

AUG 26 1899

John Phillip Sousa has practically completed his two operas, "Chris and the Wonderful Lamp," and the piece he has written for De Wolf Hopper's use. The libretto of the new Hopper piece is the joint work of Grant Stewart and Charles Klein, while the book of "Chris and the Wonderful Lamp" is being completed by Glen McDonough. It is said that 18 months' profits of Sousa's band concerts footed up \$1,192,000.

SEP 10 1899

Rehearsals of the new Sousa-McDonough extravaganza, which Klaw & Erlanger are to produce, entitled "Chris and the Wonderful Lamp," will begin at the Victoria Sept. 11. Jerome Sykes and Edna Wallace Hopper will be the stars of this company, the former appearing as the Genii and the latter as Chris.

OCT 11 1899

SOUSA.
John Phillip Sousa is always a welcome visitor to New Haven. He has been the cause of a good deal of joyous musical entertainment. His latest work, called "Chris and the Wonderful Lamp," will be the theatrical offering of the Hyperion Theatre for a week, beginning October 23. This composition is of a comedy nature, entirely. Mr. Sousa has always wanted, it has been said, to write the tuneful music of a big extravaganza, and in this instance the opportunity has arisen.

AUG 27 1899

The new Sousa opera, "Chris and the Wonderful Lamp," will have in the cast

Jerome Sykes, Edna Wallace Hopper and 100 others. The librettist is H. Broadhurst, author of so many pleasing comedies.

OCT 8 1899

Jerome Sykes, the always original comedian, and dainty Edna Wallace Hopper will be seen here in November in the new Sousa opera, "Chris and His Wonderful Lamp."

FROM
Waterbury, Ct. Union
10/12

AUG 31 1899

Rehearsals of the new Sousa-McDonough extravaganza, "Chris and the Wonderful Lamp," which Klaw & Erlanger have organized, will begin at the Victoria September 11. Mr. Jerome Sykes and Edna Wallace Hopper will be the stars of this company, the former appearing as the Genii and the latter as

OCT 10 1899

MR. SOUSA'S LATEST TREAT

WILL BE GIVEN IN NEW HAVEN ONE ENTIRE WEEK.

Jerome Sykes and Edna Wallace Hopper Will Appear in the Leading Parts, Supported by a Chorus of One Hundred Good Voices.

John Phillip Sousa's music in the new "extravaganza," "Chris and the Wonderful Lamp," to be produced at the Hyperion theater Monday night, Oct. 23, is called "The Sunshine of Music." It is to be presumed that this means it is of the embroidery sort, which glides rhythmically through the comic mazes of a big spectacle like Chris. Of course there will be a new Sousa march.

This march is called the "Man Behind the Gun" and will be the finale of the second act. It will be played for the first time in public at the performance on the above date. In fact all the music for Chris was written for this production by Mr. Sousa, and it is said to be uniformly catchy. The story calls for this spirit of tune and issuing from the superior talent of Mr. Sousa this popular quality in music should be plentifully and delightfully evident.

Mr. Jerome Sykes, who is to impersonate the Genii, is not only a naturally funny player, but he has the rare gift of a fine voice. It is robust in timbre and cultivated. This will give a new relish to the presence of the comedian of such a production, upon whose shoulder rests so much of the entertaining features.

Edna Wallace Hopper appears as Chris. This will make her a consistent picture in the way of figure, voice and sprightly demeanor. It would be difficult to conceive of a better looking youth than this comely maid is sure to make.

The supporting company of these two principals numbers nearly 100, and all have been selected with regard to looks and vocal ability. Much of the musical effect depends upon singing choruses and to provide an adequate company on this score has been a sensitive labor with Mr. Ben Teal, who directs the productions of all of Klaw & Erlanger's and B. D. Stevens' ultra big attractions.

The first act is laid in Connecticut, being in the study of a Yale professor.

OCT 13 1899

SOUSA'S OPERA.
John Phillip Sousa's music in the new extravaganza, "Chris and the Wonderful Lamp," to be produced at the Hyperion Theatre, Monday night, October 23, is called "The Sunshine of Music." Of course there will be a new Sousa march. The march is called "The Man Behind the Gun," and will be the finale of the second act. It will be played for the first time in public on the above date. In fact, all the music for Chris was written for this production by Mr. Sousa, and it is said to be uniformly catchy. The story calls for this spirit of tune and issuing from the superior talent of Mr. Sousa, this popularity in music should be plentifully and delightfully evident. Mr. Jerome Sykes who is to impersonate the Genii, is not only a naturally funny player, but he has the rare gift of a fine voice. It is robust in timbre, and cultivated. This will give a new relish to the presence of the comedian of such a production, upon whose shoulder rests so much of the entertaining features. Edna Wallace Hopper appears as Chris. This will make her a consistent picture in the way of figure, voice and sprightly demeanor. It would be difficult to conceive of a better looking youth than this comely maid is sure to make. The supporting company of these two principals numbers nearly 100, and all have been selected with regard to looks and vocal ability. Much of the musical effect depends upon singing choruses, and to provide an adequate company on this score, has been a sensitive labor with Mr. Ben Teal, who directs the productions of all of Klaw and Erlanger's and B. D. Stevens' ultra big attractions.

SEP 2 1899

John Phillip Sousa's new opera, "Chris and the Wonderful Lamp," will receive its first presentation at the Criterion Theatre, New Haven, on October 24. As soon as it is fairly launched, Mr. Sousa will set about completing the music for De Wolf Hopper's comic opera, for which Charles Klein has furnished the libretto, and which will probably be known as "General Gamma."

SEP 2 1899

Sousa has about finished his new opera of "Chris and the Wonderful Lamp." He was

running through the music last Thursday night with his friends, Charles Arnold, of New York; Theodore Thalman, of Brooklyn, and Herman Conrath, of St. Louis. Arnold sat at the piano while Sousa impersonated the prima donna, Thalman the tenor and Conrath the basso of the cast. Sousa also impersonated the chief comedy character of his new operetta. It was an immensely funny scene to see the conductor first yapping forth in a funny fiasco the high tones of the prima donna, and then cavorting about in horse play in exemplification of the "business" of the chief comedian of his creation.

OCT 14 1899

One of the November attractions at the Academy of Music, will be Klaw and Erlanger's great production of the new Sousa opera "Chris and His Wonderful Lamp." The company of one hundred people will be headed by dainty Edna Wallace Hopper and the always funny and original comedian, Jerome Sykes. The presentation will be one of the largest of the year.

SEP 3 1899

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PORTLAND, ME. - ARGUS
OCT 16 1899

BRIDGEPORT, CT. - STANDARD
OCT 18 1899

ANNA MAY STEVENS,
Recording Secretary.

Sousa's New Work in New Haven.

Bridgeport people have not forgotten that in 1892 Mr. Bunnell brought Sousa's band here from Washington and that Bridgeport was one of the favored cities where that incomparable organization gave a concert. Mr. Bunnell was the first man to bring Mr. Sousa before the general public and therefore it is a pleasing thing to know that he has secured Sousa's new musical work for a week in New Haven, which is one of the twelve cities where this extravaganza "Chris and the Wonderful Lamp" will be produced. This is truly one of the biggest productions of the theatrical year and it opens at the Hyperion theatre on Wednesday night, October 23. Messrs. Klaw & Erlanger and B. D. Stevens are the promoters of the enterprise. It was they who produced here the last musical work of Mr. John Philip Sousa's "The Bride Elect." The splendor of this production and the enjoyable quality of the music has lingered pleasantly with these who were patrons of that occasion. In the present instance Mr. Sousa's music is written to suit the humor of a popular form of entertainment called "extravaganza." He is said to have always had a desire to write the music for a big entertainment of this class, under the right auspices, and in "Chris and the Wonderful Lamp" the opportunity presented itself. Messrs. Klaw & Erlanger never do things by halves, as is well known by the average theatregoer here, and they declare that in "Chris" they have undertaken to build a finer production than any they have yet offered. Should they realize this aim, they will indeed have provided something extraordinarily beautiful, for each attraction they bring forward seems to be more and more expensive and variedly beautiful than the other. Only a short time ago they sent to us Rogers Brothers, with a farce comedy entertainment of the dimensions and pleasing variety of a big burlesque. It is known that they set great store by "Chris and the Wonderful Lamp," and have been a long time in preparing to give in the desired shape for a public performance. The company will be the biggest they have yet employed in any of their productions and include a brass band for the usual Sousa musical effects. In fact a new march, called "The Man Behind the Gun" has been written for "Chris and the Wonderful Lamp," and will be performed for the first time at the Hyperion theatre during this engagement. Edna Wallace Hopper appears as "Chris," and Jerome Sykes as the Genii. Upon these two characters rests the burden of this humorous and delightfully picturesque story. The engagement at New Haven is for one week, which is a significant sign of faith on the part of the management with regard to the merits of the attraction as well as the appreciative nature of New Haven theatregoers. Seats on sale Wednesday, October 18.

Sousa's New Opera.
(New Haven Leader.)

John Philip Sousa's music in the new "extravaganza," "Chris and the Wonderful Lamp," to be produced at the Hyperion Theatre, Monday night, October 23, is called "The Sunshine of Music." It is to be presumed that this means it is of the embroidery sort, which glides rhythmically through the comic mazes of a big spectacle like Chris. Of course there will be a new Sousa march.

This march is called the "Man Behind the Gun" and will be the finale of the second act. It will be played for the first time in public at the performance on the above date. In fact all the music for Chris was written for this production by Mr. Sousa, and it is said to be uniformly catchy. The story calls for this spirit of tune and issuing from the superior talent of Mr. Sousa this popular quality in music should be plentifully and delightfully evident.

Mr. Jerome Sykes, who is to impersonate the genie, is not only a naturally funny player, but he has the rare gift of a fine voice. It is robust in timbre and cultivated. This will give a new relish to the presence of the comedian of such a production, upon whose shoulder rests so much of the entertaining features.

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The first act is laid in Connecticut, being in the study of a Yale professor.

NEW HAVEN, CT. - PALLADIUM
OCT 17 1899

Sousa.

Another pleasing chapter in the history of New Haven theatricals is written for the enjoyment of local playgoers in the week of this month, beginning Monday night, October 23. It is in the form of a big musical spectacle, which has been prepared for the public appetite by the most adept in this phase of theatrical art. Messrs. Klaw and Erlanger and B. D. Stevens are the producers. Klaw and Erlanger and Mr. Stevens have made a practice to bring forward at New Haven all of their big ventures. Their latest extravaganza "Chris and the Wonderful Lamp," is said to be a marked advance in every feature over anything they have yet presented in New Haven. The music which illuminates the story with tuneful melody is from the pen of John Philip Sousa. Mr. Sousa has been occupied on the score for a long time, and has undertaken to provide a quality of music that will be nearer to the likes of the great world of people. The general note and purpose is the carrying quality of tune which makes the best enjoyment to the average person. The book and lyrics are the work of Glen McDonough, a young writer distinguished for imagination, wit and graceful style. The costuming is elaborate and dainty. Seat sale opens Wednesday, October 8. Prices, \$1.50, \$1.00, and 75 cents.

WASHINGTON, D. C. - STAR
OCT 14 1899

In some respects John Phillip Sousa is one of the most conservative of composers. Realizing that his great strength is in his marches, he has resigned himself to popular clamor and striven with wonderful success to distinguish each work he puts on the stage with a rousing march. This rule, which he observed in comic opera, he carries with him into extravaganza, his coming production of "Chris and the Wonderful Lamp" being equipped with a timely military selection entitled "The Man Behind the Gun," which will be rendered by a chorus of seventy or eighty voices and a stage band in addition to the orchestra. Mr. Sousa is said to be very confident of the success of this his latest work, for which Glen McDonough wrote the lyrics, and whose business management is conducted by B. D. Stevens and Klaw and Erlanger.

BALTIMORE, MD. - HERALD
OCT 15 1899

Sousa's New March.
"The Man Behind the Gun" is the name of John Philip Sousa's latest march. A march from Mr. Sousa is sure to awake more than passing interest, and apt to quickly spread because of its tuneful swing. It will be heard for the first time in Baltimore during the engagement of "Chris and the Wonderful Lamp," an extravaganza to be produced shortly at the Academy.

NEW HAVEN, CT. - REGISTER
OCT 15 1899

Sousa Will Be Here.

To Superintend Production of "Chris and the Wonderful Lamp."

The friendship which has existed for many years between John Philip Sousa, the famous bandmaster and composer, and Mr. G. B. Bunnell, is partly responsible for the fact that Sousa's latest work, "Chris and the Wonderful Lamp," will have a week's run at the Hyperion Theatre, commencing Monday evening, October 23. Many years ago, when Sousa was leader of the Marine band at Washington, Mr. Bunnell induced him to make his first tour, and New Haven was one of the first cities visited. The relations between the two have been very close since then, and when Sousa was here last year he told Mr. Bunnell that he hoped to be able to produce "Chris and the Wonderful Lamp" for a good run at the Hyperion this fall. The composer looks upon this as his greatest work. He has always been hungry to write the music for an elaborate extravaganza, and in "Chris" he has had his opportunity. His enthusiasm and that of Messrs. Klaw & Erlanger, who are managing the production, is unbounded, and they believe that the music is the catchiest of a decade. The production here is not in the nature of an experiment, as the gentlemen interested are aware of its merits. Klaw & Erlanger are not strong on experiments, and the money which they have expended on the piece gives ample assurance that they regard it as one of the successes of the season.

One of the features of the production here will be the playing for the first time in public of Sousa's new march, "The Man Behind the Gun." Sousa will be present at the event.

New Haven is one of the twelve cities outside of New York where the piece will be presented, and is the only city in New England outside of Boston which will be thus favored.

BRIDGEPORT, CT. - POST
OCT 16 1899

"Chris and the Wonderful Lamp," the new extravaganza, will be at the Hyperion, for one week commencing Monday, Oct. 23, matinee Saturday. This is John Philip Sousa's new work and a new march "The Man Behind the Gun," will be heard for the first time in any place of amusement. Messrs. Klaw & Erlanger and B. D. Stevens may be depended upon to make the production a magnificent spectacle. It would seem as if there were no limit to their resources in the way of building up gorgeous scenic and costume productions. The best artists are employed, and evidently no limit is placed upon the cost of things. This indicates a faith in the public, which the average manager seems to lack, if one is to judge by comparison. That this compliment to be intelligent to playgoers is not without its reward is proved by the prosperity of these managers, and their policy of adding expense to each succeeding attraction. In the case of "Chris and the Wonderful Lamp," with the possibilities of its theme for scenic display, they no doubt have gone to the extreme of grandeur, and may be expected to unfold a series of stage pictures which will be ravishingly beautiful. Seats will be on sale Wednesday, Oct. 18. Prices \$1.50, \$1.00, and 75c. Seats can be ordered by mail or phone 005-3.

BRIDGEPORT, CT. - STANDARD
OCT 17 1899

try in collaboration with Lorrimer Stoddard, the American playwright.

"Chris and the Wonderful Lamp" will open a week's engagement at the Hyperion on Monday, October 23. The story of "Chris and the Wonderful Lamp" places no limits upon the writers of the book and the music. Anything that provides entertainment of an unusual and sparkling nature may be quickened into stirring life by the "Wonderful Lamp," which is always at Chris's hand. Of course, the authors of this performance, who are the most skillful we have, selected the subject on this account and have done their utmost to make the result keenly enjoyable, deliciously musical and bewilderingly picturesque. As the music is written by John Philip Sousa, and is keyed to suit the popular taste, it is bound to be happily tuneful. The dialogue and lyrics are by Glen McDonough, a practiced writer of wit and style. Edna Wallace Hopper will play "Chris," and Jerome Sykes will appear as the "Genii." Chris is a type of youth which will suit Miss Hopper to a nicety, and under this circumstance, as she is singularly artistic and dainty, the leading spirit in the fun of the evening will be delightfully ample. Mr. Jerome Sykes is one of the few comedians of the stage, following the fortunes of comic opera, who is naturally unctious, and therefore magnetic, and over and above this, which makes him rise above them all, he is endowed with a good voice, and one which has been well trained. Matinee Saturday. Seats can be ordered by mail or telephone.

NEW HAVEN, CT. JOURNAL AND COURIER.
OCT 18 1899

GREAT ATTRACTIONS NEXT WEEK.

Chris and the Wonderful Lamp at the Hyperion.

"Chris and the Wonderful Lamp" will be presented at the Hyperion for one week commencing on Monday next, October 23. There will be matinee Saturday.

It will be gratifying news that Klaw & Erlanger and B. D. Stevens are to make another big production in this city so soon. The attractions they have presented to us have always borne out the promise of merit. In this instance, the occasion of pleasurable interest is added to by the fact that we are assured that "Chris and the Wonderful Lamp" will be the most sumptuous spectacle they have ever yet offered. The story of the performance was suggested by the book of this name, the chapters of which first appeared serially in St. Nicholas. The entertaining idea of that young limb turning the natural laws of life upside down to fit his appetite for excitement and salty pleasure has been caught up, it is claimed, and turned to a delightful stage account by Glen McDonough. The music for this racy fiction was composed by John Philip Sousa, the well known bandmaster. Mr. Sousa, it is known, has always had a craving desire to write the light and airy music for an up-to-date extravaganza. The opportunity came to him with this story of Chris, and one who knows him well says, that nothing Mr. Sousa has ever done in the way of musical writing, has ever more temptingly enlisted his sympathetic nature. The music is a rioting scheme of tune, the swinging quality of which throbs gaily through every scene and produces a delightful sensation of pleasure in the veins of every hearer. The oriental surroundings of Chris with all their sensuous splendor of color and form make an inspiring cause for music, the sound of which should ring with fetching melody. In view of this situation, there is every reason to believe that the music of the performance will have the dancing life which goes to the real spot of enjoyment with the average theater-goer. It is claimed for the scenery, that it will be the most gorgeous prepared for any spectacle in recent years. Klaw & Erlanger and B. D. Stevens have the resources and the enterprise to make this promise good, and with "Chris and His Wonderful Lamp" as the subject for a scene painter's art, the result should be critically important as well as dazzlingly beautiful. Seats now on sale. Prices, \$1.50, \$1 and 75 cents.

Chris and the Wonderful Lamp at the Hyperion.

It would be well for out of town readers who contemplate hearing Sousa's own musical extravaganza to arrange for seats in advance. Excursion trains probably will be run from different points in the State during this engagement. Mr. Bunnell anticipates a larger business for "Chris and the Wonderful Lamp" than has yet followed any of the big spectacular attractions brought forward here by the well known Managers, Klaw & Erlanger and D. B. Stevens. The engagement is for the week of October 23rd with a Saturday matinee. The regular sale of seats at the box office of the theatre will begin at the usual time in advance. Mail orders from those forming theatre parties out of town have already been received. The opening night will undoubtedly be a brilliant occasion. Newspaper men, important theatrical managers and literary and musical friends of the authors will be here from abroad. Mr. Sousa will also be here at this performance. He is said to be very much wrapped up in the fate of "Chris" and has entered into the spirit of the comedy nature of the story with a musical result that will delightfully embroider the changing moods and brilliant tableaux of the much bepraised "Chris" and the Wonderful Lamp.

