

NEW YORK MORNING PRESS:

SEP 20 1898

Although its prima donna assoluta, Lilian Russell, is far from home and on the highway to another divorce, comic opera is still in the ascendant. The Nelson company opened prosperously on Monday night with "The Fortune Teller," and now Wal-lack's is running a close race with the Broadway and Knickerbocker. Reginald de Koven is at present on his voyage home from Europe with a new score in his pocket by which he means to drown the memory of "The Tzigane" and rival that of "Robin Hood." The sudden departure from New York of "The Charlatan" does not interfere with the present fortune of light music, for De Wolf Hopper, who is a high favorite in the modern Athens, has decided that he can earn more money in Boston than New York, in its present embarrassment of musical attractions, seems disposed to award to him. As it is, he intends to complete his stipulated season at the Knickerbocker without claiming the supplementary five weeks' time on which he held an option. Like as not Mr. Hopper, who is a male golden diva in matrimonial extravagance, intends his departure from town as a gallantry to a fine woman; for his exit allows the entrance of Viola Allen. With a new play and new company dependent on her Miss Allen could find no metropolitan stage on which to introduce them, and, with his usual politeness to the ladies, Mr. Hopper is going to leave town to oblige her. Meanwhile, however, we shall have another week of Sousa's opera and an unlimited enjoyment of the music of England and Herbert. What, with these new works, old scores at the American and presently the Metropolitan opera, New York promises to have a winter of plentiful melody. HILLARY BELL.

NEW YORK JOURNAL

SEP 22

A Theatre at Last for Viola Allen. There is every indication that Miss Viola Allen will make her metropolitan stellar debut at the Knickerbocker Theatre on October 10. De Wolf Hopper will continue to present "The Charlatan" at the Knickerbocker until Saturday, October 8, and will not avail himself of the option in his contract to extend his engagement there ten weeks beyond the time originally booked. Mr. "A." Herman, manager of the playhouse, has offered these ten weeks to Miss Allen's manager, and they will, it is said, accept.

NEW YORK TIMES
SEP 25



NEW YORK EVENING WORLD.
SEP 25



ADINE BOUVIER.

Her first speaking part is in "The Charlatan." Miss Bouvier is a stalwart blonde and looks the duchess that she impersonates in Hopper's new opera.

NEW YORK TIMES
SEP 25

IER,
Knickerbocker Theatre.



THE BRIDESMAIDS IN "THE CHARLATAN," AT THE KNICKERBOCKER THEATRE.

Sousa's Latest Opera.

BY their choice of a Russian locale for "The Charlatan," Mr. Sousa, the composer, and the librettist, Mr. Klein, furnished the costumer a chance for a saturnalia of color. Russian display is peculiarly gorgeous and the production at the Knickerbocker is one of the most brilliant ever seen here.

It reminds one unfortunately of DeKoven and Smith's "Tzigane," also Russian in scene. "The Tzigane," it will be remembered, was performed by Lillian Russell's troupe, and a more violently enthusiastic first-night comic opera never had. But it died away thereafter like a June snowstorm. Mr. Sousa's opera may fare better in the absence of the omen of a too cordial première. And it deserves to live, because it is an unusually ambitious and dignified work.

Mr. Klein's book for "El Capitan" had a consistent development and it abounded in genuinely dramatic comedy situations. The book could almost have stood alone.

As in "El Capitan" the comedy of "The Charlatan" is introduced by the plot and not yanked in by the gagging comedians, Mr. Klein and Mr. Hopper both be thankit.

But the work's dignity is its chief danger. There is no cumulation of comedy. There are certain very funny episodes, but they are followed by incidents of great seriousness. The finale of the second act, for instance, is of the length and style of grand opera. When the sore-beset charlatan hopes to save his skin by pretending that his daughter is a myth and spiriting her away in his cabinet, he finds that he has gone from fricassee to flames, for he is accused of destroying her; when he endeavors to call her back and throws open the secret panels of the cabinet he finds that she has truly fled, and now he is sentenced to die. Both music and action were here entirely serious, too sustainedly and grandiosely serious, to my thinking.

It will be interesting to see how the work prospers at successive performances. If the public will accept Mr. Hopper as a tamed buffoon, allow him to muffle his barbaric yawp and take him seriously for the very excellent singer and actor that he really is, we may look for an era of opera comique.

"The Charlatan" is strictly opéra comique. It has as little mirth and as much sobriety as we could well endure in this form of entertainment. Later in the season, when the heat is not putting scores of human cattle to death in the streets, audiences may have more enthusiasm to expend and the work may have a decided go. In other towns, too, life and the theatre are taken far more seriously than in New York.

Mr. Sousa's music shows the great resources and the remarkable facility that characterize him. The orchestration is colorful, and the score is melodious. Of course, it was reminiscent; every comic opera is. There were, however, none of the old-time Sousan *tours de force*, and the audience had no one song rammed into its whistle—though I noted, the morning after, that the street cars ran to the staccato of

"The moral that I deduce from this pathetic tale
Is: don't scorn your mutton 'cause you hanker after quail."

This fable was susceptible of two or three good topical stanzas, such as this on the Spanish war:

The lesson that I deduce from this pathetic verse
Is that if Camara had come over it would have been much worse.

And the chorus about "Ammonia" was unexpected and idiotic enough to be rather captivating. It takes time, though, to get tunes going in the public head and more may transpire later. The plain truth, however, is that the verdict of the first night audience was non-committal on every point except the demnition bow-wowiness of the weather.

Mr. Hopper was, to repeat, given unusual opportunities

to show what a capable vocalist and actor he is when free from the necessity for outright clownery. He would make an exceedingly good and convincing Mephisto for "Faust."

The petite contramelodists Mr. Hopper always attaches to his towering presence were Miss Alice Judson and Mr. Alfred Klein. Miss Judson is a particularly dainty little woman with neither the plebeian nor the magnetism of Della Fox.

Nature seemed to be in a punning mood when she created the Kleins, librettist and comedian. The latter has always a certain native drollery, and he was funny on rather broad lines as a tragedian whom the charlatan's plans compel to play the part of an old woman. When the fire-eating Captain Peshofki (Mr. George W. Barnum) was made to fall in love with her (him) the burlesque was not made so subtle as to offend.

Miss Nella Bergen was the daughter of the charlatan, a rôle almost entirely serious. She sings well enough and with much power, except that her fioritura has absolutely no flexibility. And she should begin banting immediately; and study the art of walking.

The scenery, by Mr. Ernest M. Gros, was good enough to merit a word of praise, while the costumes, designed by Mrs. C. F. Siedle, were unusually attractive, even for her.

Rupert Hughes.

The Lyceum Theater opened for the season last Thursday night, with "The Adventures of Lady Ursula." The book is written by Anthony Hope,

and has proved a great success in the hands of Mr. Southern and Miss Harned. The Lyceum management must certainly be pleased with the success achieved on their opening night. Another success at an "opening" was scored by the DeWolf Hopper Company at the Knickerbocker Theater last Monday night, in "The Charlatan." Notwithstanding the terrible heat, the house was crowded to welcome the famous comedian. "The Charlatan," composed by Sousa, was voted a success at the end of the first act, a verdict endorsed by the two acts which followed. The music and book are captivating. "The Turtle," given at the Manhattan Theater last Saturday night proved very interesting; the "hit" of the evening was made by Sadie Martinot. The American Theater, under the management of the Castle Square Opera Company, gave their initial performance of the season last Monday night, the attraction being the old favorite "Boccaccio." The Castle Square singers renewed their success of last season, and a great deal of enthusiasm was shown during the evening.

The librettist of "The Charlatan," recently presented for the first time on any stage at the Knickerbocker Theatre, was far more economical. He wrote a "book" that contained comparatively few people. The chief of these was Mr. De Wolf Hopper, who held the center of the stage most of the time. Mr. Hopper is one of the few comedians we have who can sing as well as act, consequently he ought to do far better work than he does. In this instance, the fault is not wholly his; some blame should be laid at the door of the librettist. But in writing "The Charlatan" Mr. Charles Klein evidently had Mr. Hopper and the Hopper peculiarities in mind. So perhaps both librettist and comedian dragged each other down. The result was an extremely vulgar and tedious exhibition. Mr. Klein's book could hardly be cheaper or contain a more plentiful lack of wit; some of the expedients resorted to were really pitiful. His lyrics had a certain sparkle, however, and they enabled Mr. John Philip Sousa to show how tuneful, how versatile and how dramatic he could be with his compositions. The superficial brilliancy of the music and the lavishness of the production, together with Mr. Hopper's popularity, may give "The Charlatan" some success for one season. But Mr. Hopper cannot keep his hold on the public if he continues to produce such work as this. His supporting company, moreover, is very feeble. Miss Nella Bergen makes a ponderous prima donna, but her voice does not meet the requirements; and, as for Miss Alice Judson, the new soubrette, her vivacity will hardly atone for her very slight gifts as a singer.

SCRANTON, PA. - TRIBUNE

SEP 24 1928

The New York Mail and Express says: Undoubtedly "The Charlatan" is the best thing Sousa has done in the operatic line. Instead of the flamboyant, buff-bang style of "The Bride-Elect," he has struck an easy, graceful style, repeated almost throughout, and even in the inevitable march, which brings down the second curtain, fits in so nicely that its strains sets your foot a tapping before you fearfully realize what is coming. It is a good march, too, and while not so noisy as its predecessors, has the Sousa stamp all over it, and is sure to be immensely popular. Other really delightful musical numbers were "Orange Blossoms," "Seventh Son of a Seventh Son," and "Meditation." The words of the latter also being exceedingly clever. Indeed, Mr. Klein has written a very acceptable libretto, the chief merit being its clearness, while it is lacking, perhaps, in witty lines.

Sept 14
MUSICAL TIMES.

Villa Knox was indisposed when I heard the performance and her place was taken by her understudy, Alice Campbell, who was too nervous to do herself justice. The rest of the cast were fairly effective, and the opening week may be said to have been auspicious.

Sousa's new opera "The Charlatan" was given at the Knickerbocker theatre last week by DeWolf Hopper and some other people.

There is only one typical Sousa march in the new opera and most of the music is quite different from anything this composer has done before. There are many good numbers and three or four which may become very popular particularly the first song for tenor and a song for soprano. Hopper has, as usual, the bulk of the work and indulges in horse-play to a much less extent than in days of yore. Edward Stanley had an opportunity, and he promptly seized it; his work is very satisfactory. Nella Bergen is in excellent voice and her singing is delightful to hear, while Alice Judson makes as piquant and dainty a figure as may be found on the stage.

The work is well staged and the costumes especially in the second act are simply gorgeous. The chorus does not compare with that of the Castle Square Company, which is to be regretted, for it mars an otherwise good performance.

The music of the opera as a whole shows an attempt on the part of the composer to try for a higher position in the musical world that he has had from his earlier compositions, but whether he will be successful remains to be seen; this is felt more in the overture and opening which is a fugue. There is a large orchestra but the orchestration is somewhat disappointing, being frequently weak and thin, at no time being beyond the ordinary.

WALTER BAYLIS

NEW YORK, N. Y. — DRAMATIC MORROR
SEP 24 1898

KNICKERBOCKER.—The admirers of De Wolf Hopper and Sousa are gratified to see that the joint attempt of this actor and this composer, who have been assisted by the librettist, Mr. Klein, to illustrate their abilities in a higher grade of work than that with which they have recently become identified, is having a happy result. The public appreciates "The Charlatan," which is suited to Mr. Hopper's better abilities, while its music reflects more credit upon Sousa than much of that by him that has been noisily acclaimed.

PITTSBURGH POST.

SEP 25 1898

De Wolf Hopper's efforts to rise into the legitimate through the medium of his new opera, "The Charlatan," now being played at the Knickerbocker Theatre, New York, have not been successful. The audience would not take Mr. Hopper in straight comedy, so he mussed up his clothes, made up his face grotesquely and introduced gags that were decidedly Hopperesque. Now the piece is a

PHILADELPHIA ITEM

SEP 21 1898

THE CAPTIOUS ONE

The metropolitan papers of this morning contain accounts of how De Wolf Hopper was tricked into providing an evening's entertainment for an impostor by reason of the fact that the latter presented himself to the comedian as Hayden Coffin, remembered here as the baritone of the Lillian Russell company in "La Cigale" and "Girofle-Girofla," and who is singing at the present time in the London production of "The Greek Slave." Hopper bade the fellow to meet him after the performance of "The Charlatan" at the Lambs' Club; and the stranger promptly presented himself at that resort. Coming as the guest of Hopper, he was made much of until the arrival of a party of theatre-folk possessing intimate acquaintance with Coffin, whereupon the stranger was asked to leave. He must have been a nifty sort of chap; for Coffin is a prominent man in the profession, and, aside from his visit to this country, is likely to know dozens of American players and managers who may have met him during Summer jaunts on the other side. And the wonder is that, his lie discovered, he was not subjected to treatment of a kind to make him wonder why the club-members ever chose such a club-name. In the way of practical jokes, Hopper and his immediate coterie in the club are past-masters; and it would have been quite in their line to have allowed the stranger to suppose himself undiscovered while he was put through an experience that would have proved a lesson to him. It is just possible that the fellow was a professional of little note; but the chances are that he was a layman, and that he is one of those for whom the social life of stage-people possesses an inexplicable fascination. There are hundreds of men—and women, too—who are willing to devote herculean energies to the task of becoming acquainted with actors and actresses, and who are in the seventh heaven if by any chance mistaken for professionals. Men who are sober-minded and normal in all other matters will lose their heads and wisdom completely when given an opportunity to shower attentions upon stage-folk of any prominence whatever; and countless quarts of champagne and innumerable late-suppers have been drunk and eaten as a result of this mania. In some cases, a cure is easy and prompt; for the actor, in his habit as he lives, does not appeal strongly to all victims after gratification has become possible. When the layman in question is able to "talk shop" in the player's own vernacular, he is made welcome; but the chances are that the professional will find the outsider a bore of the worst kind, and will be unable to prevent himself from showing a well-defined lack of interest in the new acquaintance. As to the chap who struts and poses as an actor among people in ignorance of the deception, he is usually of inferior quality—except, of course, in such cases where he is a "sharper" or "confidence-man." As a class, actors—whether justly or not is not to the point of this matter—bear but a sorry reputation for the moral worth; but there is always a supply of idiots who, given half an opportunity, will undertake to convince an entire community that they are of the stage stagey.

Speaking of Hopper, I understand that he has been struggling manfully to overcome the bad impression created by the metropolitan premiere of "The Charlatan," which, according to many rumors, is not a success of the biggest kind. The "book" prepared by Charles Klein gave to the big comedian opportunities for acting along lines not customarily followed by him—that is, it provided him with lines and placed him in situations sufficiently interesting in themselves and as part of the intrigue to render—as he thought—unnecessary any indulgence in quips and methods that have become known as "Hopperisms." Last Summer, while singing in "The Beggar Student" at Manhattan eBach, Hopper received a great deal of praise from the critics for the manner in which he played Ollendorff; and it would seem that the tribute encouraged him to give the public another specimen of his ability as an interpreter of character. According to the critics, he played the titular role of Sousa's new opera with some dignity and reserve, and endeavored to do with the part very much what Henry Clay Barnabee did with that of the Sheriff of Nottingham in "Robin Hood." But people didn't laugh and applaud; and the comedian has been constrained to "loosen-up," so to speak, and devote his spare energies to the vigorous and acrobatic methods that originally made him popular as a fun-creator in comic-opera. So, in the matters of make-up and dress, he has made radical changes in the impersonation; and he isn't losing an opportunity to introduce "gags" and jests without regard to their congruity. A speech made by him on the opening-night when called before the curtain was so happy that it has been incorporated into the evening's entertainment; and the audience expects and demands it immediately the curtain falls on Act II. As yet, Hopper has not revived "Casey at the Bat"; and it is to be wished that he will not! For nearly a decade, he tortured us with "Birdie"—a song that was immensely funny in itself, and that was irresistibly so as rendered by Hopper, but that began to pall upon one aggressively when it was interjected into every other opera that was staged by the old McCaull organization. For years, "Birdie" and a line to the effect that "You must excuse me from singing just now; as I have a few peckles on my voice" constituted Hopper's stock-in-trade, and we got 'em

in one-half of the whole number of operas sung by the McCaull troupe from the day Hopper became a member until he left it to join the stellar ranks. Then came "Casey," which, like "Birdie," was interjected into anything and everything that needed "revision," and which was the single feature of "Panjandrum" that pleased the comedian's admirers. Of course, it is not solely Hopper's fault; for he gives the public just what it asks for. But it is not to be denied that he is too generous to the "gods," and that a bit more of dignity and firmness on his part would result in a cessation of the pandemonium that always reigns when a Hopper performance is on tap. As to "The Charlatan," its fate, as yet, is hanging in the balance; and there are those who say that the "march-king" has fallen very much short of the standard of quality he established with his "El Capitan."

F. J. DONAGHY.

N. Y. HOME JOURNAL

SEP 8 1898

"The Charlatan," at the Knickerbocker Theatre, is a test of taste in comic opera. Sousa is at his best, the librettist has made a good story, and De Wolf Hopper was never seen or heard to so excellent advantage. Its success is a gauge of the desire of the public for a long-deferred return to opera that is comic.

PITTSBURGH DISPATCH.

SEP 18 1933

As a prop of the metropolitan critic and Southern's poor business there in "The Adventure of Lady Ursula" it is worthy of note that Hilary Bell fortifies his judgment of the piece by the statement that it did not do very well outside of New York. If Mr. Bell would acquaint himself with a few facts occasionally his department would be



James E. Wilson-Grand.

given more consideration than it is. The principal objection to Anthony Hope's prettiest of romances and Sousa's opera in the mind of the New Yorker is the same that influenced his opinion with regard to Henderson's "Sinbad," "Aladdin" and the rest of them. They did not begin their careers in New York.

ALLEGHENY, PA.-RECORD.

SEP 20 1933

JEFF DE ANGELIS.

"The Jolly Musketeer," to be presented at the Hyperion Thursday by Jefferson De Angelis, is, we are informed, one of the best operas, musically and dramatically, that has been written for a long time; and, when we consider the names of the librettist and composer, it is not hard to believe that these reports are true. Certainly Stanislaus Stange, who has written the book of "The Jolly Musketeer," and Julian Edwards, who has composed the music, are both capable of turning out splendid work. In natural gifts, long training and experience, these two men are well equipped for the opera-making; while, for the production, we can certainly count on Mr. Ben D. Stevens, the brainy Manager of the De Angelis Opera company, to give us a good thing. Did he not produce "Wang," "Panjan Drum," "El Capitan," and all the other big Hopper operas? And did he not present last year, in a most lavish way, "The Bride Elect?" Mr. Stevens himself characterizes his new opera, "The Jolly Musketeer," with the word "superb" and relates the adjective both to the music and the libretto. Mr. Stevens announces it as his intention to make Jeff De Angelis the leading comic opera star of the country and when one realizes De Wolf Hopper's success, only doubting Thomases may cavil. Surely, this sterling manager can "do things" when he puts his shoulder to the wheel as he is doing this season. With Mr. Stevens as manager of this big organization, which frankly claims to be the leading operatic company of America, are associated, Mr. John McKinney (for twelve years the able co-worker of Mr. Stevens in the successful management of De Wolf Hopper and earlier the brilliant manager of Mr. Richard Mansfield and other stars) as business manager; and Robert Hunter, the efficient representative of the Fifth Avenue theater and Manhattan Beach, N. Y., last season, as representative, all of which tends to the belief that Jeff De Angelis is going to play the strongest hand of his career this year. The box office opens Thursday.

BURLINGTON VT.-NEWS.

17

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Even the warmest admirers of Klein and Sousa are not rash enough to contend that "The Charlatan" is the best work of these talented collaborators. There are some who go so far as to say that it is their worst, but to strike a mean, which will probably be more fair, it is more than likely that it is neither their best nor their worst, and that, owing to the reputation of the two men responsible for its being, to say nothing of the undoubted comic qualities of De Wolf Hopper, the piece will prove a satisfactory vehicle for the clown-

gated comedian for at least the present season and perhaps longer. The libretto, it cannot be denied, possesses merit, but it equally cannot be claimed that it at all scintillates with humor. The music for any one but Sousa would be particularly good, but from the popular standpoint it hardly comes up to the very high standard hitherto set by the "March King."

Those interested in the venture profess to be more than satisfied with the outcome of the initial presentation in this city, and, despite the warm weather, the attendance has been large. The only point that now remains to be decided is whether or not the attendance will continue heavy, and, if so, for how long.

NEW YORK MORNING WORLD

SEP 25

In none of the several comic operas which John Philip Sousa has written has he so well exhibited his musicianly abilities as in "The Charlatan." His melodic matter is throughout pleasing, his choral writing is skillful and his orchestration is refined and at times accentuated with ingenuity.

WATERBURY, CT. - AMERICAN

SEP 16 1933

SOUSA'S BEST OPERATIC WORK

(New York Evening Post.)

In "The Charlatan," which was produced for the first time last night in the Knickerbocker theater, John Philip Sousa has departed from his original methods and has written something more than a mere succession of marches. It shows little of the hand of the man who wrote "El Capitan" and "The Bride Elect," but is of better musical quality than either. There is a march in the operetta, but it is not a prominent feature, while waltz measures predominate.

Courier - 28

NEW YORK MORNING PRESS

25

De Wolf Hopper will be seen for but two weeks longer at the Knickerbocker Theatre, in Sousa and Klein's comic opera, "The Charlatan." Since the opening night Mr. Hopper has added immensely to the effectiveness of the comedy scenes of the opera, and his topical verses in "The Legend of the Frog" never fail of applause. The numerous changes made in the opera since



BESSIE TYREE. EMPIRE THEATRE.



LOUIS JAMES. GRAND OPERA HOUSE.

the opening night have all come in for liberal commendation.

NEW YORK JOURNAL

SEP 25 1933

There is still another week of suspense—and then Richard Mansfield and "Cyrano de Bergerac," the large-nosed hero of romance, about whom all the play-going world has been talking for nearly a year past. In the meantime the current favorites are not doing at all badly. De Wolf Hopper, in "The Charlatan," has ample encouragement to remain at the Knickerbocker for his stipulated two weeks longer, and "The Golden Horseshoe," by the Lilliputians, at the Irving Place Theatre, attracts revenues that ought to be very satisfactory to Manager Corried. "Yankee Doodle Dandy," at the Casino, continues to charm, in spite of George W. Lederer's absence in London, where "The Belle of New York" was said to need his presence more than the current Casino attraction. The tuneful lyrics of "A Runaway Girl," at Daly's, add a zest to the personal charms of Virginia Earle. Evette Violette, Paula Edwards and Cyril Scott, that Mr. Daly has postponed for the present any change of bill. A week of Francis Wilson in "The Little Corporal" seems to indicate that the Broadway Theatre has a satisfactory tenant for a good part of the season. Charles Coghlan will continue two weeks longer to present "The Royal Box" at the Fifth Avenue, and "A Brace of Partridges" at the Madison Square and "A Day and a Night" at the Garrick seem to have become permanent guests for the season at those houses. At the Manhattan there is already talk of souvenirs for the fiftieth performance of "The Turtle"—about which time Sadie Martinot will be presented by the management with a new costume to replace the one she will have worn out putting it off and on in public. One week hence "The French Maid" will say farewell to the Herald Square Theatre to make way for "Royal Topsy Turvy," which Washington has seen and found amusing.

It turned out to be another sort of a coffin at the Lambs' Club the other night when Mr. Hopper—who should be called grasshopper, he is so green—was taken in by someone personating Hayden Coffin, the American baritone. But then no actor reads the newspapers, so how could Mr. Hopper be expected to know that Mr. Coffin is at present singing in London? Don't be too hard on "Willie"; he never reads the news!

FIELD, MASS. - JOURNAL

22

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N. Y. - OBSERVER

17

Conquerors" is commended by the Chicago critics, while the offensive features of the play come in for condemnation.

De Wolf Hopper, recognizing the importance of putting more life into the character of Demidoff in the first act of the opera, "The Charlatan," has introduced considerable new work, which enables him to go about the stage with more freedom. He has also altered his costume from that of the sombre gown to one of tatters and rags, more fitting to the part.

NEW YORK MORNING SUN.

SEP 25/1898

De Wolf Hopper will remain two weeks longer at the Knickerbocker with "The Charlatan," into which he is putting all the fun at his command. Viola Allen is to make her appearance at the Knickerbocker on Oct. 3 in Hall Caine's dramatization of his own novel, "The Christian." Miss Allen's venture will have the advantage of good wishes. She earned reputation as actress and woman during her service at the Empire. Mr. Caine is here to lend a hand in the preparation. A competent company has been engaged. The issue would seem to depend now for failure or success on the play itself.

NEW YORK COM'L ADVERTISER

SEP 24/1898

De Wolf Hopper's season at the Knickerbocker in "The Charlatan" will last but two weeks more. The book of the opera has been much brightened since it was produced.

CHRONICLE TELEGRAPH

SEP 17/1898

De Wolf Hopper has changed his make-up in "The Charlatan" to make it more comical, and has dropped undesired dignity in favor of popular facetiousness, much to the improvement of the play as given this week at the Knickerbocker. William Gillette is in the final fortnight of "Secret Service" at the Empire. Edward H. Sothern, heavily clothed in a room with a blazing grate fire during a whole act of "The Adventure of the Lady Ursula," at the Lyceum, no longer excites hurtful sympathy, as he did while the hot weather lasted. Denman Thompson's spew and zero scenes in "The Old Homestead" at the Academy of Music are also more congruous now that the real temperature is cool.

NEW YORK MORNING WORLD.

SEP 25

De Wolf Hopper will bring his season at the Knickerbocker to a close a week from Saturday night. "The Charlatan" is a magnificently mounted play, and the introduction of a lot of new funny business has helped the comic interest along tremendously. On Oct. 10, at this house Viola Allen will be seen as Glory Quayle in the much-discussed dramatization of "The Christian."

NEW YORK TRIBUNE.

SEP 25 1898

"The Charlatan" will be sung at the Knickerbocker Theatre by De Wolf Hopper and his company for only two weeks longer. A new arrangement has been made of the closing music of the second act, adding to its effectiveness. Mr. Hopper's engagement will be followed by that of Miss Viola Allen, who will make her first appearance in New York as a star in Hall Caine's "The Christian" on October 10.

ROCHESTER TIMES.

SEP 24/1898

Empire, of William Gillette and his famous play, "Secret Service," begins to-day. On September 26th, Charles Frohman will present John Drew in "The Liars."

Sam Bernard, supported by Alice Atherton and a competent company, is amusing crowds of people nightly at the Bijou in his new play entitled "The Marquis of Michigan."

This is the third merry week of De Wolf Hopper at the Knickerbocker, in "The Charlatan."

NEW YORK MAIL & EXPRESS

SEP 24

Knickerbocker.

F. J. Wistach: "De Wolf Hopper can be seen but two weeks longer at the Knickerbocker in Sousa and Klein's comic opera, 'The Charlatan.' Since the opening night Mr. Hopper has added to the effectiveness of the comedy scenes of the opera, and his topical verses in the 'Legend of the Frog' never fail of applause. They are pat and merry. 'The Charlatan' may now be said to be in a finished state. New business has been introduced, the performers are easy in their parts and the performance goes with a swing. The new arrangement of the second act finale, the 'Charlatan March,' is immensely effective."

EASTON, PA. - SENTINEL

SEP 30/1898

There have been important changes in "The Charlatan" at the Knickerbocker. In the first place new costumes are worn in the first act. Mr. Hopper has discarded the handsome though sombre black velvet cloak and wears instead a beggarly, tattered suit, and he has introduced further more a good deal of new "business" essentially Hopperian. The result is that that portion of the opera which has hitherto been somewhat serious is metamorphosed into rippling merriment.

BROOKLYN EAGLE

SEP 26 1898

The season is young yet, but the conspicuous failures include "Little Miss Nobody," an English piece imported by Frohman; "The Distinguished Guest," produced by Roland Reed in Boston, and a revolutionary play which Sothern tried in Philadelphia before he came into New York. Sam Bernard's "The Marquis of Michigan" will probably be added to the list and "The Charlatan" is not turning out any such favorite as De Wolf Hopper expected.

NEW YORK MAIL & EXPRESS.

SEP 27 1898

At the Knickerbocker last night De Wolf Hopper in "The Charlatan" played to a good sized audience in spite of the several openings near by, and made two speeches before the curtain.

NEW YORK EVENING SUN.

SEP 27

De Wolf Hopper, with "The Charlatan," is in his last week but one at the Knickerbocker.

LOWELL, MASS. - NEWS.

OCT 1 1898

Dramatists &

When, a few days after the report that A. H. Chamberlyn, the Englishman who has been looking over the music hall ground in this city for some time, had finally acquired control of Olympia, the announcement was authoritatively made by the New York Life Insurance company, the owners of the building, that the place had not been leased to Mr. Chamberlyn or any one else, the admirers of Viola Allen, who had hoped that their favorite might have an early Broadway opening in this city, were discouraged, inasmuch as they realized the hopelessness at this late date of getting time at any other first class house. Fortune, however, intervened at the critical juncture, and Miss Allen will open at the Knickerbocker theater, succeeding De Wolf Hopper, whose option on an additional five weeks has not been taken advantage of. "The Charlatan," Charles Klein's and John Philip Sousa's opera, in which Hopper appears, has had a run of bad luck in New York. It started off in weather so hot that even if the piece had been the best thing ever turned out in this country in its line, which it most emphatically is not, it would not have created anything of a furore. Then, besides, De Wolf Hopper did not appear in an eccentric costume, and the public seemed to want him in a crazy make-up. When he finally realized that this was necessary, the harm had already been done, and, while business picked up very materially toward the close of the engagement, it is in no sense comparable to that which is still being done at the Broadway theater by Hopper's great rival, Francis Wilson.

SEP 26 1898

Hopper's Business Is Off.

The receipts of DeWolf Hopper in "The Charlatan" at the Knickerbocker Theatre, while not so bad as many have inferred from the fact of his having failed to take up his option on a five weeks' extension of his original contract, are unquestionably below his takings in previous seasons. His arrangement with the Knickerbocker Theatre provided that he should remain there for at least four weeks and that he should have the privilege of deciding upon an extension of nine weeks in all. This option expired on Saturday night, but several days previously the management of the Knickerbocker was notified unofficially that the remaining time was at its disposal. So the contract was made for Viola Allen to step in and present "The Christian" for the remainder of the Hopper season, thus illustrating once again the old axiom about the ill wind that blows no good to anybody. For Miss Allen was in a good deal of a predicament over the fact that she had persistently held time at the Lyric Theatre, when any one with half an eye could have foreseen the utter impossibility of her being able to play at the house in question. So the ill luck of Hopper was good fortune to her, and she ought to send a little token of esteem and appreciation to Klein and Sousa, who furnished the entertainment over which the favorite comedian stubbed his toe. Hopper's business has not been bad, mind you; but on the other hand, it hasn't been up to the mark. He has been playing to \$800 and \$900 a night, where he used to play to \$1,200 or \$1,400. If "The Charlatan" had been a real hit, Hopper might have broken his own record in New York, for he has been appearing in a theatre that will hold all kinds of money when the attraction is suitable. Perhaps the reception of this work may have a tendency to induce Mr. Sousa to dismount from his high horse. The gentleman is a conspicuously talented musician, but his successes have come along so steadily one upon the other that they have given him a rather exalted idea of his own puissance. I understand that when poor little Klein was at work on this particular libretto, he had to chase Sousa all over the country on every conceivable occasion when it was necessary that they should compare notes. Sousa treated him with a lofty disdain that must have been intensely aggravating even to one so patient and plodding as this librettist. He wouldn't answer Klein's letters, or keep him posted as to his whereabouts, and appeared in various ways to be completely convinced that if there had ever been any other pebbles on the beach the remorseless tide had swept them out to sea. The growing difficulty of the task of handing ripe peaches to Mr. Sousa was assuming such proportions that something was necessary to bring about a shift. Maybe the commonplace character of his newest score will have the right effect. Sousa is a nice fellow, but he is not due to set up in business in opposition to the Creator.