NEW HAVEN, CT. - JOURNAL
OCT 18 1899

op gallery. opens to-day at Ellsbee's. Telephone

MUSIC BY SOUSA

"Chris and the Wonderful Lamp." will hold the boards at the Hyperion theatre in New Haven during the week of October 23. There will be a matinee Saturday. The music is written by John Philip Sousa, and is keved to suit the popular taste. The dialogue and lyrics are by Glen McDonough, a practiced writer of wit and style. Edna Wallace Hopper will play "Chris," and Jerome Sykes will appear as the "Genii." Chris is a type of youth which suits Miss Hopper to a nicety. Mr. Sykes is one of the few comedians of the stage who is naturally unctious, and is endowed with a good voice.

Sale of seats now open; Prices \$1.50, \$1 and seventy-five cents. See advertisement elsewhere.

NEW HAVEN, CT. - REGISTER
OCT 19 1899

"CHRIS AND THE WONDERFUL LAMP."

Klaw & Erlanger and B. D. Stevens are the promoters of the big musical spectacle, "Chris and the Wonderful Lamp," and may be depended upon for gorgeous effect in costumes, properties and scenery. Jerome Sykes and Edna Wallace-Hopper are at the head of the company. Miss Hopper will appear as Chris, which suggests an admirable choice, because of physical and vocal fitness for the role of this youth. Mr. Jerome Sykes will impersonate the Genii. Upon his shoulders rest the comedy lines of the story. Mr. Sykes is not only naturally unctious, but he has a fine presence, and a well trained and robust voice. He will be remembered pleasantly for his admirable performance of Foxy Quiller in "The Highwayman." John Page, Mabella Baker, Randolph Curry, Ethel Irene Stewart, Charles H. Drew, Emily Beaupre are other members of the supporting company, which numbers nearly a hundred. This production will be presented at the Hyperion Theater for one week, commencing on Monday, October 23. Matinee Saturday. Seats now on sale.

NEW HAVEN, CT. - PALLADIUM
OCT 18 1899

newly will be rendered, on Saturday night. Prices, \$1.50, \$1.00, and 75 cents.

SOUSA

The first act of "Chris and the Wonderful Lamp" which will be presented at the Hyperion on Monday evening next, October 23, and continue every evening until Saturday, will reveal a panoramic effect for its closing scene, which it is said will show a remarkable achievement in the modelling of stage effects. Chris calls upon the Genii of the Wonderful Lamp to take himself and the whole seminary to an Eden of the Pacific Ocean, where Aladdin is supposed to dwell in Solomon splendor. The art of the scene painter has happily seized the fanciful idea, it is said, and produced a series of exquisite pictures of the salient beauties of landscape, sky and water. The second act of the "extravaganza" is the gorgeous palace of Aladdin. The coloring of this scene may be expected to be a prodigal display. The third act is a garden scene, which is a cultivated treasure of the palace, and will be illuminated brilliantly. Matinee Saturday. Seats now on sale. Prices, \$1.50, \$1.00 and 75 cents.

FROM
NEW HAVEN, CT. - REGISTER
OCT 18 1899

"CHRIS AND THE WONDERFUL LAMP."

Quite a number of out of town dramatic and musical critics, a few literary celebrities and several important theatrical managers will attend the opening performance of the new production, "Chris and the Wonderful Lamp," at the Hyperion on Monday night next. There is always a good deal of interest in the original work of Mr. Sousa, and on this occasion the appetite of friend and critic is sharpened by the knowledge that he has taken up a new form of work in musical composition. He has undertaken to provide light and airy musical numbers for an extravaganza entertainment of up-to-date pattern. All the music is of a comedy nature, and meant to tickle the pleasure of the hearer by the tricks of tune. The most important number probably that has been written for this performance is a new march called "The Man Behind the Gun." A new Sousa march is of world-wide interest, and quick to be caught up by the bands of all nations. This march will be performed in public for the first time during the engagement at the Hyperion. A new waltz song and sea song and Oriental canzonette are other numbers, the melody of which is expected to be caught up quickly and sent the rounds of fascinating musical works. Here are several catchy titles for songs to be sung to the tuneful accompaniment of swinging Sousa music: "In Posterland," "The Patient Egg," "The Humpback Whale," "The Highway Genii."

NEW HAVEN, CONN. - LEADER
OCT 18 1899

Saturday night "The Serenade."

"Chris and the Wonderful Lamp," which opens a week's engagement at the Hyperion on Monday next, has the power of inspiring faith in the general reader, or the theater-goer, because first the production is made by Klaw & Erlanger and B. D. Stevens, and second the music, with which the performance is saturated, is the writing of John Philip Sousa. Mr. Sousa stands at the head and front of American band masters, and is known the world over as the most gifted composer of march music. He has been the means of popularizing the march, so that now it is almost impossible to hear a band, small or big, without one or more Sousa marches being rendered with exhilarating spirits. As Mr. Sousa is said to have been seriously occupied with the writing of the music for "Chris" a long time, and this feature of the entertainment must be effervescingly happy, the occasion of its first performance at the Hyperion theater, Monday, October 23d, should be of wide, popular interest.

PITTSBURGH DISPATCH
OCT 23 1899

"Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper as dual stars, will be given a stupendous send-off. Sousa has prepared the score and MacDonough the book.

NEW HAVEN, CONN. - LEADER
OCT 19 1899

Here are some of the fetching titles of songs in "Chris and the Wonderful Lamp," which are expected to make a hit: "In Posterland," "The Patient Egg," "The Humpback Whale," and the "High Toned Genii." Mr. Sousa has written the music for these, as well as he has the original numbers for the entire performance, including a new waltz song, a new sea song, an oriental Canzonette, and a new march called "The Man Behind the Gun." The music for this extravaganza is all of the popular kind. Melody is the key note. Mr. Sousa has not mixed with any of the problems of music in this case, but, it is said, has endeavored to provide music of the embroidered kind called tuneful. This means that it is all of a comedy nature, and in the atmosphere of the story, which is full of adventuresome folly. A lot of new music of this jingling quality, coming from Mr. Sousa, is apt to afford a rare fund of enjoyment for the theater going world some time to come, and it should be more than interesting to the local theater-goer to be able to witness a first performance at which this music is performed. This will be the situation of affairs at the Hyperion theater, next Monday night, and unless all the signs fail the occasion will be in every way worthy from the point of view of author, promoter and spectator. The advance sale of seats is now open.

SO. NORWALK, CONN. - SENTINEL.

OCT 19 1899

CHRIS AND THE WONDERFUL LAMP.
CHRIS and the Wonderful Lamp will be presented at the Hyperion, New Haven, for one week commencing on Monday next, October 23. There will be a matinee Saturday. It will be gratifying news that Klaw & Erlanger and B. D. Stevens are to make another big production in that city so soon. The attractions they have presented have always borne out the promise of merit. In this instance the occasion of pleasurable interest is added to by the fact that we are assured that Chris and the Wonderful Lamp will be the most sumptuous spectacle they have ever yet offered. The story of the performance was suggested by the book of this name, the chapters of which first appeared serially in St. Nicholas. The entertaining idea of that young limb turning the natural laws of life upside down to fit his appetite for excitement and salty pleasure has been caught up. It is claimed and turned to a delightful stage account by Glen McDonough. The music for this racy fiction was composed by John Phillip Sousa, the well-known bandmaster. Seats now on sale. Prices, \$1.50, \$1.00 and 75 cents.

NEW HAVEN, CT. - PALLADIUM.

OCT 20

SOSA.
"Chris and the Wonderful Lamp" will be presented for one week at the Hyperion commencing on Monday evening, October 23. There will be a matinee Saturday. The music for "Chris" is by the famous band-master, John Phillip Sousa. It is said to be his latest work, and one upon which he has been occupied for a long time. The dialogue and lyrics are from the pen of Glen MacDonough, a humorist and writer of ability. The music is all of the popular order and original. Add to this pleasing information as to the character of the music, the knowledge that it comes from the hands of Mr. Sousa, the so-called "March King," and it will not be hard to see that the occasion should be more than ordinarily inviting. Seats are now on sale. Prices, \$1.50, \$1.00 and 75 cents.

BALTIMORE AMERICAN

OCT 20 1899

Sousa's new march, "The Man Behind the Gun," will be heard for the first time in the extravaganza, "Chris and the Wonderful Lamp." Mr. Sousa is the composer and Mr. Glen MacDonough the librettist. The first production will be made on Monday next at New Haven.

BALTIMORE NEWS

OCT 21 1899

"Chris and the Wonderful Lamp," which is the latest production made by Klaw & Erlanger and B. D. Stevens, will be given at the Academy of Music for one week, beginning Monday, November 6. This extravaganza has the advantage of John Phillip Sousa for its musical parent, and Glen MacDonough as the author of the dialogue and lyrics. It will probably be one of the big events of the theatrical season's calendar. Sousa's new march "The Man Behind the Gun," will first be heard in this production.

NEW HAVEN, CT. - REGISTER.

OCT 21 1899

"CHRIS AND THE WONDERFUL LAMP" will be given at the Hyperion for one week, commencing on Monday night. Dainty Edna Wallace will impersonate this Chris, and one would have to search a long time, and then probably give up in despair, to find a livelier and prettier morsel of womanhood for bodying happily such a character. Jerome Sykes, a comedian who is generously endowed with that spiritual quality called uncton, appears as the Genii. As the Genii has supposedly been lying dormant on an old shelf for a great many years on account of the loss of his lamp, he naturally feels that there is a whole lot "coming to him," as the saying goes, and he puts Chris up to tricks by way of the lamp that keeps Aladdin's household in a jolly state of turmoil. As the production is made by Klaw & Erlanger, the costume and scenic display may be relied upon to be impressively brilliant. It is said that this musical spectacle is the biggest investment that these bold operators have yet made in the field of theatrical enterprise, and if this claim is true, the occasion of the forthcoming engagement at the Hyperion Theater should prove signally successful.

BALTIMORE AMERICAN

OCT 21 1899

Nellie McHenry will during this season star jointly with John Gourley, in Bronson Howard's "Greenroom Fun."
Edna Wallace has the part of Childs Wagstaff, a boy about town, in the new Sousa extravaganza, "Chris and the Wonderful Lamp."

NEW HAVEN, CT. - PALLADIUM.

OCT 19 1899

SOSA.
A big production of the extravaganza order will be the offering at the Hyperion Theatre in the week beginning Monday, October 23. It is called "Chris and the Wonderful Lamp," and is produced by Klaw and Erlanger and B. D. Stevens. The book is by Glen MacDonough, and the music by John Phillip Sousa. Mr. Sousa has written only music of a tuneful kind for this performance. A new march, called "The Man Behind the Gun" is one of these features. A new waltz song, a new sea song, an Oriental Gazonette and several unique comedy songs have been written for this occasion by Mr. Sousa and are said to be deliciously melodious. Jerome Sykes and Edna Wallace Hopper are at the head of the company, which numbers nearly a hundred people. Matinee Saturday. Seats now on sale. Regular prices.

SANT PAUL, MINN. - DISPATCH

OCT 21 1899

Sousa's new opera, "Chris and the Wonderful Lamp," will be produced this week for the first time in New Haven by Jerome Sykes and Edna Hopper. In connection with the new play, it is interesting to observe that Sousa's new march, "The Man Behind the Gun," will be heard in its initial rendition. Sousa opera without a new Sousa march would be like a kite without a tail. It would be incomplete. All the music of this production is written by Mr. Sousa, and it is in the mood of the story which irradiates only the color and sounds of sparkling gaiety. Mr. Sousa calls it "comedy music." That is to say, that it is of the filigree sort that is the accompaniment of humorous and dancing life. The dialogue and lyrics are by Glen MacDonough, and fittingly correspond to the same sunny nature of the original story. The cost of this production is said to be enormous.

MERIDEN, CT. - JOURNAL

21

MUSIC BY SOUSA.

"Chris and the Wonderful Lamp," will be presented for one week at the Hyperion theatre in New Haven, commencing on Monday evening, October 22. There will be a matinee Saturday. The music for "Chris" is by the famous bandmaster, John Phillip Sousa. The dialogue and lyrics are from the pen of Glen MacDonough, a humorist and writer of ability. The music is all of the popular order and original. Seats are now on sale. Prices, \$1.50, \$1 and seventy-five cents. See advertisement elsewhere.

MERIDEN, CT. - RECORD.

OCT 19 1899

EDNA WALLACE HOPPER.
"Chris and the Wonderful Lamp" comes to the Hyperion for one week commencing Oct. 23, with a Saturday matinee. The dialogues and lyrics are by Glen MacDonough, a young writer of marked ability. The fact that the production is made by Klaw & Erlanger and B. D. Stevens is an assurance that every detail will be looked after with care, and no expense spared to make a brilliant performance. The conceit of "Chris and the Wonderful Lamp" is a subject, which justifies every liberty in the making of a bright performance and splendid spectacle. The closing scene of the first act is a panoramic effect, which begins at the grand central station in New York and finishes at an island in the Pacific ocean, called Etheria. In this hurried trip, from the delights of Gotham to Alladdin's Eden, far away at sea, are Chris and his confederate, the Genii, and the human contents of a fashionable female boarding school in a Connecticut village. Chris and his Genii with the seminary buds immediately proceed to write a chapter or two of diversified gaiety and simulating frolic which Aladdin and his court favorites never dreamt of. Edna Wallace Hopper will appear as Chris, and Jerome Sykes as the Genii. Any one who is up on personal values in the theatrical calling will know from this that the performance will have for its principals the best there is in their respective line of work. A better looking boy than Miss Hopper makes it would be hard to conceive, as for Mr. Sykes he is not only one of the funniest comedians we have, but has the exceptional advantage of a naturally good and well trained voice. Seats on sale, prices \$1.50, \$1, 75 cents.

NEW HAVEN, CT. - JOURNAL AND COURIER.

OCT 20 1899

for. Prices \$1.50, \$1 and 75c.
A rare treat is set down for next week at the Hyperion in the presentation of "Chris and the Wonderful Lamp," opening Monday night. Comedy, farce, burlesque, comic opera and ballet features are attractively blended in the performance. The famous Klaw & Erlanger and B. D. Stevens are the promoters. This firm has for some time made New Haven its choice of cities for the introduction of all their great spectacles. The quality and splendor of these attractions have given a trade mark value to the name which insures great patronage for all their entertainments in New Haven. The company is headed by Jerome Sykes and Edna Wallace Hopper. The company numbers 100 people. Seats are now on sale. Prices \$1.50, \$1 and 75c.

BRIDGEPORT, CT. - STANDARD.

OCT 21 1899

"Chris and the Wonderful Lamp" will be seen at the Hyperion, New Haven, for one week, commencing Monday, Oct. 23. The first act transpires in Connecticut, with a college professor's library and a girl's boarding school as the scenes of singing and dancing and laughing features. The second act is the interior of Aladdin's palace on an island in the Pacific, called Etheria. The third act is a garden scene surrounding the palace. There are nearly 100 performers in the company and the voices are said to be singularly good, and, a fact not to be overlooked, the owners of these voices, we are assured, do not come under the label of antiquity or homeliness.

FROM
BALTIMORE, MD. - HERALD
OCT 21 1899

Sousa's latest musical composition is in the shape of an extravaganza which Klaw & Erlanger, the well-known managers of this city, will produce next week at New Haven. It is called "Chris and the Wonderful Lamp," with an up-to-date Aladdin story by Glen MacDonough, who has supplied the libretto. The production will include Sousa's newest march, "The Man Behind the Gun." Those who have heard this effort of the March King say that it is full of spirit and one of his most effective pieces. The production will be one of the largest of the year.

BRIDGEPORT, CT. - UNION
OCT 21 1899

"Chris and the Wonderful Lamp" will be presented for one week at the Hyperion commencing on Monday evening, October 23. There will be a matinee Saturday. The music for "Chris" is by the famous bandmaster, John Phillip Sousa. It is said to be his latest work, and one upon which he has been occupied for a long time. The dialogue and lyrics are from the pen of Glen MacDonough, a humorist and writer of ability. The music is all of the popular order and original. Add to this pleasing information as to the character of the music the knowledge that it comes from the hands of Mr. Sousa, the so-called "March King," and it will not be hard to see that the occasion should be more than ordinarily inviting. Seats are now on sale. Prices \$1.50, \$1 and 75 cents.

WASHINGTON, D. C. - STAR
21

"CHRIS AND THE WONDERFUL LAMP."—A big production of the extravaganza will be the offering at the National Theater in the week beginning Monday, October 30. It is called "Chris and the Wonderful Lamp," and is produced by Klaw & Erlanger and B. D. Stevens. The book is by Glen MacDonough, and the music by John Phillip Sousa. Mr. Sousa has written only music of a tuneful kind for this performance. As it is said to be filled with music, this will be pleasant news. Nearly everybody is glad to hear captivating new tunes, and will be glad to welcome a fresh budget from the pen of Mr. Sousa. A new march called "The Man Behind the Gun" is one of these features. This will be glad tidings to the bands of the nation, to say nothing of the whistling multitude. A new waltz song, a new sea song, an oriental canzonette and several unique comedy songs have been written for this occasion by Mr. Sousa, and are said to be deliciously melodious. Jerome Sykes and Edna Wallace Hopper are at the head of the company, which numbers nearly a hundred people. The production affords every chance for a splendid spectacle, and the promoters are sure to take advantage of this. The signs are that this production will be one of the most expensive of the year, and if Sousa's music has the quality of jingle and tune which the comedy nature of the story indicates, the engagement will undoubtedly prove pleasing to local theatergoers.

TEL. No. 1816 CORTELANDT.
BALTIMORE, MD. FROM TELEGRAM
OCT 21 1899

AMUSEMENTS.

ACADEMY OF MUSIC.

"Chris and the Wonderful Lamp," the new "extravaganza" to be produced at the Academy, Monday night, November 6th, by Klaw and Erlanger and Stevens, will be one of the biggest and most fetching performances of the kind booked for this season. The music is composed by John Philip Sousa, and is all written in the lightest vein. The story is one of hurried change and dancing delight, and all the music is in fitting jingle. A grand march called "The Man Behind the Gun" will conclude the second act and fill the stage with, something like 100 people, including a brass band. This new march was written for this production, and will not be performed here until this engagement. The great company will be headed by Jerome Sykes and Edna Wallace Hopper.



EDNA WALLACE HOPPER.

hind the Gun" will conclude the second act and fill the stage with, something like 100 people, including a brass band. This new march was written for this production, and will not be performed here until this engagement. The great company will be headed by Jerome Sykes and Edna Wallace Hopper.

BOSTON, MASS. - POST
OCT 22 1899

STAGE WHISPERINGS.
Klaw & Erlanger's new opera, music by John Phillip Sousa and book by Glen MacDonough, will have its first production on any stage at the Hyperion Theatre, New Haven, tomorrow evening. On Monday, Dec. 4, it will come to the Museum for a run.

FROM
Chattanooga, Tenn
Times
10/22

Jerome Sykes and Edna Wallace Hopper will make their first appearance as joint stars in Sousa's new opera, to be produced at New Haven, Conn., Oct. 23.

FROM
RICHMOND, VA. - TIMES
OCT 22 1899

Organize a three-ring circus for a tour of Siam, India, Japan, and Australia. Jerome Sykes and Edna Wallace Hopper will make their first appearance as joint stars in Sousa's new opera, to be produced at New Haven, Conn., on October 23d.

DULUTH, MINN. - TRIBUNE
OCT 22 1899

Klaw & Erlanger's production of their new extravaganza "Chris and the Wonderful Lamp" will take place on Monday evening of next week at New Haven. Rehearsals have been going on for many weeks in this city under the direction of Ben Teal, and as neither Edna Wallace Hopper nor Jerome Sykes, who are to be featured, have yet threatened to throw down their parts, it is fair to presume that the author, George H. Broadhurst, has done at least tolerably good work.

UTICA, N. Y. - TRIBUNE
OCT 22 1899

Ben Teal is hard at work with the organization of Klaw & Erlanger and B. D. Stevens's production of "Chris and the Wonderful Lamp," which will introduce Jerome H. Sykes and Edna Wallace-Hopper as dual stars. Mr. Sousa's music for this opera is said to be very tuneful and the book, by Glen MacDonough, unusually bright.

6
TRENTON, N. J. - ADVERTISER.
OCT 22 1899

The big production of "Chris and the Wonderful Lamp" in which Messrs. Klaw and Erlanger will exploit Jerome Sykes and Edna Wallace Hopper as stars, receives its first production to-morrow evening in New Haven. It promises to be a most gorgeous affair, with music by John Phillip Sousa and book by Glen MacDonough. "Chris and the Wonderful Lamp" will be seen in Philadelphia before long.

WASHINGTON, D. C. - TIMES.

OCT 22 1899

The press agent proclaims that John Phillip Sousa has fairly outdone himself in the composition of music for "Chris and the Wonderful Lamp," the extravaganza which Jerome Sykes and Edna Wallace Hopper are to be seen next week at the National. Besides his new march, "The Man Behind the Gun," the work contains such promising airs as those entitled "In Poster Land," "The Patient Egg," "The Humpbacked Whaler," and "The High Toned Genie." All of these are said to be of the lightest and most charming order. Seats for the engagement go on sale Thursday.

WASHINGTON, D. C. - TIMES.
OCT 22 1899

FROM
WASHINGTON, D. C. - TIMES.
OCT 22 1899

A. A. DuSouchet, its author, has not written a successful play since Walter Perkins wrote "My Friend From India."

Besides Jerome Sykes and Edna Wallace Hopper the cast engaged for "Chris and the Wonderful Lamp" will include Johnny Page and Mabella Baker, both celebrities in a way.

BALTIMORE, MD. - HERALD.
OCT 22 1899

In "Chris and the Wonderful Lamp," the new extravaganza, Edna Wallace Hopper plays the part of a young man about town, while Jerome Sykes is the genit of the lamp.

BALTIMORE, MD. - HERALD.
OCT 22 1899

Sousa's new march "The Man Behind the Gun" is the name of John Phillip Sousa's latest march. It will be performed for the first time in public when "Chris and the Wonderful Lamp" is produced at the Academy of Music. It is a singing march, and will be rendered by a chorus of 70 or 80 voices and an enlarged orchestra and military band. The subject of this march is a theme very much in the air just now, because of the military spirit and talk of the day, and should, therefore, be of keener interest than in the ordinary course of things.

All the music of this romantic flurry for stage entertainment is by John Phillip Sousa. It is written, it is said, with a sensitive regard to the spirit of the story, and is, therefore, in the comedy mood which affects the ear so pleasantly, and quickly gets into the whistling corners of the earth.

NEW HAVEN, CT. - PALLADIUM.
OCT 23 1899

AT THE THEATERS
HYPERION

SOUSA TONIGHT.
Since Messrs. Klaw and Erlanger achieved their present high position in the theatrical world their names have been associated with a number of the most expensive productions ever placed before the American public. So lavish and elaborate have these been, and so complete their success, that in all forms of dramatic spectacle Messrs. Klaw and Erlanger have established a standard that has hitherto only been equalled by themselves. It "Chris and the Wonderful Lamp," which will have its initial production at the Hyperion Theater tonight, these daring managers promise to leave their former efforts in the theatrical shade. Unless all signs fail this new extravaganza will mark an epoch in the history of theatrical productions as distinct as that made by "The Black Crook" many years ago. The one thing that may be absolutely promised is, that Manager Bunnell will present to his patrons tonight an extravaganza that has cost more to put upon the stage than any similar entertainment in this country.

The story of the piece—for it has one, well knit and carefully told—calls for a tremendous scenic outlay in its telling. In the first act alone the interior of an old New England house, the interior of a girls academy in the Berkshire Hills, the front of the Grand Central Depot in New York, the deck of a Pacific mail steamer, and a view of the coast of China are shown. These scenes would alone suffice for an ordinary production, but in "Chris" they are followed by a magnificent realization of Aladdin's famous palace and a view of the imperial garden attached to it. The first act pictures the people and every day life of a New England villager, but by a reasonable though unexpected transition all of the characters are carried off to Etheria, a mystic land where Aladdin and his court have been sleeping ever since the theft of the wonderful lamp, two thousand years ago.

In addition to its other important features the extravaganza will present two new stars, Jerome Sykes and Edna Wallace Hopper. Both have been long and favorably known in comic opera and parts have been written to fit the unique personalities of each. Their supporting company includes 120 people all told. The prima donna, Ethel Irene Stewart, has studied music in several foreign capitals, and the subordinate comedians, Johnnie Page and Mabella Baker, will be remembered for a long line of personal hits. The music of the extravaganza is by John Phillip Sousa and in it he develops an entirely novel vein. A characteristic Sousa march of course forms part of the score, but the remainder of it is marked by a dash and frothiness that suggests Strauss and recalls Affenbach, but follows neither. An electric ballet that surpasses anything of the kind ever done will form one of the many startling mechanical effects, while the costumes are absolutely novel in design. Mr. B. D. Stevens, who is associated with Messrs. Klaw and Erlanger in the management of the piece, has been in New Haven with a large staff of assistants for the past week preparing for the production. In this he has been ably aided by Mr. Bunnell, who has placed the stages of both his theaters at Mr. Stevens' service for the work.

NEW HAVEN, CONN. - LEADER.
OCT 23 1899

ENTERTAINMENTS.

Hyperion Theater.

Another of the great big spectacular productions which Klaw & Erlanger bring forward from time to time will be introduced to the New Haven public at the Hyperion theater tonight, Oct. 23. The engagement will be for one week. It is called "Chris and the Wonderful Lamp," and is claimed to be the most expensive enterprise which these bold operators in big theatrical things have yet been identified. Mr. Ben Stevens is associated with Klaw & Erlanger in the promotion of this big attraction. He was also a partner with them in John Phillip Sousa's comic opera, "The Bride Elect." Mr. Sousa has written the music for this new "extravaganza." It is his latest work and said to be peculiarly catchy. In fact it is told that Mr. Sousa has always hungered for a chance to write the music for a "popular" form of entertainment like this, and entered into the work with a relish which has brought forth most gratifying results. It is commonly conceded that Mr. Sousa is the king of all composers, in our time at least, when it comes to writing march music. For "Chris and the Wonderful Lamp" he has written a new march called "The Man Behind the Gun." This march will be played for the first time in public at the Hyperion theater tonight. Edna Wallace Hopper will appear as "Chris," and Jerome Sykes as the "Genie." Matinee Saturday. Seats now on sale. Prices, \$1.50, \$1.00, 75c.

NEW HAVEN, CT. - REGISTER
OCT 23 1899

AT THE THEATERS.

"CHRIS AND THE WONDERFUL LAMP."—Quite a number of out of town dramatic and musical critics will attend the opening performance of the new production, "Chris and the Wonderful Lamp," at the Hyperion tonight. There is always a good deal of interest in the original work of Mr. Sousa, and on this occasion the appetite of friend and critic is sharpened by the knowledge that he has taken up a new form of work in musical composition. He has undertaken to provide light and airy musical numbers for an extravaganza entertainment of up to date pattern. All the music is of a comedy nature, and meant to tickle the pleasure of the hearer by the tricks of tune. The most important number probably that he has written for this performance is a new march, called "The Man Behind the Gun." A new Sousa march is of world-wide interest, and quick to be caught up by the bands of all nations. This march will be performed in public for the first time at the Hyperion Theater tonight. A new waltz song and sea song and an Oriental canzonette are other numbers, the melody of which is expected to be caught up quickly and set the rounds of fascinating musical works. Here are several catchy titles for songs to be sung to the tuneful accompaniment of swinging Sousa music: "In Posterland," "The Patient Egg," "The Humpback Whale," "The High Toned Genie." Seats now on sale.

Philadelphia Times
6822/109

The first act of "Chris and the Wonderful Lamp," Klaw and Erlanger's extravaganza, which comes to the Chestnut Street Opera House after the engagement of the Bostonians, reveals a panoramic journey from the Forty-second Street Station, New York city, to an Eden of the Pacific Ocean, where Aladdin is supposed to dwell. This scene, it is said, will show a novel achievement in the modeling of stage effects.

BOSTON, - TRANSCRIPT.
OCT 23 1899

Note and Comment
Jerome Sykes and Edna Wallace Hopper are to be joint stars in "Chris and the Wonderful Lamp," under Klaw & Erlanger and Ben D. Stevens.

Bridgport Conn
Post
10/20

NEW HAVEN, NEXT WEEK.
Chris and the Wonderful Lamp comes to the Hyperion on Monday Oct. 23 for one week with Saturday matinee. The book is by Glen MacDonagh and the music by John Phillip Sousa.

Alto of new music of this jingling quality, coming from Mr. Sousa is apt to afford a rare fund of enjoyment for the theatre going world some time to come, and it should be more than interesting to the local theatre-goer to be able to witness a first class performance at which this music is performed. This will be the situation of affairs at the Hyperion theatre, next Monday night, and unless all the signs fall the occasion will be in every way worthy from the point of view of an

NEW HAVEN, CT. JOURNAL AND COURIER.
OCT 23 1891

FROM

A FEATURE THIS WEEK.

Klaw & Erlanger's and B. D. Stevens' Great Production of Sousa's New Opera "Chris and the Wonderful Lamp."

At the Hyperion theater to-night Messrs. Klaw & Erlanger and B. S. Stevens will present the greatest and most complete of all their productions. The new work, "Chris and the Wonderful Lamp" has been in preparation for more than six months, and some idea of the magnitude of the entertainment may be conveyed by the fact that a special train of four cars was required to bring the scenery and accessories from New York. "Chris and the Wonderful Lamp" will introduce to new stars to the theatrical firmament, Jerome Sykes and Miss Edna Wallace Hopper. Both of these artists have scored so many successes that the coming change is but the natural evolution of their careers. As they are to appear in roles specially written to fit their peculiar abilities as entertainers, it is only reasonable to expect a success out of the ordinary. Messrs. Klaw & Erlanger and B. D. Stevens announce that "Chris and the Wonderful Lamp" is not only the largest, but the most expensive of all the great productions which they have presented to the public. The scenery for the extravaganza, including five complete stage sets, the costumes and accessories are all absolutely new and will be seen here for the first time. In addition to Mr. Sykes and Miss Hopper, the joint stars, the company will include Miss Ethel Irene Stewart, Miss Mabelle Baker, Miss Beaupre, John Page, Miss Nellie Lynch and many others. The full company numbers 120 persons and is by far the largest company ever assembled to present extravaganza in this country. The book of "Chris and the Wonderful Lamp" is from the clever and brilliant pen of Glen McDonough and the music is by the most famous bandmaster of modern times, John Phillip Sousa. "Chris and the Wonderful Lamp" is said to be an entirely new form of theatrical entertainment. Among the novelties promised are an electrical ballet, which will include some bewildering effects never before seen upon the stage; a new topical song unlike any ever written, and, of course, a new swinging, dashing march entitled "The Men Behind the Gun," which will be sung by the full strength of the company. As this will be the first presentation of "Chris and the Wonderful Lamp," almost the entire business staff of the firm are here looking after the details of the production. The rehearsals are under the personal supervision of Mr. Sousa and Mr. McDonough, while, as usual, Ben Teal is the active stage director. A. L. Erlanger, Marc Klaw, B. D. Stevens, the proprietors of the production, James J. Brady, the business manager, Charles F. Towle, the eastern representative of the firm at Boston, Colonel George Frederic Hinton, business manager of Sousa's Band, are all in town. The stages of the Grand, as well as the Hyperion have both been required for the rehearsals, and Manager Bunnell has been untiring in his efforts to provide proper facilities for the proper presentation of the work. Several large delegations of theatrical men are expected to-day from New York, Philadelphia, Boston and other points. They will witness to-night's performance. It is hinted that "Chris and the Wonderful Lamp" is a "beauty show." Ben Teal, whose taste in such matters has been indicated many times by the public approbation states that the chorus is "one big bunch of female liveliness," and confidentially Mr. Teal is far from being a susceptible young man. It must therefore be set down in the calm deliberate judgment of one whose opinion upon such matters comes dangerously near being a rugged immovable fact.

NEW YORK MAIL & EXPRESS,
OCT 23 1891

The first production of "Chris and the Wonderful Lamp" will take place at the Hyperion Theatre in New Haven to-night. The music is by John Phillip Sousa, and the book is by Glen MacDonough. Jerome Sykes will appear as the Genie, and Edna Wallace Hopper will play Chris Wagstaff, a boy about town. The extravaganza is an up-to-date paraphrase of the old story. Chris falls in love with Fanny Wiggins, a boarding school girl, and to gain her ear appears at the commencement exercises in the disguise of a professor. The Genie impersonates another professor, the two are unmasked and then everybody is transported to Aladdin's mystic kingdom in Etheria, where the placid Etherians are made familiar with cigarettes and champagne. Aladdin appears as a rival of Chris for the hand of Fanny, and the struggle for the possession of the lamp becomes the main purpose of the pair. Of course Chris finally wins, and the Genie sacrifices his supernatural attribute and weds the principal of the academy.

Meriden Ct Record

CHRIS AND THE WONDERFUL LAMP
Tonight a new musical extravaganza, in three acts, will be brought forward at the Hyperion theatre, New Haven, by the well known managers, Klaw & Erlanger, and B. D. Stevens. It is called "Chris and the Wonderful Lamp." The dialogue and lyrics are by Glen McDonough; the music by John Phillip Sousa. The music is said to be keenly tuneful and happily keyed to the joyous spirit of the story. A new march, "The Man Behind the Gun," will give bazaar effect with the singing chorus and stage band, to the ending of the second act. Comedy songs set to melodious Sousa music are said to abound in the performance. Here are several of the captivating titles: "A Patient Egg," "In Posterland," "The Humpbacked Whale," and "The Highland Genie." An Oriental Canzonette, a new waltz song, and a new sea song are among the musical numbers, which are charged with a Sousa spirit of stirring tune.
Seats are selling rapidly. Prices, \$1.50, \$1.75. A performance will be given every evening this week and a matinee on Saturday, making seven performances in New Haven of "Chris and the Wonderful Lamp."

Meriden Conn
Ex Globe 10/23

And Sousa Was There
Rehearsals for "Chris and the Wonderful Lamp," the latest comic opera by John Phillip Sousa, which will be produced for the first time in the Hyperion at New Haven tonight, were in progress at the theater yesterday. Mr. Sousa was in the Hyperion at times during the day. He arrived in New Haven Saturday night and is staying at the New Haven house. Mrs. Sousa arrived yesterday. Mr. Sousa has with him a long list of managers and theatrical folk. Edna Wallace Hopper, who will play the leading role, arrived on Saturday night.

WASHINGTON, D. C. — TIMES.
OCT 24 1891

Notes.
A telegram from New Haven, where "Chris and the Wonderful Lamp" was produced at the Hyperion Theatre, brings the information that in the piece John Phillip Sousa has scored another triumph. The music is described as being characteristic and catchy; lighter than that in "The Bride-Elect," and even more tuneful. The march at the end of the second act brought several curtain calls. Glen McDonough's book seems to have pleased, also, while the utmost praise is given to Klaw & Erlanger for the manner in which they have staged the piece. Edna Wallace Hopper as Chris, and Jerome Sykes as the Genie both scored hits. Mr. Sykes was obliged to make a speech and the occasion was most auspicious in every way.

NEW HAVEN EVENING REGISTER OCTOBER 23.

JOHN PHILIP SOUSA IS HERE

Composer to Superintend the Presentation of "Chris," Tonight.

SAYS IT IS HIS GREATEST WORK

Believes That Distinctively American Touch in the Music Will Be Appreciated by the Public—Glen MacDonough, Author of the Book, Will Also Be Present.

John Phillip Sousa's new comic opera, "Chris and the Wonderful Lamp," will be put on the stage at the Hyperion Theatre tonight for the first time, and it goes without saying that there will be a large and representative audience out to greet the distinguished composer and his work. Besides Sousa the occasion of the first night of the new opera will be honored by the presence of Glen MacDonough, the well known playwright, who is the writer of the book. Both Mr. Sousa and Mr. MacDonough are accompanied by their wives and have been stopping at the hotels in town over Sunday.

The first thing for a new Sousa opera is always a great occasion in musical and dramatic circles, and tonight is to be no exception to the rule. Already there is quite a raid on the town by New York and Boston newspaper cities, and among them are some of the foremost musical writers in the country. The Hyperion tonight will be more like a first night in New York than in New Haven.

This morning and afternoon the last rehearsals for the first performance of the new opera were held in the Hyperion. From what could be seen today the costumes and the scenery are the finest seen here in a year of plays.

John Phillip Sousa says that in his opinion the work in "Chris and the Wonderful Lamp" is the best he has ever done. He was interviewed by a Register reporter this morning in his rooms in the New Haven House, where he was working over some last improvements on the score for the evening.

"I am pretty well satisfied with the music of 'Chris,'" said Mr. Sousa. "Of course I would rather you heard it yourself and then came and told me what you thought of it, but for a forecast I can say that unless I am greatly deceived, and I rarely am in the matter of my own work, it is going to be a hit. The tone of the work all through is my own of course, and is what you might call 'Sousa.' I have made no attempt to do anything with it than write just my own style, but I have been successful, I think. It is American. I mean by that that I have tried to keep the purely American touch in the work all through. Purely American music I call the negro music and my own. I don't think there is anything quite along the line of my work anywhere but in America. And I have tried to accentuate this American strain all through 'Chris.' It is an extravaganza of course, but it is essentially American. The book is very clever and McDonough's best. The plot opens in the study of an American, a Yankee professor, in a little Connecticut town called Dusenbury. It goes to Etheria before it ends, but the story as well as the music is American. There are a number of songs sprinkled through the opera and some of them I think are very good. Here is the 'Whale and the Peacock' song for one and the 'Song of the Genie.' Both of them are catchy and good, I think. The new march is at the end of the second act, 'The Man Behind the Gun,' and I think it is as good as anything I have written. I am never confident of the success of my work beforehand, but I feel that there is enough really good music in the new work to make it succeed. It is far more melodic than anything I have ever attempted before, and as music is I think the best I have ever done. I shall be present at the birth of the boy tonight and shall come up tomorrow night to see how it grows."

Mr. McDonough, who has written the book of the opera, is well known as a successful dramatist, having had great success already in such works as the "Algerians" and "Sister Mary," in which May Irwin is now playing to large houses. He said this morning that the book was adapted to the music altogether and was not a great literary production in itself. The extravaganza, he said, was fully up to the best Sousa had ever done and should be a great success with the audiences. There had been such a close attention to business all around in the company that there was liable to be no hitches tonight, and everything was sure to come off all right. It was a first rate performance in his mind and one of the finest things ever done by Mr. Sousa.