BUFFALO, N. Y. - TIME

OCT 3 1898

A New York writer says: The new work constantly introduced in "The Charlatan" has much improved the opera. On Friday night Mr. Hopper added a new verse to his popular song in the last act which has caught the fancy of the public, and the hearty applause it receives causes him to repeat it two and three times at every performance. The stanza reads as follows:

That virtue is its own reward
Great authors have decided,
It surely should be so in France
Where it is most decided.
The gods who run the mills of fate
At last have set in motion
Wheels, which as they accelerate,
Bring Dreyfus o'er the ocean.

REFRAIN.

For the moral that I deduce we haven't
far to look,
What a cinch for Mr. Zoja when he writes
another book.

WASHINGTON, D. C. - TIMES.

OCT 6 1898

AMUSEMENTS.

"THE CHARLATAN"—"The Charlatan," Sousa and Klein's new comic opera, will be presented by De Wolf Hopper and company at the National next Monday evening. It was hardly to be expected that Russia, a country which is looked upon as rather a somber nation, both in dress and character, should yield such a wealth of color and magnificence as is to be seen in "The Charlatan." So "The Charlatan" sets the high-water mark of scenic and sartorial stage investiture. Hopper, too, in his new Sousa opera, with its insidious waltzes and stirring and splendid marches, is his real self, droll, comic and diverting, the same Hopper who has made the populace merry for so many seasons. Alfred Klein has been provided with comic scenes, and one with George Barrum especially, which is delightfully diverting. While Mr. Hopper is the dominant figure in the opera, excellent roles have been placed in the hands of Nella Bergen, Alice Judson, Edmund Stanley, Mark Price and Arthur Cunningham. Miss Bergen is in especially fine voice, while Miss Judson has been found entirely acceptable, in size, voice and figure, as the correct brand of Hopper soubrette. "The Charlatan" has undergone pruning and elaboration, greatly to its advantage. In fact, in its present state, "The Charlatan" is said by New York newspapers to be a vast improvement on its initial presentation. The most important change is the new arrangement of the second act finale, and a new comic song for Mr. Hopper. Mr. Hopper has added very much to the betterment of his own role, and has several new topical verses to "The Legend of the Frog," which never fail of vociferous applause. The sale of seats opens tomorrow morning at the National.

WASHINGTON, D. C. - TIMES.

OCT 6 1898

THINGS THEATRICAL.

When De Wolf Hopper comes to the National next Monday evening in "The Charlatan" he will have with him the same delectable collection of beauties he always carries, only there will be some new faces this time, as the company has been enlarged since last seen here. The present Sousa opera requires a greater number of people than did "El Capitan." If there is anything in human gravitation and attraction, the De Wolf Hopper chorus must possess this peculiar and unaccountable mortal loadstone. Most comic opera ensembles are a collection of feminine frights, while the Hopper aggregation is said to be one abounding in beauteous, buxom blondes, truly teasing Titians, and babbling, balsamic brunettes. That which is unhandsome seems to push in an opposite direction. Considered as a "frame to the picture" this assemblage is claimed to rival in interest and charm the human canvas which it surrounds. And yet these charming creatures must eclipse their personalities, for their names rarely get on three-sheets or programs. United they stand, to be sure; but divided they are seldom known to succeed. Still, such and such a prima donna was once a chorus girl! How many of the Hopper support, with their varied charms, will one day step into the picture itself cannot be guessed. Hope keeps the collection intact.

Hopper was once asked where all the beauties of his chorus came from. He replied: "Some from here, some from there, and some Indiana." There was nothing sectional in this remark, but it is some wonder that a combination so complex should be so harmoniously entrancing as the press agent claims this to be.

WASHINGTON, D. C. - TIMES.

OCT 7 1898

John Philip Sousa has written another opera, and, according to current report, it is a hit of the first order. The piece, which is known as "The Charlatan," will be next week's bill at the National Theatre, where it should draw the biggest sort of houses. Not only will the character of the offering and the strength of the organization militate in its favor but the fact that its composer is by birth and training a Washingtonian, should increase the sale of seats.



"The Charlatan" will be done by the National Theatre, where it should draw the biggest sort of houses. Not only will the character of the offering and the strength of the organization militate in its favor but the fact that its composer is by birth and training a Washingtonian, should increase the sale of seats.

WASHINGTON, D. C. - TIMES.

OCT 6 1898

It is not generally known that John Philip Sousa wrote the lyrics of De Wolf Hopper's new opera, "The Charlatan," which is to be presented at the National next Monday evening. Before even "The Bride Elect" was produced the band master had disclosed his ability as a maker of catchy verses. "The Typical Tune of Zanzibar," one of the very best numbers in "El Capitan," was from his pen. There are in "The Charlatan" several musical selections which are said to outrank in rhythm and jingle anything that Sousa has heretofore turned out. Mr. Hopper's opening song is supposed to be especially catchy, the refrain being:

I'm the seventh son of a seventh son,
Likewise a Sunday child;
To say in magic art I am number one
Is stating it quite mild.

Another number in the first act, called "Social Laws," and executed by Alice Judson, Alfred Klien, Nella Bergen and Mr. Hopper, is a noteworthy example of the composer's best work:

In far away Japan they have a custom which I
hope will never leave their 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.

Suppose his nose is very Romanesque
And hers a pug quite Lilliputian and grotesque?
Why, in that case, the duty of the lover is to
gaze straight in his sweetheart's face,
And, placing both his hands upon her shoulders in
a sort of Japanese embrace,
Inform her, as his nose compared to hers was ten
or maybe fifteen times as great,
That she should have a start of twenty rubs while
we would wait his turn and meditate.

One can easily imagine the merry musical strain that Sousa has composed for this amusing ditty. It is in waltz time and one of the best bits that the "march king" has constructed.

But the two numbers of the opera which have met with the greatest applause are a duet sung by Alice Judson and Mr. Hopper, called "The Matrimonial Guards," and "The Legend of the Flag," a topical selection rendered by the star and his chorus in the last act. The word of "The Matrimonial Guards" are:

The college man is rollicking, frolicking all the
livelong day;
The Summery, gummy girl is full of joy;
The bachelor is practical, tactical in his genial
way,
No frantically, anticly words does he employ;
The widow laughs most merrily, cherrily, bub-
bling o'er with mirth,
No fearfully, tearfully lines she interlards;
But the frappery, snappery, muttery, sputtery
people of this earth
Are the members of the matrimonial guards.

"The Matrimonial Guards" is in march time, and the business to it is said to be highly diverting.

Sousa, who is at the St. Louis exposition with his band, has just completed three new selections for "The Charlatan," which Mr. Hopper expects to have ready for the opening in Washington. One of these lyrics is in rag time and George Frederic Hinton, Sousa's business manager, writes that it is a "regular snorter." The sale of seats for the engagement opened this morning at the National.

OFFICES:

NEW YORK, WASHINGTON, CHICAGO, LONDON

FROM

TIMES.

OCT 8 1898

Washington has many times demonstrated its pride in its distinguished son, the greatest of bandmasters, John Philip Sousa. The enormous sale of seats at the National for the next week for the engagement of De Wolf Hopper and his merry company in the "March King's" new comic opera, "The Charlatan," is evidence that his hold on the local populace is as great as ever.

The best musical critics are said to have proclaimed that the score of the new piece is the very best that the composer has written. There is in "The Charlatan," of course, the inevitable march, but there is much besides—numbers that Mr. Stevenson, of Harper's Weekly; Mr. Henderson, of the New York Times, and Mr. Martinez, of the New York World, have pronounced to be the best heard in comic opera for many a day.

FROM

Music Trade Review
N.Y. Oct 1-98.

IN his new opera the "Charlatan" John Philip Sousa has made a distinct advance in his career as a composer. It is possible that in doing so he has sacrificed, for the nonce, his material interests. The public is apt to resent interference with its opinions as to standards which it has fixed. It may object to the composer's turn from jingle to melody; it may regret that he has abandoned in his musical speech the use of slang and expletives, expressed by vulgar figures, by cymbal clashes, drumbeats and trombone runs. It may long for the noise of old—the literalness of time and the finger-posts of emphasized accents, and it may rebuke by abstention Sousa's legitimate and laudable desire to add dignity to his art. But if

this takes place, it will be short-lived. The merits of the better music are bound to conquer. For every seceder from Mr. Sousa's constituency there will be two new adherents gained.

WASHINGTON, D. C., - POS

OCT 7/11898

THEATRICAL CHAT.

There is going to be a humping big audience at the National on Monday evening to welcome De Wolf Hopper in Sousa's new opera, "The Charlatan." Incidentally little Alice Judson's friends will also be out in force to greet her in the most important comic role she has so far essayed. The little Washingtonian has had some most flattering things written of her work with Mr. Hopper, who, by the way, is a most capable teacher.



Alice Judson.

As Miss Judson and the comedian have a great deal of important "business" together in the opera, it is very likely that she has had some very advantageous schooling. Della Fox was one of Mr. Hopper's pupils in comic opera, and it is safe to say that Miss Judson, with such advantages, is going to prove a great surprise for her very many friends in this city.

Miss Judson has distinguished herself especially in boy parts. It was on account of her noteworthy performance of the gay young Prince in "Wang" that Mr. Hopper chose her for the role of Katrinka in "The Charlatan." Miss Judson's beauty and graceful carriage have been especially commented upon by everybody who has witnessed her rendition of this role. In New York photographers have offered her all sorts of inducements to sit for pictures. Editors of magazines and weekly papers using half-tone cuts have made use of her photographs with great profusion.

All these indications point to the possibility of Miss Judson becoming a very important factor in comic opera. She has everything in her favor, youth, beauty, and a better voice than the average comedienne possesses.

"The Charlatan."

It was hardly fair to Mr. Sousa to listen to him only twenty-four hours after hearing Alfred Cellier. "The Charlatan," heard a day after "Dorothy," and only a week after "Iolanthe," does not make an impressive showing, though it is unquestionably a magnificent show. At the Knickerbocker Theater the ocular sense is perfectly satisfied, for a more gorgeous and tasteful presentation of comic opera than that accorded the "Charlatan," has never been seen in New York. Scenery and dresses are both quite "hors ligne." But saving for a concerted piece, "Love is Everything," three or four catchy rhythmical numbers and the usual stirring march-time ensemble, there is nothing of conspicuous merit in Sousa's latest score. The music is not of sufficiently solid construction to atone for the lack of poetic sense or melodic invention. Most of the pieces which I might describe in a generous moment as "pretty good," could with more strict justice, perhaps, be characterized as "not so bad."

The march will be a go, however, and the waltz movement in Act II. may always be certain of an encore or two, as also the pretty concerted number to which I referred above. There is an excellent patter song, too, in the last act, which comes in for a half score of ovations every night. It has plenty of its special kind of "go" to it, particularly as rendered by De Wolf Hopper, who, whatever detractors may say, is certainly a man endowed with a generous meed of natural humor. His mannerisms are marked and ineradicable, but they are none the less comical mannerisms whose special characteristics imitators have vainly endeavored to appropriate unto themselves. Besides he sings well, and topical songs are a great deal more attractive sung than croaked.

Nella Bergen is the leading soprano in the "Charlatan." Her high soprano voice is well managed, and she sings effectively and easily if without very much finesse or fervor of expression.

Miss Judson is light and pleasing as Katrinka. Mr. Stanley makes a personable tenor hero and Alfred Klein as Jellikoff—well, he is Alfred Klein!

The book by Chas. Klein is conducted with cleverness and contains many humorous lines.

WASHINGTON, D. C., - CAPITAL.

OCT 10 1898

STANDING ROOM ONLY.

This week is unusually interesting in a theatrical way. DeWolf Hopper heads the list with his new opera, "The Charlatan." This big, jolly, happy-go-lucky actor is one of the few men on the stage whose mere personality provokes the audience to smiles, whether he says or does anything or not. It is my opinion that Hopper could come on the stage without any paraphernalia of music or dialogue or chorus, and still be simply captivating. But, in addition to himself, he invariably has a good company, and, somehow or other, manages to corral about all the pretty chorus girls in the country, and they can sing. Their costumes are ever fetching and abbreviated. The costumes in "El Capitan" last year were a symphony in color of themselves, and the chorus girls, in their odd Peruvian hats, were strikingly picturesque. "The Charlatan" is reported to be an unusually good opera, and one particularly interesting feature of it to Washington people is the fact that the lyrics, words and music were written by John Philip Sousa. One of the brightest numbers in "El Capitan" is strikingly Sousaresque. It is "The Typical Tune of Zanzibar."

WASHINGTON, - STAR

OCT 8 1898

NEW NATIONAL THEATER.—A new opera by John Philip Sousa is a theatrical event of the first importance. The coming of "The Charlatan" to the National Theater next Monday is in consequence looked forward to with very great interest by the people of Washington. That the theater on next Monday evening will be crowded to the doors is a foregone conclusion. Chas. Klein, who supplied the book of "El Capitan," has been Mr. Sousa's aid in the construction of "The Charlatan" for Mr. Hopper. Mr. Klein is a trained dramatist and has supplied an intensely interesting and dramatic story. Charles Frohman said the other day that in making an opera of the story of "The Charlatan" Mr. Klein had robbed the stage of what should have been the best comedy drama of modern times. In "The Charlatan" the fun grows naturally out of the story and is not dragged in by main force. Of Mr. Hopper himself it may be said that there is no comedian who comes to Washington who approaches his popularity with all classes of people. He is not one of those stars, either, who depend on their own popularity and drawing powers to supply the entertainment throughout the evening. "The Charlatan" requires for a proper rendition a greater number of capable principals than did any Hopper opera during the past nine years, or since the comedian has been a star. Of the old company Miss Nella Bergen, Edmund Stanley and little Alfred Klein will be seen in the new opera, while among the new people are Alice Judson, George W. Barnum, Mark Price, Arthur Cunningham, Adine Bouvier and Harry P. Stone. Bokhara, in southern Russia, is the scene of "The Charlatan." Mr. Hopper appears as Demidoff, the titular character, and the special task that is demanded of him is to transform his own daughter into a princess

so that a court matrimonial ukase may conveniently obeyed. Nella Bergen will be the daughter who has to submit to the Charlatan's hocus-pocus. Alice Judson, whose youth and beauty are said to make susceptible and hopeless young men weep when they contemplate them, will dress in boy's clothes. She does this in order that she may follow Mr. Hopper's magic troupe without rebuke. Alfred Klein, a tragedian, disguises himself as a lady, and is said to have some very diverting business as Mr. Hopper's assistant in magic. Edmund Stanley is the Prince Boris; Gogol, Mark Price; Capt. Penhock, a Cossack, in love with Anna's lady in waiting, Alfred Klein; Grand Duke, Arthur Cunningham; Koreff, Harry P. Stone; Sophia, Katherine Carlyle and Grand Duchess, Adine Bouvier. Mr. Sousa's friends, Mr. Hopper's friends and Alice Judson's friends may be relied upon to be out in force on Monday evening.

TROY, N. Y., - RECORD.

OCT 8 1898

"The Charlatan."

At the Knickerbocker theatre DeWolf Hopper is nightly prancing about in his latest comic opera characterization, "The Charlatan." The opera is pretty as far as costumes and scenery go, but there is little about the music that is of the popular sort. A small fortune must have been expended on the mounting of the play, as each of the scenes is a picture of exceeding beauty. Mr. Hopper is just as much of a clown as ever, and knows as little about acting as he did when he first started out to exhibit his long and lanky personality in the cap and bells of foolishness and folly. Mr. Hopper relies on grotesque effects to amuse his auditors, and should consider himself fortunate in possessing physical characteristics that make buffoonery consistent. In the star's support are Mark Price, Alfred Klein, Nella Bergen and Alice Judson.

F. W. CLAPP.

ROCHESTER TIMES.

OCT 8 1898

This is the last week of De Wolf Hopper in "The Charlatan" at the Knickerbocker. Mr. Hopper has lost none of his reputation in his new play, and "The Charlatan" was a recognized success. On October 10th, charming Viola Allen as "Gypsy Quayle," in Hall Caine's adaptation of a famous novel, will be the attraction at the Knickerbocker.

OCT 8 1893

THINGS THEATRICAL.

De Wolf Hopper, like other finished performers, is especially pleasing in specific lines of work. Nat Goodwin is hilariously amusing as a gay deceiver, Hopper uproariously diverting when in a pandemonium of trouble, pretending to be brave when the character he represents is at heart a coward.

In "The Charlatan," Sousa's new opera, which the comedian is to present next Monday at the National, he enacts the role of a wandering magician, appearing at country fairs and rural villages. In one of these places he falls in with a designing Russian nobleman, Gogol, who plots to have Hopper palm off his daughter as a princess and marry her to a young prince, Boris by name. Should this scheme succeed Gogol will acquire Boris's



De Wolf Hopper in "The Charlatan."

titles and estates, since the Czar has decreed that his victim shall not wed a peasant girl. Hopper has his cabinet with him, and with its aid has no trouble in fooling the susceptible nobleman. Then the trouble begins in earnest. The marriage no sooner occurs than the real princess turns up. Alfred Klein, as one of Hopper's assistants in magic, who has impersonated a lady in waiting to his daughter when she appeared as the princess, and Alice Judson, as the Charlatan's advance agent, are arrested. To whom Hopper in a "lower deep" of distress, his daughter runs away and he is accused, among other things, of spiriting her out of sight by magic art. His two accomplices deny all responsibility in the matter, concur in the accusation against him, and are able, by assuming disguises, to make their escape.

Finally his daughter turns up, his assistants return and the grand duke forgives him. It requires no very extensive stretch of the imagination to discover the fun Hopper should get out of such ludicrous situations.

PHILADELPHIA ITEM

OCT 8 1893

THE CAPTIOUS ONE

Washington (D. C.) was the scene, Monday evening, of the presentation of no less than three new plays of similar calibre—Broadhurst's "Why Smith Left Home," Bisson's "On and Off," and Du Souchet's rewritten version of "My Wife's Step-Husband," now called "A Misfit Marriage." Each of the three employs a cast notable in the names of clever and established players; and each, according to the reviewers, made a hit. I am told, however, that the Du Souchet work is impossible, and that there is not much chance of it "making good." Should this expressed conviction be confirmed (and my informant regarding the merits of the piece is a man experienced in practical observation of stage-donings), its projectors, the firm of Smyth & Rice, will find themselves minus much of the money they have earned through the success of "My Friend from India" and "The Man from Mexico"; for already they are heavy losers by the failure of "The Cuckoo," which is to be shelved after the performance of Saturday night of next week. I understand that the play would have been withdrawn immediately after the drubbing it received from the local critics were it not that the author, Henry Guy Carleton, insisted that the work be given a five-weeks trial, as stipulated in the contract. It is said that the managers paid Carleton \$1,000 in cash before he wrote a single line of the farce, and before he submitted even so much as a scenario for their consideration; and, of course, that sum is a complete and hopeless loss. It is less difficult, however, to understand their faith in Carleton than in Du Souchet. The former has written a number of successful plays, and hence the reputation of being a

best of his kind. His last production was "The Charlatan," a romantic drama of Russian life in the days of the Inquisition, and which was produced here, about eight years ago, by Frederick Wards. John Draw carried Carleton's "The Butterflies" into success; and Nat Goodwin performed a similar service for his "A Gilded Fool" and "Ambition." None of the three was remarkable for cleverness of make or brilliancy of legitimate dialogue. Against these three successes stand failures in "Victor Durand," "The Pembrokes," "A Princess of Erie," "Ye Earle Trouble" (seen here, several years ago, as "1776"), and a couple of others the titles of which I have forgotten. A blank-verse play of tragic theme, called "Mammon," never has been produced; and Carleton regards it, I understand, as being the best achievement of his career. Carleton's insistence that he receive a retainer before accepting the Smyth & Rice commission was not a unique proceeding, by any means—indeed, it is an engagement that obtains to an extent wholly ridiculous when one considers how little the public cares as to the authorship of a play so long as it pleases. Of course, the fault lies with the managers, who, just so soon as a playwright makes a success, rush to him in a wild scramble to secure rights to his next output. In these circumstances, it is easy for the author to ask for and obtain a comfortable sum for his promise—and, nine times in every ten, the play thus ordered proves a wholesale "frost." After the success of "Shenandoah," Bronson Howard made a contract to furnish Charles Frohman with a new play within a stipulated time; the result was "Aristocracy"—and failure. Season-before-last, when "The Sereade" proved the comic-opera success of the period, a bargain was made with Smith and Herbert by which Camille Darville was to be furnished with a new work; the result was "Peg Worthington"—and disaster. Although one of the brightest and cleverest men on the stage, De Wolf Hopper, fearful that the cleverness displayed by Cheever Goodwin and Woolson Morse in "Wang" would find another customer, commissioned these authors to write him a new piece—and none of us can recall "Panjandrum" without a shudder. Later, under a similar contract, they furnished him with a revamped version of "Cinderella at School"—"Doctor Syntax." And the big comedian, from all accounts, made a similar mistake with the collaboration of Charles Klein and John Philip Sousa. He argued that the success of "El Captain" would create a demand for new operas from those authors; so, he gave them carte-blanche to write him another. "The Charlatan," it would seem, is one of the expensive failures of the new season. I could cite a column of similar instances where managers and actors have acted like idiots in their efforts to secure possession of prospective effusions by authors achieving sudden success. Take the case of Du Souchet. A clever company and an inventive stage-manager made "My Friend from India" a laugh-play that drew and delighted immense audiences, although, basically, it was as poor a specimen of farce as ever has been revealed by a rising curtain. The hit of the piece was as emphatic as unexpected; and the playwright became the subject of countless columns of gush and rot. He was deluged with requests from managers to write new plays for them; but he exhibited enough of prescience to conceal his hand. He said that his future output would become the property of the men who had exhibited sufficient confidence in him to back his first venture—and, immediately thereafter he affixed his signature to a ready-made translation of the French

farce formerly known here as "Fourteen Days," and which was produced as "Du Souchet's newest comedy, 'The Man from Mexico.'" Thanks to Willie Collier, its principal interpreter, the piece was a "go" from the start; but I doubt very much that so much as a single line of Du Souchet's text is to be found in the prompt-book now in use by Collier and the company of which he is the star. "My Wife's Step-Husband" was one of the ghastly failures of last season; yet, infatuated with the success won by "My Friend from India," Smith & Rice calmly and confidently invest their money in a rewritten version of the piece. May Irwin purchased a play from Du Souchet—and made it last her through the season only after Sydney Rosenfeld revised and refurnished it in text and story. Not even so careful a mechanic and workman as David Belasco has been able to satisfy managerial expectations with contracted-for plays, as Charles Frohman found to his cost when he produced "The Younger Son." Many of our authors whose maiden effort gave promise of immense cleverness for the future have been turned into veritable hacks by the system which predicates success for whatever may come from the pen of one who has succeeded in pleasing the public. Rosenfeld, Augustus Thomas, Carleton, Goodwin, Smith, Mrs. Ryley, Martha Morton, Margaretta Worthington, all have been victims of the system.

OCT 8 1893

AT THE THEATRES.

The first balloon of our operatic season is about to rise, buoyed on the "Ohs" and "Ahs" of an admiring multitude. At least this is what accounts of De Wolf Hopper's most recent effort leads us to expect, and this popular comedian is coming to the National next week commencing October 10th. He ends his run at the Knickerbocker Theatre Saturday evening and comes here directly with "The Charlatan" resplendent in all its fresh and gorgeous glory. This opera bears the record of being the most sumptuously produced comic opera ever given in New York. Incidentally it is by John Philip Sousa and Charles Klein, who made "El Captain." You will be resentful of the judgment that the "The Charlatan" surpasses their first great success for Hopper, but that is the opinion of all who see it.

The coming of De Wolf Hopper and his excellent company is always a dramatic event. But when he comes in a new Sousa opera and one which is said to eclipse anything heretofore done by the popular band master, his coming is of double interest. Add to the new opera by the popular band master the fact that a Washington girl, Miss Alice Judson, has a leading role, and there is that which augers crowded houses. It will be a surprise to some to learn that Miss Judson appears in tights during the first two acts, and she is said to make a most charming boy.

Outside of Miss Judson, who has made a veritable hit and is pronounced the best comedienne that the Hopper company has ever had, Mr. Hopper has an organization surpassing in general excellence any he has ever employed.

Nella Bergen continues as the prima donna of the organization, and Edmund Stanley as the tenor. Little Alfred Klein, who has been Mr. Hopper's aid in fun making for nine seasons, has a very important role and one in which he is said to be delightfully entertaining. Of the new members of the combination the two most important, outside of Miss Judson, are George W. Barnum and Mark Price. Then there is Adine Bouvier, a very beautiful woman; Harry P. Stone and Arthur Cunningham, all well known to the music lovers of Washington.

NEW YORK MORNING WORLD

OCT 8 1893

De Wolf Hopper will end his engagement at the Knickerbocker next Saturday night.

In the title role of "The Charlatan" the elongated star has made a decidedly comic impression. Sousa's opera is certain to do well in other cities. It is to be followed here on Oct. 11 by Viola Allen in "The Christian," reports from which indicate that Hall's play is likely to prove another "Topsy."

FROM WASHINGTON, N. J. - ADVERTISE

OCT 9 1893

The admirers of De Wolf Hopper and Sousa are gratified to see that the joint attempt of this actor and this composer, who have been assisted by the librettist, Mr. Klein, to illustrate their abilities in a higher grade of work than that with which they have recently become identified, is having a happy result, says a dramatic exchange. The public appreciates "The Charlatan," which is suited to Mr. Hopper's better abilities, while its music reflects more credit upon Sousa than much of that by him that has been noisily acclaimed.

OCT 9 1898

De Wolf Hopper in Sousa's Opera, "The Charlatan," at the National.

De Wolf Hopper and Sousa come to the National to-morrow night. A new Sousa opera is always an event, and the arrival of the diverting Hopper a cause for rejoicing.



Sousa and Klein fitted Hopper admirably in "El Capitan." In their new work "The Charlatan,"

it is said that they have supplied the comedy with an opera that is its superior in both and music. Sousa's own work in this opera is said by music critics to be the very best that he has ever done. Of course, he has written march and a splendid one for "The Charlatan." It comes at the finale of the second act, and is pronounced a rouser. There is a mirror march, "The Matrimonial Guards," which is acted by Alice Judson and Mr. Hopper, and is said to be one of the biggest hits of the opera. But the lighter airs that the incomparable ball master has supplied for this new work are superior to any of his former efforts. He wrote the words and music of the breezy "Typical Tune of Zanzibar" of "El Capitan," and all the lyrics and music of "The Charlatan" are from his pen. Charles Klein supplying the story and dialogue.

Years before the opera opens a Russian nobleman has offended the Czar by wedding a peasant girl, and by way of revenge his imperial majesty has issued a ukase forbidding Prince Boris (Edmund Stanley), the fruit of the obnoxious marriage, to wed any one beneath the rank of a Princess under the pain of forfeiting all his property to his nearest kinsman who chances to be his uncle, Gogol (Mark Price), an avaricious old curmudgeon. When the curtain rises Gogol has his eye on the estates. He wants them, and he doesn't much care how he gets them.

Along comes Demidoff (De Wolf Hopper), an unscrupulous necromancer, with a pretty daughter (Nella Bergen), and Gogol forthwith strikes upon a brilliant scheme. With Demidoff's aid he will pass off Anna, the pretty daughter, on Prince Boris, a rollicking and susceptible young blade, as the Princess Ruchkowsky.

Demidoff is a foxy old chap, however, and it would never do for Gogol to let



De Wolf Hopper,

In Sousa's New Opera, "The Charlatan."

him know his future son-in-law is to be a beggar on marrying Anna, so Gogol doesn't let him into that end of the game, and the conspiracy is hatched beautifully. Prince Boris fulfills all expectations and falls dead in love with Anna at first sight and she returns his affection in prompt comic opera style. Then she hears things that open her eyes to the plot against her lover and his estates, but too late to abandon the marriage.

The real Princess Ruchkowsky (Aline Bouvier), however, appears suddenly on the scene and there's the dickens to pay

among the conspirators. Anna, who has run away finally, after her wicked, old father has suffered the direst distress, returns. The Grand Duke promises to do what he can for the unhappy young lovers and the naughty old magician. So it's all hands for the final chorus and everything ends happily.

As in all the previous productions made by Mr. Hopper, no expense has been spared in giving "The Charlatan" a handsome and appropriate stage setting. Little Alice Judson is Katinka, advance agent for Hopper's magic show. She is pronounced especially captivating as a boy, and with Mr. Hopper has several of the best musical numbers, more especially "The Matrimonial Guards." In the second act she masquerades as a Princess, and finally, along with Hopper and Klein, is thrown into prison. The prison scene and trial of the conspirator is said to be an immensely amusing affair. George W. Barnum is the Prince Peshofski, a Cossack Captain, who falls in love with Alfred Klein when masquerading as the lady in waiting. Arthur Cunningham is the Grand Duke and Aline Bouvier, his wife, the real Princess, who turns up at an inopportune time for Hopper and his co-conspirators.

From the big sale of seats it would appear that to-morrow night at the National will be going to prove a

OCT 15 1898

THE THEATERS.

ACADEMY OF MUSIC.

Mr. De Wolf Hopper brings to the Academy of Music, Monday evening the 17th inst., John Philip Sousa's and Charles Klein's latest operatic creation "The Charlatan." This is the newest opera there is, by the most popular composer there is, interpreted by the foremost company, headed by the successful comedian, Mr. Hopper. "The Charlatan" will be interpreted by Hopper's brilliant company, including Miss Nellie Bergen, Miss Alice Judson and Miss Aline Bouvier (said to be the most beautiful woman on the stage today) and Mr. Mark Price, George Barnum, Arthur Cunningham, and a huge chorus and increased orchestra. The settings are the most brilliant-



DE WOLF HOPPER, IN "THE CHARLATAN."

ly beautifully that ever adorned a stage, and not one feature, nor one individual is absent from the production as it was given with such unparalleled triumph in New York City. Nixon and Zimmerman have Stuart Robson to follow "The Charlatan," appearing the week of the 24th in Augustus Thomas's "The Meddler." Another new play, by another great actor, supported by a great company which includes two of the most beautiful and gifted actresses, Marie Burroughs and Maude Granger; also Mrs. Robson, Mr. John Kellard and Mr. Theodore Hamilton. Matinees Wednesday and Saturday.

OCT 11 1898

The Charlatan.