FROM
Whellung, Dr. Va
Register
10/22

andeville company and will organize a three-circus for a tour of Slam, India, Japan and Australia.
Jerome Sykes and Edna Wallace Hopper will make their first appearance as joint stars in Sousa's new opera, to be produced at New Haven, Conn., on October 23.

Telephone
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No. 22.

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October 23, 1899.

ONE WEEK, COMMENCING MONDAY, OCTOBER 23.
MATINEE SATURDAY.

KLAW & ERLANGER AND B. D. STEVENS

Present the Extravaganza in Three Acts,

CHRIS AND THE WONDERFUL LAMP.

Music by JOHN PHILIP SOUSA.

Book by GLEN MacDONOUGH.

Introducing

JEROME SYKES AND EDNA WALLACE-HOPPER,

Produced under stage direction of BEN TEAL.

The Genie, the original slave of the Lamp.....	Jerome Sykes
Chris Wagstaff, a "boy about town".....	Edna Wallace Hopper
Scotty Jones, boy of all work at Miss Prisms' Academy.....	Page
Lovemoney, a New England money-lender } The Grand Vizier in Etheria.....	Randolph Curry
Pettingill.....	Herbert Carter
Al Khizar, chief of Etheria's Secret Police.....	Chas. H. Drew
Selwell, an auctioneer.....	Frank Todd
Captain of the Guards.....	Ethel Irene Stuart
Fanny Wiggins, star pupil at Prisms' Academy.....	Emilie Beaupre
Aladdin, Prince of Etheria.....	Mabella Baker
Miss Prisms, principal of the the Academy.....	Nellie Lynch
Katie Clancy, maid of all work at the Academy } Amine, a talking doll in Etheria.....	Edna Hunter
Stella.....	Edith Barr
Della.....	Violet Jewell
Bella.....	Adele Nott
Ella.....	Stella Madison
Nella.....	May Norton
Queen of Dreams.....	

Guards, attendands, slaves, dancers, etc., etc.

Scenery designed and painted by Ernest Gros, Homer Emens and Gates & Morange. Mechanical construction by McDonald & Hagen. Dresses designed by F. Richard Anderson and made by Simpson, Crawford & Simpson. Special properties by Robert J. Cutler. Dances arranged by Madame Malvina.

The electric dance in Act III invented and patented by H. Harndin.

SCENIC SYNOPSIS.

ACT I.—Scene 1—A room in the New England home of Prof. Cypher (Emens). Scene 2—Grounds surrounding Miss Prisms' Academy (Emens). Scene 3—*a* Grand Central Depot, 42d St., New York City; *b*. Interior of Wagner Sleeping Car; *c*. Aboard Ship; *d*. The Land of Etheria, Aladdin's Home (Gates & Morange).

ACT II.—Scene—Aladdin's Palace (Gros).

ACT III.—Scene—Gardens surrounding Aladdin's Palace (Gros).

EXECUTIVE STAFF FOR

KLAW & ERLANGER AND B. D. STEVENS:

Business Manager.....	J. J. Brady
Musical Director.....	A. Krausse
Stage Manager.....	Charles H. Drew
Asst. Stage Manager.....	Louis Shrader
Carpenter.....	William Ayers
Wardrobe Mistress.....	Mrs. Shrader
Electrician.....	A. Nelson

GAIETY, GLITTER, GOLD AND GORGEOUSNESS

Attended the Launching of Sousa's New Opera--A Pretty Autumn Wedding Last Night on Whalley Avenue.

It was Sousa night at the Hyperion last evening, which means dash, enthusiasm and amusement. I predicted yesterday that no one would be disappointed in Sousa's latest opera, "Chris and the Wonderful Lamp," and judging from its reception I do not think any one was. I may as well say it and have done with it, and then write from a clear conscience. I did not like it as well as "The Bride Elect," at first hearing, nor I think "El Capitan," either, but I liked it immensely for all that. The music is sweet and pretty, rather than scintillating with brilliancy. "The Man Behind the Guns," the march which is used as a grand finale at the end of the second and third acts, has more of the genuine dash and swing of Sousa's compositions than any other number; but perhaps it's a clever stroke on the part of the composer to prove that he possesses versatility and can turn out operas not so completely earmarked as to be discoverable at a hearing as Sousa's. No, it's not nearly so Sousa-ish as "The Bride Elect," but it was on the whole satisfying. I could wish there were a couple of solos more than are set down to Jerome Sykes; better calculated to show those splendid, robust lower tones of his.

The evening was an important one for both him and little Mrs. Edna Wallace Hopper, for they appeared as "real live stars," for the first time, although I must confess this announcement from Sousa himself was a surprise. I had fancied them in that class for two or three seasons.

Sykes is certainly a clever comedian. He does not strain for effect. His fun and humor have the appearance of spontaneity more than many actors.

He will feel more at home in his new role after a little while, as the others will, but for a first night production the smoothness and snap with which it pranced along was amazing.

There was a slight variance at times between leader and orchestra, but it really was more the feeling of the absolute newness of it all, which gave rise to a little anxiety now and then rather than any decided hitch. The prompter's voice was only heard once and that this was so, proves that Sousa spoke absolute truth when he said in his little speech before the curtain where he was demanded to appear by the audience, that he had never seen anything to compare with the hard, conscientious work the principals and chorus had bestowed on the opera; that they had done their part; Klaw, Erlanger and Stevens had done theirs in presenting it so magnificently; McDonough, the librettist, had done his, "and now it rests with you," he concluded.

It is pleasant to write that the audience liked and enjoyed it; even if it did not go quite wild over it as it did "The Bride Elect."

There is one thing which claims untinted praise and that the absolute cleanness of the lines. There is not a suggestion of vulgarity from beginning to end. It is clean, wholesome and sweet. The chorus girls were the prettiest group seen on the Hyperion stage for many a day, and their singing, dancing and charming costumes each added a large quota to the success of the evening. Miss Edith Barr, formerly of New Haven, was one of the dancers, appearing with four others in an electrical dance of exquisite beauty; their dresses and hats showing fiery butterflies and changing from one color to another as they danced to a wierd melody. A synopsis of an extravaganza conveys no idea of what it is. There is no connected plot; only a string on which to hang topical songs, scenes of bewildering beauty, fancy dances, bits of bright dialogue and specialties.

Of course Edna Wallace-Hopper was "too cute for anything." That's her role and she could not be anything else. She made a pretty boy Chris, and the part gave her an opportunity to wear trousers of every description, which led up finally to as slick a pair of white silk tights as one could imagine. Wee Edna, as she has always been called, is not so wee after all. Someone suggested that she had been on a diet of Mellen's Food since she was here last, but this is not an historical fact.

The really artistic work of the evening musically was the singing of Miss Ethel Irene Stuart in the prominent role of "Fanny." She is not a beauty; indeed at first you think her far from it, but she wins you by her beautiful voice and graceful refined manner. The more becoming costume worn in the last act made her look positively pretty. Her voice is sweet, true and flexible and while not of great power, is resonant and made itself heard in obligato passages far above the full chorus, orchestra and all the other principals. There were some excellent voices in the men's chorus, both in the tenors and basses. John Page and Nellie Lynch in their specialties made great hits and were encored a half dozen times. Mabelia Baker as "Miss Prisms" and Emille Beaupre as "Aladdin" are both well cast and the minor characters were up to the standard of the whole.

The opera was staged under the direction of Ben Teal, who is a perfect genius in the line of gorgeous scenic settings. Aladdin's palace was certainly a chef d'oeuvre in stage craft, as was the palace garden of the last act.

Neither money or pains have been spared in producing "Chris and the Wonderful Lamp," but there is no doubt of its success. It entertains, and that is what the amusement loving public wants. It wants fun, laughter and jollity, does not want its sympathies wrought up nor its brain power called upon to appreciate and understand. It seeks recreation without thought, amusement for the senses rather than the intellect and perhaps that is what this hard working, hustling, competitive age needs. Anyway it will get it in Sousa's new opera and be pleased with it.

The opera will be produced every night this week and on Saturday afternoon. A party of New York theatrical critics occupied the lower left hand box. Mr. Sousa, his wife, his representative Mr. Barry, and others filling the two right hand lower boxes. As soon as Sousa's presence in the box was discovered it was the signal for loud applause, which he repeatedly acknowledged by bowing.

BOSTON, MASS. - POST. OCT 24 1899

SOUSA'S LATEST.

NEW HAVEN, Conn., Oct. 23.—John Philip Sousa's latest musical work, "Chris and the Wonderful Lamp," was produced here tonight at the Hyperion Theatre.

Glen McDonough wrote the dialogue and lyrics. Klaw & Erlanger and B. D. Stevens made the production.

Edna Wallace Hopper appeared as Chris and Jerome Sykes as the Genie. Both made hits. The music is keyed to the comedy and fanciful nature of the story, and is charged with tuneful numbers enough to please everybody.

A characteristic Sousa march, "The Man Behind the Gun," concluded the second act. The scenery is brilliant in the extreme, and must have cost a pretty penny.

The costumes were in keeping and the girls were comely. The company is a big one. The music, because of its tuneful quality, is apt to be picked up quickly and spread far and wide.

CHRIS AND HIS LAMP

Superb Production at the Hyperion Theatre Last Night

AUDIENCE THOROUGHLY PLEASSED

Acting Was Smooth, Scenery Was Gorgeous, Singing Was Done in Capital Shape in Fact it Was a Dazzling Performance From Start to Finish—Sousa's Speech

An event of double importance took place at the Hyperion Theatre last night. In the first place Messrs. Klaw and Erlanger and B. D. Stevens presented for the first time on any stage the new extravaganza "Chris and the Wonderful Lamp" and accordingly they brought together in that production Jerome Sykes and Edna Wallace-Hopper as joint stars. A notable audience comprising some of the most fashionable of New Haven's society and many representatives of theatrical enterprises in New York, Philadelphia, Chicago, Boston, and other places were present to witness the event. "Chris and the Wonderful Lamp" is the joint work of John Philip Sousa and Glen McDonough; that is to say, Mr. Sousa provided the music and Mr. McDonough the book of the extravaganza. It is well within the bounds of conservatism to state that no American extravaganza has ever received such a magnificent presentation. Scene after scene of bewildering beauty flashed across the eye, the ear was intoxicated with melody which seemingly flowed from an inexhaustible and unfailing source, while the spoken lines crackled with wit whose edge was as keen as a scimitar and which struck home with unerring surety. If Klaw and Erlanger, and B. D. Stevens had given us nothing else, if they were were just making their debut as producers of the lighter forms of entertainment, last night's performance fairly earned for them the title of "Purveyors of Light Opera by Royal Command to His Majesty, the American Public." The various scenes were of enchanting splendor, the costumes were the most lavish as well as artistic yet presented upon our local stage and at times there were more than 100 persons taking part in the performance behind the curtain.

It should be recorded that "Chris and the Wonderful Lamp" with all its rollicking, dashing fun, its beauty show of handsome girls, its dancing by some of the cleverest experts on this side of the Atlantic, is absolutely clean and wholesome. There is not a scene, a line, or suggestion of vulgarity in the entire extravaganza. No veiled coarseness or semi-suggestion of an offense against the most rigid traits of propriety, finds a place in it. This is all the more gratifying, for "Chris" is a thorough American work—written by Americans, produced by Americans, and acted and sung by Americans. This is the story of "Chris and the Wonderful Lamp" as given in Klaw and Erlanger and B. D. Stevens' production:

Chris Wagstaff, a boy about town, having fallen in love with Fanny Wiggins, her parents plan to end his courtship by sending Fanny to Miss Prisms' Finishing Academy, a New England boarding school for the daughters of the aristocracy. Chris follows her, and during an interval in his attempts to see Fanny, attends an auction in the village where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin and that whoever holds it may ask what he pleases of the Genie, the lamp's obedient slave. The Genie left Aladdin sleeping in Etheria, 2,000 years ago and following the fortunes of the lamp, has served a great variety of masters. Chris at once enlists the Genie's services in his efforts to see Fanny, and the two gain entrance to Miss Prisms' Academy in the guise of two professors who are expected at the commencement exercises. The two bogus professors are finally unmasked and in answer to Miss Prisms' threats of arrest, the Genie transports everybody present to Aladdin's mystic kingdom in Etheria. The arrival of Chris and his party breaks the spell that has held Aladdin and his court in unbroken slumber for 2,000 years. Aladdin meets Fanny and promptly falls in love with her, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements. The placid Etherians are made familiar with cigarettes and champagne suppers. Several schemes of Aladdin's to regain possession of the lamp and with it his power over the Genie are blocked by Chris. At last the lamp is stolen by Aladdin while Chris sleeps and the mortal visitors are made prisoners by the Etherians. They are condemned to death and as they are about to be handed over to the sack and bow string the re-capture of the lamp by Fanny saves them. With the limitless powers of the Genie again at their command Chris and his allies bid farewell to Aladdin and Etheria and set sail for Connecticut. Chris wins Fanny, the Genie sacrifices his supernatural attributes and is accepted by Miss Prisms, and a brilliant finale brings the story to a close.

As will be seen the characters are those familiar to fairyland, with a judicious interpolation of mortals of the severe and austere type of the New Englander. If there is anything funnier than the idea of marrying the Genie of the Lamp to a New England school-marm, Mr. McDonough will have to take his place in the second row of librettists, but just at the present writing, his little bald spot glistens nearest the chorus girls' dainty slipper. There are other incidents equally as mirth provoking and it must be acknowledged that Mr. McDonough comes out of last night's performance as decidedly the best of creative American fun-makers. Mr. McDonough's lyrics too, are cleverly, as well as wittily constructed and match Mr. Sousa's brilliant and catchy melodies.

Among the numbers which particularly pleased last evening's audience were "The Patter of the Shingle," "The Post-terland," duet: "The Lay of the Mechanical Dolls," "The Story of the Hump-backed Whale," the topical song: "He Couldn't do a Thing Without Me," "The Bobolink," Aladdin's canzonetta, "The Slim Minaret," "The Yankee Boy," "oc-tette, and the waltz, "Where is Love." Mr. Sousa's music ran the whole gamut of light entertainment. Of course, a Sousa opera is incomplete without a Sousa march and, as was expected this feature proved to be the strongest of the performance. It was entitled "The Men Behind the Guns," and is emphatically the most stirring and thrilling of all the "March King's" productions. In it one could hear the roar of the thirteen-inch, the shriek of shrapnel, the ugly hiss of the Mauser, the cheers of charging men—the cry of victory! Such a march would make a regiment of Funston's swim swollen streams with swords in their teeth—as sung last night it would make brave men out of cowards. No wonder then that the audience felt the red blood tingling and called and recalled until it seemed as though it never would get its fill. And it wouldn't be satisfied until Mr. Sousa himself came before the curtain.

The performance itself went through with marvelous smoothness. The chief interest centered in the appearance of the two stars. Mr. Sykes gave one of the very best interludes of a career full of successes. There was no escaping the unctious of his humor. The character of the Genie was drawn with a bold directness that carried everything before it. Mr. Sykes used the excellent material given him with fine discretion and sang with a breadth of style that was refreshing. We have comedians who can act and not sing; others who can sing and not act—Mr. Sykes can do both—mighty well.

Edna Wallace-Hopper was a dainty creation as "Chris Wagstaff." Within the recollection of the present generation of theatre-goers Miss Hopper unquestionably stands at the head of women who can play boy parts and play them as they should be played. She has a graceful, winning and tremendously magnetic personality, and that indefinable something which we call temperament, for lack of a better word, that charms, attracts, and finally captures those who see and hear her. Last night the artiste was at her very best and her greeting was as cordial as her best well-wishes could desire. She acted and sang superbly. Those who saw her in the costume of the last act, will recall one of the most delicious stage characters within memory.

Miss Ethel Irene Stewart as "Fanny," played conscientiously and sang splendidly. She has a light, resonant soprano, with a peculiarly sweet, vibrating quality. Miss Emille Beaupre made a dazzlingly handsome "Aladdin." She played the role with sustained and even fire and spirit and sang her numbers like the true article that she is. Miss Nellie Lynch and Mr. John Page as "Amine" and "Scotty" brought the two best all around dancers on the American stage together in a series of specialties which cannot be duplicated. It should also be said that both of these actors presented careful and artistic characterizations and were second only to Mr. Sykes and Miss Hopper in the evening's fun-making.

In the last act the management presented a surprise. The stage and auditorium was darkened, when suddenly out of the blackness, five lovely girls, headed by Miss Herndon appeared, flashing with numerous beautiful electrical devices. Then they danced to a melody which was Oriental in its imagery and disappeared as suddenly as they came. The chorus was not only fair to look upon, but sang with splendid precision.

"Chris and the Wonderful Lamp" was staged under the personal direction of Ben Teal, whose genius and handiwork were seen in every grouping, situation and evolution.

At the close of the second act Mr. Sousa was called before the curtain and made a short speech of thanks for the enthusiastic reception of his work and including a handsome acknowledgment of the services of those who took part in the performance as well as a well-deserved eulogy of Messrs. Klaw and Erlanger and B. D. Stevens, who have produced the extravaganza. Mr. McDonough could not be persuaded to come before the footlights so the audience brought Mr. Sykes and Miss Hopper, the former of whom also made a neat impromptu speech.

"Chris and the Wonderful Lamp," will remain at the Hyperion this week only. Unquestionably it is the best piece of theatrical property of its kind now before the public.

NEW YORK HERALD.

OCT 24 1899

A NEW EXTRAVAGANZA.

NEW HAVEN, Conn., Monday. John Philip Sousa scored another big triumph here tonight. His music in "Chris and the Wonderful Lamp" was applauded to the echo, and one march, "The Man Behind the Gun," at the end of the second act, simply set the student element in the audience wild. They demanded encore after encore, and then insisted upon the composer himself making a bow and a little speech.

But, apart from the music, "Chris" was a decided success. It is an extravaganza of the "Jack and the Beanstalk" variety, with a host of pretty chorus girls in bright costumes and a lot of gorgeous scenery. The book provided by Mr. Glen McDonough is clever, and the story is interesting.

Mrs. Edna Wallace Hopper, in the title rôle, was much admired by the Yale boys. Mr. Jerome Sykes had a congenial part as the Genie. Both he and Mrs. Hopper had to make speeches.

John Page and Nellie Lynch made a hit with their dancing, and Miss Ethel Irene Stuart, too, was much applauded. The chorus work was excellent, and the ballets were carefully trained.

SOUSA'S NEW OPERA.

"CHRIS AND THE WONDERFUL LAMP" PERFORMED.

A Big Audience Listens to the First Production at the Hyperion Last Night—Many Prominent Theatrical People Present—Much Enthusiasm Displayed

The initial performance on any stage of the new extravaganza "Chris and the Wonderful Lamp," composed by John Philip Sousa, written by Glen Macdonough, and produced by Klaw & Erlanger and B. D. Stevens, with Jerome Sykes and Edna Wallace Hopper as the stars at the Hyperion theater last night was the notable event of the theatrical season. The audience was a thoroughly representative gathering, the enthusiasm was spontaneous and the marked demonstration of approval from the rise of the curtain to the last brilliant finale were all tokens of a gratifying success.

The presence of many distinguished visitors from New York and Boston to do honor to America's great march composer and the brilliant young dramatist, as well as cheer on to triumph the two new comic opera stars, served to lend an additional interest to the production of a distinctly American work. That it was an audience disposed to be friendly was early manifest, but nothing but the positive merits of the attraction could warrant the enthusiasm that the performance evoked.

It is a pleasure to record that the triumph of "Chris and the Wonderful Lamp" is that of a wholesome and refreshing story with the romance of fairyland and the humor of the present day happily blended without the coarseness or vulgarity, of pure and delightful melody wedded to graceful verse, of superb scenery and gorgeous costuming of a great "beauty show" of young and charming girls, of fresh voices and graceful dancing, of a complete artistic realization of the ideas of both composer and librettist, and of the skillful work of two performers who had already earned their title to stellar honors.

The extravaganza is a form of entertainment that has languished on the American stage for many years, the beautiful production of "Jack and the Beanstalk" by these same managers, Klaw & Erlanger, being the notable exception of more than a decade. "Chris," as doubtless the public will soon learn to call the new Sousa-Macdonough piece, is entitled to take high rank among dramatic works of this character, and certainly no extravaganza was ever so superbly presented.

This may seem what W. S. Gilbert calls "a bold and unconvincing narrative," for it hardly gives an idea of the many humorous scenes devised by Mr. McDonough, of the speeches that scintillate with genuine and generous wit, of the clever characters he has created, and the altogether charming and unconventional atmosphere which pervades "Chris and the Wonderful Lamp." The lyrics are exceptionally good. Humorous fancy finds its expression in the "Patter of the Shingle" song, the lay of the mechanical dolls, the story of the "Humpback Whale," and the topical song, "He Couldn't Do a Thing Without One." More serious versification may be found in "The Bobolink," "Above the Slim Minaret," "The Yankee Boy," and "Where is Love?"

John Philip Sousa seems to have discovered an apparently inexhaustible mine of melody, for his score of "Chris" is a succession of dainty numbers entirely in keeping with the character of the story. Some are rich in oriental coloring, while others have the straightforward, insistent tilt and swing that usually characterize the Sousa muse. The intent of the composer to write music to please the millions who love simple melodies and well defined harmonies is apparent from the outset and admirably has he succeeded. The music of "Chris" is distinctly jolly and popular, while, at the same time, never becoming banal, commonplace or vulgar. It's originality, both in melodic invention and in strongly marked rhythm, is beyond question, and the countless admirers of the "March King" will rejoice in several new and stirring martial movements. In a Sousa opera, the piece de resistance will always be the inspiring march finale, and in "Chris" Sousa has written "The Man Behind the Gun," which in a fortnight will be "two-stepped" in every ball room and blared forth from the brazen throats of all the brass bands in the country. The new march has a broad, well-defined melody and is scored in the well known Sousa style. It is essentially martial as befits its title, and last night it was sung with a splendid vigor and dash.

Among the musical numbers that won particular popular favor last night were the entrance song of Edna Wallace Hopper, the gentle and whole songs, the topical ditty and march sung by Jerome Sykes, a beautiful waltz song admirably sung by Miss Stewart and two concerted movements, "Awake, Sleeper," and "The Yankee Boy." All in all, the score of "Chris" is quite the best that Mr. Sousa has produced.

No words of praise can be too generous to describe the splendor of the production that Klaw & Erlanger and B. D. Stevens have given the new American extravaganza. Such a wealth of beautiful scenery, no more lavish profusion of exquisite and costly costumes, more rich accessories in every detail, have never been seen in New Haven. The first act representing a Connecticut valley, with a sea panorama to conclude; the interior of Aladdin's palace in the second act and the beautiful oriental scene of the third act, painted by Ernest M. Gros, are really artistic gems. F. Richard Anderson's costumes are chaste in design and rich and tasteful of fabric.

The performance last night was as finished and complete as though the piece had been running all the season, and reflected the utmost credit upon Ben Teal, who staged the production.

The two new stars, Jerome Sykes and Edna Wallace Hopper, have firmly established their popularity. Sykes, big of frame and voice, jovial and unctuous, agile and energetic, is a natural fun-maker, and in "The Gentle" he has a congenial role in which his original style of humor has ample scope. He sang well and acted with a good will that was contagious. Edna Wallace Hopper was the daintiest "boy about town" that ever won a Yankee maiden's heart. She has never appeared to greater advantage than in the Sousa-MacDonough extravaganza. Ethel Irene Stewart, the prima donna, won an instantaneous success. She displayed a bell-like soprano of exceptional purity, and all her solos were repeatedly encored. The Miss Prisms of Mabella Baker was a well-considered bit of character acting, and Emilie Beupre limned the part of Aladdin to perfection. The acrobatic dancing of Johnny Page and Nellie Lynch was sensational and they won the applause of the evening in the second act. In the third act a new electric ballet was a revelation of novel effects in lighting. Miss Edith Barr, formerly of this city, was in the cast.

After the by march at the end of the second act in response to repeated calls John Philip Sousa appeared and voiced the thanks of himself and Mr. Macdonough as the latter had disappeared. The two new stars, Jerome Sykes and Edna Wallace-Hopper were enthusiastically called and Mr. Sykes returned thanks for both.

"Chris and the Wonderful Lamp" may be summed up as the biggest kind of a success from start to finish.

Among the prominent theatrical people present were Assistant District Attorney Daniel O'Reilly, Jack Jordan, Charles Klein, the playwright; Charles Rice, Mr. Bascom, president of the Tyson company, Charles F. Towle, Marc Klaw, A. L. Erlanger, James Jay Brady, J. D. Levy, E. Q. Corder, Mr. and Mrs. Stevens and Mr. and Mrs. Sousa.

SOUSA'S TUNEFUL NEW WORK

"Chris and the Wonderful Lamp," Presented Here for the First Time.

SCORED A DELIGHTFUL SUCCESS

Klaw & Erlanger's Large Company Presents One of the Most Elaborate, Pure and Witty Extravaganzas Ever Presented in This City.

After witnessing the initial production of "Chris and the Wonderful Lamp" by Klaw and Erlanger's company of 120 people at the Hyperion last evening, two thousand New Haveners agree that the extravaganza is the most elaborately staged, the most tuneful opera, and contains the most entertaining theme of any for which the New Haven public has had the honor of standing sponsor.

In his address after repeated calls by the audience for a speech from the composer, John Philip Sousa said:

"Two of our musical babies, 'The Bride-Elect,' and 'Chris and the Wonderful Lamp,' have been born in this city and I regard 'Chris' as by far the more likely to be successful."

Judged by its reception here last night Mr. Sousa's prediction will be verified. The extravaganza has been already outlined and discussed at length by The Register. The theme is that of the romantic story of "Aladdin's Lamp," handled with the freedom and versatility of that peer of comic opera composers—Glen McDonough. Wit sparkles in every spoken line and Sousa's tuneful melody, intoxicating in its seemingly inexhaustible supply, has been given an entertaining setting of the most delightful character by the songs which are included in the opera. Messrs Klaw & Erlanger declare that "Chris" is the most extensive extravaganza ever staged by them, measuring it by carloads of scenery. The wealth of stage properties, the almost unprecedented numbers in the chorus and the musical and electrical effects combined to make the production with hardly a parallel for gorgeousness in the history of the New Haven stage.

The presentation of "Chris" marked an epoch in the personal history of several leaders of the stage. It was the first time Jerome Sykes and Edna Wallace-Hopper have appeared as stars and it was the first appearance of Ethel Irene Stuart, who New Haveners believe will have a career of remarkable success. Mr. Sykes has been a familiar figure on the New Haven as well as the metropolitan stage for years. His acting and his voice have not lost their charm and his popularity as a star seems destined to be greater than ever. His new part as The Gentle affords him a myriad opportunities for his versatility, many of which he has not had time to develop.

Mrs. Hopper, as graceful and petite as ever, danced and acted her way anew to New Haven hearts last night. By comparison, however, her work does not outshine that of the new star, Miss Stuart, to the extent to which Mrs. Hopper has before excelled many of her stellar companions.

Outside the work of these stars, chief local interest lay in the appearance once more in this city of a former New Haven girl—Miss Edith Barr, who has been in Klaw & Erlanger's companies for several years. Her talent has always been accorded recognition by these leaders in selecting promising young actresses, and she has always been given an effective secondary part. Never before, however, has she appeared to such delightful advantage and in such a dainty part as that of one of the leading pupils of Miss Prism's boarding school, given her last night. Miss Barr is as pretty and graceful as ever, and her acting appears more artistic with every appearance here.

Chief among the music of the new opera is the brand new march, "The Man Behind the Gun." Sousa has long been known as the martial composer of America. His music is to this country what the poetry of Kipling is to England. His simple but stirring melody, of patriotic significance, is voiced in the following words:

The man behind the gun! Stand ever ready to defend him! When the call to battle sounding Anxious words he is not propounding, But it's up and at 'em, boys! 'Tis not the hour for meditation, Mixing words or explanation, But it's up and at 'em, boys!

Oh, crown him hero of our land; He'll fight till the battle's won. Oh, brave heart of a valliant band, The man behind the gun.

The other songs of "Chris" which won unstinted encores last night were Jerome Sykes' "He Couldn't Do a Blessed Thing Without Me," "The Patter" by Edna Wallace-Hopper, and the "Bobolink" song by Miss Stuart.

As is the case with every one of the Klaw & Erlanger operas, "Chris" is refined. This is an unusual mark of merit which requires a special effort on the part of a New York manager to make at the present time to compete with some of the productions on the metropolitan stage.

Crowded houses await "Chris" during the remainder of its stay in this city. It will be presented every night and Wednesday and Saturday afternoons at the Hyperion. After leaving here it will go to Washington, Baltimore and Philadelphia before finally reaching its permanent home in New York.

NEW HAVEN, CONN. - LEADER

OCT 24 1899

There is no heart that music cannot melt. The world has had its great composers whose accomplishments have filled artistic creation with wonder and joy, and it has had its composers that have touched the heart strings of the masses, delighting, uplifting, ennobling and proving the absolute truth of the adage—"Who hears music feels his solitude people."

Sousa is not a Wagner or a Mozart, but he has talent that has brought him a great fortune and by means of which he has cheered and charmed the hearts of millions of people. Sousa's music is today the music of the multitude and few hearts fail to respond to its magic or grow warmer when its sparkling radiance fills the very atmosphere with rhythm and melody.

Sousa's latest creation is the score of "Chris and His Wonderful Lamp," which was for the first time presented for public consideration last evening.

There are theatrical experiments that are called "trying it on the dog" and there are genuine treats, the first presentation of which have a charm that is irresistible. When months have been devoted to careful rehearsing and the production of scenic and costume creations is of lavish magnificence the city fortunate enough to get the first night can consider itself honored and particularly is this true when, as in the present instance, an entire week is allotted to a people who are too critical to welcome heartily anything that is not strictly first class.

The production of Messrs. Sousa, McDonough, Klaw, Erlanger and Stevens is the musical extravaganza triumph of the season and Manager Bunnell has exercised excellent judgment in booking it for a long run; he is to be congratulated on getting the first fruits of the many talented people who make this production a success for his New Haven patrons.

PHILADELPHIA INQUIRER

OCT 24, 1899

A NEW SOUSA WORK

NEW HAVEN, Conn., Oct. 23.—"Chris and the Wonderful Lamp," the new Sousa-MacDonough extravaganza, was produced here to-night by Messrs. Klaw and Erlanger and B. D. Stevens in the Hyperion Theatre before a very large audience. The piece is magnificently staged and served to introduce Jerome Sykes and Edna Wallace Hopper as dual stars. The company is an exceedingly large one, numbering about one hundred persons, and includes in addition to the stars, Ethel Irene Stewart, Emilie Beupre, Nellie Lynch, Mabella Baker, Charles H. Drew, John Page, Randolph Curry, Herbert Carter and others. Mr. Sousa's music is of a light and dainty character, and is somewhat of a departure from his usual method.

SOUSA'S EXTRAVAGANZA.

Remarkable Beauty of "Chris and the Wonderful Lamp,"

Produced at New Haven.

Special to The Hartford Times.
New Haven, October 24.

"Chris and the Wonderful Lamp," music by John P. Sousa, and the book by Glen McDonough was produced at the Hyperion Theater last evening, with a very large audience present. The piece opens in a Connecticut country store, and rapidly changes its action into fairyland. The closing transformation scene of the first act and the whole of the two second acts form one of the most entrancing spectacular exhibitions ever put upon the stage. With such elaborate mechanical effects and stage settings and with over 100 persons in the company it may be guessed that "Chris" is not a one-night stand attraction. It will be given here throughout the week, and next week will be in Washington. By the holiday season it will be installed in New York for a long run.

It was the verdict of all the critics, that Mr. Sousa has surpassed himself in the music of this extravaganza. The score is studded with musical "brilliant" all the way through. The feeling of the listener is that the composer has been something more than generous—one feels that he has been lavish in the bestowal of the gems of his musical genius on this beautiful piece. It is a fair surmise that Mr. Sousa has really worked very hard on "Chris," and that he has earnestly sought to surpass anything that he has done before in light music. The whole score is fairly stuffed with romantic and charming melody, and the new march, "The Man Behind the Guns," is the best singing march that Mr. Sousa has written. Here are some of the words:

The man behind the gun!
Stand ever ready to defend him!
When the call to battle sounding
Anxious words he is not propounding
But it's "up and at 'em, boys!"
'Tis not the hour for meditation,
Mincing words or explanation,
But it's "up and at 'em, boys!"

Oh! crown him hero of our land,
He'll fight till the battle's won.
Oh! brave heart of a valliant band,
The man behind the gun!"

The story concerns Chris Wagstaff, a boy about town, who, having fallen in love with Fanny Wiggins, her parents plan to end his courtship by sending Fanny to Miss Prisms' Finishing Academy, a New England boarding school for the daughters of the aristocracy. Chris follows her, and, during an interval in his attempts to see Fanny, attends an auction in the village, where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin, and that whoever holds it may ask what he pleases of the genie, the lamp's obedient slave.

The genie left Aladdin sleeping in Etheria 2,000 years ago, and, following the fortunes of the lamp, has served a great variety of masters. Chris at once enlists the genie's services in his efforts to see Fanny, and the two gain entrance to Miss Prisms' academy in the guise of two professors, who are expected at the commencement exercises. The two bogus professors are finally unmasked, and, in answer to Miss Prisms' threats of arrest, the genie transports everybody present to Aladdin's mystic kingdom in Etheria.

The arrival of Chris and his party breaks the spell that has held Aladdin and his court in unbroken slumber for 2,000 years. Aladdin meets Fanny and promptly falls in love with her, while the genie demoralizes the court by the introduction of extremely modern customs and amusements. The placid Etherians are made familiar with cigarettes and champagne suppers.

Several schemes of Aladdin to recapture the lamp and with it his power over the genie are blocked by Chris. At last the lamp is stolen by Aladdin while Chris sleeps, and the mortal visitors are made prisoners by the Etherian army. They are condemned to death, but a merciful provision of the Etherian law postpones their execution. By this provision, a condemned prisoner shall be pardoned if he succeeds in doing an impossible task selected by Aladdin.

Tasks of this nature are assigned by Aladdin to the prisoners, who struggle vainly to accomplish them. As they are about to be handed over to the sack and bowstring, the recapture of the lamp by Fanny saves them. With the limitless power of the genie again at their command, Chris and his allies bid farewell to Aladdin and Etheria and set sail for Connecticut. Chris wins Fanny, the genie sacrifices his supernatural attributes and is accepted by Miss Prisms, and a brilliant finale brings the story to a close.

The two stars—Sykes and Edna Wallace Hopper—found their versatility tested to its limit by the exacting parts of Chris and the genie. The theme of the story, built around the story of Aladdin's lamp, was delightfully treated by the typical Sousa music, which never swerved from the romantic comedy tint.

Jerome Sykes as the genie and Edna Wallace Hopper as Chris were the leading entertainers, and achieved a great success. Mr. Sykes has a part that exacts a tremendous amount of work, and he is equal to it. Mrs. Hopper never in her life looked so charming as when she appears in white knickerbockers in the first act. In the last act and in her bejeweled costume she is marvelously beautiful. Miss Ethel Irene Stuart as Fanny, and Emily Beaupre as Aladdin were very successful, while John Page as Scotty Jones, the boy of all work, and Katie Lynch, the maid of all work in Miss Prism's academy, and the chief of the talking dolls in Etheria did monkey-shines which caused the theater to ring with cheers. Indeed, there was cheering by the New Haven boys in every act. The thirty-five young ladies in Miss Prism's school started the cheering when they gave a novel college yell, with miraculous gusto, and from that time onward encores were the order of the evening. All the songs in the piece are destined to be very popular. Included in the list are "The Patter of the Shingle," "The Posterland," duet; "The Lay of the Mechanical Dolls;" "The Story of the Humpbacked Whale;" the topical song: "He Couldn't Do a Thing Without Me;" "The Bobolink;" Aladdin's canzonetta, "The Slim Minaret;" "The Yankee Boy," octet, and the waltz, "Where is Love."

NEW HAVEN, Conn., Monday.

John Philip Sousa scored another big triumph here to-night. His music in "Chris and the Wonderful Lamp" was applauded to the echo, and one march, "The Man Behind the Gun," at the end of the second act, simply set the student element in the audience wild. They demanded encore after encore, and then insisted upon the composer himself making a bow and a little speech.

But, apart from the music, "Chris" was a decided success. It is an extravaganza of the "Jack and the Beanstalk" variety, with a host of pretty chorus girls in bright costumes and a lot of gorgeous scenery. The book provided by Mr. Glen McDonough is clever, and the story is interesting.

Mrs. Edna Wallace Hopper, in the title rôle, was much admired by the Yale boys. Mr. Jerome Sykes had a congenial part as the Genie. Both he and Mrs. Hopper had to make speeches.

John Page and Nellie Lynch made a hit with their dancing, and Miss Ethel Irene Stuart, too, was much applauded.

The chorus work was excellent, and the ballets were carefully trained.

FROM NEW YORK EVENING JOURNAL.

OCT 24 1899

EDNA WALLACE HOPPER, STAR IN NEW OPERA



EDNA WALLACE HOPPER
PHOTO BY SARONY.

With Jerome Sykes taking the chief male role, she appeared last night in New Haven in John Philip Sousa's new piece, "Chris and the Wonderful Lamp." The plot involves a Connecticut boarding school and Aladdin's lamp, and the scenes are a succession of strikingly beautiful color schemes. Edna Wallace Hopper takes the part of Chris Wagstaff, a young fellow about town, who falls in love with Fanny Wiggins. Fanny is sent to Miss Prism's boarding school to get her away from Chris, but he finally wins her after an appropriate amount of mishaps and complications, through which he is helped by the genie of the lamp, Mr. Sykes.

PHILADELPHIA, PA. - BULLETIN.
OCT 24 1899

A New Sousa Opera

A despatch from New Haven, Conn., reports that last night Messrs. Klaw & Erlanger and B. D. Stevens launched Jerome Sykes and Edna Wallace Hopper as stars in a new extravaganza called "Chris and the Wonderful Lamp." The music is by Sousa and the book by Glen McDonough. In this instance author and composer have united with the happiest possible results. "Chris and the Wonderful Lamp," from a numerical and pictorial standpoint, is probably one of the most beautifully staged productions that America has seen in late years.