If every magician succeeded in attracting such audiences as did "The Charlatan" last evening at the New National, there would be an excess of prestidigitators in the theatrical business. The audience which gathered to witness the primary production in this city of John Philip Sousa's new offering, with that favorite of comic opera lovers, DeWolf Hopper, in the title role, was the largest that has ever assembled in the National during all its successful career. The late comers stood up four deep round the rear of the orchestra circle and evidently felt repaid for so doing.

Like all others of its sort, the piece is in three acts, with the scenes laid in a foreign country to permit of sumptuous costuming. The plot is as light as the breeziest of airs, and well so. "The play's the thing" and to the usual spectators, the actor is the play. So here is a happy combination. Mr. Hopper is literally turned loose in a field to amuse the spectators and does so. In his antics, he is aided to no small degree by petite Alice Judson and still prettier Alfred Klein, the latter's shapeless legs contrasting pathetically with those of his co-laborer and co-sufferer. Nella Bergen demonstrates her ignorance of the principles of acting and her extensive knowledge and experience as a vocalist in one effort. Others worthy of more than cursory glance are Edmund Stanley, Mark Price and Arthur Cunningham.

There are many pretty and catchy airs in the new Sousesarian output, notable among which are "The Frog Song," "Ammonia," "When the Orange Flowers Bloom," and "The Guilty Man." The dual dances of Mr. Hopper and Miss Judson are also as unique as can be expected. In costuming, mounting and presentation, "The Charlatan" stands with few rivals in recent years. While the audience of last night deemed the piece a great success, and so again testified to the frivolity and lack of judgment of great Gotham's public, it remains to be seen whether the opera will prove as popular as "El Capitan" was. It is manifestly apparent that the piece is

OCT 16 1898

DeWolf Hopper's Big Week.

Dispatches sent from Washington after yesterday's matinee indicated that it would be impossible for DeWolf Hopper to play to less than \$10,000 on the week in that city, with "The Charlatan" as his vehicle. This must be an intense relief

to Mr. Hopper and his managers, for the reason that their business at the Knickerbocker Theatre was not such as to encourage the hope of large receipts outside New York. The piece on its first night here was unmistakably disappointing. Mr. Sousa had gone out of the vein of "popular" music with the evident idea of becoming more dignified than he had previously been. Mr. Hopper, too, had endeavored to get away from his customary line of grotesque characterization, and the outcome of this combined effort to soar with a slight shortage of pinions was a crash. The people would not have Mr. Sousa as a classic composer, and would not stand Mr. Hopper as a "legitimate" comedian. So the opening performance was voted dull, and all hands went to work to fix up the weak spots. Some of the stilted music was pulled out of the score, and the comedian's part was gone over and brightened up, and a brisk, pleasing show was being given in the course of a few days. But it was too late, so far as patronage was concerned, and Hopper wisely consented to cut short his engagement. The Washington week may, I presume, be taken as a fair indication of what is to follow. Indeed, I have no doubt in the world that "The Charlatan" in its new shape will do business all along the line.

De Wolf Hopper in Sousa's "Charlatan" at the National.

De Wolf Hopper was given an ovation at the National Theater last evening. There may have been, and very likely was, a great deal of approval of John Philip Sousa mingled with the outbursts which greeted every appearance of the limber and sepulchral-voiced Hopper, for the occasion was the first performance in Washington of Sousa's last opera, "The Charlatan." The opera has come almost direct to Washington after its New York run. An overflowing, cellar-to-garret audience was on hand to see the initial performance of the work here last night, and the "standing room only" placard was soon displayed. That the audience distinctly approved of this last Hopper-Sousa combination was evidenced at the fall of the curtain on the second act, when the elongated comedian was vociferously demanded to render "Casey at the Bat." He contrived to evade that by a neat bit of verbal fencing, but he made, instead, a few remarks—several of them containing graceful reference to Sousa—that were witty, even if they did bear certain earmarks of having been rehearsed.

"The Charlatan" is a clever comic opera of the modern school. Charles Klein made the book, and what he did not do in the matter of fetching a Russian Scenario, dated early in this century, down to the present period, is done by Mr. Hopper and the most admirable company he has yet brought to Washington. Hopper naturally dominates the piece in his role of a wandering fakir and magician who succeeds in marrying his daughter to a Russian Prince, but his holding of the center of the stage throughout did not appear to weary his audience. It would be idle to say again that Hopper is always Hopper in any role that he may enact, for the theater-going public is pretty familiar with that fact, as it also appears to be willing to accept the self-same, though disguised Hopper in perennial doses. The fakir Demidoff, however, presented the comedian with many opportunities to display his persuasiveness and oleaginousness of manner with some new shadings, and he did not fail to grasp them. His lines are distinctly funny. There is, indeed, very little pointlessness in the lines of any of the leading people in the piece, and little Albert Klein, in the role of an itinerant tragedian who is compelled to assume the skirts of a Katisha-like lady in waiting, achieved a success scarcely second to that of the leading comedian.

The music of "The Charlatan" is rather more ambitious than any Sousa has hitherto written. While it does not contain many bits that may be called "catchy"—although the whole audience seemed to come away humming the march, which is lively and inspiring—it is evenly tuneful and pleasing throughout, and several of the sentimental numbers are likely to go on record in that class of music. The noble Russian hymn is beautifully interwoven in the final scene of the second act. It should be here said that no more generally excellent comic opera chorus has ever been heard in Washington than that which gives force to the ensemble numbers of "The Charlatan."

The friends of Miss Alice Judson, a Washington girl, were on hand to greet the little woman in her dual role, first of a boy and then of a fictitious Princess. She did her important share in the entertainment with animation and cleverness, and scored a distinct success. Miss Nella Bergen, as the daughter of the perambulating fakir, sang her part, which is somewhat exacting musically, very effectively, and her acting, while it lacks something in lightness, is nevertheless pleasing. Edmund Stanley, a tenor, with a sweet and true, if not very robust, voice, sang and acted his part of an amorous Prince with finish and effect. Arthur Cunningham made a dignified Grand Duke. The other parts were in capable hands.

The opera was beautifully staged, and the embroidered black eagle of Russia figures largely in the gorgeous costumes of the women of the chorus, who are an exceptionally pretty and pleasing lot. A clever effect in red, white, and blue is afforded by the costumes in the finale of the second act.

BOSTON, MASS. - POST.

OCT 23 1898

In "The Charlatan" John Philip Sousa and Charles Klein appear to have provided De Wolf Hopper with a worthy successor to "El Capitan." That the new comic opera suits the popular taste is proved by the fact that Mr. Hopper's receipts the present season are exceeding any recorded to his credit since he became a star. In Montreal the takings for a week were greater than any in the history of the Academy, with a single exception, and a return engagement has been booked in March. A similar state of affairs is reported at the National, whose record of receipts shows only one week when more money was taken at the National.

"The Charlatan" is a bigger production than "El Capitan," and the company has been strengthened by the engagement of a number of new actors and singers who, while new to the organization, are, nevertheless, established favorites with the audience. The costumes are also more costly than those of "El Capitan."

WASHINGTON, D.C. - TIMES.

OCT 11 1898

National.—The Charlatan. Sumptuous in costume, ornate in mounting and artistic in interpretation is the new Sousa opera, "The Charlatan," seen for the first time in Washington last evening at the New National. To many the announcement of a Sou-sanesque-Hoppernarian festival was received as a feast following a fast, for there were numerous doubtful Thomases in the house, who relied upon metropolitan reports of the piece and consequently deferred their purchase of the necessary pasteboards for admission until their arrival at the theater. As a result, the aforesaid doubtful Thomases stood up four deep at the rear of the orchestra circle, where, before the last act was completed, they had become believing Pauls. Yesterday marked the greatest Monday night in the history of Manager Rapley's place of amusement.

While the theme of "The Charlatan" antedates the days of the bard of Avon, the idea is handled in rather a novel way and proves fertile of situations and inter-cementing incidents. The plot centers on the machinations of an unscrupulous uncle to deprive his nephew of his estates, by marrying him to the daughter of a travelling astrologer. This complication is continued through the piece, being unraveled in the final scene. So much for the groundwork of the opera, for which no one really cares. It is to the cast and the music that the new offering will owe its popularity.

From the time that DeWolf Hopper emerges from his cigar-box-like cabinet, resembling an overgrown, elongated, over-due banana, surmounted by a bush-ranger head, the fun wages madly. True, his coming has been foretold by Alice Judson, whose bedimpled and betighted underpinnings detract not the least from her comeliness and add a small mite to her attractiveness, yet, for all that, the entrance is novel and effective. In the varying moods of his part, Mr. Hopper appears to rare advantage, despite the criticism of those who have gone before. To be sure, some of his numbers are of the classic trend, but each is rendered in the same artistic and peculiar manner which has made his "El Capitan" a latter day model. Mr. Hopper has achieved a success which in many ways is superior to any before attained.

Following in order of merit are Alfred Klein, whose impersonation of Jellkoff differs too slightly from his previous char-

acters to be pleasing to the constant theatrical attendant, but which is a popular laughing success, and Alice Judson—she of the afore-mentioned dimpled nether delights—who has improved perceptibly in her acting and vocal accomplishments. Nella Bergen sustains her former reputation as a singer, while demonstrating that what she may yet learn about acting would make a very fair-sized pamphlet. Edmund Stanley might be an ideal suitor and prince did he not strive so ardently to appear pretty and make lovely mouths during his solos. Arthur Cunningham, recently of the Castle Square Opera Company, is notable chiefly for what he declines to do, and George Barnum, whose Spanish-Italian accent appears strangely unsuited to a Cossack captain on the steppes of Russia, is otherwise commendable.

Musically, the opera is a paradox. Its popular airs are "When the Orange Flowers Blossom," "Ammonia," "The Frog Song," "The Guilty Man," and several others of like lightness and breeziness. One shade of gloom is cast over the otherwise happy picture by the heavy conjurer's song of the initial act, but this is deemed essential to the nature of the plot. Twice does Sousa give vent to his unparalleled genius for the writing of march songs. The first of these, evidently hastily improvised, is "The Matrimonial Guards," while the other is a magnificent selection already popular. A trifling negligence in stage management and direction mars the last act to a slight degree, and should be hereafter avoided.

Summing up, it must be said that both the entertainer and the composer have accomplished what was to be expected of them in "The Charlatan." Comparisons are odious but exceedingly popular, and to the populace is due a verdict of merit and a prophecy of longevity for Sousa's latest effort.

NEW BRITAIN CONN. - RECORD

OCT 22 1898

De Wolf Hopper Monday Evening in "The Charlatan"

Americans are often twitted by their European brethren for not knowing the words of their own national anthem. But it would seem that we are not the only ones in the same boat. Some time ago Sousa decided to use in the second act of "The Charlatan," the new opera which De Wolf Hopper will present at the Lyceum next Monday evening, the Russian national hymn, the scene of the opera being laid in that land. So he wrote to the Imperial Russian consul in New York, asking him for the words. That gentleman, however, refused to supply them, saying that the hymn was not to be used in any theatrical production.

Washington Star

OCT 11 1898

NATIONAL THEATER.—The friends of John Philip Sousa, and nearly every one in Washington is his friend and admirer, and those of De Wolf Hopper crowded the National Theater last night to witness the first presentation in this city of Sousa's latest opera, "The Charlatan." Perhaps there was more interest felt in this than in any other of Sousa's works, for "El Capitan" and "The Bride-Elect" came here with the record of great success elsewhere. "The Charlatan," on the contrary, was "roasted" by the critics in New York, and it comes here direct from that city. That the performance last night pleased the audience was evident from the almost continuous laughter and applause. Of course, Hopper contributed largely to the success of the piece, for a Sousa opera without Hopper is like "Hamlet" with the Danish prince omitted, and Hopper has a great part in that of Demidoff, the astrologer, magician and general fakir. Although Mr. Hopper's personality is never disguised, no matter what character he may assume, he is a versatile comedian, who can sing well. He dominates the stage whenever he is on, and the audience would be glad to see him all the time. Little Alfred Klein has a part that he makes a great deal of, and he comes a very close second to Hopper in favor with the audience.

The idea of making a decayed tragedian masquerade as a lady-in-waiting to a bogus princess is a funny one, and Klein carries it out to perfection. Edmund Stanley makes a good-looking prince and sings the numbers allotted him in good style. Mark Price as Gogol, George Barnum as Captain Peshofski and Arthur Cunningham as the Grand Duke all sustain their parts admirably. Of the ladies, Nella Bergen is a beautiful, but rather over-ripe Anna, and she sings with general artistic effect, her high notes ringing out above chorus and orchestra, although they have not the roundness which used to be so attractive. Alice Judson's Katrinka was a charming performance. Disguised as a boy in the first two acts, she was dainty in appearance and costume, while in proper female attire in the last act she made a very pretty picture. She has developed into a bright and piquant actress and dances gracefully. The chorus is unusually large and the voices well balanced. It is given considerable work to do and it does it well. It showed to excellent advantage in the Russian national hymn and in the march with which the second act closed. There is no reason why "The Charlatan" should not prove as big a money-maker as "El Capitan." Much of the music is better than in the first of the Sousa successes, and the interpreting company is fully as good, even better. The book has many bright and witty lines, the lyrics are pleasing, the topical songs really funny and the ensemble work is great. It is splendidly costumed and mounted. The only weak spot last night was the orchestra, which is not large enough, and which evidently had not been sufficiently rehearsed.

NEW YORK MAIL & EXPRESS

OCT 11 1898

THE DRAMATIC WORLD.

"The decision of Mr. Reynolds, my manager and partner, and myself, not to avail ourselves of the option of continuing at the Knickerbocker Theatre for five weeks beyond the first five of the engagement of 'The Charlatan' was based upon a consideration that has not yet been well ventilated," said De Wolf Hopper to me yesterday.

"In looking over the route booked for me some time ago, we happened upon the fact that I was scheduled to appear at the Tremont Theatre, Boston, the last two weeks in May—a dead dull time of the year in which to appear in that city, as people are moving out of town, or else keeping away from hot auditoriums. Now, the business played to by 'The Charlatan' at the Knickerbocker, while not of gigantic proportions, has been profitable and indicative of prosperity had I availed myself of the option of remaining there the ten weeks held for me. But, through the canceling of the time held at the Tremont for Mr. E. S. Willard there was made, of a sudden, a splendid opening there at a very profitable season of the year, including Thanksgiving week. So, as it looked as though a great deal more money could be made through playing that city than through continuing at the Knickerbocker and filling the May time, and as Miss Allen was eager to get into the Knickerbocker, the shift was made.

"I should like to have you say for me, if you care to do so, that this altering of time was arranged with great speed and skill by Mr. Erlanger, of Klaw & Erlanger. Hitherto, my affairs having been in the hands of Mr. Ben Stevens, I had no opportunity to judge personally of the merits or demerits of the Theatrical Syndicate. But now, that I peep into the business end of the matters a little more deeply than usual, I have had a wonderfully good chance to note just what the syndicate can do for you. It is putting it mildly to say that the treatment accorded me in this matter has been exceedingly courteous and efficacious. The way Mr. Erlanger made the telegraph wires hum with dispatches arranging a brief preliminary canter for 'The Charlatan' through one-night stands before entering Boston was just a bit stun-

OCT 15 1898

OPERA AND DRAMA.

ATTRACTIVE PERFORMANCES AT
THE THEATRES NEXT WEEK.

De Wolf Hopper in "The Charlatan" at the Academy of Music—Charles Coghlan in "The Royal Box" at Ford's—"Captain Lettarblair" at the Lyceum—Byrne Brothers at the Holliday—"Gayest Manhattan" at Auditorium.

The new opera, "The Charlatan," by Sousa and Klein, will be given at the Academy of Music next week, beginning on Monday evening, with De Wolf Hopper in the leading character. The work had quite a run in New York and will be given in this city with the same cast and scenic accessories.

Sousa is said to be at his best in the music he has furnished for this opera; it is captivating and stirring; and among the most attractive measures are two new marches. These are described as equal to any that he has ever composed, and the re-demands in New York nightly were numerous and enthusiastic. The text of Mr. Klein, who wrote the libretto, is said to be very witty, and in the part of the Charlatan Mr. Hopper has abundant opportunity to display his highest powers as a grotesque comedian.

The company is large and comprises among the principals, singers and comedians of note. There are three prima donnas—the stately Nellie Bergen, the pretty Alice Judson, and one new to this city, Miss Adine Bouvier, who is described as a remarkable beauty. Among the men are Mark Price, who was here last as leading man with Margaret Mather; George Barnum and Arthur Cunningham. There will be a large chorus and the work will be given with the completeness which marks all the productions in which Mr. Hopper appears.

NEW YORK EVENING TELEGRAM

OCT 17 1898

De Wolf Hopper, with "The Charlatan," is playing to record business on the road. In Montreal his week was to the largest receipts the house had ever enjoyed, with one exception, that of John Hare, two years ago. And he plays a return engagement there in March. In Washington he played to the largest receipts he has ever had in that city, either with "Wang" or "El Capitan," opening to \$1,508 and not falling below \$1,230 any night. He is in Baltimore this week, and the advance sale would indicate that the Montreal and Washington business would be duplicated there.

However, "The Charlatan" seen at the Knickerbocker and "The Charlatan" presented in Washington are vastly different performances. From all accounts the opera in its present shape is a hummer.

The music of Hopper's new opening song is said to be exceedingly Sousaesque. The words to the lyric are:

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

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.

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 way;
And this is the essential,
Oh, I ever make it pay?

TINY TALKS.

It was just after final curtain had fallen on "The Charlatan" and De Wolf Hopper was surrounded by a score of his friends when a Times dramatic man entered the stellar dressing room of the National Wednesday night. The elongated comedian had as yet had no chance to remove his costume and sat back in a comparatively easy chair with the air of a man who is glad he is alive. A negro valet was passing around a bottle of something that looked to have more color than the lithia water to which Mr. Hopper had alluded in his regular speech. "Come in," the player called cheerily upon catching sight of his would-be interviewer. "You see I'm in the hands of my friends. Have a glass of old Canadian pepper? No! Well, I'm much obliged to you. I was dying for that drink myself but my manners were worth more to me than personal comfort and so—have a trunk—I should say seat, but my—"

"Mr. Hopper," said the newspaper man, "you and Chauncey Depew are said to be the greatest after-dinner speakers in the world—although your talks are generally longer after dinner than those of your supposed rival."

"Indeed," quoth the comedian. "If people said that I was longer 'at' dinner instead of 'after' my assent would be readily gained—I'm a bigger man than Mr. Depew. It is a funny thing, though, how my certain speeches have come to be so in demand that I have found it impossible to get away from them. They are called for everywhere and even when I was interlocutor with the Lamb's Minstrels—and I never enjoyed the center of the stage less than while on that tour—there was frequently no getting away from them and mine old time friend, 'Casey at the Bat.' That gentleman, by the way, has done as much to help me into popularity as any one factor in my work. Through his sprightliness I have been enabled to put myself on a friendly footing with audiences I could never have approached familiarly in any other way. And now people call for him everywhere in such a manner that I am forced to forget the harm I am doing my vocal chords by introducing him after an evening's work and respond with all the grace I can muster."

"Casey at the Bat" is not, as many think, a mere comic poem. On the contrary, its chief beauty lies in the fact that it is simply a wonderful paraphrase on "Horatio at the Bridge." Col. McCall, an old chum of mine, handed it to me some years ago, having received it from Archibald Claverling Gunter. I searched for its author for a long time without avail and had about given up when I was introduced to him one night at some club or other. He proved to be a young fellow named Earnest T. Thayer and is the son of a wealthy mill owner—which fact has alone kept him from making a reputation. "Casey" is distinctly a classic in its way and to the benign influence it has exerted over audiences I owe much of my own success. Won't you have a glass of something before you go?"

The interviewer declined, and had gotten well down the hall when he heard Mr. Hopper's voice following him. "Hey," called the comedian, "I don't believe you're a newspaper man at all!"

NEW YORK, N. Y. — DRAMATIC

OCT 22

1898

BALTIMORE.

Charles Coghlan and De Wolf Hopper—Lyceum
Stock in Lettarblair—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Oct. 17.

Charles Coghlan began a week's engagement at Ford's Grand Opera House to-night, presenting his successful play, "The Royal Box," in which he was seen here last season. The good impression made by the play last year served to attract a large audience, which extended a hearty welcome to the sterling actor. Mr. Coghlan's company is well up to the standard and includes Andrew Robson, Alexander Kearney, Palmer Collins, Charles Stanley, Claude Brooke, James W. Bankson, Harry Hanlon, R. C. Chamberlin, Taylor Granville, Mortimer Weldon, Edgar George, Lotta Linthicum, Gertrude Coghlan, Josephine Adams, and Katherine Grey.

Week Manager Ford announces West's Minstrels. Sousa is undeniably popular with our amusement-seekers. They attend his concerts until the "standing room only" sign is brought into requisition, and they liberally patronize his operas when presented by acceptable companies. Added to Sousa's popularity is the large personal following of De Wolf Hopper. It is not to be wondered at, then, that this happy combination of good feeling brought a very large and enthusiastic audience to the Academy of Music this evening, where Mr. Hopper and his splendid company presented Sousa and Klein's latest work, "The Charlatan." Associated with the star are Nella Bergen, Alice Judson, Edmund Stanley, Alfred Klein, Mark Price, George W. Barnum, Arthur Cunningham, and others. The chorus is well drilled, well dressed, and well voiced. The scenery is beautiful, the properties in keeping, and the ensemble is delightful. "The Charlatan" will be followed by Stuart Robson.

From a financial point of view, last week was a remarkable one, since, during its progress, no less than two separate and distinct records were broken—one of these to the manifest pleasure of the proprietor at whose house the feat was accomplished, and the other to the keen regret of a second manager. The first alteration in figures was made at the National Theater, where De Wolf Hopper's presentation of John Philip Sousa and Charles Klein's "Charlatan" drew crowds that not only surpassed anything the star had ever seen here, but came dangerously near over-topping the returns of the now celebrated "Christian" engagement, and thus holding the season's championship. Not counting the fact that Mr. Hopper gave a Wednesday matinee, while Miss Allen did not, the receipts of the former player were undoubtedly greater than those of the latter. On the other hand, Henry Guy Carleton's "Cuckoo" was offered by a Smyth and Rice combination at the Lafayette before audiences even smaller than those once attracted to the same place of amusement by Henry E. Dixey and "The Thoroughbred," in that way breaking the second of the records mentioned above. Outside of these two theaters, business was purely normal, no one of the local directors having much advantage over his competitors. Burr McIntosh made his debut as a star at the Columbia in Lottie Blair Parker's "War Correspondent," and managed to gather reasonable assemblies, while Williams and Walker filled the Academy from top to bottom—beginning in the order given—with their "Senegambian Carnival," a performance of rather unusual merit. The Rentz-Santley company returned to Kernan's with a better show than it has ever given here before, and drew accordingly, while an excellent vaudeville bill suitably rewarded Manager Grieves at the Bijou.

A varied and promising list of attractions is represented on the boards utilized for advertising this week's attractions. Grand opera, romantic drama, comedy, melodrama, burlesque and vaudeville are to afford amusement, while the opening of the last of our local theaters foreshadows an interesting event. The International Grand Opera Company comes to the Lafayette with a repertoire which will permit the rendering of "Carmen" on Monday evening and on the Wednesday matinee, of "La Boheme" on Tuesday evening and at the Saturday matinee, of "Faust" on Wednesday night, of "Cavalleria Rusticana" and "Il Pagliacci" on Thursday night, of "Romeo and Juliet" on Friday night, and of "Il Trovatore" on Saturday evening. All of these, with the exceptions of "Carmen" and "Romeo and Juliet," will be sung in Italian, the two extras noted above being given in English. The Lafayette will also have the Passion Play pictures again this evening. Stuart Robson and his excellent company come to the Columbia in a new play, entitled, "The Meddler," written especially for the star by Augustus Thomas, author of "Alabama," "In Mizoura" and "The Hoosier Doctor." Within the portals of the National, an organization from Frohman's Empire Theater, is to present Paul Potter's "Conquerors," while "When London Sleeps" will return to the Academy, and the Grand will open its season with a production of Davis and Keogh's "Lost in Siberia." Jermon's "Black Crook" burlesquers, a combination that has secured and upheld an enviable reputation here, is to be the offering at Kernan's, and the Bijou completes the list with a high-class vaudeville bill. All the attractions promise to be meritorious, and the result should be so good that the opening of another theater may not interfere with the returns.

Lafayette-International Grand Op-

MERIDEN, CT. — JOURNAL.

OCT 22 1898

Nella Bergen is singing in "The Charlatan" with De Wolf Hopper. At New Haven last night several Meriden people were present. The Morning News says: "Nella Bergen sang her soprano role with her usual wonderful effect, her strong voice coming out clear and vibrant above the heaviest ensemble." There was not a vacant seat in the big theatre.

OCT 16 1898

"Sousa has never written and I have never had an opera half so good as 'The Charlatan.'" wrote De Wolf Hopper to the writer late last week. And despite the inexplicable coldness of the New York critics and audiences when the piece was presented at the Knickerbocker, this seems to be very close to the truth. "The Charlatan" is, in every sense of the word, a delightful offering, and one that is distinctly a credit to all concerned in its production.

The plot of the opera is tangible and of ample merit to permit the construction of a "straight" comedy from its elements. There is plenty of novelty and an abundance of situations that could not fail to be mirth-provoking under the most adverse circumstances. Then, too, the lines are unusually witty and of the very sort for the delivery of which Mr. Hopper has made a reputation. Horseplay and buffoonery are firmly eschewed in the matter used, and the result is a libretto which in evenness and brilliance of construction has not been rivaled within the last twenty years.

Though the music sung is much heavier than anything Sousa has ever done before, this quality does not seem to have detracted from its beauty or simplicity. There is a cadence and rhythm to every one of the numbers that is delightful, while the old spirit and fire that has marked every thing the "March King" has turned out is by no means absent from the selections in his latest effort. The airs cling to the ear and remain there steadfastly, their odd chords and strange combinations of tone and color pleasing rather than jarring upon the senses. Above even this, the solos contain a delicacy and shading Sousa's work never seemed to possess prior to this presentation, and which is totally lacking in the compositions of some of the greatest masters the world has ever known. These bits imprint and suggest convincingly the pictures they accompany, and are, in all ways, the highest conceptions the musician has ever shown a theater-going public. The love song in the first act of the piece, "When the Orange Flowers Blossom," "The Guilty Man," "The Frog Song," "Ammonia," and "The Matrimonial Guards," all have an oddity and jingle that is positively unique, while the now familiar march that ends the second act is a magnificent combination of color and movement rarely equaled.

Sousa's lyrics are not the least enjoyable feature of the presentation, with their wealth of ingenuity and humor. Though this first quality may prevent their ever becoming popular, they have a sparkle and a jingle that has existed before only in the works of Gilbert and Sullivan. Each of the verses tells its story concisely and brightly, without stooping to false effects. Not even Mr. Gilbert ever succeeded in rhyming four-syllabled words in the manner accomplished by Sousa in "The Charlatan."

Of Mr. Hopper's production only that which is good can be said. Costumes, scenery and accessories all combine to give a picture that has not been equaled for brilliance in the history of comic opera. The cast employed is one of exceptional ability, too, while the star himself never appeared to better advantage. An intelligent and well-trained chorus of over forty people completes the extraordinary equipment of an organization that merits the greatest success for its ability. No presentation and for the enterprise the management has shown in preparing it for the road.

WASHINGTON, D.C. OCT 16 1898

ONCE a season are come the reverse of the fortune of New York City. It will be remembered that last season "The Belle of New York," which has since developed into the operatic extravaganza success of two continents, was chased out of Gotham by unfavorable newspaper criticism, only to win high favor on the road and to break the record of American productions in London. "Sousa's latest opera, "The Charlatan," suffered a similar fate at the hands of metropolitan critics and playgoers, and promises to follow in the wake of "The Belle." Certainly it is the opinion of Washingtonians who flocked to see the opera last week that it is an unequalled success, representing some of Sousa's best achievements in the field of operatic composition, and giving De Wolf Hopper opportunities for some of his best work as a lyric comedian—which opportunities, by the way, he improves to the utmost.

To be sure, there were some extenuating circumstances for the turndown the opera received in New York. It went into the big city during one of the hottest spells in September, when people could hardly be hired to go to the theater. Then, possibly, both Messrs. Sousa and Hopper took their work a little too seriously at first. Hopper, who has built up a reputation as a gymnastic "gager," attempted to play Demidoff "straight," but like Nat Goodwin's Richard III, the people would not have it. Likewise Sousa tried to break away from the jingling, topical song and the inspiring marches, which have been features of his previous operas, and people were disappointed when they did not materialize. It is a satiric commentary upon the critics, who have heretofore scored Mr. Sousa for "playing to the masses" and writing merry martial tunes instead of fugues and anthems, that when he attempted to show what he could do in the line of heavy operatic composition, they jumped on him with all four hoofs. Furthermore, they did not give him any days of grace in which to rectify the mistake of having followed their advice.

But following the principle which he has applied so successfully in his concert programmes, John Philip has since commingled grave with gay, the musicianly with the popular, and the score of the "Charlatan" abounds with numbers which will improve upon acquaintance and redound more to his reputation as a composer than anything he has written up to date. There are quaint and characteristic compositions, such as the Russian dance in the first act; vivid bits of descriptive scenes, such as Demidoff's incantation; genuine bits of musical drollery, like the tale of "The False Knight and the Philosophic Maiden" and the "Legend of the Frogs," after Aesop, together with merry martial melodies like "The Matrimonial Guards" and the song of "The Charlatan," which are combined into a cacaphonic climax for the last act. At the finale of the second act he uses the solemn and sonorous Russian national hymn as the groundwork for some telling dramatic music, while nothing prettier than the wedding chant of the choristers back of the screen as a running accompaniment to the duet of the bridal couple has been written recently. It matters not whether, accordingly to a captious local critic, organs or other musical instruments are not used in the Greek Church service, the introduction of the Hungarian cymbals into the accompaniment of this number is a most novel and effective bit of musical invention.

As for the staging and costuming of this act nothing more magnificent has been seen on the local stage. It is a kaleidoscope of barbaric color, harmonized into a perfect whole, which makes Lillian Russell's production of "The Tzigane" look like thirteen kopeks in comparison. The story of the opera, while not entirely novel, is well worked out and contains sundry novel bits, for instance, Demidoff's dream at the dice table. Taken altogether, it is as lively and entertaining a work of its class as has been produced of recent years, and The Post predicts success for it.

Next to the pleasant surprise of seeing a thoroughly enjoyable opera when the aspersions cast upon it by the New York press had led us to suspect "The Charlatan," the most enjoyable feature of the production to Washingtonians was the work of Miss Alice Judson in the role of Katrinka. When last in this city, with the Castle Square Company, Miss Judson was intensely nervous and ill at ease, the weekly changes of bill being too much for one so recently graduated from amateur ranks. So it was rather expected that, in spite of her summer's experience with Hopper in "Wang," "El Capitan," and "The Beggar Student," in roles formerly played by Della Fox and Edna Wallace, Miss Judson would scarcely compare favorably with these experienced popular operatic soubrettes. But the benefit of the comparison is, if anything, on Miss Judson's side. In the first place she has a very sweet, if small, singing voice, while Della Fox's vocalization was confined to about three notes of her lower register, and Edna Wallace was best when she did not try to sing at all. Then Miss Judson has found her "stage legs," so to speak; she no longer treads the boards with the novice's fear and trembling lest she should trip and slide down into the footlights, and not only is she active and graceful in everything she does, but her acrobatic dance with the elongated star comedian is quite up to the limit. Miss Judson has a pretty face, a trim little figure, a roguish smile, and a naïveté of manner that, taken together with her well-trained voice, make about as complete an equipment as any soubrette new in the business possesses. No wonder De Wolf wants to sign her for a three years' engagement. She is undoubtedly one of the operatic discoveries of the season, and capable soubrettes are scarce. If she does not get a premature starring part in her dainty little bonnet, her career is plain sailing.