The music is of light and popular character, and Sousa's march in this instance is called "The Man Behind the Gun." It is written in Sousa's most stirring vein, and is one of the most singable of all his marches. As rendered by Jerome Sykes and the full company, with attractive and complicated evolutions prepared for it under the stage management of Ben Teal, it made a brilliant finale to the second act. Among other musical numbers worthy of mention was the Genie's (Jerry Sykes's) topical song, "He Couldn't Do a Blessed Thing Without Me," the "Patter" song of "Chris" (Edna Wallace Hopper), and also a very pretty duet, entitled "In Poster Land," and "Aladdin's Serenade," which marks the opening of the second act.

"Chris and the Wonderful Lamp" is acted by a company of about one hundred people, with an unusually large proportion of beautiful chorus girls, and is remarkable for its wholesomeness of theme and the general cleanliness of the atmosphere which pervades the entertainment. It will play at the Chestnut Street Opera House, in Philadelphia, for two weeks, commencing November 13.

WASHINGTON, D. C. - POST
OCT 24 1899

SOUSA'S NEW OPERA.

"Chris and the Wonderful Lamp" Produced the First Time.

Special to The Post.
New Haven, Conn., Oct. 23.—"Chris and the Wonderful Lamp," an extravaganza in three acts, was produced at the Hyperion Theater here to-night. The music is by John Philip Sousa and the book by Glen McDonough. The story is founded upon the fabled lamp of Aladdin Glory. Chris is a modern youth who turns the lamp's mystic power to good account, providing highly seasoned enjoyment for himself and the genii who is the slave of the lamp. The first act is a series of beautiful stage settings, beginning with the library of a college professor.

The second act is the palace of Aladdin, a gorgeous scheme of color study, and when filled with a gayly dressed chorus it becomes a dazzling picture. The last act is the garden of this palace, and correspondingly regal in beautiful tones. Sousa's music is all of the embroidery kind, studiously suited to the comedy spirit of the story. Much of it can be caught up quickly, and is apt to be of familiar sound in the highways and byways of life in a short time.

A characteristic Sousa march entitled "The Man Behind the Gun" makes a rousing curtain for the ending of the second act.

Edna Wallace Hopper as Chris and Jerome Sykes as the Genie are well cast and scored big hits. The company has a contingent of remarkably pretty girls, and the voice quality of the chorus was unusually satisfactory. It goes to Washington next week.

NEW YORK MORNING WORLD.

OCT 24 1891

SOUSA'S LATEST SCORE.

His Music for "Chris and the Wonderful Lamp" is Tuneful and Full of Spirit.

NEW HAVEN, Conn., Oct. 23.—"Chris and the Wonderful Lamp," the new extravaganza, book by Glen MacDonough, music by John Philip Sousa, had its first production at the Hyperion Theatre this evening.

Chris, a "boy about town," buys at an auction held in a New England town an old lamp. It turns out to be the famous Aladdin's. Chris uses the power it gives him to take his sweetheart out of the seminary where she is acquiring all the accomplishments. The two with a retinue travel to Etheria—Aladdin's mystic kingdom. The introduction of modern customs and amusements—hot birds, cold bottles, cigarettes and high-kicking—demoralizes the Etherians, and various complications follow. All ends well, of course.

In his score Mr. Sousa has been generous with songs—patter and popular, sentimental and comic, with dances, with ditties, with striking ensembles, and has composed a march, simple in melody but stirring to an extreme. It has patriotic significance, as the words show.

The man behind the gun!
Stand ever ready to defend him!
When the call to battle sounding
Anxious words he is not propounding
But it's "up and at 'em, boys!"
'Tis not the hour for meditation,
Mincing words or explanation,
But it's "up and at 'em, boys!"

Oh! crown him hero of our land,
He'll fight till the battle's won.
Oh! brave heart of a valiant band,
The man behind the gun!"

As a whole the score is most tuneful and most elaborate. The production made a success. There were hundreds of Yale students in the audience, and they cheered "The Man Behind the Gun" with tremendous enthusiasm. Jerome Sykes, the comedian; Edna Wallace Hopper, pert and pretty, and Ethel Irene Stewart, who sang the more serious music, all made hits. Spectacularly the performance was most effective.

NEW YORK TIMES

OCT 24 1891

"CHRIS AND THE WONDERFUL LAMP."

The Musical Extravaganza Produced in New Haven. Special to The New York Times.

NEW HAVEN, Oct. 23.—The new musical extravaganza called "Chris and the

Wonderful Lamp," founded on the popular short story with that title, was produced at the Hyperion Theatre in this city tonight, and was well received by a crowded house. Glen Macdonough wrote the book, while the music, much of which is very taking, was composed by John Philip Sousa. The piece is in four acts and eight scenes or tableaux, including three quick changes. The action begins in Connecticut and is transferred, by way of New York, to the fairy kingdom of Etheria and the storied palace of Aladdin, therein elegantly situated. Scenery, dresses, and electrical effects are elaborate and showy.

The principal parts are taken by Jerome Sykes as the Slave of the Lamp and Edna Wallace Hopper as the Yankee boy who outdoes the Aladdin of ancient fable on his own ground. Ethel Stuart as Fanny Wiggins, John Page as Scotty, and that veteran of countless burlesques and operettas Charles Drew have other prominent roles. Emile Beaupre is a comely Aladdin.

Chris's sweetheart is forcibly and cruelly sent to school, out of the reach of Chris. The lad buys at a village auction an antique lamp, and when he rubs it the original genie of the Arabian Nights obeys his summons. The two invade Miss Prisms's seminary and carry off Fanny to Aladdin's palace, where there are high doings on.

Sousa Opera a Success.

[BY WIRE.]

NEW HAVEN, Conn., October 23, 1890.

"CHRIS and the Wonderful Lamp," music by John Philip Sousa, book by Glen MacDonough, opened at the Hyperion; a crowded house. A huge, gorgeous, melodic extravaganza, introducing Jerome Sykes and Edna Wallace-Hopper, and promises to be one of the greatest of modern successes.

Sousa, Sykes and Hopper recalled and made speeches.

ERZÄHLER.

BRIDGEPORT, CT. - STANDARD

OCT 24 1891

CHRIS AND HIS LAMP.

Superb Production at the Hyperion Last Night.

An event of double importance took place at the Hyperion theatre, New Haven, last night. In the first place Messrs. Klaw and Erlanger and B. D. Stevens presented for the first time on any stage the new extravaganza, "Chris and the Wonderful Lamp," and accordingly brought together in that production Jerome Sykes and Edna Wallace Hopper as joint stars. A notable audience, comprising some of the most fashionable of New Haven's society and many representatives of theatrical enterprise in New York, Philadelphia, Chicago, Boston and other places were present to witness the event. "Chris and the Wonderful Lamp" is the joint work of John Philip Sousa and Glen MacDonough; that is to say Mr. Sousa provided the music and Mr. MacDonough the book of the extravaganza. It is well within the bounds of conservatism to state that no American extravaganza has ever received such a magnificent presentation. Scene after scene of bewildering beauty flashed across the eye and the ear was intoxicated with the melody which seemingly flowed from an inexhaustible and unfailing source, while the spoken lines cracked with wit whose edge was as keen as a scimeter and which struck home with unerring surety. If Klaw and Erlanger, and B. D. Stevens had given us nothing else, if they were just making their debut as producers of the lighter forms of entertainment, last night's performance fairly earned for them the title of "Purveyors of Light Opera by Royal Command to His Majesty, the American Public." The various scenes were of enchanting splendor, the costumes were the most lavish as well as artistic yet presented upon our local stage and at times there were more than 100 persons taking part in the performance behind the curtain.

It should be recorded that "Chris and the Wonderful Lamp" with all its rollicking, dashing fun, its beauty show of the cleverest experts on this side of the Atlantic, is absolutely clean and wholesome. There is not a scene, a line, or suggestion of vulgarity in the entire extravaganza. No veiled coarseness or semi-suggestion of an offense against the most rigid traits of propriety, finds a place in it. This is all the more gratifying, for "Chris" is a thorough American work—written by Americans, produced by Americans, and acted and sung by Americans. This is the story of "Chris and the Wonderful Lamp" as given in Klaw and Erlanger and B. D. Stevens' production.

WASHINGTON, D. C. - POST

OCT 23 1891

Sousa's New Opera Coming.

Monday night, October 30, a new musical extravaganza, in three acts, will be brought forward at the National Theater by the well-known managers, Klaw & Erlanger, and B. D. Stevens. It is called "Chris and the Wonderful Lamp." The dialogue and lyrics are by Glen MacDonough; the music by John Philip Sousa. The music is said to be keenly tuneful and happily keyed to the joyous spirit of the story. A new march, "The Man Behind the Gun," will give bizarre effect with singing chorus and stage band to the ending of the second act. Comedy songs set to melodious Sousa music are said to abound in the performance. The company is headed by Jerome Sykes, our old friend of "Foxy Quiller" fame, and Edna Wallace-Hopper, whose dainty presence was a jewel feature in "El Capitan."

BALTIMORE SUN.

OCT 24 1891

A NEW OPERA BY SOUSA

"Chris and the Wonderful Lamp" Gets Its First Production.

[Special Dispatch to the Baltimore Sun.] NEW HAVEN, Conn., Oct. 23.—John Philip Sousa's comic opera extravaganza, "Chris and the Wonderful Lamp," received its first production on any stage at the Hyperion Theatre here tonight.

The music is of the kind that appeals to the general crowd and scored happily in this performance. "The Man Behind the Gun," a new march, aroused great enthusiasm. It is a singing march and made a brilliant finish to the second act. The scenery of the opera is beautiful.

Jerome Sykes, a Baltimorean, appeared as the Genie of the Lamp and Edna Wallace Hopper impersonated Chris. Both scored hits. The company was large. The costuming was gorgeous and with the tuneful melodies went a long way toward what appeared a big success.

The extravaganza is an up-to-date paraphrase of the old story. Chris falls in love with Fanny Wiggins, a boarding-school girl, and to gain her ear appears at the commencement exercises in the disguise of a professor. The Genie impersonates another professor, the two are unmasked and then everybody is transported to Aladdin's mystic kingdom of Etheria, where the placid Etherians are made familiar with cigarettes and champagne. Aladdin appears as a rival of Chris for the hand of Fanny and the struggle for the possession of the lamp becomes the main purpose of the pair. Chris finally wins, and the Genie sacrifices his supernatural attribute to wed the principal of the boarding-school.

PHILA. - NORTH AMERICAN.

OCT 24 1891

SOUSA'S NEW EXTRAVAGANZA

Jerome Sykes and Edna Wallace Hopper in "Chris" at New Haven.

[Special Dispatch to The North American.] NEW HAVEN, Conn., Oct. 23.—Messrs. Klaw and Erlanger and B. D. Stevens produced for the first time at the Hyperion Theatre here tonight the new extravaganza, "Chris and the Wonderful Lamp," with music by John Philip Sousa and libretto by Glen Macdonough. The occasion was also notable from the fact that it introduced as stars Jerome Sykes, who played the part of the Genie, and Edna Wallace Hopper, who appeared as Chris. The house was crowded, and the production went with a swing from the beginning. Over one hundred people are involved in this latest enterprise, and the stage pictures were particularly attractive, even in this era of elaborate productions.

Sousa's latest march is called "The Man Behind the Gun." It forms the finale of the second act, and met with much enthusiasm to-night. Jerome Sykes, who appeared as the Genie, was exceedingly funny, and added to his humor was his rendering of several songs in most excellent voice and taste. His topical song, "He Couldn't Blessed Thing Without Me," was a hit, as was "The Patter" song, by Edna Wallace Hopper.

The electrical effect in the third act, entitled "The Butterfly Ballet," aroused the audience to much enthusiasm. "Chris and the Wonderful Lamp" Company involves about one hundred people, with an unusually large proportion of very pretty chorus girls. The general tone of the play is very refined, and there is a cleanliness about it which must win the approbation of all theatre-goers. "Chris" will be seen in Philadelphia at the Chestnut Street Opera House on November 13.

NEW YORK MORNING TELEGRAPH.

OCT 23 1891

"Chris and the Wonderful Lamp," produced in New Haven on Monday evening, is, by all accounts, one of the biggest spectacular shows ever seen in this country. It will not be presented in New York for some time to come. The company is to make a preliminary tour of the large cities.

LEANDER RICHARDSON.

BALTIMORE AMERICAN

OCT 24 1891

SOUSA'S WORK IN A NEW PLAY.

His March, "The Man Behind the Gun,"—"Chris and the Wonderful Lamp."

[Special to The American.] New Haven, Conn., October 23.—"Chris and the Wonderful Lamp," an extravaganza in three acts, was produced at the Hyperion Theater here tonight. The music is by John Philip Sousa and the book by Glen MacDonough. The production is made by Klaw & Erlanger and B. D. Stevens. The story presents a Chris of the modern pattern, who uses his wonderful lamp in providing a bill of entertainment, which begins in a library of a college professor in Connecticut, and ends on an island in the Pacific, where Aladdin is supposed to have been in peaceful slumber for two thousand years or more.

Edna Wallace Hopper impersonated Chris, and Jerome Sykes the genii. Both made hits. The production is a gorgeous spectacle, and it is only fair to say that the results are surprisingly impressive. The music is an uninterrupted flow of melody, and presents several tuneful numbers that are sure to be caught up and merrily sent the rounds of the world.

"The Man Behind the Gun" is the name of a new Sousa march, which was performed for the first time at the Hyperion Theatre.

PHILADELPHIA EVE. STAR.

OCT 24 1891

SOUSA'S LATEST SCORE.

New Haven, Conn., Oct. 24.—"Chris and the Wonderful Lamp," the new extravaganza, book by Glen MacDonough, music by John Philip Sousa, had its first production at the Hyperion Theatre last evening.

The librettist has found his text in the old fairy tale of Aladdin, and with fin de siecle irreverence and iconoclasm has made the story—both in fantasy and its moral—an up-to-date affair. He has also injected, with sufficient relevancy, a strong dose of patriotism in to boot. One thing was made patent, and that is that when it comes to wild flights of imagination the story tellers who plied their profession in the streets and on the markets of Bagdad were not a match for any writer who has served his apprenticeship in an American newspaper office.

Chris, a "boy about town," buys at an auction held in a New England town an old lamp. It turns out to be the famous Aladdin. Chris uses the power it gives him to take his sweetheart out of the seminary, where she is acquiring all the accomplishments. The two with a retinue travel to Etheria—Aladdin's mystic kingdom. The introduction of modern customs and amusements—hot birds, cold bottles, cigarettes and high-kicking—demoralizes the Etherians, and various complications follow. All ends well, of course.

In his score Mr. Sousa has been generous with songs—pater and popular, sentimental and comic, with dances, with ditties, with striking ensembles, and has composed a march, simple in melody, but stirring to an extreme.

As a whole the score is most tuneful and most elaborate. The production made a success. There were hundreds of Yale students in the audience, and they cheered "The Man Behind the Gun" with tremendous enthusiasm. Jerome Sykes, the comedian; Edna Wallace Hopper, pert and pretty, and Ethel Irene Stewart, who sang the more serious music, all made hits. Spectacularly the performance was most effective.

WASHINGTON, D. C. - STAR

OCT 24 1891

SOUSA'S NEW OPERA.—"Chris and the Wonderful Lamp," John Sousa's latest rather extravaganza, was produced for the first time at New Haven, Conn., last night, and, according to dispatches, scored a distinct success. The music is in a lighter vein than Mr. Sousa usually writes; the book, by Glen MacDonough, is said to be good, and the piece is splendidly mounted. A characteristic Sousa march, entitled "The Man Behind the Gun," makes a rousing curtain for the ending of the second act. Edna Wallace Hopper as Chris and Jerome Sykes as the Genii are well cast and scored big hits. The company has a contingent of remarkably pretty girls, and the voice quality of the chorus was unusually satisfactory. It comes to Washington next week.

FROM PITTSBURGH POST

OCT 24 1891

SOUSA'S NEW OPERA LAUNCHED.

New Haven, Conn., Oct. 24.—"Chris and the Wonderful Lamp," a new musical extravaganza by Sousa, with book by Glen MacDonough, was launched here last night by an organization numbering 100 people, under the direction of Klaw & Erlanger and B. D. Stevens. It was also the debut of Jerome Sykes and Edna Wallace Hopper as stars. The production was well received. The Sousa march, for which the audience naturally looked, came with the finale of the second act. It is a singing march and is written in the composer's most popular style. It bears the title of "The Man Behind the Gun."

BOSTON, D. C. - POST

OCT 26 1891

The first act of "Chris and the Wonderful Lamp," the attraction at the National next week, is laid in a New England village. The opening scene is the interior of the home of a college professor, whose great passion was a gathering of curios. After his death an auction sale is made of these rare objects of virtue, and in this way the "Wonderful Lamp" comes into the hands of Chris. It costs him a quarter. When he rubs it the fun begins. A healthy looking Genii of the vintage of 1899 appears before Chris and awaits his commands. As the Genii has been lying idle on an old shelf for thirty or more years he is ready for everything and anything, with a predisposition toward sport of the liveliest making. Chris confides in the Genii's imagined greater wisdom, and the jolly old demon of the "Lamp" makes good use of his chance by leading Chris into all sorts of difficulties. The second scene in this act is the exterior of a female seminary in this same village of rural quiet. The Genii, with whom all things seems possible, gets Chris into this seminary under the guise of a visiting professor, so that he may talk to his sweetheart. When it becomes known that



Edna Wallace Hopper in "Chris and the Wonderful Lamp."

Chris is not all that he claims to be, and is threatened with all kinds of punishment for his deceit, the Genii provides a trip across the continent and out into the Pacific, 2,000 miles away to Etheria, where Aladdin holds court. This trip is a panoramic effect of a most novel and elaborate order, which forms the closing scene of the first act. It begins at the Forty-second street station, New York, and stops in its picturesque course at the aforesaid island. Chris not only takes the ever-faithful Genii with him, but also transports, bag and baggage, all the girl students at Madam Prism's female seminary, including the portly and wrathful madame herself. The second act is the interior of Aladdin's palace. In this act stage carpentry and scene painting are said to have combined with a result that presents one of the most beautiful settings provided in any spectacle of recent years. The costuming of the chorus of girls and youth form an attractive feature of the second act, and are in sensitive harmony with the glorious coloring of the beautiful scenery, and made of the most expensive materials. The third act transpires in the garden of this palace, also a magnificent picture, in which the art of lighting effects will be charmingly illustrated. All the music of the piece is jingly and original, and written by John Philip Sousa. This big production will be at the National all next week. Jerome Sykes and Edna Wallace Hopper head a company of nearly a hundred. Klaw & Erlanger and B. D. Stevens are the proprietors.

PHILADELPHIA, - PUBLIC LEDGER

OCT 24 1891

SOUSA'S NEW OPERA.

"Chris and the Wonderful Lamp" is Produced at New Haven.

New Haven, Conn., Oct. 23.—"Chris and the Wonderful Lamp," the new Sousa-MacDonough extravaganza, was produced here to-night in the Hyperion Theatre before a very large audience. The piece is magnificently staged, and served to introduce Jerome Sykes and Edna Wallace Hopper as dual stars. Mr. Sousa's music is of a light and dainty character, and is somewhat of a departure from his usual method. It was received here to-night with every manifestation of approval, and his stirring march, "The Man Behind the Gun," which served as a finale to the second act, was vociferously applauded. Glen MacDonough's book and lyrics are witty and bright, and the verdict of to-night's audience was that "Chris" is an unqualified success.

BALTIMORE NEWS

OCT 24 1891

"Chris and the Wonderful Lamp."

New Haven, Conn., Oct. 24.—"Chris and the Wonderful Lamp," the book by John Philip MacDonough and the music by John Philip Sousa, was given here last night. This Sousa music, especially the new march, "The Man Behind the Gun," delighted the audience. "Chris" is an extravaganza of the "Jack and the Beanstalk" variety, with a host of pretty chorus girls in bright costumes and a lot of gorgeous scenery. The book provided by Mr. Glen MacDonough is clever, and the story is interesting. Mrs. Edna Wallace Hopper, in the title role, was much admired by the Yale boys. Mr. Jerome Sykes had a congenial part as the Genie. Both he and Mrs. Hopper had to make speeches.

NEW YORK MAIL & EXPRESS,

26

Mr. Ben Teal, general stage manager for Klaw & Erlanger, has just returned from New Haven, where he "put on" "Chris and the Wonderful Lamp." "There is no doubt at all," he said to me, "of the hit scored by that extravaganza. There were thirty-two curtain calls the opening night, and a party of theatrical managers from New York who were on hand voted it far better than even 'Jack and the Beanstalk.' I am now back again, calling the first rehearsals of 'Ben Hur' at the Broadway Theatre, and as that will be the most pretentious play that I ever had anything to do with as a stage manager, no one can say that I am taking to the woods just yet."

BOSTON, MASS. - GLOBE.

OCT 24 1891

"Chris and the Wonderful Lamp."

NEW HAVEN, Conn., Oct. 23.—"Chris and the Wonderful Lamp" was produced at the Hyperion theater tonight. It is an extravaganza in three acts, with music by John Philip Sousa and book by Glen MacDonough. The spectacular features of scenery were gorgeous in the extreme. The story subject was embraced to the fullest on this score. Sousa's music is a remarkable flow of tuneful numbers, the jingle of many of which will linger pleasantly with the hearers. A characteristic Sousa march, "The Man Behind the Gun," aroused great enthusiasm at the end of the second act. Several songs are set to melodies that are sure to reach the hearts of the multitude. Edna Wallace Hopper as Chris and Jerome Sykes as the genie scored hits. The company is large and a remarkably fine-looking and good-singing group. The frothy music and scenic splendors as well as a fine array of comely young women with good voices combined to make the performance remarkably pleasing.

SOUSA'S LATEST.

Press Dispatch to The St. Louis Star. NEW HAVEN, CONN., October 24.—Chris and the Wonderful Lamp, a new musical extravaganza by Sousa, with book by Glen MacDonough, was launched here last night. It was also the debut of Jerome Sykes and Edna Wallace Hopper as stars. The production was well received.

FROM PHILADELPHIA DISPATCH OCT 22 1891

commence on Monday, November 1. "The Electrician," the powerful and realistic melodrama that has scored big successes in this city, has been secured by the management of Forepaugh's and will next week have its first stock performances with the cast headed by John J. Farrell and Carrie Radcliffe. The original electrical effects, including the dynamo against which the hero is thrown, have been also obtained and will be used in the coming production. The first act of "Chris and the Wonderful Lamp," Klaw and Erlanger's magnificent extravaganza, which comes to the Chestnut Street Opera House, after the engagement of the Bostonians, reveals a panoramic journey from the Forty-second Street Station, New York city, to an Eden of the Pacific Ocean, where Aladdin is supposed to dwell. This scene, it is said, will show a novel arrangement in the modeling of stage effects.

WASHINGTON, D. C. - STA

OCT 25 1899

AMUSEMENTS.

"CHRIS AND THE WONDERFUL LAMP."—Edna Wallace Hopper will appear as "Chris" in "Chris and the Wonderful Lamp" at the National Theatre Monday night next. It looks as if the character of Chris would provide almost an ideal selection for her. She should snugly fit its physical requirements and voice and act the role with delightful accent. With her wonderful lamp as the inspiring seed of the author's fancy she is able to give Aladdin and his blase courtiers a taste of modern pleasures that form a stirring revelry in song, music and beauty. Jerome Sykes appears as the Genii. The Genii is the convenient orator of the lamp. As he is supposed to have been neglected and stored away on an old shelf for a number of years he is in the spirit of anything when the chance arrives. These two characters form the combination which makes carnival gayeties for Chris and his companions during the life of this brilliant story. Mr. Sykes is undoubtedly one of the very few actors identified with comic opera in late years who is constitutionally funny and at the same time has a truly good and well-trained voice. His delicious performance as "Foxy Quiller" in "The Highwayman" will be recalled pleasantly by the readers of this column. It was a clear-cut, natural and magnetic performance, forming one of the most enjoyable features of the opera. Mr. Sykes is said to be well placed in Chris and supplied with abundant material for the fullest exercise of the genial wit and robust voice. The sale of seats will begin tomorrow morning.

"Chris and the Wonderful Lamp."

It is not as an opera, but as an extravaganza, that "Chris and the Wonderful Lamp" has been presented to the public. This, to a certain extent, disarms criticism, and tends to make one lenient to what might not otherwise deserve leniency.

Extravaganza, at the best, is incoherent—standing, as it does, midway between opera and burlesque, minus the fancy of true *féerie* and the consistency of comedy. There is no need to break butterflies on wheels, and there is no need to slaughter "Chris" because, although often amusing and almost always musically interesting, it lacks logic.

The audience which attended the first performance of "Chris" in New Haven on Monday night, at the Hyperion Theatre, was not critical. It was kind. Everything good in the piece was applauded and appreciated. The less good was condoned. The bad was endured.

Mr. Glen MacDonough, who is responsible for the libretto, has talent and to spare, though you might not think so sometimes. Sousa, who has written the music, is—Sousa, and in this extravaganza he is frequently in his most happy vein.

But Sousa and MacDonough do not yoke well.

"Aladdin," of course, is the story which Mr. MacDonough has attempted to modernize, and, up to the end of a delightful opening act, he is equal to the occasion. But upon his substructure of plot he has built nothing consistent or plausible.

In "Iolanthe," Gilbert satirized something real. Mr. MacDonough satirizes nothing. He is purely and unblushingly superficial. *Chris Wagstaff*, the hero, is a "boy about town," who, for the nominal sum of a quarter, becomes the possessor of an enchanted lamp which has been knocked down to a New England money-lender. On rubbing his new acquisition, to his surprise he discovers that he has evoked a *Genie*, and the particular *Genie* of whom we have all read in the "Arabian Nights."

The Hyperion

WATERBURY, CT. - AMERICAN

SOUSA'S LATEST SUCCESS.

Production of "Chris and the Wonderful Lamp" at New Haven.

John Philip Sousa scored another big triumph at the Hyperion theater, New Haven, last evening. His music in "Chris and the Wonderful Lamp" was applauded to the echo, and one march, "The Man Behind the Gun," at the end of the second act, simply set the student element in the audience wild. They demanded encore after encore, and then insisted upon the composer himself making a bow and a little speech.

But, apart from the music, "Chris" was a decided success. It is an extravaganza of the "Jack and the Beanstalk" variety, with a host of pretty chorus girls in bright costumes and a lot of gorgeous scenery. The book provided by Glen MacDonough is clever, and the story is interesting.

Mrs Edna Wallace Hopper, in the title role, was much admired by the Yale boys. Jerome Sykes had a congenial part as the Genie. Both he and Mrs Hopper had to make speeches.

John Page and Nellie Lynch made a hit with their dancing, and Miss Ethel Irene Stuart, too, was much applauded. The chorus work was excellent, and the ballets were carefully trained.

The opera will be repeated every evening this week with matinee Saturday. Many Waterbury people will attend, taking advantage of the theater train.

NEW BEDFORD, MASS. - MERCURY. OCT 25 1899

John Philip Sousa scored a big triumph at New Haven with his music in "Chris and the Wonderful Lamp," which was applauded to the echo, and one march, "The Man Behind the Gun," at the end of the second act, simply set the student element in the audience wild. They demanded encore after encore, and then insisted upon the composer himself making a bow and a little speech.

But, apart from the music, "Chris" was a decided success. It is an extravaganza of the "Jack and the Beanstalk" variety, with a host of pretty chorus girls in bright costumes and a lot of gorgeous

scenery. The book provided by Glen MacDonough is clever, and the story is interesting.

"The Man Behind the Gun" has patriotic significance, as the words show.

"The man behind the gun!
Stands ever ready to defend him!
When the call of battle sounding
Anxious words he is not propounding
But it's 'up and at 'em, boys!' 'Tis not the hour for meditation,
Mincing words or explanation,
But it's 'up and at 'em, boys!'

Oh! crown him hero of our land,
He'll fight till the battle's won.
Oh! brave heart of a vallant land,
The man behind the gun!"

NEW YORK HERALD.

OCT 29 1899

"The Sign of the Cross" company follows her for the last three days of the week. The James-Kidder-Hanford company will be in Richmond to-morrow evening. Mr. James K. Hackett follows it on Tuesday with "Rupert of Henzau." Jerome Sykes and Edna Wallace Hopper appear to-morrow evening at the National Theatre, Washington, in "Chris and the Wonderful Lamp."

BALTIMORE AMERICAN.

OCT 25 1899

Josephine's well-known extravaganza in dress is remembered, this is saying a great deal.

The new Sousa opera, "Chris and the Wonderful Lamp," was produced in New Haven this week and is pronounced tuneful and bright. The book is written by Glen MacDonough, and the story is taken from the old one of Aladdin and his wonderful lamp. Hits were made by Edna Wallace Hopper, Jerome Sykes and Ethel Irene Stewart.

DULUTH, MINN. TRIBUNE

OCT 25 1899

Sousa's new opera, "Chris and the Wonderful Lamp," will be produced this week for the first time in New Haven by Jerome Sykes and Edna Hopper. In connection with the new play, it is interesting to observe that Sousa's new march, "The Man Behind the Gun," will be heard in its initial rendition. A Sousa opera without a Sousa march would be like a kite without a tail. It would be incomplete. All the music of this production is written by Mr. Sousa, and it is in the mood of the story which irradiates only the color and sounds of sparkling gaiety. Mr. Sousa calls it "comedy music." That is to say, that it is of the filigree sort that is the accompaniment of humorous and dancing life. The dialogue and lyrics are by Glen MacDonough and fittingly correspond to the same sunny nature of the original story. The cost of this production is said to be enormous.

Derby & Shelton Conn News 10/9

"Chris" at the Hyperion.

"Chris and the Wonderful Lamp," which opens a week's engagement at the Hyperion on Monday next, has the power of inspiring faith in the general reader, or the theatre-goer, because first the production is made by Klaw & Erlanger and B. D. Stevens, and second the music with which the performance is saturated, is the writing of John Philip Sousa. Mr. Sousa stands at the head and front of American bandmasters, and is known the world over as the most gifted composer of march music. He has been the means of popularizing the march, so that now it is almost impossible to hear a band, small or big, without one or more Sousa marches being rendered with exhilarating spirits. As Mr. Sousa is said to have been seriously occupied with the writing of the music for "Chris" a long time, and this feature of the entertainment must be effervescingly happy, the occasion of its first performance at the Hyperion theatre, Monday, October 23rd, should be of wide, popular interest.

FROM

Derby & Shelton Conn News 10/24

Next Week at the Hyperion.

"Chris and the Wonderful Lamp" will be given at the Hyperion for one week commencing Monday, Oct. 23. There will be a matinee Saturday. The music for this racy fiction was composed by John Philip Sousa, the well known bandmaster. Mr. Sousa, it is known, has always had a craving desire to write the light and airy music for an up-to-date extravaganza. The opportunity came to him with this story of Chris, and one who knows him well says, that nothing Mr. Sousa has ever done in the way of musical writing, has ever more temptingly enlisted his sympathetic nature. The music is a rioting scheme of tune, the swinging quality of which throbs gaily through every scene and produces a delightful sensation of pleasure in the veins of every hearer. The oriental surroundings of Chris with all their sensuous splendor of color and form make an inspiring cause for music, the sound of which should ring with fetching melody. Seats now on sale.

INDIANAPOLIS, - JOURNAL

OCT 25 1899

A. Hyde. Supper will be served from 5:30 to 7 o'clock, and there will be a museum of curiosities exhibited. Mr. E. C. Miller recently traveled with John Philip Sousa to New York, and the latter was at work on his new opera, "Chris and the Wonderful Lamp." The scene is laid in New England, which Mr. Sousa believes has situations that are new.

NEW HAVEN, CONN. - LEADER. OCT 25 1899

SAW SOUSA'S OPERA. A large theater party composed of young people from Derby arrived here last evening at 7:25 and proceeded to the Hyperion, where they witnessed John Philip Sousa's new play, "Chris and His Wonderful Lamp." The party returned home on the Waterbury accommodation leaving New Haven at 11:20.

NATIONAL THEATER.—It was a happy thought that lead Mr. Glen McDonough to take up "Chris and the Wonderful Lamp," which comes to the National Theater Monday night, for a stage story stimulating day night, for a stage story stimulating day night. Chris is a red-cheeked young-adventurer. Chris is a red-cheeked young-adventurer with a consuming appetite for the gayeties of life rather than the weazened glories of study. He is started into being at a quiet village in Connecticut, and by some hook or crook of fate a lamp comes into his hands, which has the secret power of up-setting every law of nature, turning mud into gold, and mixing the customs and dress of centuries with the ease of the morning light. Chris has an affair of the heart with a school girl, but is not permitted to see nor correspond with her. Of course, with the aid of this lamp, he does not do a thing to the set rules and regulations of Madame Prism's Female Seminary. When the pace gets too hot, or perhaps it would be better to say too slow, in this rural home for mind training, presto! away goes Chris and his Genie and all the rose-buds of Madame Prism's Seminary to the Island of Etheria, where Aladdin makes the tale of Solomon's glory a faded nosegay of fancy. Edna Wallace will impersonate this Chris, and one would have to search for a long time to find a livelier and prettier young woman for this character. Jerome Sykes, a comedian who is generously endowed with that spiritual quality called Genie, appears as the Genie. As the Genie unctious, appears as the Genie, on an old shelf for something like 1,800 years on account of the loss of this lamp, he naturally feels that there is a whole lot com- ing to him, as the saying goes. He puts Chris up to turning out tricks and splen- dors that are singular, amusing and daz- zling. As the production is made by Klav & Erlanger and B. D. Stevens, the costun- and scenic display may be relied upon as impressively brilliant. It is said that this musical spectacle is the biggest investment that these bold operators have yet made in the field of theatrical enterprise. The music is in Mr. John Philip Sousa's brightest and most fascinating vein. There is a new march, entitled "The Men Behind the Guns," closing the second act, which the composer declares to be the best he has ever written. The book is by Glen McDonough, and fairly sparkles and crackles with wit. "Chris" is also a "beauty show," for the women are singularly handsome. The engagement at the National is post- tively limited to one week. The advance sale for the Monday performance is very heavy.

OCT 29 1899

An Admirer of Sousa. "Yes, there is every reason why John Philip Sousa should be liked by his fellow men," casually remarked a young musician. "It is too late to say anything that would look like building him up. His musical work has been of a nature that has brought him home to the hearts of all Americans. I often wonder what the bands of the nation did before the Sousa marches came into being. This thought might be followed out in its relation to the general public. How many concert bills will you find, in which brass instruments dominate, without hearing his martial music, and that means a cause for pleasure in many lives. I am old-fashioned enough to take my hat off to the man who can make this glad feeling with the multitude. He is now at the height of his success in the favor of the world and money-getting, but for all that, he does not tie himself up to the problems of music that may ease an author's conceit and inspire the regard of a select few by providing music for abstract study rather than lively enjoyment. "During the past season he has turned his attention to the embroidery music of the type of entertainment called ex- travaganza. He has written all the music for 'Chris and the Wonderful Lamp,' which is a fanciful conceit of the pattern that tolerates nothing serious nor heavy laden. The Arabian story from which this stage enterprise gets its inspiration, is a romantic flight of the imagination, which affects the heart and eye only, and with the exhilarating music of Sousa added, the sense of hearing joins to make the occasion delightful for the hearer. "If there is not a big outpouring when Mr. Sousa's latest work is unfolded here in Baltimore, a week hence at the Academy of Music, I would be willing to admit that sunshine is a chilly quality in music, and that the work of him who can provide melody for the natural heart of man is a hollow performance."

OCT 29 1899



EDNA WALLACE-HOPPER. Winsome star who will be seen in John Philip Sousa's musical extravaganza, "Chris and the Wonderful Lamp," at the Academy of Music, Monday, November 6.

OCT 29 1899

SOSA'S EXTRAVAGANZA

Engage- "Chris and the Wonderful Lamp" at the Academy. The latest musical work of the famous bandmaster, John Philip Sousa, and which is said to be the longest and most tuneful score he has yet written for a stage entertainment, will be unfolded for local enjoyment at the Academy of Music election week. The performance of "Chris and the Wonderful Lamp" is saturated with stirring melody, such as John Philip Sousa is well able to create. It is said to be his first attempt to provide the sunny music which is an insinuating charm of this form of theatrical enterprise. Klav & Erlanger and B. D. Stevens are the promoters. Jerome Sykes and Edna Wallace-Hopper head a company of 100. Glen MacDonough, a writer of imagination and wit, has supplied the dialogue and lyric. The scenery is said to be gorgeous. The story is an up-to-date version of Aladdin's fabled lamp, and introduces a genie of modern pattern, whose appetite for the spiciest gaieties of today stops at nothing but dullness. This genie carries the comedy burdens of the performance, and is embodied with unctuous spirit by Jerome Sykes, who is one of the few comic opera values of the passing time who can sing as well as act, and whose in- fectuous humor is a constitutional quality, which few possess. Edna Wallace-Hopper, as Chris, should make an ideally fine-looking youth, whose rosy health and magic lamp are the inspiring cause for the enduring charm of the "Arabian Night" story. Among the musical numbers which appeared to have caught the fancy of the crowd at this first per- formance are the following, set to jingly Sousa music: "The Patter of the Shingle," "I Am a High-toned Genie," "The College of Hoop-de-Do," "The Story of the Humpbacked Whale," "The Lay of the Mechanical Doll," "He Couldn't Do a Thing Without Me," "Aladdin's Canzonette," "Above the Slim Minaret," "Where Is Love," "The Yankee Boy," and a characteristic Sousa march, "The Man Behind the Gun." This is said to be the most effective and thrilling of all the "March King's" productions.

CHRIS AND THE WONDERFUL LAMP

Songs to be Heard in the New Klav and Erlanger Extravaganza. Messrs. Klav & Erlanger will bring to the Chestnut Street Opera House, beginning November 13, their latest and most elaborate extravaganza, "Chris and the Wonderful Lamp." The music is by John Philip Sousa, and the libretto is by Glen MacDon- ough, who gave to May Irwin her last two successes, "Kate Kip" and "Sister Mary." The stars of the company are Jerome Sykes and pretty Edna Wallace-Hopper. Mr. Sykes plays the part of the Slave of the Lamp and Mrs. Wallace-Hopper A Boy About Town, named Chris Wagstaff. The journeys after Aladdin's Wonderful Lamp and the wonders wrought through it give many opportunities for marvelous transfor- mations and scenic effects. The first act shows a panoramic journey from the Forty- second Street Station, New York city, to Etheria, Aladdin's magical home. The second and third acts take place in Aladdin's palace and gardens, and in this scene is shown the butterfly ballet. "Chris and the Wonderful Lamp" is said to simply teem with new and clever things in the way of songs, choruses and dances. Jerome Sykes has a topical song, "He Couldn't Do a Blessed Thing Without Me," and the latest Sousa march, "The Man Behind the Gun," will be heard. The company contains over one hundred people, with a very large and pretty chorus.