OCT 18 1898

BILLS OF THE PLAY

Hopper As The Charlatan
at the Academy.

MR. COGLAN AT FORD'S

New Opera With Sousa's Stirring
Music Heard by a Large Audience
—Lyceum Stock in "Captain
Letterblair"—Other Shows.

It is "The Charlatan" this time, and it was made for DeWolf Hopper by Charles Klein and John Philip Sousa, who also gave the comedian "El Capitan." Its first production here took place at the Academy last night, and a large audience greeted the tall funmaker and his company.

Russia is the locale of the opera, which is of the Hopperesque variety. That is, it was cut out to fit the genial comedian, and, while it fits him well, it must be said that the librettist has not distinguished himself in the development of any plot. It is original, to be sure, but the book seems to lack the wit and spontaneity of the author's former work. Therefore Mr. Hopper works hard, for necessarily the lion's share falls to him. As for the music, it is genuinely Sousa. It is the kind that rings in your ears after you leave the theatre, and there is a march at the close of the second act that is full of dash and stir. The librettist must be credited with some pretty lyrics, but the songs that are supposed to be funny—that is, the songs alone—do not hit the mark, and thus Mr. Hopper strives hard.

Mr. Hopper is Demidoff in the east, a traveling seer, who reads the future, and who erstwhile helps a Russian nobleman at some scheming by producing his daughter from the cabinet as a princess to marry a real prince. Complications ensue, and finally the real princess appears; there is another tangle, with a final smoothing out in a grand ensemble. Mr. Hopper was very amusing, and was very ably assisted by his diminutive associate, Mr. Klein, who was very funny in a feminine make-up. Nella Bergen sang well, and so did Edmund Stanley. Dainty little Alice Judson looked very cute. Mark Price, George W. Barnum, Arthur Cunningham and Katherine Carlisle were excellent. Mr. Hopper was called before the curtain, and, after an enthusiastic ovation, made a speech that was a great deal funnier than any of his lines in the opera.

The opera is beautifully staged, gorgeously costumed, and the greatest credit is due H. A. Cripps, the producer. The chorus is excellent in looks, voice and drill.

A LARGE AUDIENCE

Sees De Wolf Hopper and "The Charlatan."

De Wolf Hopper, supported by his usual strong company, appeared at the Hyperion last night in his new comic opera, "The Charlatan." He was greeted by a crowded house. The opera, in common with all that have been produced within the last few years, has no new feature to recommend it. The plot is common, the lines are weak and the jokes are old ones in new clothes. The music is, if anything, of a better quality than that of Sousa's "Bride-Elect." Nella Bergen as Anna sang a number of solos which were well received. She has a strong voice of good quality. Alice Judson makes a very pretty and engaging Katrinka. She has a small voice of a clear, sweet quality, which is pleasant to hear.

Of course Hopper himself is the center and life of the opera. Without him and Klein it would never have had the success which has greeted it both in New York and elsewhere. At the close of the second act Hopper was called before the curtain to give one of his speeches which are demanded at every appearance in New Haven. He outdid himself last night, and for once omitted his "Casey at the Bat."

The costumes and scenery are of Russian design and are very rich.

OCT 16 1898

WASHINGTON, D.C. OCT 16 1898

WEEK illustrated the pinnacle of prosperity for opera and the last stages of dissolution and neglect for Frenchified farce, with various gradations between four different kinds of attractions. While "The Charlatan" did not quite break the record of "The Christian," which seems likely to remain the high-water mark at the National for some time, De Wolf Hopper and his merry company made a genuine hit in Sousa's latest opera, and prospered accordingly. At the other extremity of the list stands "The Cuckoo," which won the unenviable reputation of doing the very worst business in the history of the Lafayette Square Theater, which is pretty bad, since it had to compete with "A Female Drummer." However, the local management would not permit the house to be "papered," which made the utter absence of audiences painfully apparent, while the managers of the company held the theater merely as a rehearsal hall for their new play. Had it not been for this feud between the back and front of the house, "The Old Coat" might have been substituted for "The Cuckoo" with improved business. But when theatrical managers get to quarrelling among themselves, the public wisely stands from under and lets them fight it out until they learn better.

OCT 18

AT THE PLAYHOUSES.

HOPPER IN "THE CHARLATAN" AT THE ACADEMY.

Charles Coghlan in "The Royal Box" at Ford's Opera House—"Captain Lettarblair" at the Lyceum Theatre—"Going to the Races" at the Holliday Street—"Gayest Manhattan" at the Auditorium—Rentz-Santley Co. at the Monumental.

De Wolf Hopper received his customary cordial welcome at the Academy of Music last night, appearing in the new opera by Sousa and Charles Klein, "The Charlatan." The work has been made to measure and is an excellent fit; the libretto is full of Hopper humor and gives the comedian opportunity to display himself in the familiar situations of grotesque perplexity and difficulty, the scenery and costumes are brilliant and Mr. Sousa's music, while more ambitious than any that has preceded it, is none the less howly and captivating. There are times when the composer, following the practice of other writers of light music at present, takes a flight into the regions of grand opera. There are, here and there, some really impressive strains. That the music pleased was shown by the circumstance that the overture, which embraced the principal themes to come, was attentively listened to, notwithstanding the audience was still arriving, and was applauded.

The Characters Enter.

The scene of "The Charlatan" is laid in Russia, and the curtain rises upon the village of Bohkara. There is a crowded stage and a very animated opening—a fair going on, the booths up for Jellikoff's Show, picturesque Russian costumes and abundant movement. A lively dance by eight figures beguiles the eye, followed immediately by the entrance of the tenor, Mr. Edmund Stanley, who has a very sweet air, "Love Dies," which he sings while a little drama is enacted by puppets in one of the booths. Alfred Klein soon enters as Jellikoff, the tragedian, and last night he had a warm reception; then came Alice Judson in male costume as Katrinka, with her drum, and presently Hopper himself, arriving in his caravan, and descending, tall and gaunt and all in black. The Charlatan is a wandering astrologer and magician, and in the opening number which falls to his part, "King of Esoteric Science," he tells of his curious accomplishments in sorcery and star-reading. A few moments later Nella Bergen as Anna appears, and one of the quaintest things in the work occurs, a quartette describing the Eastern fashion of rubbing noses instead of kissing. Now the strains assume a Faust-like character; the incantation is conducted, the apparition appears and Miss Bergen has a sleigh bell song which is extremely pretty. The finale is quite original and striking.

As the Plot Thickens.

The second act opens upon a dark scene in Gogol's house—the color scheme of ochre and black, with tall chairs and a capacious fireplace, and the Russian black eagle everywhere. Demidoff, the Charla-

tan, is throwing dice and winning in a dream, and when he wakes he sings "A Son of a Seventh Son," which has a pleasant swing. Klein's entry in woman's dress created loud laughter; then came Miss Bergen in a lovely costume of white silk, accompanied by Stanley; and their duet was followed by the first march in the piece—a baby song by Hopper and Miss Judson, which was very clever and was several times redemanded. Some Gounod-like church music follows at the wedding and there is a brilliant procession of bridesmaids and grooms in blue and white, and the strains turn adroitly to a waltz. Mr. Hopper and Miss Bergen then have one of the most taking things in the opera, "Nothing Like Ammonia," with sneezing chorus. There is a quartette, "The Guilty Man," with some massive music, and the finale is a true Sousa march, with plenty of thunder and brass, and the curtain falls amid an uproar in the audience.

An Oratorical Flight.

There were six encores to this and finally Mr. Hopper made a speech—a Hopper speech, delivered with tremendous rapidity, so that the auditors should not catch too much of it, with references to "Chesterfieldian outbursts," "the artistic temperament," "the librettist and the royalties." Mr. Hopper said he had sent a telegram to Mr. Sousa, at the composer's expense, describing the warm reception given to the opera. The comedian also alluded to the part he had taken in the opening of the Academy under the present management and to the thirst which must prevail among a certain portion of the audience, and he added that there was a bottle of lithia water in his dressing-room waiting for himself.

All Ends Well.

The third act is placed in the courtyard of the Duke's house and opens with a march, the girls in red and the men in dark green. The principal number of the act is a topical song, "Legend of the Frog," sung by Hopper, with the usual variety of hits at the times. The finale is made up of march rhythms.

BALTIMORE, MD. - HERALD.

OCT 23 1898

"The Charlatan."

As comic operas go "The Charlatan" is unquestionably a tuneful, bright, Sousa composition, interwoven with a more than ordinarily clever book. Its staging at the Academy was magnificent in the extreme, and the cast was all that could be desired. With the popular feeling toward Mr. Sousa and the general favor experienced toward Mr. Hopper, it is not strange that the houses should have been very large, the enthusiasm very great. Mr. Hopper made a very clever speech before the curtain, clever because, while it was, of course, studied, it did not bear the evidences of it.

"The Charlatan" as an opera is progressive in its musical features, and it admits of that splendid spectacular which underlies all comic opera achievements. You have, doubtless, noticed that comic operas rely largely upon the scenic effects and dressing for their impression? Whatever is light upon the stage must repose its adhesive strength upon its pictures. Nothing heightens musical effectiveness like beautiful faces, divine figures, exquisite scenery and gorgeous dressing. There is a sort of affiliation of ideas in their harmony. "The Charlatan" permits, in fact, requires, all these aids, and it receives them. I have never beheld more effective pictures or groupings; never have seen richer dressing.

There is practically no change in Mr. Hopper's work. He is the same lengthy, industrious, vociferous comedian, who, I have always thought (as I think of most of the comic opera comedians) might be engaged in better business; that is, in work necessitating more intelligence. We can never tell what is in a man while he abides with comic opera. To be sure, there is need for such entertainment, and need for such entertainers; but it has always seemed to me that the better elements of a comedian's capabilities are lost in the mazes of a rhythm which is not sufficiently accentuated to extract the best and most skillful art. Still there is no reason for picking any quarrel with Mr. Hopper about his work in "The Charlatan." It is clever and comical, and it pleased; and when a comic opera comedian pleases, it makes no difference whatever whether there is any art in his work or not.

The supporting company was admirable. Miss Bergen, Miss Judson and Mr. Klein doing everything required of them in a tip-top fashion. Mr. Price and Mr. Barnum—two legitimate actors—did not seem so out of place, and they imparted dignity to the piece which it could well afford to receive.

Altogether I was very much taken with "The Charlatan," and the magnificent march at the end of the second act was applauded to the echo.

BALTIMORE, MD. - WORLD

OCT 20 1898

was probably be produced this winter.

WAS IT A GHOST?

Manager Lehmayr is inquiring whether a messenger boy was ever killed in the vicinity of the academy. Tuesday night while Nella Bergen's rich contralto could be heard in "The Charlatan," Manager Lehmayr was confabbing with a reporter, a sharp rap! rap! sounded on the sanctum door. The manager removed his inevitable cigar from his lips and called "come in." Entered a red-headed messenger boy.

"Did yer call, sir?" he asked.

"No, I guess the call was from the box office. Go there and ask Mr. Fleischman."

"Somebody called," said the boy, as he exited.

"Hopper's favorite beverage is Lithia water. I never drink anything but soda and—"

"Rap! rap!" came another knock. "Come in," called the messenger. Second entrance of red-headed messenger boy.

"Did yer call, sir?"

"No, I didn't call."

"Yes yer did, sir."

"I tell you I didn't. What do you mean by coming into my private office and contradicting me?"

"Somebody called," said the youth.

"Go back on the stage, mebbe it's from there," called Mr. Lehmayr, as the boy closed the door.

The manager went on describing the benefits of ginger ale and the evil results of beer, when another "rap! rap!" shook the door.

"Come in." Third entrance of red-headed messenger boy. "You called, sir?"

"No, I didn't. Nobody called. Someone down in your office is having a pipe dream."

"Taint no fun chasin' up here three times fer nuthin'," mumbled the disgruntled "Mercury."

"Well, whose fault is it?" asked the nettled messenger.

"Somebody called," persisted the boy.

"Somebody called on the tellyphone"—his voice was awed.

"Go back on the stage again, suggested Mr. Lehmayr.

"Through that alley, sir?"

"Yes, certainly, you don't want to climb over the roof, do you?"

"Naw, sir, and I don't want to go in that air alley, neither."

"Take my advice and go home and wake up," advised the manager, as he tried to frown but couldn't.

"Somebody called," reiterated the youth as he glanced over his shoulder and slowly withdrew.

13 IS SOUSA'S MASCOT.

John Philip Sousa, who wrote the music for "The Charlatan," instead of believing 13 an unlucky number recognizes it as a mystical emblem of good fortune. When Sousa was writing the score of "El Capitan," he was so engaged in touring the country with his famous band. During this trip he occupied a drawing room on the special train which bore the fateful number "13." The opera began its season Sept. 13. Yet it was unusually successful. After Sousa had christened the "Bride Elect" he discovered that the title contained 13 letters and the story of the opera concerns the doings of a certain king, the thirteenth of his line. In the opera there were just 13 speaking parts. The first act was finished on page 113 and the second on page 213, while the third act contained 13 typewritten pages.

FROM

BRIDGEPORT, CT. - STANDARD

OCT 29 1898

same, her winsome personality and her irresistible magnetic force.

"THE CHARLATAN."

One of the largest audiences of the week attended the presentation of "The Charlatan" with the ever popular De Wolfe Hopper in the leading role, at the Park City theatre last evening. This versatile comedian long since established a reputation as a king pin of entertainers in this city, and his every appearance here is greeted by large audiences. Mr. Hopper was supported by a star cast, including Alfred Klein, Nella Bergen, Alice Judson and others equally as well known to the theatre goer. "The Charlatan" includes some of Sousa's best compositions. All of the music is catchy and the marches inspiring, as are all from the pen of Sousa. The book of Charles Klein is of the highest order and the opera deserves the great success with which it is meeting.

NORWICH, CONN. - RECORD.

OCT 31 1898

AMUSEMENTS.

"The Charlatan."

Quite a good-sized audience saw De Wolf Hopper's new comic opera, "The Charlatan," presented at the Broadway theatre Saturday night. Like Sousa and Klein's "El Capitan," there is little to commend in "The Charlatan," either in book or libretto, and it certainly is a long distance from being the artistic success claimed for it.

Hopper, as usual, was funny and by his eccentricities contributed to the evening's pleasure. None of the numbers assigned to Nella Bergen was worthy and her delightful voice was consequently not heard to advantage. Edmund Stanley was a picturesque prince and sang very sweetly when he kept the key. Alfred Klein, as Jellikoff, was very good and Alice Judson performed in sprightly fashion.

The opera was beautifully set, the gowns being rich and handsome and the scenery picturesque. The chorus was strong and well drilled. The audience took little pleasure in the musical numbers of the piece.

OCT 26 1898

AMUSEMENTS.

A Hopper night is always a red letter night at the Lyceum, and doubly so when it is signalized by the presentation of a new opera, first tried only so recently as last month. Last evening was no exception to this rule and an audience that filled the house listened attentively to the latest output of Messrs. Sousa and Klein. "The Charlatan" is a more ambitious work than Sousa has heretofore undertaken, and one in which he has plainly made a distinct effort to break away from the usual two-step, with which he has become so identified. There are two or three stirring marches and the music is pleasing, but it is above the popular mind, nor has it the swing and breadth of his other operas. The librettist, Charles Klein, has a good central idea as his theme, but he has not worked it out nearly so humorously as he has led us to expect from his previous efforts, nor has he fitted De Wolf Hopper with a part humorous enough. The public has become so accustomed to expect Mr. Hopper in some impossibly grotesque character that will give him opportunities for the display of the usual horse-play looked upon as the trade mark of the Hopper humor, that it is a disappointment to find him in a role which deprives him of these opportunities. As Demidoff he is hampered in a much more legitimate character than he has heretofore played, though he has an occasional opportunity to give a touch of his old humor. After repeated recalls at the end of the second act, he stepped to the footlights and made one of his thoroughly characteristic speeches—one of the happiest bits of the evening. That "antithesis of Hopper," Alfred Klein, and without whom a Hopper opera would not be complete, is supplied with part in this opera somewhat better than usual, with his diminutive stature, queaky voice and agonized face. He is a direct contrast to De Wolf Hopper and a happy foil for that clever comedian. Interest naturally falls on Edna Wallace's successor, Alice Judson, trim little lady and pretty singer, who rapidly developing into a capital sourette, fully capable of bearing comparison with Miss Wallace. Nella Bergen's beautiful voice has lost none of its pleasing qualities, nor have her abilities as an actress improved, though little call is made upon her to show her mettle in this direction. The rest of the cast, with one or two new additions is composed of Mr. Hopper's old stand-bys, who infused as much life as was possible into the production. The opera was, of course, handsomely staged, and the chorus was large and in good voice. "The Charlatan" has many good qualities, but it falls below "El Capitan."

"THE CHARLATAN."

Sousa's New Opera Cordially Received in This City.

Sousa's new opera, "The Charlatan," was presented to one of the largest audiences of the season at the Court Square theater last night, and was cordially received. The opera was handsomely staged. The scenery was beautiful, the costumes were rich and elegant, the music was quite catchy, and the comedy was of the usual Hopperesque variety. It was pleasing to the audience, as was evidenced by the hearty applause. Mr Hopper was called out for his usual speech, and as usual it was quite funny, being made up in a large part of an apology for his frost-bitten voice, which he said has been playing tag with the recent changes of weather.

The story of the opera has been told in these columns within a few days, and it is not necessary to repeat it. Hopper as the fake magician was, of course, the central figure, and introduced his customary horse play and buffoonery. His frog song was one of his best efforts, but suffered on account of his severe cold. Pretty Nella Bergen and spritely little Alice Judson had the leading feminine roles and sang and acted to good advantage. Miss Katherine Carlist as Sophia had little to do except to look stately and pretty. Little Alfred Klein as Jelliko

was funny disguised as a woman, and George W. Burnham as Captain Peshofski, in love with the disguised Jelliko, contributed to the humor of the piece. Edmund Stanley had a good presence as Prince Boris and his voice was good. The performance was generally notable for the

NEW HAVEN, CT. - NEWS.

OCT 27 1898

THE HYPERION.

JOHN PHILIP SOUSA AND HOPPER.

The big comedian made a speech, of course—one of those rambling, shambling, delightfully unintelligible things that De Wolf Hopper's New Haven audiences—townspeople none the less than his Yale admirers—so like to hear. It looked at one time as though half the evening would pass before he was called upon, but he surrendered just before the close of the second act.

The audience that filled the Hyperion last evening to hear Sousa & Klein's "Charlatan," in point of size has not been equalled this season. There was not an unoccupied seat in the house when the curtain rose upon the first act. In "The Charlatan" there is much fine music and plenty of opportunity for the introduction of comedy of the Hopperesque order. It is, in short, a magnificent production, and is elaborately staged; but it is doubtful if it will ever equal "El Capitan" in the esteem of the general public. It must be said that the music is not the music of Sousa that the people love so well. It lacks, save in two instances, the martial swing and dash of the great march king's earlier work, which has endeared him to the music-loving people. It is clearly apparent that Mr. Sousa has tried to get away from himself and show that he can write music fit for other uses than the tramp of militant men. It is doubtful, however, if he will be permitted to remain upon the higher plane. Last evening the audience eagerly accepted the instances where the genuine Sousa came out, and demanded repetition again and again. The lines of the book give Hopper ample opportunity to abuse little Alfred Klein, and the contrast between the two men always takes an audience by storm. Nella Bergen sang her soprano role with her usual wonderful effect, her strong voice coming out clear and vibrant above the heaviest ensemble. Edmund Stanley's tenor was more pleasing than ever. Mark Price, an actor, not a singer, made an effective villain. The chorus was large, harmonious and well drilled. Mr. Hopper suffered from a cold last evening. As he expressed it himself, "his bronchial tubes were playing tag with the weather vagaries."

HARTFORD, CT. - JOURNAL.

NOV 6 1898

DE WOLF HOPPER and his company in Sousa's latest opera, "The Charlatan," headed the list of attractions at Parsons' last week, appearing at two performances, Monday afternoon and night. The desire to hear Sousa's newest creation was so great that the S. R. O. sign was finally hung out. After the performance was over a good many were sorry that they attended and were wishing for their money back, as the piece was a general disappointment. While heralded as Sousa's best production and greatest success it is plainly evident to the poorest critic that it is far inferior to both "El Capitan" and "Bride Elect." The music, of which there is sufficient, is of a purely ordinary type with one exception, that being the Charlatan march which, although not to be compared with the other two, possesses the favorite Sousa swing. Nella Bergen, as the prima donna, has little opportunity to display her wonderful vocal powers and her role impresses you as a minor one. While Hopper has a part similar to his other roles in that he assumes a disguise and finds plenty of trouble, this one is not so well suited to his talents. It is not elastic and gives him but small scope. Here and in other portions of the opera the book is weak and leaves much lacking. The opera is not entirely

ly without merit, however, for in some features the audience was well pleased. It was splendidly produced by a large and efficient company and much attention was given to costumery, scenery and detail. I think "The Charlatan" is limited to the present season.

HARTFORD, CT. - COURIER.
NOV 11 1898

ENTERTAINMENTS.

De Wolf Hopper in "The Charlatan" at Parsons' Theater.

De Wolf Hopper is a great favorite with Hartford audiences and was given a hearty welcome at Parsons' Theater last evening, when he appeared for the first time here in his new opera, "The Charlatan," by John Philip Sousa and Charles Klein. Standing room was at a premium, applause was accorded freely and curtain call and the usual witty speech demanded after the finale of the second act.

This latest vehicle for his talents is a departure in many ways from his previous efforts. In the score Mr. Sousa has essayed to leave his realm of martial music, and only permits himself one stirring chorus at the close of the second act. The balance of the music is lyric in quality and in places somewhat pretentious. In leaving a field in which he has identified himself he is of course hampered by unfamiliarity of surroundings and he has not mastered the difficulties he set himself to encounter. There is but little catchy music; most of it, while sweet and harmonious, is colorless and at times monotonous. Among the prettiest of the numbers are the little dance in the opening chorus, and the topical song in the last act. The march at the close of the second act is a paraphrase of his other march tunes. The book is well written and tells a pretty enough story. A Charlatan and his daughter are made to impersonate a princess and her courtier in order to contract a marriage with a young prince who will lose his estates if he marries below the rank of a princess. The forfeited estates revert to the uncle, who is planning the scheme. All is found out in the end and the czar is petitioned to restore the estates to the young prince as he was a dupe and not an intentional offender and is happy with his bride. The dialogue is bright and at times sparkles with quaint fun. The mounting of the piece is superb. The costumes especially are very numerous and rich. Those in the wedding scene in the second act were especially fine. The scenery is handsome and the stage management excellent.

The company has changed but little since the last appearance here. The chorus is not good. A more wooden and expressionless group of players has not appeared here in a long time. They moved and sang with the animation of automatons and the detail work in supporting the principals was perfunctory in the extreme. The singing was ragged at times, especially in the opening chorus and throughout there was lack of smoothness and blending which grated disagreeably. The whole production, however, was apathetic, and even Mr. Hopper himself did not seem to try to infuse any life into the performance.

He has made some departures in his new part from his work in the past. He has dropped much of his buffoonery and horse-play and tries to cause his fun by legitimate comedy. That he rises above the difficulties besetting him is a great credit to his hard work, but the role does not offer him sufficient opportunity to make up for the jolly fun of his former work. He was not in good voice and explained in his curtain speech that it was due to bronchitis.

Alice Judson, the new soubrette, had an opportunity to create a role and was infinitely more pleasing than when she appeared in Edna Wallace's part in "El Capitan." She was sweet and winsome and sang her numbers daintily and with good effect. Nella Bergen, in the role of the daughter, did not have a congenial part. Much of the music was written too low for her voice and she had but little solo work. She sang well but was not in as good voice as usual, and, at times, flat tones were unpleasantly distinct. Alfred Klein played a buffoon part as a quasi woman. It was not funny and detracted from the pleasure of the opera despite the heroic efforts he made to overcome the impossible. Edmund Stanley and George W. Barnum were both good and sang well, and Adine Bouvier was stately and handsome as the Duchess.

It is doubtful if Mr. Hopper will score a lasting success in his new vehicle, but his personal popularity and ability as a comedian and a good supporting company, may help it greatly, if a large dose of animation is injected into the performance. The house was crowded by a large and fashionable audience.

NOV 4 1898

Narrow Escapes in Hartford.

During the performance of "The Charlatan" by the DeWolf Hopper Opera Company at Parsons' Theatre, Hartford, on Monday night there was a mishap that very nearly killed at least three persons, and it is not surprising, perhaps, that the facts have been rather carefully held back from the public.

When the curtain had been raised and lowered six or seven times at the end of the second act, following the march finale, the people in the audience were startled by a terrific crash on the stage that sounded like a heavy explosion or the falling of a roof. The noise had been caused by the fall of six twenty-five pound counterweights for a distance of nearly seventy feet. The weights went crashing through the stage, one of them striking and slightly hurting E. R. Reynolds, another touching the hat of M. C. Reynolds and a third cutting the shoe of J. F. Tooker, of the Metropolitan Job Print. These gentlemen were about to enter the star's dressing room, and after the scare was over they congratulated each other quite earnestly upon their escape.

Two of the weights in falling struck the thunder sheets, one of them glancing off into the electric cabinet and smashing it to pieces, while another broke two gas pipes, allowing the gas to escape in large volumes on the stage until it was shut off. Mr. Hopper, without knowing whether anybody had been injured or not, and fearing that the audience might be alarmed, went before the curtain and made a facetious speech—a not very simple task under the circumstances.

Investigation showed that the weights had never been properly fastened in their places. They had been simply screwed to the bar made to hold them but had not been riveted or otherwise firmly and permanently attached. Constant motion had unscrewed the nut attached to the bolt, and down they came. It is extraordinary that nobody was killed. Some forty of the chorus people had just passed the spot where the

weights came crashing down. It is evident that somebody in Parsons' Theatre has been guilty of the kind of negligence that ought to be investigated.

NOV 4 1898

THE CHARLATAN

It is rarely that such an audience is gathered at the Academy as that of last night to greet DeWolf Hopper and his company in "The Charlatan." The house was filled to overflowing with by far the most fashionable audience of the season, and the heartiness of their reception to the prince of fun-makers was something extraordinary for a Haverhill audience. There was reason for it, however, for the verdict of all at the fall of the curtain was that Messrs. Sousa and Klein, assisted, of course, by Hopper, not to say anything of the remainder of the company, had outdone all previous efforts at light opera. To say that it was magnificently staged is not exaggeration. The scenery was all of the special order and elaborate, and the costuming rich and elegant, the opening scene of the third act being most gorgeous. That was part of the success of the production, essential, but minor in comparison with the rest. The opera is the joint work of Charles Klein and John Philip Sousa. Those who listened last night did not need to be told that the score was the work of the march king, for Sousaisms were sticking out all over it, not alone in two marches that have the not alone in two marches that have the inimitable Sousa swing, but in the tuneful melodies, the sweet strains that run throughout the entire score, and that will be whistled on the streets for the next few months. There is less of the "hey-diddle-diddle" to the opera than is heard in the majority, and more melody, giving opportunity for all of the company to do their part in the production, as well as the star. The solo numbers were all gems, and the choruses strong and catchy. The book is by Charles Klein, and of course depends more on the people than on the story. Still there is plot enough to it to be interesting, and situations are developed in a way to give the comedians an excellent field to work in. Of the company, Hopper is too well known to need any comment. He is the same Hopper as ever, and can't help being funny. He received a notable curtain call at the end of the second act, and the audience would not let him go until he had "jollied" them a few minutes, which he did to perfection. With him is an excellent tenor in Edmund Stanley, whose work as Prince Boris was deserving of praise. Alfred Klein is the Jellikoff who has plenty of opportunity for quiet fun, and improves it all. Nella Bergen had the leading female role and was given some very difficult work by Sousa, as well as some sweet snatches of song. Alice Judson is the other leading feminine member, and is a dainty little person who will not fail to make a hit wherever she goes. The chorus is unusually large, strong and exceedingly well drilled. There is not a stick in it, a fact which adds not a little to the success of the opera. The evening was one of rare pleasure, and the praise given the production is not too extravagant.

At the close of the performance Mr. Hopper was found in his dressing room enjoying his bottle of Buffalo lithia, and immediately burst out with a compliment for his audience. "It's the finest audience I have faced," said he. "They have inspired us all the evening, and I am sure we shall not forget this visit to Haverhill, and will return for another engagement. The house is a grand one, too, for comedy work. Your audience is brought round you." Mr. Hopper took a walk about the city in the afternoon, and evidently was pleased with Haverhill, as Haverhill was pleased with him.

NOV 6 1898

De Wolf Hopper's Latest.

The Boston Sunday Journal presents today a scene from Sousa's new opera, "The Charlatan," which De Wolf Hopper and company will present at the Tremont Theatre tomorrow evening. Hopper devotees will readily discover in this picture the familiar figures of Mr. Hopper, Miss Bergen and Alfred Klein. The other trim and dainty bit of femininity is Miss Alice Judson, the new comedienne of the Hopper organization. The particular scene from "The Charlatan" which the picture delineates is the "business" of a comic lyric which relates some ludicrous "social laws." The words of this diverting song are:

In far away Japan they have a custom which I hope will never leave their 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.

Suppose his nose is very Romanesque
And hers a pug quite Lilliputian and grotesque?
Why, in that case, the duty of the lover is to gaze straight in his sweetheart's face,
And, placing both his hands upon her shoulders in a sort of Japanese embrace,
Inform her, as his nose, compared to hers was ten or maybe fifteen times as great,
That she should have a start of twenty rubs while he would wait his turn and meditate.

There are other verses, of course, and the action that goes with them of Hopperian quality. The reason for the singing of this ditty is that Hopper is about to palm off his daughter as a Princess, and as he and his little family will soon go into society, they rehearse the "social laws" then in force.

The costume Mr. Hopper wears is the one he uses when he makes his entrance. Later he is a courier to the bogus Princess; then changes to a court costume for his daughter's marriage, and then finally lands in jail, and appears in a striped jacket of a curiously comic cut. Alfred Klein is a strolling tragedian in the first act, where the "social laws" song is rendered. He later appears as lady in waiting to the Princess. Miss Bergen and Miss Judson both make changes of costume after singing this ditty. In point of costuming, by the way, "The Charlatan" is said to eclipse anything of the kind seen in comic opera in recent years.

NOV 11 1898

OVER THE FOOTLIGHTS.

New Yorkers are to have another chance to see De Wolf Hopper in "The Charlatan." For the week commencing December 2, he appears in Newark and then comes to the Harlem Opera House for a week. Since leaving New York, to say that he has met with an enormous success would be putting it mildly. Box office receipts tell the tale, after all, and Hopper's takings in Montreal, Washington, Baltimore and Boston have been limited to the capacity of the several theatres where he has appeared. "El Capitan" and "Wang" in their palmiest days did not draw the crowds that have flocked to see "The Charlatan." Hopper is naturally in high feather over his success. It is not often that a comedian is fortunate in securing three operas in a row like "Wang," "El Capitan" and "The Charlatan."

NOV 5 1898

Tremont Theater.

In "The Charlatan," the current attraction at the Tremont Theater, the new comic opera by John Philip Sousa and Charles Klein, the composer and author of "El Capitan," De Wolf Hopper has secured another extraordinarily successful work, which promises to live as long in popular favor as its predecessor. Its score is full of melody, with plenty of the lilt, swinging, stimulating music that Sousa alone, of all American composers, seems able to write, and a march that already rivals in popularity the famous march in "El Capitan" and the "Stars and Stripes." The libretto is by far the best that Klein has produced. The character of Demidoff is a sort of combination of Svengali and John Wellington Wells, and is capably suited to the personality and methods of Mr. Hopper, who has achieved in it a success even greater than he attained in either "Wang" or "El Capitan." He "permeates" the piece from beginning to end. In brief, Hopper in "The Charlatan" is Hopper at his best—and that is saying a great deal. His company has been considerably enlarged for the production, but all the old favorites are still with him. The chorus is larger than last season. The scenery and costumes are pronounced the handsomest and most costly ever seen in comic opera on the American stage. "The Charlatan" will be presented at the Tremont until November 26.

NOV 18 1898

DE WOLF HOPPER IN BOSTON.

Boston, Mass., Monday.—Mr. De Wolf Hopper was accorded an enthusiastic reception at the Tremont Theatre this evening in "The Charlatan." He is a special favorite with Boston audiences, and the one to-night apparently liked his new opera immensely. A feature of the evening was the presentation of the league pennant to the champion Boston baseball team by Mr. Hopper. He signaled the event by reciting in his inimitable way "Casey at the Bat."

NOV 11 1898

Tremont Theatre.—De Wolf Hopper is winning great success at the Tremont theatre in the new Sousa opera, "The Charlatan," in which the author has taken a distinct departure from his previous works, and given us an opera which appeals more effectively to the tastes of musicians. "The Charlatan" has only one march and very few dance rhythms, but there are many dainty numbers which appeal to the cultivated ear, and some that will, no doubt, become popular with the whistling public.



Alfred Klein.

Alice Judson.

Nella Bergen.

De Wolf Hopper.

SINGING "SOCIAL LAWS" IN "THE CHARLATAN," AT THE TREMONT THEATRE.

Time & the Hour
Boston Mass
Nov 12/98

FROM

It is an unsolvable puzzle to most of the prominent theatrical managers that the average star is willing to come into New York once a year, and even when business is good play to receipts which leave very much less profit than might be made on the road. De Wolf Hopper is not alone in this respect, of course, but at the present moment he happens to be a shining example of this what might be called fatuity. At the Knickerbocker theater "The Charlatan," his new Klein-Sousa opera, did not prove a glittering success, and Mr. Hopper had the mortification of discovering that his personality was not sufficient to test the capacity of a theater in this city.

He has at last learned, what so many have known before, that a poor vehicle may do for a very, very short time here, but that no matter how great a favorite a star may be the attendance will speedily begin to fall off if the play isn't right. Hopper patched "The Charlatan" up, made some concessions to the public desire as to make up, etc., and did everything that money and brains could suggest to strengthen the opera, but the attendance never reached a point to warrant wild enthusiasm on the part of his manager. If the piece at the time it was first produced here had been as good as it was when it left the city, he would have done enormous business at the Knickerbocker, but once it had got its black eye it never recovered and possibly never will.

Then Hopper betook himself to the road. He is not a man who is obliged to "plug around" among the one night stands, and therefore he has been almost as comfortable out of New York as he was in it, and his business, if the reports which I hear are to be credited, has been simply enormous. Yet it is exceedingly likely that Mr. Hopper would prefer to remain in New York an entire season rather than go on the road, even though the latter course would mean an additional profit of from \$10,000 to \$15,000 on the season.

This may not be as important as the deliberations of the peace commission, but it exemplifies another unique phase of the average star's character.

MR. DE WOLF HOPPER has rather a sad comic opera in which to disport his exuberant personality at the Tremont this week. It matters little what corn falls into the hopper, however, for he grinds out the same result. His personality, his antics, and his speeches do the business. Mr. Sousa's music in "The Charlatan" is neither new nor tuneful. If any one can conjure with his imagination so far as to conceive this performance without Mr. Hopper, what an extraordinary residuum would be left!

BOSTON TRAVELER.

NOV 12 1898

Tremont Theatre.

If any one has a doubt of the popular success of the new Sousa opera an evening at the Tremont will dispel it. The theatre has been crowded at every performance this week, and the big audiences have attested to their enjoyment by frequent and hearty outbursts of applause and laughter, the genuineness of which was beyond question. Mr. De Wolf Hopper has made a great personal success as well. His delightfully quaint impersonation of the itinerant necromancer, Demidoff, shows him at his best, and Hopper at his best is a source of delight to all classes of playgoers. His audiences applaud him to the echo, demand additional verses to his songs until he is forced to stop from sheer weariness; call him before the curtain many times nightly, and invariably demand a "speech," which they usually get and enjoy vastly. He is ably abetted by the members of his company in both the music and fun-making.

The singing of Miss Bergen is a very agreeable feature of the performance; Mr. Stanley's fine tenor is heard to advantage; dainty little Miss Judson scores both as singer and dancer; Alfred Klein was never funnier, and the other roles are all well sustained. The opera is magnificently costumed and staged. It will continue at the Tremont for two weeks more.

BOSTON MORNING JOURNAL

NOV 12 1898

AT THE THEATRES.

Entertainments Announced at the Local Playhouses -- Future Attractions.

"The Charlatan" is unquestionably a popular hit at the Tremont Theatre. The house has been crowded by laughing and applauding audiences nightly since the beginning of De Wolf Hopper's engagement. Mr. Hopper's quaint and irresistibly funny impersonation of the weird and wily Demidoff appears to suit playgoers as well as anything he has ever done. Admirers of the delightful music and quaint humor of "The Geisha" will soon have an opportunity to renew their acquaintance with this charming work, as Augustin Daly's musical comedy company will be at the Tremont Theatre beginning Nov. 28.

BOSTON TRAVELER.

NOV 12 1898

The Tremont Theatre has been crowded at every performance thus far given of the new Sousa opera, "The Charlatan," and the demand for seats next week indicates that the grip it has gained upon popular favor will not be relaxed during the remainder of the run. Mr. Hopper's quaint and irresistibly funny impersonation of Demidoff, the wily and scheming fakir, whose plots all turn out so badly, is nightly winning roars of laughter and applause, and he is compelled at every representation to respond to calls for a "speech."

NOV 7 1898

AMUSEMENTS.

OPERA HOUSE.

"The Charlatan"—Many critics have shown a disposition to rank the new comic opera which John Philip Sousa and Charles Klein have furnished to DeWolf Hopper as inferior in merit to that undoubtedly successful work by the same authors, "El Capitan." But the audience of fair numbers at the Opera house Saturday night seemed by its reception of the latter effort to disagree with the eminent critics. It is true that "The Charlatan" is lacking in the hip, hip, hurrah music which makes "El Capitan" a rather tumultuous triumph of noise; it has nothing so thrilling as the finale of the second act of its predecessor. But on the other hand its score is filled with musical beauties of a higher order than the composer has hitherto offered, while there is a sufficiency of the characteristic music which has earned Sousa the title of march king. The Russian national hymn is employed with magnificent effect, and appropriately withal as the scene of the book is laid in Russia; and there are many songs of real musical worth. Sousa wrote the lyrics as well as the music, and if they are not especially brilliant, they are at least acceptable. Mr. Klein's share of the work is amusing, though one can not say how much of the text is purely Hopperian. At any rate the audience found book and score and performance so entirely satisfactory that an unusual amount of enthusiasm was displayed, culminating in several curtain calls, many repetitions, and a speech by Mr. Hopper—a feature, by the way, now recognized as a part of all his performances.

Mr. Hopper's part is that of a traveling showman who marries his daughter to a young Russian nobleman, and gets into a lot of comic opera trouble thereby. He was certainly very funny in the

role and sang and acted in his well-known way, which is about as pleasing a way as any on the contemporary stage. In the first act he showed some sleight-of-hand tricks and there was a taking bit by puppets. The principal people in the cast included some for years identified with the star, Miss Nella Bergen as "Anna," the showman's daughter, looked as beautiful as ever, and her singing, especially in the song in the first act, which might be termed the motif of the work, was admirable. Alfred Klein, the funny little man, was never before so well fitted as in the part of "Jelkoff," and in the scenes in which he wore feminine apparel, was at his best. Anything better than his facial work is seldom seen and the audience was simply convulsed. Alice Judson, the "Katrinka," was very delightful, and her duet with Mr. Hopper was one of the best things of the evening. Edmund Stanley as "Prince Boris" has seldom appeared to better advantage and his fine tenor was given good display in his songs, particularly the love song already mentioned. The rest had little to do, so far as singing was concerned, but Mark Price, George W. Barnum, Arthur Cunningham, Katherine Carlisle and Adine Bouvier filled their several roles in excellent fashion.

The chorus was very large and exceedingly tuneful. The costumes were magnificent and the scenery was handsome. As a production "The Charlatan" left nothing to be desired, and there is no reason why it should not be for several seasons a success in the Hopper repertory.

STON TRAVELER.

NOV 15 1898

Tremont Theatre.

The Tremont Theatre was again crowded last evening, when "The Charlatan" entered upon its second week. The new Sousa opera has unquestionably acquired a firm hold upon popular favor. The charming music, so admirably rendered by the principals and chorus under the skillful baton of Mr. Cripps; the abundant fun of the situation and dialogue, the clever individual work in the important roles, the picturesque movements and groupings of the stageful of people, the beauty and richness of costumes and scenery, and, above all, the rare humor and dash and "go" of Mr. Hopper in the character of Demidoff, the itinerant Muscovite fakir, render the production exceedingly attractive to all classes of playgoers, and which remains here few seats will be left vacant for any representation. Last night's performance, like all its predecessors, was a triumph. Mr. Hopper, called for the repetition of almost every musical number, and Mr. Hopper to sing all the verses of his songs—some of them twice and thrice over, summoned him before the curtain, and demanded the speech that is now apparently considered indispensable to every performance. The comedian has achieved a pronounced personal success and is reaping the reward in the applause of crowded houses. A special matinee will be given on Thanksgiving day.

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PLAYS AND PLAYERS

De Wolf Hopper introduced his new comic opera, "The Charlatan," to Hartford yesterday, through the medium of two performances at Parsons' Theater, and it proved to be a distinct disappointment. Like its famous predecessor, "El Capitan," it is the joint work of John Philip Sousa and Charles Klein, but with that all is said. The dash and spirit of "El Capitan" are wholly lacking in its successor, which cannot be termed much more than a mediocre production. Of course, no Sousa opera could be wholly lacking in catchy airs and stirring marches, and "The Charlatan" has its fair share of these, but none of them is as taking as those which stamped "El Capitan" as in the first rank. Klein's book, too, is not up to his standard. The scene of the plot is laid in Russia in the early part of the century. The Czar having forbidden "Prince Boris" to wed anyone beneath the rank of princess, his nearest of kin, "Gogol," plots to get the family estates, "Demidoff," an unscrupulous necromancer with a pretty daughter, comes along opportunely and is induced to make the girl pose as a princess. "Boris" falls in love with her, and they are married, although the girl at the last tries to prevent this. The real princess then appears on the scene, and there is trouble galore. "Demidoff" causes the bride to disappear in the most approved magic style, and is promptly arrested for her murder, and incidentally for several other alleged crimes of the same kind. Just as he is about to be put to the torture she returns. General explanations follow. "Boris" gets his bride, the scheming "Gogol" is in disgrace, and the Grand Duke promises to intercede in order to prevent "Boris" losing his estates. Hopper, of course, is "Demidoff," the charlatan, and he is the same old Hopper, only less so. There are not the opportunities in "The Charlatan" that he has been accustomed to have, but he makes the most out of the material available. In his own line as a funmaker Hopper is without a peer, and but for him "The Charlatan" would be almost wholly lacking in humor. Alfred Klein, who masquerades as a lady in waiting, plays the chief of the other comic parts, and is perhaps the best suited of all the leading actors in the company. Nella Bergen is the daughter of the necromancer and the pseudo princess. She sings as delightfully as ever, but it is a pity that steadily increasing stoutness is spoiling her stage presence. Her hair is also taking on a darker hue. As "Prince Boris" Edmund Stanley has little to do but sing, and this, as usual, he does exceedingly well. Alice Judson, the successor of Della Fox and Edna Wallace Hopper, is a pretty little thing, but she has not the magnetism of either of her predecessors. As the advance agent of Hopper's magic show and later masquerading as a princess, she

makes a charming picture. Adine Bouvier, the real princess, who has been much heralded as a new beauty, has nothing to do in the play beyond looking up to her reputation, and in this she succeeds. Mark Price makes an effective "Gogol" and George W. Barnum does a clever bit of work as the Cossack captain, who falls madly in love with Alfred Klein, disguised as a woman. Two things about "The Charlatan" are wholly to be commended. These are the elaborate and handsome stage settings and costumes, and the finish every way. In these respects it is fully up to the standard set by De Wolf Hopper in his former operas. The stage pictures in the second and third acts were especially effective. Mr. Hopper made his usual

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Tremont Theatre.

De Wolf Hopper cannot complain of a lack of popular appreciation either for himself or his new Sousa opera, "The Charlatan," for the Tremont Theatre is nightly crowded by laughing and applauding audiences, and seats are selling briskly to the end of his engagement a fortnight hence. The comedian finds in Demidoff, the itinerant Muscovite necromancer, a most congenial role. It gives free play to his exuberant methods and unctuous humor. He is recalled again and again after his songs, and obliged to sing every verse he knows—not infrequently several times over. He is summoned before the curtain many times, and never escapes making the "speech" that has come to be regarded as a part of every piece in which he appears. The music, admirably sung by the very capable principals and an unusually large and well-trained chorus, receives appreciative plaudits. About the staging of the opera there can be no two opinions. Nothing more brilliant or artistic has been seen in the class of entertainment.

Tremont Theatre.

"The Charlatan," a comic opera in three acts, libretto by Charles Klein, music by John Philip Sousa, was performed last night at the Tremont Theatre for the first time in this city. Mr. Paul Steindorff was the conductor. The cast was as follows:

Demidoff.....	De Wolf Hopper
Prince Boris.....	Edmund Stanley
Gogol.....	Mark Price
Jelkoff.....	Alfred Klein
Peshoff.....	G. W. Barnum
Grand Duke.....	Arthur Cunningham
Anna.....	Nella Bergen
Katrinka.....	Alice Judson
Sophia.....	Katherine Carlisle
Grand Duchess.....	Adine Bouvier

Mr. Klein's libretto is sadly devoid of originality, and his story is told in an incoherent way. The situations are old, and at times improbability goes far beyond the license given liberally to operetta; for even in the wildest humor of the librettists of Offenbachian Opéra-bouffe, and in the maddest fancy of Gilbert, there is always a logical sequence of events that intensifies the absurdity. Gilbert, indeed, might have written a text book on logic. Mr. Klein frankly made a book to fit Mr. Hopper, and an audience made up of Mr. Hopper's friends—they are many—do not care what the libretto may be, if it give their favorite plenty of room for his antics. The comic lyrics are the redeeming feature of Mr. Klein's latest work. They flow easily and suggest music. Outside of these his book is a poor thing.

I do not believe that Mr. Sousa's music in this operetta will please the public that has dined heavily as did the preceding operettas by him. The tunes are not as pronounced, and there is less noise. At the same time in certain respects "The Charlatan" is musically better. The music is less pretentious, less bombastic; there is a more satisfying harmonic construction, and the orchestration is more discreet. There is less of the mere bandmaster in evidence, and more of the painstaking musician. Do not think for a moment that I underestimate Mr. Sousa's marches. Some of them are most admirable, and, indeed, last summer I had the pleasure of assisting in a spirited performance of "The Stars and Stripes Forever," by an orchestra composed of grand piano, tambourine, cymbals, blower and tongs. But a comic opera should not be made up exclusively of march tunes, and in "The Charlatan" the march does not dominate. Perhaps the most effective number in this work is the bridal chorus that is sung behind the scenes, while Anna is hesitating and confiding her forebodings to Boris. The marches introduced in the course of the piece are not among the best of the composer.

All did their best in the performance, and yet it is only just to say that in spite of Miss Judson's prettiness and Mr. Klein's facial expression, the show rested on the shoulders of Mr. Hopper. And here enters the personal equation. You think Mr. Hopper funny or you do not think him funny. If you like Mr. Hopper at all, you will of course like him in "The Charlatan," for he is today just what he was when he first appeared in comic opera. He applies the same methods to each character that he assumes. Whatever the name of the part may be, you see Mr. Hopper with his affectation of bluff and cowardice, his jugulation, his pyramidal sentences. And, if you do not think that these characteristics entitle him to the name of comedian, you will not care for "The Charlatan." Yet is you do not go, you will miss strikingly handsome costumes and pretty Miss Judson. I regret to say that Miss Bergen did not shine as comedian or singer, and Mr. Stanley is, at his best, an athletic tenor.

How Mr. Hopper made a speech and presented the Boston Base Ball Nine with a pennant is told elsewhere by one who is more competent to deal with this subject. After the presentation and the speech of acceptance by Mr. Selee, Mr. Hopper recited, to the joy of the large audience that laughed and applauded throughout the evening, the immortal poem of "Casey at the Bat." Mr. Hopper has recited it until he now loses several of the fine points. The pathos is burlesqued, when it should be deep and sincere. The recitation, in short, was spasmodic and without authority. And yet Mr. Hopper is a base ball crank.

Philip Hale.

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"The Charlatan."

The present engagement of Mr De Wolf Hopper at the Tremont theater is proving one of the most successful he has ever fulfilled in Boston. The house has thus far been crowded nightly by demonstrative audiences, that seem never to tire of applauding Sousa's music and laughing over the fun in Klein's libretto. In short, "The Charlatan" appears to exactly suit the popular taste. And Hopper, in the role of the Muscovite fakir Demidoff is Hopper at his best. His quaint humor and exuberant methods find free play in the part, and he romps through the performance with an unflagging animation.

After his songs he is not permitted to retire until he has sung all the verses he knows, and his auditors are never satisfied until he responds to their demands for a "speech." His company is fully competent to meet the musical and histrionic demands of the piece. The opera is staged with artistic taste and lavishness of expenditure, and the magnificent costumes and groupings of the cast in the production present a series of strikingly brilliant pictures. A special matinee will be given on Thanksgiving day.

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DRAMA AND MUSIC.

De Wolf Hopper and
Sousa's New Opera.

Clifford and Huth as Joint Stars
in a Merry Farce.

Return of "The Girl From
Paris."

"In the Name of the Czar"
—"Cyrano."

Last Weeks of Several Very
Popular Attractions.

TREMONT THEATER—"The Charlatan," a comic opera in three acts, music by John Philip Sousa, book by Charles Klein. First time in Boston. The cast: 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.....Katherine Carlisle Grand Duchess.....Adine Bouvier

Mr De Wolf Hopper has often been shown convincing evidence of his personal popularity in Boston, but probably never in a more demonstrative manner than last evening, when he presented for the first time at the Tremont theater John Philip Sousa's latest comic opera, "The Charlatan." The theater was crowded in every part, the number desiring entrance being so large that it was necessary to stop the sale of admission tickets. The enthusiasm was unbounded, the cordially disposed audience manifesting a desire to be pleased with everything that was offered, particularly the Hopper offerings.

Mr Hopper is to be congratulated upon his new production. It will surely bring him much additional artistic fame and should result in many gratifying box office statements. He has spared no effort in staging and costuming, and in these respects the production is one of the most elaborate and beautiful that has ever been given on the comic opera stage.

"The Charlatan" is a distinct departure from Mr Sousa's previous operas, and is calculated to appeal more effectively to the tastes of musicians than any that he has heretofore presented to the public. "El Capitan" and "The Bride Elect" fairly pulsated with inspiring marches, dashing dances and noisily tuneful numbers; "The Charlatan" has only one march and very few dance rhythms, but there are many dainty numbers which appeal to the cultivated ear and some that will no doubt become popular with the whistling public.

"The Charlatan" march is a fine example of spirited, melodious scoring, and while it may not be expected to equal in fame certain other Sousa marches, it certainly deserves much consideration. There are also a couple of topical songs which are calculated to win great popular approval; especially well received last evening was that about "Little Slimy Frogs." There are two songs for tenor which deserve remark, and three for soprano, including a florid waltz song. The choruses are not the least attractive features of the score, all having a wealth of melody without, perhaps, ever being what is called catchy, and the instrumentation is decidedly superior to that found in the average comic opera.

Mr Klein has also upheld his reputation as a writer of entertaining librettos. He has provided Mr Hopper with a congenial character, but one that is less clownish than many that have been favored by this popular comedian. The fun is rarely developed by other than legitimate means, and if most of the humor is associated with the presence of Mr Hopper the audience is none the less pleased.

The scenes are laid in Russia, and the opportunities offered for pictorial displays are not neglected. The story turns on the palming off of a low-born girl as a princess on Prince Boris, who can marry only a princess or lose all his property to his wicked uncle, Gogol. The trick is done by Gogol and Demidoff, a fakir, the father of the girl. In the second and third acts comes the discovery of Demidoff, the impending punishment of Demidoff, and finally, when the last curtain falls, Gogol, the real culprit, is about to suffer for his treachery. Demidoff, after much perturbation, has escaped punishment, and the czar is going to forgive the hoodwinked prince, who, by means of several duets, has fallen so much in love with his wife that he forgives her for her part in the conspiracy.

Mr Hopper's impersonation of the charlatan follows more closely lines of legitimate comedy than any in which he has recently appeared here; but it is no less amusing. He has limitless opportunities for fun making and he neglects none of them. He has never sung with more agreeable effect, and fortunately some of Mr Sousa's most tuneful numbers are assigned to him.

A capable company surrounds Mr Hopper. In funmaking he is ably assisted by Alfred Klein, who is admirably fitted with a role suited to his comicallities. Edmund Stanley sings his sentimental ballads tastefully and tunefully, and the other male members of the cast make the most of very limited opportunities. Miss Nella Bergen acts the role of the charlatan's daughter with intelligence and sings agreeably. Miss Alice Judson, one of the daintiest little women on the comic opera stage, is delightful as the saucy Katrinka. Miss Adine Bouvier is regally beautiful as the grand duchess and Miss Katherine effective as Sophia.

Additional interest was lent to the occasion by the published announcements that Mr Hopper would make a speech, present a championship pennant to the Boston baseball club and recite "Casey at the Bat." Mr Hopper fulfilled all these promises to the complete satisfaction of the great throng of baseball enthusiasts and to the evident enjoyment of the few in the gathering who knew nothing about baseball. Mr Hopper spoke in a breezy, merry way, and the tributes he paid to the powers of the local baseball giants brought forth more lusty plaudits than were vouchsafed the most brilliant numbers of Sousa's opera.

The pennant presented by Mr Hopper is of blue silk, bearing in white letters the words "Champions, 1898." It is a huge affair and as it hung suspended above the stage last evening reached across the proscenium. Mr Selee accepted the pennant on behalf of the club of which he is the manager and expressed thanks for the gift in a graceful manner. It is needless to tell of the enthusiasm created by the recitation of "Casey at the Bat." It was the numerous thousandth time that Mr Hopper had told of Mr Casey's pathetic defeat, but the story will never grow old.

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"THE CHARLATAN."

"The Charlatan," which entered on its second week at the Tremont Theatre tomorrow evening, appears to be a genuine popular success. The theatre has been crowded at every performance the past week, and the advance sale of seats already insures full houses during the remainder of the engagement. The audiences have been demonstrative as well as large. They have nightly informed Mr. De Wolf Hopper by roars of laughter, outbursts of applause and numerous calls before the curtain that they like his impersonation of the weird, wily, woful and wabbly Demidoff, and under this pleasant stimulus the comedian has "let himself out."

The nervous constraint which was apparent in his work the opening night has entirely disappeared, and he is once more the jolly, rollicking Hopper of former days and nights, to the joy of all who see him. He is singing even better than usual, and finds it hard to deny the demands for additional verses to all his songs, and especially the topical ditty that he warbles in the final act. At no performance has he been permitted to evade the calls for a "speech," and his responses have been a source of delight to all who heard them.

The members of his company, like their chief, are performing much better work than on Monday evening, and, having become easier in their respective roles, do themselves justice in the music and abet the fun-making with greater spirit. The singing of Miss Bergen is a very agreeable feature of the performance; Mr. Stanley's fine tenor is heard to advantage; dainty little Miss Judson scores both as singer and dancer; diminutive Alfred Klein was never funnier than when, masquerading as a lady in waiting; Messrs. Price and Barnum acquit themselves with credit, and Miss Bouvier is a delight to the eye.

The chorus does capital work, and the costumes and scenery are nothing short of magnificent. "The Charlatan" will remain the attraction at the Tremont for fortnight.

HOPPER'S NEW OPERA

"The Charlatan" Heard At
Tremont for First Time.

OTHER THEATRE OFFERINGS

There were but two novelties last evening, the first production of "The Charlatan" at the Tremont Theatre, considered below, and the Boston debut as stars of Clifford and Huth in "A High Born Lady," notice of which is published on the fourth page.

Tremont Theatre.

Mr. DeWolf Hopper and his company made their first Boston appearance in "The Charlatan," a comic opera by John Philip Sousa and Charles Klein, at the Tremont Theatre last evening, before an audience that filled every part of the house. The cast was as follows:

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.....Katherine Carlisle Grand Duchess.....Adine Bouvier

That there are, and are to continue to be, two Sousas now seems a settled fact—one the maker of tuneful and dashing marches; the other the aspirant for honors along the general line of comic opera composition. With the "March King" no one can quarrel, for his work is the very best of its kind. As to his more ambitious writing, it would be very satisfying to say that he is out of his sphere, and let it go at that. But since the people have accepted him in opera, such cavalier dismissal will not do, and something in the way of particularizing becomes necessary, spite of the fact that all the critics from here to Jericho, and all singing the same strain, could not shake the allegiance of his crowds of adherents.

In the first place, while the gift of beauty may be "fatal" to a woman, it is by no means so to a comic opera, and this gift Mr. Sousa lacks to an extraordinary degree. Beyond a couple of marches, which are infectious rather than lovely, there is scarcely a number in "The Charlatan" that is brightly melodious, or possessed of originality and color. An exception is the little bridal chorus "When the Orange Flowers Blossom," which is quite in the Sullivanian vein without being in any way a plagiarism. And it is only just to say that in respect to orchestration and general scheme, the work is better than either that have preceded it; more musically and less addicted to violent exercise in the cornet, drum and triangle departments. Perhaps this is the first step towards improvement all along the line. I hope so, for Mr. Sousa is very much in earnest, and produces nothing really trivial or bad.

Mr. Klein's book starts out bravely with a story that catches the interest and promises to be somewhat romantic and out of the common. It ends in a crash of illogical events, misty motives and the old, old sudden denouement more sudden than usual. It seems that young Prince Boris is compelled by a ukase of the czar—the scene is Russia; the time the early part of this century—to marry a woman who shall not be below the rank of princess. If he disobeys, his property goes to his next of kin, one Gogol. This gentleman naturally yearns for the money and, having no scruples worth mentioning, he arranges a scheme by which Boris shall be tricked into marrying a girl who shall pose as a princess. In this he is aided and abetted by Demidoff, a rascally fortune-teller and general humbug, who "reveals" to Boris his daughter Anna in a trick cabinet as his future wife, and has her appear later in the guise of a certain noble princess. The bait is swallowed and the marriage is performed just as the real princess and her father appear on the scene. But Demidoff rises superior to this little discomfiture by declaring that the girl has been an optical illusion and has not existed at all. To prove it he puts her back into his cabinet, and sure enough she disappears, but to such good effect that the father himself cannot find her. In fact, she runs away, whereupon Demidoff is arrested on suspicion of having killed her, and is saved from death only by her sudden reappearance, at which it is announced that Boris need not lose his property after all and can live happily with her evermore—a

lame and impotent conclusion to a rather clever idea. For the rest, the dialogue is not specially brilliant, the situations without inherent humor and the lyrics generally bright and tripping.

But do not reckon without Mr. Hopper. All that he touches turns to laughs with his admirers, and they are too numerous to count. As Demidoff he was his most comic self and he carried the whole work on his willing shoulders. And he can sing. Miss Bergen was a rather listless Anna, nor was her singing as excellent as last year. Mr. Stanley's Boris filled the eye satisfactorily. Miss Judson was very charming as the petite Katrinka. Mr. Price was quite at home in his customary role of villain, and Mr. Klein was amusing as the inevitable thick-headed butt of Hopper's anger. A good hit was the ferocious Captain Peshofki of Mr. Barnum.

The opera is most generously treated in the way of scenery and costumes. Nothing more beautiful has been seen here for a long time. There is an astonishing succession of magnificent stage pictures that are valuable as art work. Everything goes with smooth precision from the chorus work up. So "The Charlatan" is altogether likely to be another popular success.

At the close of the second act Mr. Hopper presented the Boston baseball club with a fine silken pennant, and recited that Homeric epic "Casey at the Bat." WILDER D. QUINT.

AT THE TREMONT.

There can be no question that the big audiences which have crowded the Tremont nightly during the past week have found the new Sousa opera, "The Charlatan," very much to their taste. Outbursts of applause and laughter have punctuated every performance, no musical number—not even a single chorus—has escaped an encore, and the principals have received call after call before the curtain after each act.

To Mr. De Wolf Hopper the audiences have been lavish in plaudits, and he has found it impossible to satisfy their appetites for additional verses to his songs—particularly the topical ditty in the final act. His quaint impersonation of the weird and woebegone fakir Demidoff is unmistakably a popular success. Under the pleasant stimulus of applause he has freed himself from the nervous restraint which palpably hindered his efforts on the opening night here, and has become the jolly, rollicking comedian of former times. Not a performance is allowed to pass without a speech from him, and "these few remarks" are as highly relished as anything in the piece.

The members of his company are also much easier in their respective roles, and now do themselves justice in the music, and abet their chief in the fun-making with far greater spirit. The performance, in consequence, goes with a dash that is quite irresistible. A very agreeable feature is the singing of Miss Bergen; Mr. Stanley's fine tenor is heard to advantage; pretty little Miss Judson scores both as singer and dancer; Alfred Klein was never funnier than as the decayed tragedian masquerading as a lady-in-waiting; Miss Carlisle has a congenial part, and acts and sings it well; Messrs. Price, Cunningham and Barnum acquit themselves with credit, and Miss Bouvier is stunning in the sumptuous robes of the grand duchess. The chorus is large, perfectly trained and sings well, and the costumes and scenery are nothing short of magnificent. "The Charlatan" will remain the attraction at the Tremont for two weeks longer.

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"The Charlatan."

"The Charlatan," the new Sousa opera at the Tremont, appears to have made a popular hit, for the house has been crowded nightly since its production here, and the advance sale of seats for the two weeks during which it will remain is very large. That De Wolf Hopper pleases his audiences in his new role cannot be doubted by anybody who listens to the laughter and applause that reward his efforts in fun-making. He has completely shaken off the nervous constraint that was apparent in his work the first night of his engagement, and is the jolly, rollicking comedian of old. Summons many times before the curtain, he is obliged to yield nightly to demands for a "speech," and his responses, if not absolutely "gems of oratory," invariably convulse his hearers.

The other members of the cast, like their chief, have grown easier in their respective roles. The singing of Miss Bergen is agreeable; Mr. Stanley's fine tenor is heard to advantage; dainty little Miss Judson scores both as singer and dancer; Alfred Klein was never funnier than in his disguise as a lady-in-waiting; Messrs. Price and Barnum acquit themselves with credit and the statuesque Miss Bouvier is a picture in the magnificent robes of the grand duchess. The opera is most sumptuously costumed and staged, and each scene is sure of a round of applause when its beauties are revealed.

Base Ball and Opera at the Tremont Last Night.

"A High Born Lady," "Girl from Paris," "Jack and the Beanstalk," "White Heather," "Carnegie de Bergerac," Maude Adams and "In the Name of the Lord."

HOPPER IN "THE CHARLATAN."

Mr. De Wolf Hopper and his company were welcomed to the Tremont Theatre last evening with great cordiality by a very large audience. The new comic opera by Messrs. C. F. Klein and J. P. Sousa, "The Charlatan," was given for the first time in this city. The story is made up, with more or less skill, from funeral baked meats that have coldly furnished forth full many a comic opera table. The principal dish is concerned with an impudent travelling charlatan, one Demidoff, who has a daughter, Anna, a nobler son, by name Golgol, and Prince Boris.

The prince, for some reason or other that is not quite clear, feels it incumbent on him to marry a princess with as little delay as possible. Golgol covets Boris' estate, inheritance or something else of equal importance, and he will obtain it if Boris marries other than a princess. He therefore sets his wits to work to discover how he can trap the prince into a forbidden marriage. With this end in view he bribes the charlatan to pass his daughter off on the young man as a princess. Boris falls in love with her at first sight. The wedding takes place in due season, and is scarcely over when the imposture is exposed. The prince is in despair, Golgol triumphs and the new made bride disappears. The charlatan is taken into custody, and as his daughter cannot be found he is in danger of losing his life, when she suddenly makes her appearance. Golgol's villainy is made clear, the lovers are reunited and all ends happily.

The complications of the story necessitate much see-sawing in regard to disguises, an itinerant actor being compelled to wear female attire, and Katrinka to disguise herself first as a boy and then as a princess, but these things are developed along conventional lines, and are of no very absorbing interest. In Demidoff Mr. Hopper has a part admirably adapted to the display of his characteristic humor.

Whatever of diversion and of entertainment there is in the piece is provided by him. When he is on the stage everything moves briskly and amusingly; whenever he is absent from it, the action and the amusement flag. In other words, he is the life and the soul of the opera, and he capers as nimbly, is as mirth provoking, is as droll in style and as unflagging in animation as he has been in any of the parts in which he has delighted his admirers. Mr. Sousa's music is, on the whole, without originality or distinction, and has little in it that is sparkling or that tickles the ear. It has the merit of being less noisy than his other scores in regard to orchestration, but it is tame and insipid and ineffective generally. The acting was much better than the singing. The rascally Golgol was admirably played by Mr. Mark Price, and Mr. George W. Barnum gave a very spirited and strongly marked bit of character acting as an irascible Capt. Peshofski. Mr. Klein was severely funny as the itinerant actor Jolkof, who assumes female attire and is wildly beloved of the impetuous Peshofski. Alice Judson as Katrinka was demurely and pleasingly piquant, looked very pretty in her boy's attire and was winsome and winning.

Nella Bergen as the heroine, Anna, sang her music tunelessly and with a certain brilliancy that would have been better enjoyed if she had been less perfunctory in her rendering of it. Of her acting—well, she did not attempt to act. Adine Bouvier was seen in the part of a grand duchess. She had very little of importance to do, but she made a splendid picture to look at in her superb attire. Nothing finer has ever been seen on the comic opera stage here than the costuming of this piece. It is lavishly gorgeous and when the stage is filled in the second act with the exquisitely gowned and crowned bridesmaids, the picturesque soldiery, the pages and the courtiers, the blaze of rich and harmonious color is beautiful and impressive beyond description. The scenery also is of uncommon artistic worth, the courtyard of the grand duke's palace in the last act being of surpassing merit in design, play of color and effect. The chorus sang well, and the performance went off with great smoothness. There was much applause and many encores, and judging by the reception accorded the work last night, it bids fair to run prosperously through the whole term of its engagement here.

At the end of the second act Mr. Hopper appeared before the curtain and made a lively speech through which he rambled divertingly to the great pleasure of his hearers, touching on many topics until at length he reached the subject of base ball, about which he discoursed so appreciatively, especially of the triumph of the Boston club, that he was greeted with deafening cheers and applause. Presently there descended from above a large and splendid pennant of blue silk, on which appeared in huge white letters, "The Champions, 1898." This excited another outburst. Then in a few well-chosen terms Mr. Hopper presented this trophy to the home club. Mr. Frank G. Seice accepted it in a brief speech, delivered from one of the stage boxes, whereat there was more applause and the ceremonies ended. By way of a wind up Mr. Hopper then recited a new poem, of which the prowess of one Casey as a wielder of the base ball bat was the theme.

The nine to which this Casey belonged was not doing very well with the game in which it was engaged, and the moment when Casey should take the bat was eagerly looked for by the friends of the losing line. Casey's turn came, and the vast assemblage breathlessly awaited results. The upshot was not favorable, however, for the invincible Casey "struck out." It is a poem of almost epic force, and it is rather remarkable that it should never have been heard here before. Mr. Hopper recited it with superb tragic force and a realism that was wonderfully vivid. It was clearly seen that his powerful emotionality was in him to his very heart's core. His voice was immense. He is to be thanked for having taken advantage of this opportunity to show his power.

NOV 13 1898

There is a man named Will A. Page and he writes for a local periodical called The Afterthought. Here is something he wrote last week:

Willie the Knocker held forth in the lobby of the National Theater in this wise: (Perhaps it is just as well to explain that Willie the Knocker writes pieces for the papers about plays.) "I want to see a comic opera that has something new in it. I crave for the original. I would banish all crude, trite ideas. I sit through the average comic opera and then go out and drink an ice cream soda, even in the winter time. I long for the unattainable. I shudder at De Wolf Hopper's ideas of humor. I nearly faint when I am forced to sit through a performance of the usual Sousa opera. The Casino formance of Tenderloin musical melange is not built to suit me. I confess that I am foolish enough to draw the line at the Bostonians. They are old, and they know it. I object to age. The people I have mentioned—and I could name a dozen more—have for years been regarded as the leading exponents of that flimsy article known as comic opera. I object to this. I want to turn the cartwheels of object back a few jogs. Either I must transplant myself into the past, or else I must stop going to the theater. It is grating on my nerves. I want to go back to real comic opera of the kind that went half a century ago. I want a few other wants, also, but these will do for the present. I don't suppose my wants will ever be filled. I don't care a rap whether they are or not. If I had what I wanted, I would want something else. So I knock everything that comes along. I say that art is bad; that the actors are poor, that everything is wretched; that the play is rotten. I like to do so. Ah, these are sorry times when a man cannot praise a production. Poor plays; poor people; poor everybody."

A beautiful photograph of Mr. Channing Pollock will be presented to anyone guessing who Willie the Knocker is.

Will A. Page is a very bright man and in consequence the remarks quoted are fairly scintillant with wit. They are so clever, indeed, that The Times critic, of whom they are intended to reflect, takes

pleasure in copying them that they may reach public attention. He also begs that their inconsistency and lack of evident sincerity be excused. For the lines are really good and no one will deny the fact. It might have occurred to Mr. Page, however, that there is a slight difference between ruthless condemnation and honest criticism—the sort of criticism that aims to sink personal feeling in order to correctly advise play-goers to whom the price of seats is considerable. This is the sort of thing to which business managers of local papers have consistently objected, and to which Washingtonians, therefore, are not used. Perhaps the lack of this prejudice in The Times is what has misled Mr. Page into the belief that the reviews he mentions are always unfavorable. Had he wished to prove this, however, he should have been more fortunate in the examples he names—De Wolf Hopper, Sousa, the Casino and the Bostonians. The first two instances may be summarily dismissed with the reminder that Mr. Hopper and "The Charlatan" were praised by The Times as in no other local paper. The critic referred to is not ashamed to own that he does not relish the average "Tenderloin musical melange," and apparently few other people do, from the manner in which Della Fox was treated here. The very daily on which Mr. Page works when not busy with the Afterthought heartily condemned "The Little Host"—not on Tuesday, when it might have done theater-goers some good, but on the Sunday after the company had left town. The Times took occasion, it is true,

to remark on the day following the local opening of the Bostonians that the company was becoming careless in its work and that it had lost competency. This the sheet mentioned also did editorially, though two days after the organization had closed here and when all danger of its removing its advertising had passed. Mr. Page himself answers his charge that "Willie the Knocker" wants new matter and objects to age when he credits that individual with saying, "Either I must transplant myself into the past or I must stop going to the theater." The remainder of the story speaks for itself. Its wit deserves commendation.

This is more than can be said of a lady journalist named Frances Thornton, who divides her space in the Afterthought between fulsome praise of Tim Murphy—who pays for one of the two theatrical advertisements printed in the periodical—remarques on how Dorothy Sherrod once presented her with a white rose, verse beginning "The ghost of Love mocks at my stagnant heart," and contradiction of The Times' claim that "The Carthaginian" was written to fit Mr. Murphy. Miss Thornton says it was not. We are grateful to her for the information. We had thought before that the piece was made to order so cleverly that it did nothing but fit—we know now that it was bought ready-made and would have been unsightly whether it fit or not.

BOSTON, MASS. - POST

NOV 19 1898

But one more week remains of DeWolf Hopper in "The Charlatan," at the Tremont. The many friends of the tall comedian in this city have been informed by others who admit to the same interest, owing to the fact that the company will be no more next Wednesday.

NOV 13 1898

Tremont.

De Wolf Hopper's jolly, rollicking, mirth-provoking performance as the weird and wily Demidoff in "The Charlatan" has been enjoyed by the past week by audiences that tested the capacity of the Tremont Theatre, and the advance sale of seats already ensures full houses throughout the week to come. The nervous constraint that visibly affected the comedian's work on the opening night of his engagement has entirely disappeared, and he now "turns himself loose," so to speak, to the manifest delight of his auditors. He has never sung with more agreeable effect than in this role, and each of his numbers is sure of at least a half dozen encores. Of the topical song in the last act the audiences seem never to tire, and it is only with great difficulty that he is able to escape the repeated demands for additional verses.

Mr. Hopper receives many calls before the curtain nightly, and thus far has been obliged at every representation to respond to demands for a "speech." These little speeches, by the way, are invariably amusing, and recall to old stagers those that the late John Brougham used to deliver with such

felicity of expression. The other members of the cast have, like their chief, grown easier in their respective roles, and now do themselves justice in the music and assist in the fun making with greater spirit.

The singing of Miss Bergen is a very agreeable feature of the performance; Mr. Stanley's fine tenor is heard to advantage; dainty little Miss Judson scores a hit as both singer and dancer; diminutive Alfred Klein was never funnier. Mr. Price and Mr. Barnum acquit themselves with credit, and the statuesque Miss Bouvier is a delight to the eye.

No comic opera presented here has been more sumptuously costumed, and the magnificently robed bridal procession in the second act invariably wins rounds of applause. "The Charlatan" will remain the attraction at the Tremont for another fortnight.

BOSTON, MASS. ADVERTISER.

NOV 16 1898

The opening scene of "The Charlatan," the De Wolf Hopper opera at the Tremont, is just a bit shoppy. It smacks of stage folk. On one side of the public square is a sort of Punch and Judy apparatus, where dolls are put through a drama with ballet. On the other is a travelling theatre. Upon the stage of this appears little Alfred Klein, dressed something like the traditional Hamlet, and accompanied by a populist-appearing Polonius.

They declaim, but the crowd surges toward the marionettes.

"We can play without an audience," says Mr. Klein. "We generally do." And then an idea strikes him. They get down into the middle of the square and do a song and dance, which speedily draws custom away from the Punch and Judy outfit, and results in a hat full of coin, all of which, however, Polonius grabs.

Mr. Klein, by the way, has a more conspicuous part than usual, for when he joins fortunes with Mr. Hopper as brother mountebanks and vagabonds he is obliged by the necessities of the plot to climb into woman's toggery and be taken by a wild-eyed Russian with a cutlass and a German dialect for the lady of title, who causes most of the entanglements thereof. The diversion is important if only for the opportunity it gives Mr. Hopper of calling him "Mme. Yale over there."

Is Alfred Klein ever going to have a solo?

FROM
BOSTON TRAVELER.
NOV 19 1898

Tremont Theatre.
Next week will be the last of Mr. De Wolf Hopper's engagement at the Tremont Theatre, which has thus far been one of the most successful he has ever played in this city. His new opera, "The Charlatan," has been received with much popular favor, the big audience of the past fortnight having recognized the merits of Sousa's stirring music with the appreciation of the fun in Klein's libretto by frequent and hearty laughter. Mr. Hopper's very amusing impersonation of the traveling fakir, upon whose fortunes won for him a great personal success, and lavishness of outlay that are unequalled in any other piece of the kind now before the public. On account of the afternoon performance Thanksgiving Day there will be no matinee next Wednesday.

NOV 20 1898

"The Charlatan."

The Boston public has "tackled kindly" to the new Sousa opera, "The Charlatan," at the Tremont theater during the fortnight just closed, and there is every indication that the final week of De Wolf Hopper's engagement will be attended by the same prosperity that has heretofore accompanied it. Mr Hopper has achieved great personal success in the role of the traveling fakir Demidoff; his exuberant humor and unflagging animation have rarely if ever found a better echid for their exploitation, and his fun proves irresistible to his auditors, whom he keeps in the pleasantest of spirits throughout the performance.

Sousa's music has very capable interpreters in the members of the company, and the singing is of a much higher order than it is usual to hear in a work of this class. Miss Bergen, Mr Stanley, Miss Judson, Mr Cunningham and Miss Carlisle have especially distinguished themselves in this direction. The work of the chorus, too, is admirable, and it is rare that a demand is not made by an audience for the repetition of every number of the ensemble music. Alfred Klein and George W. Barnum are able lieutenants to Mr Hopper in the fun-making, and the whole performance is characterized by perfect smoothness. The sumptuousness of the costumes and beauty of the scenery are a constant delight to the eye of the spectator. As an extra matinee will be given Thanksgiving day, it has been decided to omit the usual afternoon performance on Wednesday.

Tremont.

De Wolf Hopper's engagement at the Tremont Theatre will extend over another week. Thus far it has been one of the most successful he has ever had in Boston, and the prospect is good for the continuance of this prosperity as long as he stays. The new Sousa opera "The Charlatan," appears to be well liked by the public, as the abundant applause for the music and hearty laughter over the situations and dialogue that are heard nightly would indicate.

Hopper has certainly made a great personal hit in the role of the fakir Demidoff. His exuberant humor and rollicking methods are given free play, and keep his auditors in the pleasantest of spirits until the rise to the final fall of curtain. He is one of the leaders among comic opera actors and he makes the utmost of every opportunity the part affords.

He is ably assisted in both the music and the acting by a company of unusual size and qualifications. The singing of Miss Bergen and Mr. Stanley is of a quality not often heard in pieces of this character. Pretty little Miss Judson is a natural-born comedienne, and dances as cleverly as she sings. Alfred Klein has the funniest part he has ever played. All the principals, in fact, do excellent work, and the big chorus acquires itself admirably.

The opera is staged in the most sumptuous manner imaginable, and presents a series of pictures equal in beauty and brilliancy to anything seen here in a work of this kind. As an extra matinee is to be given on Thanksgiving Day, it has been decided to omit the usual Wednesday afternoon performance.

Ever since Andrew

NOV 22 1898

TREMONT THEATRE.

This is De Wolf Hopper's last week in "The Charlatan" at the Tremont Theatre, and judging from the size and enthusiasm of last evening's audience, it will be the most successful of his engagement. The comedian has never met with greater favor from playgoers than in his present role. His auditors, when they are not laughing, are applauding, and they apparently cannot see or hear too much of him, for he receives encores and recalls almost without number at every performance.

The new Sousa opera is, as a whole, a popular hit. The music grows in favor, and many of the airs, and especially the marches, are whistled and hummed around town—a sure indication that they suit the public taste. The company is the largest and unquestionably the best that Mr. Hopper has ever brought here, and its members are fully qualified to do justice to the score as well as the book of the piece.

No comic opera presented here has been staged with greater magnificence of costume or more beautiful scenic effects, and altogether the production seems worthy the big patronage it is receiving. A special matinee will be given on Thanksgiving Day, in consequence of which there will be no afternoon performance on Wednesday.

NOV 22 1898

TREMONT THEATRE.

Last evening Mr. De Wolf Hopper and his company began the third and last week of their prosperous engagement at the Tremont Theatre in "The Charlatan." There was an excellent and well pleased audience, that laughed, encored and applauded fully as heartily as have the other audiences through the whole run of the piece, which has been enjoyed and has obtained as large a share of popular favor as any production in which Mr. Hopper has appeared. The management has every reason to anticipate that the closing performances will prove quite as attractive as those which have already been given. The usual Wednesday matinee will be omitted, in favor of that which is to be given on Thanksgiving day.

NOV 25 1898

De Wolf Hopper's Large Business.

DE WOLF HOPPER'S LARGE BUSINESS.

De Wolf Hopper has good reason to be highly elated over the success his new opera, "The Charlatan," has achieved on the road. Washington started the ball a-rolling to the tune of a \$10,000 week, a like result was achieved in Baltimore, and now Boston has beaten the Washington week. "El Capitan" in its palmiest days was not received with anything like the favor that has been accorded Sousa and Klein's latest effort.

It was Mr. Hopper's intention to present "El Capitan" when he entered upon his postponed London season next year. But "The Charlatan's" drawing power is so strong that he has changed his plan, and will present it instead of Sousa and Klein's joint work, "El Capitan."

It would appear from Washington, Baltimore and Boston criticisms that Mr. Hopper had discovered a mine of fun in the character of the wandering fakir, and has added immensely to his popularity as a comedian.

Hopper is the opera. A good book and better music would not add to his ability to divert his admirers, nor would they enable him to vary his methods. If they could and did the result would be fatal. The public want the same Hopper in the same aspects in which they have so long delighted.

NOV 15 1898

TREMONT THEATRE.

That "The Charlatan" has attained a strong hold upon popular favor could be doubted by nobody who looked into the Tremont last evening, when the new Sousa opera entered upon its second week. The theatre was crowded and there was a running accompaniment of applause and laughter throughout the performance, unmistakable evidence of the enjoyment of the big audience. All the important musical numbers were encored, and DeWolf Hopper was not allowed to leave the stage after either of his songs without singing all the verses he knew.

The comedian has won a great personal success in the role of the Muscovite fakir. His impersonation is full of dash and go, and characterized by the unctuous, insinuating humor peculiar to himself, which appeals so strongly to the risibles of an audience.

Demidoff is constantly getting into difficulties, as all who have heard the opera are aware, and in a situation like this Hopper fairly revels.

Beginning with sublime confidence in himself, the charlatan gradually loses faith in his ability to master men and events, and this decline in self esteem, increasing with each discomfiture until he is on a regular toboggan slide of woe, is depicted by the actor in a manner that is irresistibly funny.

Mr. Hopper was many times called before the curtain last evening, and made his usual bright and pat little speech. His engagement here will continue a fortnight longer. A special holiday matinee will be given on Thanksgiving Day, seats for which are now on sale. "The Gelsha" will follow on Nov. 28.

NOV 19 1898

NOV 22 1898

Tremont Theatre.

This is De Wolf Hopper's last week in "The Charlatan" at the Tremont Theatre. His engagement has thus far been exceedingly successful, and judging from the enthusiasm displayed by last evening's great audience, it will continue so to the end. The new Sousa opera has been received with marked favor by all classes of playgoers, and the applause has been as hearty in one part of the theatre as in another, excellent evidence of a popular hit.

The company is unusually large and fully competent to meet the demands of both score and book. Mr. Hopper is particularly well suited in the role of Demidoff the fakir. The piece is magnificently staged, and altogether forms a most agreeable evening's entertainment. A special afternoon performance will be given on Thanksgiving Day, in consequence of which there will be no Wednesday matinee.

NOV 22 1898

Tremont Theatre.

The same old story of big audiences, hearty laughter and enthusiastic applause comes from the Tremont Theatre, where DeWolf Hopper last evening entered upon the third and final week of his very successful engagement. "The Charlatan" appears to have secured a warm place in the favor of Boston playgoers, and its popularity shows no signs of abatement. Mr. Hopper plays the fakir-hero Demidoff, rollicking through the performance as if he enjoyed the fun he makes as much as the people on the other side of the footlights. And the people on the other side of the footlights take every means in their power to inform him of their appreciation of his work, showering upon him encores and recalls in numbers that seem incredible to those who have not witnessed these demonstrations. The production is excellently supported and the music is equally well.

NOV 24 1898

AT THE THEATRES.

What May Be Seen This Week at
the Local Playhouses—Coming
Attractions.

The Hopper "boom" continues at the Tremont Theatre. The Sousa opera, "The Charlatan," will be presented at a special matinee today, and will have its last performance on Saturday night. The return of "The Geisha" will be cordially welcomed at the Tremont Theatre next Monday.

BOSTON, MASS. - GLOBE

NOV 22 1898

"The Charlatan."

This is De Wolf Hopper's last week at the Tremont theater. The usual big audience was present to enjoy and applaud his performance in "The Charlatan" last evening, and his engagement is evidently going to be successful to the very end. The playgoing public unquestionably like him in his new role, and like him very much, for his performance is accompanied throughout by laughter and applause, his songs are redemanded, and he receives calls to the footlights almost without number at every representation. He is capably supported by the large and well-qualified company, whose members act and sing their respective roles with unusual ability.

The music of the opera appears to grow in popular favor, for many of the airs are sung and whistled about town, and the marches in particular have been caught up by the musically inclined. The fun of librettist Klein's situations, incidents and dialogue seems to be heartily relished by the patrons of the Tremont, and the lavish manner in which the piece is staged is the subject of much complimentary comment. Altogether the new Sousa opera supplies a very agreeable evening's entertainment. A special afternoon performance will be given Thanksgiving day in consequence of which there will be no matinee on Wednesday.

NEWARK, N. J. - ADVERTISER

NOV 28 1898

DE WOLF HOPPER
STALLED IN BOSTON.

Newark Theatre Will Open the
Week To-Morrow Night.

Francis Wilson Will Sing at Waldmann's Theatre—"A Spring Chicken" and "The Land of the Midnight Sun."

De Wolf Hopper is stalled in Boston and he'll not be able to reach Newark before to-morrow. So "The Charlatan" in which Mr. Hopper intended to sing all this week at the Newark Theatre, will not be given this evening. Leo Ottolengui, the manager, received a telegram from Mr. Hopper this noon, telling of the actor's storm troubles. So "The Charlatan" will open to-morrow night instead.

The cast in this opera is exceptionally good as may readily be seen by a glance at this list:

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

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NOV 27

De Wolf Hopper has good reason to be highly elated over the success his new opera, "The Charlatan," has achieved on the road. Washington started the ball a-rolling to the tune of a \$10,000 and now suit was achieved in Baltimore and week. In Boston he has beaten the Washington week. "El Capitan" in its palmiest days was not so well received with anything like the favor that has been accorded Sousa and Klein's latest

N. J. SUNDAY CALL

NOV 27 1898

De Wolf Hopper, like Thanksgiving, Washington's Birthday and other feasts, is expected to happen here once a year, only that the elongated comedian is what would be described in the church calendar, a movable feast. He is with us now and will spread himself over the stage of the Newark Theatre all this week. He brings with him a brand new opera, "The Charlatan," by Alfred Klein. In this he has a role exactly to his liking.

The action of the piece takes place in Bokhara, a province in the southern part of Russia. Previous to the opening of the opera Prince Boris's father has contracted an alliance with a peasant girl, which has so angered the Czar that a decree has been issued to the effect that should the offspring of the issue marry anyone beneath the rank of Princess, his title and estates are to be forfeited to the next of kin. The young fellow is very much of a ladies' man, and Gogol, his only surviving relative, confidently expects that his nephew will ultimately lose his rank and inheritance. This condition of affairs is disclosed when the curtain rises on a country fair. The main feature of this exhibition is the appearance of a famous prestidigitateur, named Demidoff, and his pretty daughter, Anna. Demidoff is an unscrupulous charlatan and lends himself readily to Gogol's scheme to palm off his daughter to Boris as the Princess Ruchkowsky, a title which the conspirator believes to be extinct. Boris at once falls in love with her, much to the chagrin of Sophia, Gogol's child, and greatly to the delight of Demidoff, who believes he is making a wealthy match, not having been informed of the Czar's decree.

Sophia learns of the trick as the marriage is about to take place, and enters into the scheme with a young girl attached to Demidoff's caravan, Katrinka by name, to make her appearance on the scene as Princess Ruchkowsky. Her plans miscarry, however, and the marriage takes place. During the festivities immediately following the ceremony, the real Princess Ruchkowsky, accompanied by her husband, who is no less a personage than the Grand Duke, enters, and immediately sends for the girl who is usurping her title. The conspirators are very much frightened at the situation, knowing that the punishment will be severe, but Demidoff believes that his son-in-law will protect him from the Grand Duke's wrath. Gogol then informs his accomplice that the girl is the bride of a beggar, as his action of marrying a woman of plebeian origin has resulted in his forfeiting both title and estates.

Mr. Hopper's company this year is the best that he has ever employed. In fact, "The Charlatan" requires a larger and more important cast than did "El Capitan," and is in other respects a more extensive production than his old favorite. The scenery and costumes of the presentation are pronounced the handsomest and most elaborate yet seen in comic opera in this country.

The cast is as follows:
Demidoff.....De Wolf Hopper.
Prince Boris.....Edmund Stanley.
Gogol.....Mark Price.
Jellicoff.....Alfred Klein.
Captain Peshofski.....George W. Barnum.
Grand Duke.....Arthur Cunningham.
Koreff.....Harry P. Stone.
Showman.....Charles Arthur.
Anna.....Nella Bergen.
Katrinka.....Alice Judson.
Sophia.....Katherine Carlisle.
Grand Duchess.....Adine Bouvier.

There will be no increase in prices, and there will be matinee on Wednesday and Saturday.

Next week a magnificent spectacle will be presented here. "Superba" is its appropriate name.

Manager Ottolengui, of the Newark Theatre announces that there will be no increase in the usual prices for De Wolf Hopper's engagement at his house.

NEWARK, N. J. - ADVERTISER

NOV 23 1898

At all the Newark Theatres to-morrow Thanksgiving matinees will be given. Patrons of the Newark will be given a chance to see an extra day performance of Hoyt's "A Stranger in New York," which has been drawing big houses since it came to town Monday.

The annual engagement of De Wolf Hopper, at this theatre, always an interesting event to Newark playgoers, will be more than usually attractive this season from the fact that he will present, on Monday evening, November 28, for the first time in this city, a new comic opera. The work is entitled "The Charlatan," and its composer and author are John Philip Sousa and Charles Klein, who provided the comedian with "El Capitan."

"The Charlatan" is reported a worthy successor to the last named piece, both in score and libretto. "The March King" is said to have supplied an abundance of delightful melody as well as plenty of the swinging, stimulating march music. He is responsible also for the lyrics. An interesting story is contributed by Mr. Klein, and the principal role, a wandering neomancer, appears to be exactly suited to the personality and methods of Mr. Hopper.

NEWARK, N. J. - ADVERTISER

NOV 30 1898

THE CHARLATAN"
IS SOUSA'S BEST

And De Wolf Hopper, in the Title
Role, Doesn't Disappoint
His Admirers.

PLAYED TO FULL HOUSE
AT THE NEWARK THEATRE.

De Wolf Hopper, the inimitable and ever popular, with an admirable company, played to a full house last night in the Newark Theatre in Sousa's latest and best opera, "The Charlatan."

The post-ponement of the play, owing to the difficulty in overcoming the snow blockade, but served to accentuate the warmth of its reception, for never was a more enthusiastic welcome given the versatile actor than was accorded last night.

At the end of the second act nothing would do but a speech from the star, who, of course, responded to the demand in his usual happy fashion, incidentally alluding to the distance between Newark and Boston, "which," he added, "since the Harvard football game, has been simply pushed off the earth."

The opera is by far the best that Sousa has produced, the music being uniformly of a high order throughout, the libretto exceedingly good, witty and snappy, the staging excellent and the costumes exquisite.

The scene is laid in Russia, and the surroundings correspond to the requirements of that locality in detail.

De Wolf Hopper as Demidoff, the Charlatan, practices his magic art upon his daughter, Nella Bergen at Anna, and transforms her into a princess, who weds Prince Boris, Edmund Stanley, in that guise. The fact that two other princesses of the same name appear upon the scene does not disconcert the charlatan, who glibly explains the whys and wherefores in an eminently satisfactory way until the last act, when he is brought to bay by Russian justice.

Alfred Klein as Jellicoff, a comedian or tragedian, as the case required, was disguised as a woman, who is made love to by Koreff, in the person of Harry P. Stone. As might be imagined, Klein was unutterably funny in the character, and when feelingly alluded to as Madame Yale by Demidoff, the house simply went wild with laughter.

Alice Judson made a bright and bewitching Katrinka. Sophie by Katherine Carlisle as the real Grand Duchess by Adine Bouvier were both thoroughly satisfactory.

Nella Bergen's beauty is in nowise diminished, and her magnificent voice was heard to fullest advantage last night over both chorus and orchestra.

The male chorus in the Frog song in the last act was especially good, particularly in the witty topical hits introduced by Hopper, who regrets his inability to sing more verses for the very admirable reason that he doesn't know any more verses to sing.

The opera is far and away better than "The Bride Elect," and secured a decided success in its first presentation in Newark.

Next week the Hanlons' Superba will be the attraction.

A big house gave "The Con-Curers" an enthusiastic welcome at Waldmann's Opera House last night. Every seat was taken and men stood three rows deep in the rear of the parquet. It was a sort of a "double house" because there had been no performance the night before and the public was curious to see the players that had had all sorts of adventures on their way to this city.

"The Con-Curers" is a burlesque upon Paul Potter's "The Conquerors," and the scenes are laid at the Castle of France during the Franco-Prussian war. The principals in the burlesque were Edgar Atchison-Ely, John E. Drew, Sam J. Ryan, Miss Georgia Gardner and Miss Harriet Vokes. Most of the specialties which preceded the burlesque were good, and a one-act comediella called "A White Strategy," in which Atchison-Ely and Miss Gardner appeared, made a well deserved hit.

The show will be seen every night this week, with matinees on to-morrow and Saturday. Next week, Al. Reeves's big company of whites and blacks in comedy, vaudeville, minstrel, opera and burlesque.

"The Spring Chicken" company, which is showing at Jacobs's Theatre this week, is a combination of specialty artists, who give an interesting performance. The "Spring Chicken" is a farce without plot or story. It simply serves to introduce a lot of variety performers, among whom are William J. Talbot, the well-known tenor singer; the Clerise sisters, as harpists; Fred Lucier, the eccentric violinist.

A number of new songs were introduced, among which are "The Good Old Days," "Out West," "A Girl That You Couldn't Refuse," "A Bottle and a Bird," "Forgive Her as Your Heart Tells You to Do" and "The Dresden Doll."

The performance will be repeated every evening during the week, with matinees to-day and Saturday.

Next week a patriotic play, "Red White and Blue," a story of American heroism in the Antislavery will be produced.

DEC 11 1898

Newark Theatre.
Mr. De Wolf Hopper, who began his annual engagement at the Newark Theatre, on Tuesday evening, has a new comic opera this season. It is entitled "The Charlatan," and it is the work of John Philip Sousa and Charles Klein. The music of the new piece is said to be more ambitious than that of its predecessor, "El Capitan," while by no means lacking in catchy melody and the swinging march for which the composer is noted. Mr. Sousa is likewise responsible for the lyrics. Mr. Klein has laid the scene of the story in Bokhara in the early part of the present century and the character he has provided for Mr. Hopper is a wandering necromancer, named Demidoff, who pretends to supernatural powers and whose chief possession is a handsome daughter, called Anna. This Charlatan, while exhibiting at a fair, comes in contact with a rascally old deputy-governor, Gogol by name, who wants to marry off his nephew Prince Boris, to a girl of inferior rank, in which event the young fellow will forfeit his title and estate to the next of kin, his uncle. Demidoff, from whom this matter of forfeiture is concealed by Gogol, jumps at the chance of obtaining a wealthy nobleman for a son-in-law, and heartily enters into the scheme. Boris and Anna help the matter by falling in love with each other at first sight, and as his uncle and father assure him that Anna is really the Princess Ruchkowsky, a marriage is quickly arranged. During the rejoicings following the ceremony, the genuine Princess Ruchkowsky, who is the grand duchess, arrives with her husband, and the charlatan, his daughter, Boris and in fact, nearly everybody else, find themselves in trouble. This is all straightened out later, and every one is satisfied. The company supporting Mr. Hopper is a strong one.

DEC 6 1898

A large audience greeted the De Wolf Hopper company at the Harlem Opera House last night, where it appeared in "The Charlatan." The performance was extremely smooth and the principals were recalled several times after each of the popular numbers.

DEC 6 1898

of the patrons of the house.
His popularity with Harlemites was again attested last night when De Wolf Hopper appeared to a splendid audience at the Harlem Opera House for a week's run in "The Charlatan." Sousa's and Klein's catchy music appeared to delight its

DEC 6 1898

Hopper in "The Charlatan."
De Wolf Hopper got a rousing reception from a large audience at the Harlem Opera House last night. He appeared in "The Charlatan," which has been greatly improved, and was ably supported by Nella Bergen, Alice Judson and others.

DEC 16 1898

DE WOLF HOPPER appeared in "The Charlatan" last night at Taylor Opera House before a large audience. Mr. Hopper gave an artistic performance, and at the end of the second act, in response to applause, he made a speech which was full of good humor. The production was handsomely staged. The march song was repeatedly applauded. The nine principals, besides Mr. Hopper, were praiseworthy, and the production was large and well trained.

DEC 13 1898

THE STAGE

THE CHARLATAN.
There has been no more appreciative audience in the opera house this season than that which gathered there last night to see the production of "The Charlatan" by De Wolf Hopper and his merry opera company, and there was cause for appreciation, too, for no finer production of comic opera has ever been seen here. For a Poughkeepsie audience, this one was tremendously enthusiastic and scarcely a number was allowed to pass without an encore. While Hopper had to sing every one of his parts over two or three times, and, at the end of the second act, he was called out before the curtain to make his little speech, which was as funny as usual.
Built "The Charlatan" around the elongated comedian and it fits him like a glove. As the wandering fake magician in the Czar's realms, Hopper is the same kind of an irresistibly droll imposter as we saw in him in "El Capitan" with Peruvian environments. He is funnier, if anything. Alfred Klein, Hopper's second in command of the comedy forces, came in for his share of the laughs, and Alice Judson, petite, pretty and a typical Hopper soubrette, created havoc with the male part of the audience. Nella Bergen, who in private life is the daughter of a New York police captain named Reardon, sang sweetly. The chorus was, as usual, large and very strong and the pictures framed by the several ensembles were beautiful. The audience was large and included many society people.

DEC 21 1898

The Charlatan.
It matters not in what sort of a vehicle De Wolf Hopper comes before an audience that audience is bound to laugh. Were he even to essay the part of Uncle Tom in the ancient play of that name, the old negro would become a comical character in spite of all his pathetic lines. It is Hopper and not the play that people go to see, although Hopper never attempts to popularize a bad play, at a consequent risk of his reputation. The Charlatan was seen here last night for the first time and the house was completely filled, every seat being sold long in advance. The performance was the best in comic opera that has been given here in a long time and every moment of it was enjoyed by the high class audience. The company was one of stars and the chorus was strong, tuneful and perfectly trained. The scene of the play being located in Russia gave opportunity for some handsome and unusual costuming which was fully taken advantage of and the stage pictures were uniformly pretty. The story deals with a trading fakir, Demidoff (Hopper) who palms off his daughter Anna (Miss Bergen) on a Russian Prince as a Princess and gets her married to him, thereby bringing about many complications in the endeavor to carry on the fraud, both before and after the marriage. The music of the opera is by Sousa and the book by Alfred Klein and their collaboration has been successful in building up a play around Hopper's personality that suits his style and capabilities perfectly and ought to remain popular for many seasons. Last night the audience insisted on a speech from Hopper at the close of the second act and the gallery gods demanded that he give them Casey at the Bat. He begged off from Casey but made a speech in his characteristic way, which was as good as any part of the play.
But Hopper isn't the whole show. Beautiful Nella Bergen is also much in evidence, and her splendid presence and magnificent voice won her much attention and a fair share of the applause. Miss Alice Judson's Katrinka was scarcely up to the company's standard, but Miss Adine Bouvier as the Grand Duchess proved herself competent. Mr. Stanley's sweet tenor was heard to advantage in the part of Prince Boris. The Jellikoff of Alfred Klein was a neat bit of comedy work that made an excellent contrast to the main plot.

DEC 16 1898

DE WOLF HOPPER.

roduced His New Opera. "The Charlatan," at Taylor Opera House Last Evening.
De Wolf Hopper, a trifle more legitimate than we have grown to know him, but not a mite less entertaining, graced the stage of Taylor Opera House last evening, and shared with John Philip Sousa the appreciation of a very large audience for the new comedy, "The Charlatan."
"The Charlatan" is not the companion of "El Capitan" and "The Bride Elect" in the same sense that these two productions stand to each other. The new opera is, as it were, an octave higher up the musical plane, and while this is responsible for the scarcity of what are known as catchy airs in "The Charlatan," it does not in the least detract from its musical merit.
It is needless to say that Hopper dominates the piece. This is as it should be, since Sousa wrote it for him. The fact that Hopper had the centre of the stage throughout the greater part of the play, called forth no complaint.
The play is founded on a trifling plot, which, however, serves its purpose admirably. Gogol conspires with a travelling fakir and magician, Demidoff, to cause his nephew, Prince Boris, to fall in love with Demidoff's daughter, Anna. Boris falls into the trap and marries Anna, whom he has been led to believe is a princess. Under a decree of the Czar, Boris loses his title and estates for marrying beneath him, and his uncle, Gogol, is about to take advantage of his misfortune, when the plot is exposed and matters are righted, leaving Boris and Anna married and happy.
As has already been intimated, Mr. Hopper in the role of Demidoff has to a certain extent left off his customary, and to be exact, always enjoyable exaggerations, and instead of resorting to his former grotesque acrobatics, acts quickly and relies upon the action of the piece for his fun.
But, just as Hopper in any role is always Hopper, so, as Demidoff, he takes advantage of every opportunity, and it must be said that Charles Klein, the librettist of the opera, has furnished him with many such. His lines were unceasingly funny, and, in fact, the leading parts throughout the play were exceptionally bright.
The company with which Mr. Hopper has surrounded himself this year is the best he has ever had, a statement that does not detract a bit from his stellar brilliancy.
Miss Alice Judson in the dual role, first of a boy and then of a fictitious princess, added much to the opera. She was distinctly successful in her animated and clever conduct of the parts.
Miss Nella Bergen, as Demidoff's daughter, had a rather difficult role in which she acquitted herself most admirably.
Edmund Stanley as the deceived prince sang a tenor part in a sweet, true voice, and Arthur Cunningham was an adequately dignified grand duke.
Alfred Klein contributed no small share to the success of the play in the part of Jellikoff.
Miss Adine Bouvier did much toward beautifying the production, but added nothing to its forensic worth.
Of its music the songs that proved most popular were one with "Ammonia" as the theme, the chorus sneezing an accompaniment to Mr. Hopper's solo, and "The Frog" song with croaking accompaniment.
The Russian national hymn, interwoven in the finale of the third act, was one of the strong musical features of the play.
The opera was beautifully staged, the black eagle of Russia holding a prominent place on the costumes of the chorus girls. The chorus was well trained, handsomely costumed and very effective.
Seldom has a play been received in this city with more applause, and at the end of the second act Mr. Hopper in response to a curtain call made a speech which pleased, but showed signs of having been said elsewhere.

DEC 24 1898

Sousa's newest effort in the business of musical writing, "The Charlatan," will be heard at the Opera House on the same evening. "The Charlatan" has been so puffed and advertised elsewhere that local reviewers will be justified in reserving their impressions of it until Tuesday morning. So far as I can learn it has music in the usual Sousa vein albeit a trifle less sonorous than is usual in that quarter and a capital book by Mr. Alfred Klein, who puts more wit and thought into his lines than well, than Mr. Sousa succeeded in getting into the book of the "Bride Elect." Klein's plot is said to be an exceedingly droll conceit treated in the accepted burlesque spirit, and as Hopper is to do the "business" of the title role there can be no doubt of its success.

Scranton Pa. Tribune
Dec 20, 1898

IN THE PLAY HOUSES.

Hopper in "The Charlatan."

DeWolf Hopper, the elongated centrepiece of numerous comic opera concoctions, was at the Lyceum last night in Sousa and Klein's last opera "The Charlatan." The opera was produced in a sumptuous manner. There was a large, well-trained company; the chorus contained many good voices and the costumes and scenery combined to make beautiful stage pictures.

Hopper's popularity in Scranton was demonstrated by the warmth of his reception. After the second act he had to make a speech, which was in the characteristic Hopper vein. It kept smiles chasing over the faces of his listeners in a way that was good to see. His topic songs were encored again and again until he almost had to plead for mercy. Hopper's work shows a change for the better. He is more the comedian and less the buffoon than he has been in the past and depends upon his head rather than his legs for success.

Nella Bergen's voice was heard to advantage in the role of Anna, the spurious Princess. Graceful and pleasing personal appearance she rightfully claims a part of the centre of the stage as her own. Edmund Stanley, the tenor of the company, and Alice Judson as Katrinka came in for their share of the honors of the evening. Droll little Alfred Klein is the greatest mirth provoker of the company. At times last night he convulsed the audience.

READING, PENN. - TIMES

DEC 23, 1898

Geoffrey Stoll.
"The Charlatan," Hopper, Klein, Sousa, et. al., gathered in a great harvest of plaudits last evening. As a musical and comedy brochure, it outshone the popular "El Capitan." Though Russia furnished the color, there was an unusual wealth of costumes, and the very many striking stage pictures were among the most pleasing ever exhibited on the local stage. DeWolf Hopper, in his new Sousa opera, with its insidious waltzes and stirring marches, is his real self, very droll and comical. He seemed to reach the top note in popularity, and in his topical songs was frequently redemanded. The applause at the end of the second act was a quick curtain-raiser, but the audience were not satisfied until Hopper, the orator, superseded Hopper, the comedian, and gave his hearers a bit of spontaneous speech-making in his happiest vein. Alfred Klein, the librettist, is provided with a number of comic scenes. Excellent roles have been placed in the hands of Nellie Bergen, Alice Judson, Edmund Stanley, Mark Price and Arthur Cunningham. Miss Bergen has a voice of great sweetness and rather remarkable range and power, while Miss Judson, in size, voice and figure, is the correct brand of Hopper soubrette. Mr. Hopper's chorus is an effective one, and contains a number of beauties. "The Charlatan" will have another large audience whenever it returns.

PHILA. NORTH AMERICAN

De Wolf Hopper in a new Sousa opera is bound to be a good attraction for the holidays, even although "The Charlatan" is below the standard of "El Capitan." It will be interesting to watch the competition next week between Hopper and Wilson, the two most popular comic opera comedians on the stage. As good-natured rivals in the old McCaul Company, they both first earned recognition, and neither of them could have been a successful star without that invaluable early experience of training. To-day, with Jefferson De Angelis, they represent the best in the operatic comedian armament. Hopper's new entertainment affords him the characteristic opportunities for fun-making, with which his grotesque talents have made us abundantly familiar. There is plenty of spirit in "The Charlatan," and it is to be hoped the community of Hopper admirers will not be disappointed.

WILKES BARRE, PA. PRESS

DEC 21 1898

HOPPER AND THE CHARLATAN

THE NOTED COMEDIAN APPEARS IN HIS NEW PRODUCTION

DeWolf Hopper and his excellent company were at the Nesbitt last night and gave one of the finest comic opera performances ever seen or heard in this city. "The Charlatan," by John Philip Sousa and Charles Klein, and interpreted by Mr. Hopper and a splendid support, delighted one of the largest audiences of the season, and the most enthusiastic which has been in the Nesbitt for some time.

The opera has been written around the character of a cowardly, good-natured fakir, which is assumed by Mr. Hopper, who is continually by his schemes getting himself in trouble and then sliding out of them.

The action of the play takes place in Bokhara, a province in the southern part of Russia. Previous to the opening of the opera Prince Boris's father has contracted an alliance with a peasant girl, which has so angered the czar that a decree has been issued to the effect that should the offspring of the issue marry any one beneath the rank of princess his title and estates are to be forfeited to the next of kin. The young fellow is very much of a ladies' man, and Gogol, his only surviving relative, confidently expects that his nephew will ultimately lose his rank and inheritance.

This condition of affairs is disclosed when the curtain rises on a country fair. The main feature of this exhibition is the appearance of a famous prestidigitateur named Demidoff, and his pretty daughter, Anna. Demidoff is an unscrupulous charlatan and lends himself readily to Gogol's scheme to palm off his daughter to Boris as the Princess Ruchkowsky, a title which the conspirator believes to be extinct. Boris falls in love with her, much to the chagrin of Sophia, Gogol's child, and greatly to the delight of Demidoff, who believes that he is making a wealthy match, not having been informed of the czar's decree.

Sophia learns of the trick as the marriage is about to take place, and enters into a scheme with a young girl attached to Demidoff's caravan, Katrinka by name, to make her appearance on the scene as Princess Ruchkowsky. Her plans miscarry, however, and the marriage takes place. During the festivities immediately following the ceremony the real Princess Ruchkowsky, accompanied by her husband, who is no less a personage than the grand duke, enters, and immediately sends for the girl who is usurping her title. The conspirators are very much frightened at the situation and diverting situations ensue.

Demidoff thereupon pretends that the whole scheme is one of his famous optical illusions, and transforms Anna into space by means of magic. The grand duke orders him seized by the guards, accusing him of witchcraft, and seeing that he is in danger of bodily harm, the fakir attempts to bring his daughter back. Anna, however, feels keenly the shame of having disgraced the prince, whom she loves, and runs away. Demidoff is seized and accused of being her destroyer.

The third act discloses the trial scene. Demidoff is convicted, but as the court retires to consider his punishment the daughter returns, and the prisoner confesses to the grand duke the deception practiced on them by Gogol. This dignitary then promises to secure a cancellation of Boris's punishment from the czar, and all ends well.

Hopper is funny. He always is, and wouldn't be otherwise if he could. He capered as nimbly and was as droll and mirth-provoking as in his former operas and he has also the great distinction of being the only male comic opera star who is blessed with a good singing voice. But Hopper is not the whole show. Alfred Klein is a mighty funny little man and Edmund Stanley had many opportunities of showing his fine tenor in the role of Prince Boris.

Nella Bergen is also much in evidence and her splendid presence and magnificent voice won her much applause, while Misses Judson and Bouvier filled their roles very acceptably.

The music of Sousa seems to aim higher than the stirring marches and music of "El Capitan" and yet it is spirited and immensely taking, as was evinced by the applause of the audience after each number. "The Charlatan march" is the equal of any of Sousa's previous efforts.

The chorus is a large one, the feminine members being young and pretty, and the voices well balanced. There was life and motion there, too. They seemed to be interested in their work and they helped to make some effective pictures or groupings.

The opera was magnificently staged, the scenery and costumes helping to bring out the color effects of the pictures.

After the second act Mr. Hopper was called upon for a speech and responded in a clever rambling talk on everything and nothing.

A notable feature of the whole performance was the clear enunciation of every one of the singing characters from the star down to the person who assumed the three-line part.

PHILADELPHIA TIMES

DEC 25 1898

Mr. DeWolf Hopper—fancy the courage of a man who has started to climb the ladder of fame with a name like that! It used to be very funny to me before familiarity took that quality away—comes to the Chestnut Street Opera House in "The Charlatan," one of those operas which has the valuable stamp of New York disapproval on the first engagement there. Since then a more discriminating taste which is not hard to find on the north side of Harlem bridge, on the west end of North river ferry line, has discovered that "The Charlatan" is a casket of gems. At any rate so the advance agent, in his jeweled ways of speech, declares for it. Leaving out the subsidized possibilities of that young gentleman, the fact is certain that after getting into running form "The Charlatan" has proven to be

of the most attractive entertainments traveling. Mr. De Hopper is a sterling comedian of his class and his company of the first order.

NEW YORK MORNING WORLD.

DEC 25 1898

Though De Wolf Hopper's "The Charlatan" scored the biggest frost in New York this season it holds the comic opera record for big houses outside of New York.

PHILADELPHIA EVE. STAR.

DEC 27, 1898

Chestnut Street Opera House.

De Wolf Hopper pranced through three acts of the Sousa-Klein opera, "The Charlatan," yesterday at the Chestnut Street Opera House, and his inflection of voice, picturesqueness of make-up and usual unctious manner produced the usual laughter. There is nothing particularly interesting in the score—the wedding duet and chorus, "The Orange Blossoms," meriting most praise—but the well-known Charlatan march, with its characteristic Sousa style and movement, forms, as we expected, the peg on which all else is hung. Charles Klein's libretto contains a number of good things, but it was really the "attenuated" De Wolf Hopper who caught the audience, which was in a mood for merriment. The big comedian was called to the footlights after he had warded the diminutive Alice Judson through a series of gymnastic evolutions. Here he made a glib speech. Alfred Klein made the other diminutive foil to the long-legged Hopper. He was attired as the lady-in-waiting to the false Princess, Anna (Netta Bergen), daughter of Demidoff (Hopper), the traveling alchemistic fakir. A fierce Russian captain falls in love with the lady-in-waiting, and the accompanying situations are ludicrous. Hopper has a song in the last act, "The Legend of the Frogs," that makes a hit. The costumes are beautiful, the wedding march making an impressive kaleidoscopic picture. Edmund Stanley and Miss Bergen sang the Orange Blossoms duet with artistic effect, and Miss Bergen's full-throated high notes rang out beautifully in the choruses. Mr. Stanley possesses a voice to fit his part. Alice Judson was a petite soubrette.

PHILADELPHIA-RECORD

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"The Charlatan"—Chestnut Street Opera House.

De Wolf Hopper, the long-legged, lugubrious, and pathetic-voiced, mirthmaker as of yore, scored a new success at the Opera House yesterday in his latest role, that of the occultistic, alchemistic fakir, Demidoff, of the Sousa-Klein opera, "The Charlatan." The work itself presented very little that was striking, either in the way of music or

DEC 27 1898

Chestnut Street Opera House—De Wolf Hopper in "The Charlatan."

De Wolf Hopper introduced his new Sousa operetta, "The Charlatan," to a Philadelphia audience at the Chestnut Street Opera House yesterday evening. It is in three acts, and Charles Klein has provided the book, although the dialogue appears to betray Mr. Hopper as a collaborator. "The Charlatan" affords good entertainment. It is wholesome in speech and action, and it is fun making, is spontaneous and unlabored. Mr. Klein's plot is clever, if not absorbing, and the movement has a tendency to drag when the exuberant Hopper is behind the scenes. Mr. Sousa's contributions are musically, especially so as to the lyrics, and he offers some characteristic marches which evince strong family relationship to those of "The Bride-Elect." While all of the numbers are pleasing, they are harmonious rather than tuneful, not one of them haunting the memory, and there is an absolute dearth of dreamy waltzes. But the stage pictures are brilliant, rich with pageantry and full of color. The chorus is large and admirably drilled, and the young ladies are good looking and sing well. The scenic effects are excellent, and the costumes generous and tasteful.

The story concerns the fortunes of Demidoff, an itinerant necromancer, and his daughter Anna. Prince Boris has fallen in love with the girl, under the impression that she is a princess. The scheme has been set on foot by Gogol, a Russian Deputy-Governor, uncle of Boris, with a view to possessing himself of the estates of Boris, when the latter has disinherited himself by marrying an inferior. The ceremony has just been performed when the Grand Duke enters with the real Princess, and on Gogol's accusations, Demidoff and his two accomplices, Katrina and Jellikoff, are cast in chains. Ultimately Gogol's perfidy is unmasked,

and all ends happily, Anna and he Boris being reconciled, and Gogol driven off in disgrace.

Mr. Hopper, as Demidoff, has a most congenial role. It is true that he is qualified for farce rather than for comedy, and that his efforts have a sameness. He is even accused, and with justice, of being addicted to clowning; but he is droll and diverting, hits off the popular notion, and is he to be condemned for giving his public what it demands? His humor is untutored and buoyant, and one secret of his success may be his own apparent delight in his buffoonery. Edmund Stanley as Prince Boris has the requisite good looks and an agreeable vocal outfit. Mark Price is a sterling actor, who is unsuited to the part of Gogol, because he takes it seriously. Alfred Klein, the diminutive comedian, does woman's attire and acquires himself very creditably. Nella Bergen, as Anna, uses her beautiful voice to advantage, and wears some handsome costumes, but is somewhat lacking in animation. Alice Judson is a pert and capricious Katrina, and Katherine Carlisle an entirely acceptable Sophia. Other characters are taken capably by George W. Barnum, Arthur Cunningham and Adine Bouvier.

Mr. Hopper was given a warm reception by an audience that taxed the capacity of the house, and he was made to respond with one of his felicitous speeches. "The Charlatan" is an effective agent to exploit his style of humor, and the admirers of Sousa will welcome the latest addition to the works of that successful composer.

TRENTON, N. J. - ADVERTISER

DEC 18 1898

De Wolf Hopper delighted a large and fashionable audience in his new opera "The Charlatan" at Taylor's last Thursday evening. The piece was all that was promised for it. The cast could scarcely be surpassed and the chorus was excellent. It was superbly staged and costumed. Hopper's speech at the end of the second act, after the curtain had been raised several times, was immensely pleasing.

PHILADELPHIA TIMES

DEC 29

the remaining principal roles. De Wolf Hopper and "The Charlatan," his new comic opera, continue at the Chestnut Street Opera House. Judging from the testimony, much in evidence, the large audience and their continual demonstrations of delight, this latest work of Sousa and Hopper struck the target of popular favor in the center. The star has been a success for him. After his well-known role of the necromancer, he is equally entertaining in the role of the

DEC 27 1898

De Wolf Hopper in "The Charlatan"

The first sight that Philadelphia had of Messrs. Sousa and Klein's new comic opera, "The Charlatan," in which De Wolf Hopper is disporting himself this season, was under circumstances that made for the success of the premier, even had there been less of bright music and enlivening wit in score and book. The holiday spirit was abroad in the big audiences at the Chestnut-street Opera-house at both the matinee and evening performances yesterday, and the atmosphere was so charged with Hopperism and Sousaism that the combination wrought a triumphant entry for this latest offering of the bandmaster's deft skill in weaving rippling cadences and martial quicksteps.

In "The Charlatan" there has been no radical departure made from what we have been taught to expect when Sousa's name is affixed to a score. There is plenty of color and life in the choruses, the same lightness and "trickiness" of melody in the solos and duets that marked the numbers that brought popularity to "El Capitan" and "The Bride-Elect." Possibly it would be but justice to say that Mr. Sousa, as shown in the score of "The Charlatan," a desire to break away from the conventional Sousa music. Here and there are new movements that make a bid for the favor of opera-lovers who are not satisfied with all jingle and tinkling melody. He has partially succeeded—not wholly so. There is an absence of dashing finales, and the march, always a central point with Sousa works, is not striking in either movement or harmony. There are one or two duets and solos, the nuptial duet sung by Miss Bergen, in particular, that are entitled to rank with the best of Sousa's work. The chor. sac accompaniment to this number gave it an odd and pleasing effect. Hopper is given one topical song containing, as a starter, the story of an ambitious frog. Of course, the comedian enlarges at his own sweet will, and in this song there is also an odd accompanying chorus.

The book of the opera is by Mr. Charles Klein, and is somewhat disappointing. The story is that of a wandering Russian prestidigitateur, Demidoff, and his daughter Anna, who falls into the schemes of a rascally Russian, who desires to see his nephew, Prince Boris, in defiance of the Czar's edict, married to a plebeian, thus losing his estates, which will, by law revert to the uncle. Demidoff, who thinks he sees a rich son-in-law in prospect, pretends to conjure up a beautiful princess in his cabinet, who is, of course, his daughter. Boris falls in love with the bogus princess and marries her. The real princess, whose name had been assumed, appears upon the scene, and Demidoff, his two assistants, Katrina and Jellikoff, are arrested and the former is sentenced to death for the murder of his daughter, who disappeared when the trick was discovered, and also of Katrina and Jellikoff, who, to serve the purposes of the bogus princess, had been transformed into waiting lady and page respectively. The reappearance of the missing daughter and the confession in their proper persons of the two assistants saves the charlatan's life.

As Demidoff, the tricky and cowardly "wonder worker," Hopper has a congenial role, with which he takes his usual liberties, interpreting enough of his own business to give zest to whatever humor may be in the lines. Hopper is undoubtedly "horsey," but his comicallities are perpetuated with such a genuine spirit of earnest endeavor to make you laugh that your consent is won, however much you may condemn his "art." Miss Nella Bergen played the mountebank's daughter, Anna, and sang with effectiveness the music. Miss Bergen has not gained in voice in proportion to the gain made in embonpoint. However, and only once did she reach the high "C" with her former bell-like accuracy. Alice Judson, as Katrina, was acceptably pretty and petite, and acted the role better than she sang it. Alfred Klein was excellent as a tragedian, and later, disguised as a waiting lady to the princess. This queer little fellow is a real comedian, and serves as a comical foil to Hopper's length of legs and bass drum voice. Edmund Stanley was robust as Prince Boris, though his well-known tenor voice shows somewhat the effect of wear. Mark Price, Arthur Cunningham and Harry

Stone filled subordinate roles acceptably. Miss Adine Bouvier, the new beauty, is that and nothing more. Her role as the real princess beautiful—which she did. In staging and costuming "The Charlatan" Hopper has ever revealed to us. In this particular the adjective—"magnificent"—is entirely appropriate.

DEC 31

DeWolf Hopper and his clever company in the new Sousa and Klein opera, "The Charlatan," has been a strong magnet for comic opera lovers at the Chestnut Street Opera House this week. Mr. Hopper has never made a greater success here than in "The Charlatan," and it will doubtless serve to crowd the Chestnut Street Opera House for the next two weeks, to which the engagement is limited. "The Charlatan" has everything to commend it to those who have a preference for comic opera over other forms of light entertainment. The opera is superbly performed, that beautiful prima donna, Nella Bergen, carrying the highest vocal honors as the Princess, and the cast also including little Alfred Klein, Edmund Stanley, dainty Alice Judson, Adine Bouvier, a new stage beauty; Mark Price, George W. Barnum and George Cunningham. The opera is mounted with unexampled magnificence, both in the scenery, costumes and accessories. Next week there will be a special New Year matinee Monday and the Saturday matinee.

DEC 27 1898

DE WOLF HOPPER IN THE CHARLATAN

Sousa and Klein's New Comic Opera Produced at the Chestnut Street Opera House.

MAUDE ADAMS' BRILLIANT HIT

Dramatic Version of The Little Minister Warmly Received.

CHAUNCEY OLCOTT AT THE WALNUT

New Play at the National—Wilson's Continued Success—The Other Bills—All the Christmas Attractions Reviewed.

Sousa and Klein's new opera of "The Charlatan" received its first Philadelphia production at the Chestnut Street Opera House yesterday afternoon, and achieved an unquestionable and immediate success. No wonder that it did, for it is abundantly provided with all the elements that make comic opera attractive, and the brilliant variety of entertainment, musical, spectacular and dramatic, which it furnishes was quite sufficient to account for and justify the enthusiasm to which the great audience present was promptly aroused. The action of the opera was a little slow in getting started, but the introductory scenes are so original and effective that their purely preliminary character is little noticed, and before anything like impatience on the part of the spectator has been provoked the entrance of De Wolf Hopper in the travelling caravan of the Charlatan whom he impersonates has marked the real beginning of the story and of the rollicking proceedings that are to follow. From that moment the development of the complications is rapid and uninterrupted. The ingenious, audacious and irrepressible Charlatan is never off the stage for more than a minute or two at a time, and the other characters are made to revolve around him in a way that does much credit to the ingenuity of the librettist and keeps the audience in a state of the most enjoyable and communicative hilarity. There is not a dull moment in the whole three acts, and those who laughed at "El Capitan" will laugh still more heartily at its successor.

The action of "That Charlatan" passes in the Russian village of Bokhara. When the first act opens a fair is in progress and a crowd of villagers is being entertained by ballets and puppet shows and dramatic performances. Prince Boris, a Russian nobleman, who has been condemned by the Czar to forfeit his estates if he marries any one beneath the rank of a princess, is enjoying the fun with the rest. He is an impressionable young man, and his uncle, Gogol, who would inherit his property in case the forfeit hanging over him were enforced, conceives the idea of entrapping him into a marriage which would subject him to the penalty with which he has been threatened. Accordingly Gogol lays a trap for him, with the purchased assistance of the Charlatan. It is that the latter shall palm off his daughter upon Boris as the Countess Ruchkowsky, and that Boris shall be induced to marry her under the belief that she is a woman of rank equal to his own. The plot succeeds, the marriage is celebrated, and as the bridal procession returns from the church the real Princess Ruchkowsky, accompanied by her husband, who is no less exalted a personage than a Grand Duke, appears upon the scene. It is unnecessary to exhibit the ensuing complications, but that the villain is foiled and everything ends as it should no frequenter of comic opera needs to be informed.

To this ingenious and interesting story Sousa has set some of the best and brightest music that he has yet given us. The "Charlatan" march is already familiar; but that is only one, and not the most valuable, of the good things with which the score is freely studded. There are half a dozen charming melodies in the opera which are sure to have caught the public ear before its present run is over, while much of the music has a character and value which will commend it to the cultivated taste. The performance was excellent. De Wolf Hopper was as agile and mirth-provoking as ever as Demidoff, and Edmund Stanley, Mark Price, Alfred Klein, George W. Barnum, Nella Bergen, Alice Judson and the rest made up a cast which could hardly be improved upon. It would be unfair and seem unappreciative not to mention the costumes and stage settings. Both were superb. Altogether, "The Charlatan" is a great show.

Chestnut Street Opera House.
De Wolf Hopper and his company have had the usual crowded and enthusiastic greeting at the Chestnut Street Opera House. "The Charlatan" has made an emphatic hit, judging from the laughter and applause which are almost a constant accompaniment to the things on the stage. "The Charlatan" is brilliantly performed, both in its musical and comedy requirements. Nella Bergen, as Demidoff's daughter, who masquerades as a Princess, sings, and Alice Judson is pretty and dainty in the soubrette part. Next week there will be a special matinee of "The Charlatan" on Monday.

NORTH AMERICAN
DE 29
De Wolf Hopper and his company have had the usual crowded and enthusiastic greeting at the Chestnut Street Opera House and have resumed their position as comic opera attraction of the first and most popular importance. "The Charlatan," the newest comic opera, by Sousa and Charles Klein, has made an emphatic hit. In fact, judging from the laughter and applause which are almost constant accompaniment to the doings on the stage, Mr. Hopper's present audiences are more pleased with "The Charlatan" than with any of Mr. Hopper's former great successes. De Wolf Hopper is a huge success as Demidoff, the wandering necromancer, and the way he juggles with jests and jokes, comic songs and situations in that most buoyant Hopper fashion is a continuous and hilarious enjoyment to the audiences.

PHILADELPHIA-RECORD.
DEC 29 1898
Despite the fact that the new Sousa-Klein comic opera, "The Charlatan," is quite uninspiring in itself, De Wolf Hopper manages to get a lot of laughs out of his role of Demidoff, the wandering necromancer who palms off his daughter Anna (Nella Bergen) as a princess, and is then obliged to spirit her away on her very wedding night. This big Joker of the Pack has his usual little right and left bowers in Alfred Klein and Alice Judson, his new soubrette. Klein makes sport as a strutting tragedian disguised as a lady-in-waiting to the false Princess. The "Orange Blossoms" duet and chorus is the musical gem of the work.

PHILADELPHIA
DEC 31 1898
De Wolf Hopper and his company have had an enthusiastic welcome at the Chestnut Street Opera House, and Sousa's newest comic opera, "The Charlatan," with its spirited music, brilliant arrangements, chorus and capital company, will continue to be the potent attraction at that house for the ensuing week. Besides De Wolf Hopper, the cast includes Nella Bergen, Alice Judson, Adine Bouvier, Edmund Stanley, Mark Price and others. So far as scenery and costumes can help to give an added finish to the production, every thing that money and good taste can do in that direction has been done with lavish hand.

NORTH AMERICAN.
JAN 7 1899
De Wolf Hopper has met with no more eminent success as a star comedian in comic opera than in his performance of Demidoff, the errant necromancer in "The Charlatan," which enters upon its last week at the Chestnut Street Opera House Monday night. The combination of De Wolf Hopper, John Philip Sousa and Charles Klein could not be excelled in comic opera collaboration, and "The Charlatan" in its brilliant musical work, pregnant with the best gifts of Sousa's musical genius, funny to a fault in story, dialogue and situations, and superbly performed, is one of the best things that the comic opera stage has known in a good many years. The only matinee is on Saturday.

Up at the Chestnut Street Opera House "The Charlatan" has the public by the heart. It throngs the house and with delight applauds a dashing, rattling show, full of spirit and color, sung with vivacity, acted with excellent regard to its possibilities and affording Hopper a rare opportunity for his few but marked abilities. In a kindred column, in which I write about books from week to week, was printed, a few weeks ago, a review of the underground railway, a service that philanthropy did for the negro. With it was printed a picture of Isaac T. Hopper, a resolute old Quaker who risked much and gave of his ample means, and at his individual risk helped the fugitives. That old Quaker, the noblest and bravest of those men, was grandfather to the actor who plays the role of the Charlatan. Just as the grandfather was ahead of his fellows in his work Mr. De Wolf Hopper is the bigger and better Charlatan conceivable. De Wolf Hopper's part hasn't many strings, but those he twangs are tuned to a high note, and this play suits his capacities. With a figure like Bob Fitzsimmons, a face of much pliancy reinforced by much cheek, he finds in the role of the Charlatan a part of nice congenialities. His speaking voice has the echo of a side-show eric and his singing is very much better than you would fancy. The company, and especially the chorus, is very good, and the costumes are as fine as any ever used in comic opera here. The lady who plays Anna, Nella Bergen, is a very sweet singer with a voice of cultivation. Alice Judson, as Katrinka, is very dashing. She belongs to that class of little women of whom Gladys Wallis, Edna Hopper and Miss Rankin are examples, in which a vast store of vivacity is packed in a ordinarily small parcel. Taken altogether, "The Charlatan" deserves its success, but it makes a new impression of wonder why the stories of comic opera should stray so little from the beaten path. The old Jocrisse, the juggler, the false prince or princess and the real ones, the gypsy or other fortune-tellers and a troupe of trim-legged women swinging in company with a smaller group of male voices. Occasionally a Gilbert or Pott Stephens comes along with a new libretto and the second-class writers make an effort to copy them, but soon drop back into the old ways—the gypsies, the tenor with a furred cloak and the tyrant, who sings base as if his tongue was fur.

"The Charlatan"
A triple success of a positive nature was scored at the Columbia Theatre last night, when De Wolf Hopper presented Klein and Sousa's comic opera, "The Charlatan." The three elements that combined in the success were hardly divided evenly. The greater share went to Sousa, Hopper came in a good second, and Mr. Klein's libretto was third. This does not mean that the book is bad, for as a matter of fact it contains some capital comedy scenes and several of the lyrics are uncommingly ingenious in their rhythm, but taken as a whole it has a pronounced sketchy quality, in which respect it is inferior to the same writer's "Ed Capitan." It may be accepted as a fairly good effort, gaining its chief end in that it gives to Hopper ample opportunities for genuine fun-making, while the story is sufficiently interesting and well told to prevent any suggestion of positive dragging. In the score Sousa has done some of his best work, work that probably even his admirers hardly suspected him capable of. Three numbers, one of them a tenor solo, the second a concerted duet and chorus, and the other a soprano solo, possess qualities of an unusual order. They are redolent of true poetry and feeling. A dainty march number which closes the first act, and which the audience redemanded in vain, and a more stirring second act finale, had the characteristic Sousa swing, and several patter songs proved the composer to be a facile musical humorist. Mr. Klein's story deals with a Russian charlatan, who is induced to pass his daughter off as a princess and to marry her to a prince. He nearly loses his head for his pains, and the all-around masquerading develops some clever situations. Hopper played the pivotal part with his usual unctuous enthusiasm and was altogether effective in his efforts. His enunciation of the lyrics that fell to his share was charmingly clear and he took full advantage of large opportunities. Nella Bergen, whose beautiful soprano voice seems to improve right along, created something of a sensation with her high notes, which she produced without the least apparent effort. Edmund Stanley sang and acted gracefully and Alfred Klein was, as usual, the butt for Hopper's sallies. The opera was artistically staged and the chorus was large and well trained.

DE WOLF HOPPER IN "THE CHARLATAN" AT THE COLUMBIA.
Brooklyn Standard-Union saw De Wolf Hopper and his company in the "Sousa and Klein opera, "The Charlatan," for the first time, at the Columbia Theatre last evening. The theatre was well filled and the large audience responded from its applause to enjoy the show thoroughly. Curtain calls were given to Mr. Hopper and the company at the end of each act, and between the second and third acts Mr. Hopper responded to one of his usual neat little speeches. "The Charlatan" differs from most of the comic operas of nowadays in that it has a consecutive and interesting story that one doesn't have to use a telescope to find out. It tells how one Demidoff, the Charlatan, is induced by Gogol, a Russian nobleman, to palm off the Charlatan's daughter Anna as a princess in order that she may marry Prince Boris, so that the latter would forfeit his estates to Gogol for having married out of the nobility. The Charlatan jumps at the opportunity of having his daughter marry a prince, even through deception, the marriage takes place, and a peck of trouble ensues for all concerned, ending in the wicked Gogol getting his deserts. Sousa's music in this opera is not up to the standard of his former efforts, but it is, nevertheless, very pleasing. Charles Klein's book is interesting and humorous all the way through. Mr. Hopper as Demidoff, the Charlatan, has one of the best parts that he has ever essayed and he fills it exactly. He is supported by Nella Bergen, as his daughter Anna, and later as the bogus princess; Alice Judson, who shows a vast improvement in a soubrette part; Edmund Stanley as Prince Boris, a tenor role that is admirably sung; Mark Price as Gogol; Alfred Klein as a tragedian, and later as a lady in waiting to the bogus princess, and George W. Barnum, Arthur Cunningham, Harry P. Stone, Charles Arthur, Katherine Carlisle and Adine Bouvier in the minor roles, all of which were acceptably filled. Nella Bergen's delightful soprano voice is heard to unusual advantage in this opera, and last evening she won several encores in the dainty songs with which Sousa has provided her. The stage settings and costuming of "The Charlatan" are more gorgeous than any of the operas in which Mr. Hopper has yet appeared.

PHILADELPHIA-RECORD
JAN 7 1899
De Wolf Hopper and his capital company are in the full sway of success at the Chestnut Street Opera House, where Sousa and Klein's opera, "The Charlatan," is being given a magnificent production. The company surrounding Mr. Hopper is one of the strongest this favorite comedian has ever had. It includes Nella Bergen, Alfred Klein, Edmund Stanley, Alice Judson, Adine Bouvier and Mark Price. Mr. Hopper's engagement ends at the close of next week.

NEW YORK EVENING SUN.
JAN 17 1899
De Wolf Hopper entertained in characteristic style at the Columbia last evening to the evident enjoyment of an audience but little affected by the rain storm out-of-doors. The show was "The Charlatan," Mr. Hopper's latest opera, with words by Klein and ambitious music by the march composer, Sousa. There was the usual succession of two-step songs, while the costumes and scenery were extremely effective in bright colors. Nella Bergen, a rather ample heroine, was well received in her own town. Adine Bouvier had the pretty woman's part, while the comical dowager of little Alfred Klein made the hit of the evening. Edmund Stanley, George W. Barnum, Mark Price and Arthur Cunningham served well in less arduous roles.

BROOKLYN EAGLE

JAN 17 1899

THREE NEW PLAYS HERE

Comic Opera With Hopper, Hillia
in Melodrama and Rustic
Comedy to Be Seen.

OLD BUT POPULAR SHOWS

Spectacle, Farce Comedy and Variety
in Two Colors in the
Minor List.

One would not know that "The Charlatan," De Wolf Hopper's new opera, which came to the Columbia last night, was written by Sousa if the name did not appear on the programme. The public has been accustomed to associate pounding marches and the clatter of a military band with the name of Sousa. There is only a slight suggestion of this sort of thing in "The Charlatan." In its place there are catchy tunes and striking orchestral effects and lights and shades, which indicate a distinct advance in the composer's style. He has even come to appreciate Wagner, for one is reminded of the methods of the German by the way in which the orchestra accompanies the disappearance of the charlatan's daughter. Musically this new piece is certainly a success. The solos provided for Edmund Stanley, the tenor, and Nella Bergen, the soprano, are far above the average comic opera standard and if they are not sung in hundreds of parlors in this borough before the week is out it will be because the people who hear them at the theater are not able to buy them at the music stores. The choruses are vigorous and swinging, but, as already indicated, not in the old Sousa way. The curtain goes down at the end of the second act on a strong and useful march, which had to be repeated several times before the audience was satisfied. There is another chorus in the middle of this act which is so taking that one thought the singers would be exhausted before the applause would cease long enough after each repetition of it for the opera to continue in peace. The book, written by Charles Klein, is good, but it is not brilliant. The action for which he has provided is rather slow and the thing lacks the snap and go which one likes in comic opera. But there are complications enough to please the most particular. The plot has to do with the relations between a wandering charlatan and his daughter and a nobleman who desires his nephew to marry beneath him. The charlatan is induced to produce the image of a princess that the nephew may fall in love with her. He uses his daughter for the purpose and the scheme works. There is a wedding and a betrayal of the plans by a jealous girl who wanted the prince for herself and finally everything is straightened out and the curtain goes down with the lovers in one another's arms. Hopper himself is the charlatan and he sings ridiculous songs in his big voice and tangles up his legs in the old way and everyone laughs. The people all laughed, too, at the speech which he made at the end of the second act. He said that he had just come from Philadelphia and that he did not like traveling at night. "Imagine me dressing in a berth," he exclaimed, and the applause was as hearty as at any of the things which Klein put in the book. The next thing in which he appears may be a comic opera by himself about himself. Nella Bergen sang with technical correctness and displayed a voice of good quality and wide range and touched high C with apparent ease. It is needless to say that her singing lacks dramatic expression, for she has been before the public long enough for that fact to be discovered. Edmund Stanley is one of the best comic opera tenors now on the stage. He has some dramatic instincts and a beautiful voice and a physical presence which will charm the matinee girls. Alice Judson is vivacious and Adine Bouvier is spectacularly satisfying. Alfred Klein appears in a new role, being for more than half of the evening disguised as a lady in waiting upon the fake princess whom the prince has married. A Russian captain falls in love with him and the love making provides much of the comedy. But Klein is excellent. There is more meaning in one of his poses than in all the words that many widely heralded comedians utter. The piece will be continued during the week and will be succeeded on Monday night by "The White Heather."

BROOKLYN CITIZEN

JAN 17 1899

Columbia Theater.

De Wolf Hopper and his company presented for the first time in this borough, at the Columbia Theater, last night, his new opera, "The Charlatan," the music of which was written by Sousa and the book by Charles Klein; and the opera met with instantaneous success, Mr. Hopper being accorded an enthusiastic ovation, and making his customary speech before the curtain. The story of the opera is that of a strolling astrologer with a pretty daughter, who, while practicing his art at a Russian country fair, meets with one Gogol, who conspires with him to pass his daughter off as a princess and marry her to his nephew, Prince Boris, whose title and estates will, by imperial decree, revert to Gogol in the event of the marriage of the prince to one not of his own station in life. The prince falls in love with the supposed princess, who is made to appear before him as if by the mysterious art of the astrologer; the marriage takes place, when the prince learns of the deception by the arrival upon the scene of the real princess. The astrologer is arrested, and is about to be consigned to a dungeon when he is saved by a decree from the emperor, which releases him, punishes the real culprit, Gogol, and restores to the prince his title and estates. The theme of the opera is one which is somewhat familiar, but it has been so skillfully treated

in construction as to appear new, and, with the tuneful lyrics with which Sousa has invested it, it may be said to be the best so far of the many good things which DeWolf Hopper has presented to Brooklyn theatergoers. As Demidoff, the astrologer, Mr. Hopper is as funny as ever, and he has a new stock of songs which are up to date and which are well received. As Jellikoff, a tragedian, afterward disguised as a woman, Alfred Klein has a part which is second only to that of the star in point of fun-making. In fact, the diminutive comedian has come to be a fixture in the Hopper company, and the tall comedian would seem lost without him. As Anna, the astrologer's daughter, Nella Bergen was in excellent voice, and her duets with Edmund Stanley, as Prince Boris, were one of the pleasing features of the opera. Little Alice Judson, as Katrinka, the astrologer's assistant, was as charming as ever and sang as sweetly, while George W. Barnum, whose specialty seems to be that of representing foreign gentlemen of highly excitable temperament, as Captain Peshofski, caused much laughter by his persistent efforts at lovemaking with Jellikoff, whom he supposed to be a woman. The other members of the company are: Mark Price, Arthur Cunningham, Harry P. Stone, Charles Arthur, Katherine Carlisle and Adine Bouvier. The opera is staged and costumed on a scale of magnificence surpassing anything seen here in the line of comic opera; and the chorus is exceptionally effective, several of the marches having to be repeated over and over again.

PHILADELPHIA RECORD

JAN 8 1899

Chestnut Street Opera House.

The audiences at the Chestnut Street Opera House continue to show their liking for DeWolf Hopper and his new comic opera, "The Charlatan." This, Sousa and Klein's latest work, is entirely worthy them and the cordial welcome that has been given it. Musically, it contains much pleasant material; it abounds in funny situations and chances for the comedian and his company to show their talent, both in a song and a fun way, while in the matter of picturesque scenery and costuming nothing richer or more attractive has ever been seen in this city. Of the performance the large part allotted to Mr. Hopper is very amusingly provided for. Nella Bergen's fine voice is heard to special advantage in her character. Edmund Stanley, one of the best of light opera tenors; Alice Judson, who has quickly become a favorite here; Adine Bouvier; the baritone, Mark Price; George Barnum, George W. Cunningham and Alfred Klein also lend able aid in bringing about the altogether pleasing result, as does the excellent chorus which is one of the best ever heard here. The whole performance indeed is up to the highest standard of light opera work.

Brooklyn N. Y.
Life 1/14

SOUSA and Klein aimed high when they wrote "The Charlatan," which will be next week's attraction at the Columbia. So did De Wolf Hopper in his interpretation of the title rôle. The result was that when the opera had its metropolitan premiere at the Knickerbocker on the fifth of last September, it did not make the immediate success expected of it. Not that it did not deserve a full measure, but it was not just what Mr. Hopper's audiences looked for. They did not want to see him in high comedy. They thought Mr. Klein's dialogue not quite up to his standard and the music a bit too much on the order of opera comique. As audiences must be pleased, the first two objections were speedily done away with by making the necessary changes, and this accomplished, the third was found to be not so much of an objection after all. "The Charlatan" suffered during its five weeks' stay on Broadway from the unfavorable first impression, but it is interesting as well as gratifying to note that ever since it left New York it has met with a most cordial reception. Doubtless the same happy conditions will prevail at the Columbia, as Brooklyn is one of Hopper's strongholds. Certainly, if my own opinion is worth anything, I can recommend it quite as highly as I would "El Capitan" or "The Bride Elect," although it resembles neither particularly. The scene of the story, which has already been related in these columns, is laid in Russia and concerns the love affairs of a young nobleman who must forfeit his estates if he marries beneath his rank, and the efforts of a rascally uncle to get possession of the said estates by palming off the daughter of a traveling fakir as a princess and trying to get his nephew to marry her. As the Fakir Mr. Hopper has a rôle that in character is quite new to him, and in which he combines very successfully his peculiar style of humor and a bit of the supernatural element. With him are Nella Bergen, Alice Judson, Adine Bouvier, Mark Price, Alfred Klein and Edmund Stanley, all of whom do such good work that they deserve longer mention than I have space for here. After the four big comic opera productions that have preceded it, lavishness of mise en scene has become a trite subject, but it is only just to say that "The Charlatan" is mounted with utter disregard of expense, yet with excellent taste. Both scenery and costumes are extraordinarily handsome. Of the latter the bridesmaids' gowns in the wedding scene are among the most elaborate and beautiful ever seen upon the stage. The music of "The Charlatan" varies both in quality and calibre, but on the whole will be found very pleasing. It is not marchy, nor does the score contain, like its predecessors, a brass band finale to the second act. A concerted number in which the Russian national hymn is introduced and a bridesmaids' chorus are among the most beautiful parts of the score.

PHILADELPHIA-RECORD

JAN 10 1899

"The Charlatan" at the Chestnut Street Opera House.

The more one considers the central motif of the libretto of "The Charlatan"—that of a traveling fakir, who palms off his daughter as a princess, marries her to a prince and then seeks to escape from punishment for his fraud by spiriting her away in a cabinet mystery—the more one is astonished that such a weak comic opera should have resulted. De Wolf Hopper has sumptuously and picturesquely staged this work in Russian fashion, has provided an unusual cast and compels his rôle of Demidoff to yield up every laugh lurking in the libretto. And yet the extreme paucity of ideas, which reaches a climax in the worthless third act, has doomed all efforts. The fantastic possibilities of the charlatan, Demidoff, have not been even disturbed, and such horse-play as the lady-in-waiting masquerade is poor gruel for the rich cream of humor which might have been whipped out of such episodes as the triple-princess entanglement, the prince's sudden plunge into beggary and the hiding of the fakir's daughter. With the prince as a beggar and the daughter in disguise, the last act, at least, could be brightened.

PHILADELPHIA TIMES.

JAN 10 1899

Chestnut Street Opera House.

De Wolf Hopper and his able company commenced their final week in Sousa and Klein's "The Charlatan," at the Chestnut Street Opera House, those who like comic opera will and much to please their tastes in this entertaining work. It overflows with fun and there is enough good music in it to make it well worth a visit for that reason alone. Then in point of scenic beauty and rich surroundings it is the perfection of charm and color. The costumes indeed are among the handsomest ever seen upon the local stage.

JAN 25 1899

DE WOLF HOPPER.

Crowded House for "The Charlatan" at the Empire — Other Theatres.

De Wolf Hopper in "The Charlatan" filled and overflowed the Empire last night with an ardently enthusiastic audience which applauded and encored the three acts beyond their normal length and clamored for the regulation De Wolf Hopper speech, in the bargain. "The Charlatan" is the most sumptuous of comic operas Mr. Hopper has given us. The music is by Sousa and familiar already; the book is by Klein and of clever plot, fertile in incident and humor, its locale in the land of the Czar admitting of most picturesque and magnificent costuming and scenery. Briefly, Gogol the guardian of Prince Boris plots to marry the prince to a low-born maid, in the knowledge that such a marriage would cause the Czar to beggar the young man. The prince, however, sets his heart on marrying a princess of the realm, and Gogol induces a traveling magician, which role Hopper assumes, to compel his daughter to personate a princess and marry the prince. The arrival of the grand duke with the real princess of the name adopted by the fakir's daughter, confounds the conspirators, but the magician solves the problem by declaring his daughter and the prince's bride is a mere figment of the imagination, a concoction of black art, and Presto! She dissolves in thin air. This does not suit the unhappy young prince and the fakir is dragged to prison in chains, to be released in the happy finale in the third act. The company was, of course, admirable. Hopper in "The King Pin of Esoteric Science," "That Tired Feeling" and "Too Good for This Earth," and other topical songs was repeatedly recalled. Miss Nella Bergen and Mr. Edmund Stanley in the "Orange Blossoms" duet in the second act were given an ovation and Miss Bergen's "Bridal Song" scored an individual encore for her. Pretty Alice Judson in the ingenue role was bewitching and Alfred Klein as a lady-in-waiting was inimitably funny. The second act was the climax of superb staging and the wedding party furnished scope for the costumer to make one of the most brilliant sartorial displays of modern comic opera. Mr. Hopper's little speech to the audience is a regular feature of a Hopper performance. The audience invariably expects it and clamors for it and Mr. Hopper does not disappoint his audience. After repeated clamors Mr. Hopper took the centre of the stage with the scene still set for the second act and the curtain up, and began to tell the audience with airy and fluent banter how surprised he was at this unusual opportunity to make a speech; how embarrassed he was at the honor thrust upon him as he had not made a speech since the night before. That he was further embarrassed by the fact that he had been making speeches nearly every night and it was a difficult matter to put any variety in them (probably the audience wouldn't notice that he had cut the eighth line out of the present speech) since a man in his position could not with propriety talk politics or other things but was restricted to an expression of gratitude for the appreciative audience for the opera, the company and his humble self (to be noted that he had modestly mentioned opera and company before self.) In fact he desired to express his sincere thanks to this audience; he was always especially glad after long travel to reach Albany—not that Albany is way off the map, but it takes so much travel for an opera company to get here—compulsory travel—that is to say, of course he was glad to be traveling toward Albany, but sleeping in sleeping cars is not exactly as comfortable as sleeping in one's own room. As an instance Mr. Hopper eloquently suggested the difficulty he had in dressing in the berth of a sleeping-car and when the audience had duly giggled over the suggestion he said he hoped they would like the third act as well as they had seemed to like the other two and that for the present he would, modestly express his gratitude for the two-thirds of their approbation already received, which had made what might otherwise be work seem like play. He further declared that he didn't always say this to an audience—that he did not say this at Mobile! And then in deference to the normal thirst of an audience between acts, and to the third act of the opera to come, he said he would stop talking, not to rob the corner drug-store and the dairy of its regular profits and also from a personal reason, that related to a bottle of Buffalo lithia water waiting for him in his dressing room. After which everybody applauded wildly, for the speech was characteristically Hopperesque and the public likes Hopper, to the extent that a number of people who were too late to get seats stood throughout the performance.

JAN 25 1899

THE CHARLATAN.

De Wolf Hopper and His Company at the Empire.

De Wolf Hopper and his company came to town last night and held forth at the Empire, and the Empire was hardly able to hold the people who wanted to see Hopper hopperize and hear his sweet-toned singers sing. "The Charlatan" was the play, and it is as funny and as amusing as is the real charlatan of life. Judging from the manner in which he has handled the libretto of this opera Klein knows a thing or two about fakirs and taking. Probably he learned this from listening to Hopper's comical speeches and facetious quibs. Sousa, too, appears to have caught the Hopper spirit and vitalized it in a number of catchy airs in the opera. The music is Sousa in its sharps and flats, and that means it is bound to be popular. Magnificent is the only adjective capable of describing the staging of the play, while beautiful and appropriate fall short in describing the costumes of the players.

There is just a proper proportion of love, fun and jokes served up in the opera to make it a pleasant dish, and to cause the audience to wish for more when it is over. Laughs galore run through every act, with just enough pleasing ditties and pretty choruses to prevent one from getting a pain in the side from risibility. If Hopper has any enemies in this world it must be the doctors who may be down on him for fostering the public health by producing so much laughter. As the Charlatan he is best described as was Chauncey M. Depew by a youngster listening to him in the Bowery—as a "peach." Only Hopper is too elongated for a peach. In Alfred Klein, however, he finds enough rotundity to suffice to make two peaches out of himself and his partner, and so the "big fellow" and the "little fellow" combined make a double peach, and that is why they are so powerful a duo. If there is a funnier pair on earth than Hopper and Klein, the man who can bring the combination together will have something that can beat Klondike out of sight. As Jelikoff, Klein was comicality personified, while the sweet singing of Miss Nella Bergen, Miss Alice Judson and Mr. Edmund Stanley won round after round of applause. "The Charlatan" is one of the best things that Hopper has ever produced, and that means that it is worth swimming through a river of to see.

JAN 26 1899

THE CHARLATAN.

DeWolf Hopper a Great Success in the New Comic Opera.

Sousa's new comic opera, "The Charlatan," by Charles Klein, was twice presented at the opera house yesterday by DeWolf Hopper and his splendid company. The train bringing the company to Utica was an hour late, and it was close upon the time for the matinee when it arrived. The company had an excellent lunch at the depot dining rooms and the opera was begun nearly on time.

"The Charlatan" is the best opera heard this season in Utica. Uticans are familiar with the story. Mr. Klein's work is excellent in every respect, the adventures of the scheming magician in Russia furnishing abundant interest and opportunity for a most entertaining libretto. The music is characteristic of Sousa throughout. It is bright and stirring, and in places where the marches come in, fairly lifts the audience. This is especially true of the finale of the second act, which was encored again and again. No opera was ever given in Utica with more gorgeous appointments. The costumes were rich and the ensemble formed a most striking picture. The cast was as follows:

Demidoff DeWolf Hopper
Prince Boris Edmund Stanley
Gogol Mark Price
Jelikoff Alfred Klein
Captain Pesholski George W. Barnum
Grand Duke Arthur Cunningham
Koreff Harry P. Stone
Showman Charles Arthur
Anna Nellie Bergen
Katrinka Alice Judson
Sophia Katherine Carlisle
Grand Duchess Adine Bouvier

Mr. Hopper has a part that suits him eminently well. His versatile cleverness was shown at all times. In fact the role is the most successful he ever had. The other members of the company were also notably good.

JAN 18 1899

Since "The Charlatan" received its first performance, in Montreal, several months ago, the word of its excellence has apparently been kept at with very few interruptions. Now the opera is one of fair merit. For it Mr. Sousa has provided a score which to many persons is a disappointment and to others a decidedly agreeable surprise, for there are not nearly so many march numbers in it as were expected. The book and the lyrics, which were written in large part by Alfred Klein, are commonplace frequently and dull often. De Wolf Hopper and a fair company are presenting this opera at the Columbia this week, and Mr. Hopper's abilities as a singer and a comedian do much to make the performance interesting.

Plays of rural life are liked in Brooklyn.

JAN 1 1899

Chestnut Street Opera House—The Charlatan.

De Wolf Hopper will be seen for the second time in his new role of Demidoff, the wandering necromancer who palms off his daughter Anna (Nella Bergen) as a princess, and is then obliged to spirit her away on her very wedding night. Whatever may be said of this new Sousa-Klein production, the staging is certainly sumptuous and the Russian costuming elaborately picturesque. The entire castle scene with its beautiful "Orange Blossoms" duet and chorus, the wedding retinue, its spectacular melodrama-like unmasking of the fakir, its clever cabinet disappearance episode, and its concluding Sousa march, is striking in its variety of full-stage effects. The march finale has been nightly greeted with enthusiastic curtain calls. Miss Bergen's high notes ring out splendidly in this finale, as well as in the nuptial song and the "Orange Blossoms" chorus.

JAN 14 1899

"The Charlatan," a Sousa opera with two umbria next week, and it will be no surprise to Brooklynites to find De Wolf Hopper in the title rôle of the piece. In this latest opera Composer Sousa did not attempt to be his own librettist. The results, accordingly, are more in line with "El Capitán" and less with "The Bride-Elect." Mr. Hopper is provided with characteristic opportunity for fun-making, and has been lavish in dressing up both the company and the stage. Nella Bergen, Alice Judson, Adine Bouvier, Alfred Klein, Edmund Stanley and others assist the star.

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Utica, N.Y.

"The Charlatan."

DeWolf Hopper and company could not have asked for a finer audience than that which greeted them in the Utica Opera House last evening. About 500 people attended the matinee performance and three times that number were present last night, many in the audience being from out of town. And the greeting was deservedly an enthusiastic one, for the opera was splendidly presented, and contains in itself such a wealth of Sousa's lighter and pleasing music and so much of Klein's genuine humor that frequent and hearty applause was irresistible. Then, too, the opera was pleasing to the eye as well as the ear, being very handsomely costumed, especially in the promenade of the wedding party in the second act. The curtain calls were many and the encores numerous. Hopper in "The King Pin of Esoteric Science," "That Tired Feeling" and "Too Good for This Earth," and other topical songs was repeatedly recalled. Miss Nella Bergen and Edmund Stanley in the "Orange Blossoms" duet in the second act were given an ovation, and Miss Bergen's "Bridal Song" scored an individual encore for her. Pretty Alice Judson in the ingenue role was bewitching and Alfred Klein as a lady-in-waiting was inimitably funny. "The Charlatan" is a new opera, first put upon the stage last fall, but before the season is half over has scored a signal success, and will take its place high on the list of Utica's favorite entertainments.