OCT 28 1899

The first production of "Chris and the Wonderful Lamp," took place at the Hypocrite Theatre in New Haven Mon- day evening. The music is by John Philip Sousa, and the book is by Glen MacDonough. Jerome Sykes will ap- pear as the Genie, and Edna Wallace Hopper will play Chris Wagstaff, a boy about town. The extravaganza is an up-to-date paraphrase of the old story. Chris falls in love with Fanny Wiggins, a boarding school girl, and to gain her ear, appears at the commencement ex- ercises in the disguise of a professor. The Genie impersonates another pro- fessor, the two are unmasked and then everybody is transported to Aladdin's mystic kingdom in Etheria, where the placid Etherians are made familiar with cigarettes and champagne. Alad- din appears as a rival of Chris for the hand of Fanny, and the struggle for the possession of the lamp becomes the main purpose of the pair. Of course Chris finally wins, and the Genie sacri- fices his supernatural attribute and weds the principal of the academy.

OCT 29 1899

"Chris and the Wonderful Lamp." "Chris and the Wonderful Lamp," an ex- travaganza in three acts, by John Philip Sousa, will be the Academy offering the week beginning November 6. The book is the work of Glen MacDonough, a writer of imagination and wit. All the music is com- posed by Mr. Sousa and is of the frothy kind, which feeds upon melody. It is said to be his longest score, and the comic spirit of the story is fetchingly sustained through- out by the tuneful music. A characteristic Sousa march makes a stirring curtain for the second act. It is called "The Man Be- hind the Gun." Those who have heard this march pronounce it the best of the "March King's" productions. The title is happily chosen, and if handled in the usual Sousa way should make a blood-stirring perform-

ance. "In Posterland," "The Humpback Whale," "He Couldn't Do a Blessed Thing Without Me," "The College of Hoop-de- do," "I'm a Hightoned Genie," are the names of several of the songs. A waltz, "Where is Love," and "A Canzonette," "Above the Slim Minaret," and "The Lay of the Mechanical Doll," "Mamma, Papa," also create enthusiasm. The scenic fea- tures are said to be radiantly brilliant, and of the richest oriental effects.

OCT 29 1899

Chris and the Wonderful Lamp. Messrs. Klav & Erlanger, who have produced so many brilliant and entertaining spectacular pieces, will bring to the Chestnut Street Opera House beginning Novem- ber 13, their latest and most elaborate extravaganza, "Chris and the Wonderful Lamp." This piece has been produced on the most entertaining and magnificent lines of American extravaganza, of which this is said to be its most sumptuous example. The music is the latest and most popular writing of the March King, John Philip Sousa, and the libretto is by Glen McDon- ough. The stars of the company are that formidable comedian, Jerome Sykes, and pretty, shapely and sprightly Edna Wal- lace Hopper. Mr. Sykes plays the part of the Slave of the Lamp, and Mrs. Wallace Hopper A Boy About Town, named Chris Wagstaff, and the journeys after Aladdin's Wonderful Lamp and the won- ders wrought through it give many oppor- tunities for marvelous transformations and extraordinary scenic effects.

OCT 28 1899

effectually, providing a s- ainment. At New Haven Monday night John Philip Sousa scored another big tri- umph. His music in "Chris and the Wonderful Lamp" was applauded to the echo, and one march, "The Man Behind the Gun," at the end of the sec- ond act, simply set the student ele- ment in the audience wild. They de- manded encore after encore, and then insisted upon the composer himself making a bow and a little speech. Mrs. Edna Wallace Hopper, in the title role, was much admired by the Yale boys. Mr. Jerome Sykes had a congenial part as the Genie. Both he and Mrs. Hop- per had to make speeches. John Page and Nellie Lynde made a hit with their

AT THE THEATRES.

National—"Chris and the Wonderful Lamp."

The Genie	Jerome Sykes
Chris Wagstaff	Edna Wallace-Hopper
Scotty Jones	Joan Page
Levemoney	
The Grand Vizier	Randolph Curry
Al Khizar	Herbert Carter
Pettingill	Charles H. Drew
Selwell	Ethel Irene Stewart
Fanny Wiggins	Emi Beaupre
Aladdin	Mabella Baker
Miss Prism	Katie Clancy
Nellie Lynch	

A mainly masculine audience of generous proportions and tendencies assembled yesterday evening at the National for the purpose of learning what John Philip Sousa, Glen MacDonough, Klaw & Erlanger, B. D. Stevens, Ben Teal, Jerome Sykes, and Edna Wallace-Hopper had done, were doing, or are likely to do with Aladdin, the friend of its youth. To be sure, the first of the expected changes had been wrought before the curtain rose, and the piece early was dubbed "Chris and the Wonderful Lamp," but no person of reasonable intelligence doubted for an instant that the tale was to concern—no matter how remotely—the gentleman who has been of such inestimable service to individuals so diversified as the merry Munchausen of the "Arabian Nights," the shapely Effie Germon, and the venturesome David Henderson. These folk were not disappointed, for, if Aladdin was all but absent, his wonder worker had been rubbed to such purpose as to procure a deal of enjoyable music, a reasonably amusing book, and a magnificent equipment—this last probably at the expense of much of the gold on the sides of the aforesaid wonder worker.

Of course, the performance was marked by the attribute one would most confidently anticipate of an inspiration risen from a lamp—it is light. None concerned has put forth the slightest effort to reach either the dignity of a comic opera or even the legitimacy of a musical farce. This is particularly true of Mr. MacDonough, whose machine-made lyrics and lines often bear the imprint of puerility. Mr. MacDonough's work, briefly, proved to be the weak point of the entire affair. The most captious auditor could not require too much wit or humor in an extravaganza, but the least captious would be apt to look for something more than scenery and lights. From a theme brimful of opportunities the writer of "Chris and the Wonderful Lamp" has been able to eke only a few labored jests, a series of ideas that might honestly be claimed by such men as Harry Morris or Ludwig Engländer, and not a single situation that would bring a smile to the lips of Joe Miller, of the joke book. In a production as gorgeous and glittering, as rapid and as rushing as this, the dearth is hardly noticed during the evening. One marvels that Jerome Sykes is not funny, that Mabella Baker is stupid, and that he is forced to wait for Johnny Page's handspings to laugh—no more. But today the spectator who takes a retrospective view of the remarkable presentation will be inclined to feel that Messrs. Klaw, Erlanger and Stevens have wasted an ivory prow on a coal barge, a dress suit on a scarecrow, an ice bucket and napkins on a bottle of milk.

Though often commonplace, Sousa's—no one ever says Mr. Sousa's—music is generally charming. Little pretence is made to the scholarliness that characterized at least two numbers in "El Capitan" and even larger portions of "The Bride-Elect," but the melodies are catchy, graceful, and often dainty. The orchestration, too, is harmonious and frequently odd. The much-advertised march, "The Man Behind the Gun," has a swing and rhythm that are irresistible, while only praise can be spoken of "The Patter of the Shoe," which fell to the lot of Mrs. Hopper; "A High-Toned Genie," which Mr. Sykes rendered in a voice that proved him to be a very low-toned Genie; "The College of Hoop-de-doo," "In Posterland," "Etheria," "The Doll Song," and a trio and a quartette, both in the second act.

The costumes, scenery, chorus—the entire production is lavish in the extreme. No better-painted settings have followed one another, no better-blended color schemes have been noted, no better-trained ensembles have been seen here in a long time. The presentation recalls to mind the days in which David Henderson held forth in Chicago or those in which Jarrett and Palmer ruled in New York. Since a story is of minor importance in an extravaganza, these, with the music and the cast, probably will take "Chris" to success.

The aforesaid cast is much more able than it need have been. Jerome Sykes has been on the stage sufficiently long to have learned the essentials of comedy, yet not long enough to have grown worldly-wary. Last night he had little to do but do that well. Edna Wallace-Hopper conveys to make up in vivacity what she lacks in voice. Johnny Page—he has become "John" on the programmes—scored the hit of the evening with a few of the songs he first displayed when with Ward and Vokes, while Nellie Lynch proved a capable assistant. Ethel Irene Stewart leaped in two or three songs; Emille Beaupre is a very ordinary Aladdin; Mabella Baker does her best with anything that is a fertile part, and the remainder of the company is adequate.

During the performance an orchestra consisting of some thirty instruments accompanied the piece, an excellent score of the piece, an excellent score of the piece, an excellent score of the piece, usually youthful.

Chris a Big Success.

Klaw and Erlanger and B. D. Stevens' big production of Chris and the Wonderful Lamp has evidently caught on at a great rate in New Haven, the city of many Klaw and Erlanger triumphal first nights. Business throughout the week there has been fine. All of the papers speak of the absolute cleanliness which pervades the entertainment, and they praise Jerome Sykes and Edna Wallace-Hopper without stint. The New Haven Journal says: "It is a pleasure to record that the triumph of Chris and the Wonderful Lamp is that of a wholesome and refreshing story, with the romance of fairyland and the humor of the present day happily blended without coarseness or vulgarity."

It is compared in many respects to Jack and the Beanstalk and does not seem to suffer by the comparison. Chris opened in Washington last night for a week's engagement. It tells the story of Chris Wagstaff, a boy about town, who has fallen in love with Fanny Wiggins. Her parents plan to end his courtship by sending Fanny to Miss Prism's Finishing Academy, a New England boarding school for the daughters of the aristocracy. Chris follows her, and during an interval, in his attempts to see Fanny, attends an auction in the village, where he bids on an antique lamp. It is developed that the lamp is the one made famous by Aladdin and that whoever holds it may ask what he pleases of the Genie, the lamp's obedient slave. The Genie left Aladdin sleeping in Etheria two thousand years ago and, following the fortunes of the lamp, has served a great variety of masters. Chris at once enlists the Genie's services in his efforts to see Fanny, and the two gain entrance to Miss Prism's academy in the guise of two professors who are expected at the commencement exercises. The two bogus professors are finally unmasked, and in answer to Miss Prism's threats of arrest the Genie transports everybody present to Aladdin's mystic kingdom in Etheria.

The arrival of Chris and his party breaks the spell that has held Aladdin and his court in unbroken slumber for two thousand years. Aladdin meets Fanny and promptly falls in love with her, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements. The placid Etherians are made familiar with cigarettes and champagne suppers. Several schemes of Aladdin's to recapture the lamp and with it his power over the Genie are blocked by Chris. At last the lamp is stolen by Aladdin while Chris sleeps, and the mortal visitors are made prisoners by the Etherian army. They are condemned to death, but a merciful provision of the Etherian law postpones their execution. By this provision a condemned prisoner may be pardoned, if he succeeds in doing an impossible task selected by Aladdin. Tasks of this nature are assigned by Aladdin to the prisoners, who struggle vainly to accomplish them. As they are about to be handed over to the sack and bow string, the recapture of the lamp by Fanny saves them. With the limitless power of the Genie again at their command, Chris and his allies bid farewell to Aladdin and Etheria and set sail for Connecticut. Chris wins Fanny, the Genie sacrifices his supernatural attributes and is accepted by Miss Prism, and a brilliant finale brings the story to a close.

WASHINGTON.

(Special to THE DRAMATIC NEWS.)

WASHINGTON, D. C., Oct. 30.—Two novelties, recently successfully tried on the one-night stand canine, claimed attention to night. The most important offering is Klaw and Erlanger and Ben. D. Stevens' production of Chris and the Wonderful Lamp, presented at the National Theatre, before as many people as could crowd their way into the big play house. Starting with Jerome Sykes, the production is a huge one all the way through. Mrs. Hopper is small in size, but before the passage of the evening she was a giantess in the affections of the audience. Neither she nor Sykes has ever been so well fitted. Sousa's music is not classical, but it is popular and whistleable. Mr. McDonough's lyrics are in keeping with their music. The shapely girls are well drilled. Nothing more gorgeous in the way of scenery has been seen here in years. A red colored week is already assured by the ahead sale. Odette Tyler in Phroso, 6.

SYRACUSE, N. Y.—JOURNAL

OCT 24 1899

merican play such parts. He was a hit with Robison and Crane when these excellent comedians were together, and is a success in this play, it is said. "Chris and the Wonderful Lamp," a new extravaganza by Sousa, with book by Glen MacDonough, was launched at New Haven, Conn., last night by an organization under the direction of Messrs. Klaw and Erlanger and B. D. Stevens. It was also the debut of Jerome Sykes and Edna Wallace Hopper as stars. The production was received.

If the length of time consumed in the production of a piece has as much to do with its quality as most people seem to believe, nothing but promise can be seen ahead of "Chris and the Wonderful Lamp," which is to be the offering next week at the National. The story first appeared early in 1895 in the pages of "St. Nicholas," and was immediately noted by Klaw & Erlanger, managers of the present work. Two years elapsed, however, before steps were taken to secure the tale for stage use, and then George Broadhurst, whose "What Happened to Jones" had just made a hit, was approached regarding the matter. Mr. Broadhurst agreed to make an attempt upon the serial, but afterward was so occupied in London that he was forced to ask to be released from his contract. Mean-



Jerome Sykes in "Chris and the Wonderful Lamp."

while, John Philip Sousa had composed a great deal of music to go with the theme selected, and both he and the originators of the scheme were loth to give it up. Accordingly, Glen MacDonough, who wrote "Miss Dynamite" and, more recently, "Kate Kip, Buyer," was engaged as librettist, and the result of his labor was the "Chris and the Wonderful Lamp" which was shown for the first time on any stage last Monday night in New Haven. The play seems to have scored heavily in that town, and, as has been said, much may be expected of this four-season output when it reaches Washington. A company that includes Jerome Sykes and Edna Wallace Hopper is employed in the interpretation of the presentation.

The first performance of a new Sousa march has come to be a matter of distinct importance in the musical and theatrical worlds. The success or failure of the composition—and no Sousa march has ever really failed—means, in the latter case, at least extensive discussion, and, in the former, orchestral renderings, the printing of



Jerome Sykes in "Chris and the Wonderful Lamp."

thousands of copies of the work and—other things. Excepting for a few one-night-stand playings, "The Man Behind the Gun," the latest of the "King's" efforts, will never have been heard before when the climax of the second act of "Chris and the Wonderful Lamp" is reached on Monday evening at the National. The work is said to be characteristically catchy, and will be awaited with interest.

Toledo, Ohio, Blade
Oct 26/99

Meriden
Record 10/27

BRIDGEPORT, CT. - STANDARD

OCT 27 1899

Edna Wallace Hopper, the No. 3 of the affitudinous DeWolf, who is making the hit of his life over in London, is now starring with Jerome Sykes in a brand new opera called Chris and the Wonderful Lamp. The music is by Sousa and the book by Glen MacDonough. Sousa has one of his famous marches, called The Man Behind the Gun. Associated with Miss Hopper and Mr. Sykes are a number of well-known comic opera singers, including Johnnie Page, the bad boy; Nellie Lynch, Mabelle Baker, Ethel Steart and Emilie Beaupre, who was seen here at the Valentine last season in Jack and the Beanstalk. There are about a hundred people in the cast, and the scenery and costumes are said to be on a scale of unusual magnificence.

DES MOINES, IOWA. CAPITAL

OCT 26 1899

SQUOSA'S NEW OPERA.

"Chris and the Wonderful Lamp" Scores a Success.

New Haven, Conn., Oct. 26.—"Chris and the Wonderful Lamp," a new musical extravaganza, by John Philip Sousa, with book by Glen MacDonough, was launched here in the Hyperion theater by an organization numbering 100 people, under the direction of Messrs. Klaw and Erlanger and B. D. Stevens. It was also the debut of Jerome Sykes and Edna Wallace Hopper as stars, the former playing the part of the Genii and the latter appearing as Chris. Both of them received the unqualified approbation of their auditors.

The production was remarkable for the refinement of its tone and the general cleanliness of the atmosphere which pervaded it. The stage pictures in a succession of carefully considered color schemes, and the scenery is beautiful throughout. The costumes are unusually elaborate. The Sousa march, for which the audience naturally looked, came at the finale of the second act.

It is a singing march, and is written in the popular composer's most stirring vein. It bears the timely title of "The Man Behind the Gun." It earned several curtain calls.

FROM BRIDGEPORT, CT. - FARMER

OCT 27

Hyperion, New Haven.

"Chris and the Wonderful Lamp" improves at every performance and last night nothing but praise was heard on all sides for the splendid production, and Klaw and Erlanger and B. D. Stevens are to be congratulated for the success of this work, which they have placed upon the stage regardless of expense. It should be recorded that "Chris and the Wonderful Lamp" with all its rollicking, dashing fun, its beauty show of handsome girls, its dancing by some of the cleverest experts on this side of the Atlantic, is absolutely clean and wholesome. The chorus girls are notable for their good looks and also for the splendid way in which their voices have been heard. The new march which concludes the second act, "The Man Behind the Gun," was splendid, and is repeatedly re-demanded. Only three more performances will be given, to-night, to-morrow night, and the matinee to-morrow, and seats are selling well for all the performances.

TOPEKA, KAS. - JOURNAL

OCT 27 1899

Isaac G. Barr of Florence, Ark., has written to the secretary of the state historical society offering for sale the files of the Kansas constitution published at Tuscambla, Doniphan county, in 1856-57.

John Philip Sousa has a new march entitled "The Man Behind the Gun." It is a part of the music of the new extravaganza, "Chris and the Wonderful Lamp" produced for the first time at New Haven Monday night.

Wichita, Kan.

best companies on the road.

CHRIS AND THE WONDERFUL LAMP

It is a pleasure to record the triumph of "Chris and the Wonderful Lamp" which is at the Hyperion theatre, New Haven, every night this week with a matinee tomorrow, is that of a wholesome and refreshing story with the romance of fairyland and the humor of the present day happily blended without the coarseness or vulgarity, of pure and delightful melody wedded to graceful verse, of superb scenery and gorgeous costuming of a great "beauty show" of young and charming girls, of fresh voices and graceful dancing, of a complete artistic realization of the ideas of both composer and librettist, and of the skillful work of two performers who had already earned their title to stellar honors.

John Philip Sousa seems to have discovered an apparently inexhaustible mine of melody, for his score of "Chris" is a succession of dainty numbers entirely in keeping with the character of the story. Some are rich in oriental coloring, while others have the straightforward insistent lilt and swing that usually characterize the Sousa music.

Among the musical numbers that won particular popular favor last night were the entrance song of Edna Wallace Hopper, the genie and whale songs, the topical ditty and march sung by Jerome Sykes, a beautiful waltz song admirably sung by Miss Stewart and two concerted movements, "Awake, Sleeper" and "The Yankee Boy." All in all, the score of "Chris" is quite the best that Mr. Sousa has produced.

The two new stars, Jerome Sykes and Edna Wallace Hopper, have firmly established their popularity. Sykes, big of frame and voice, jovial and unctuous, agile and energetic, is a natural funmaker, and in "The Genie" he has a congenial role in which his original style of humor has ample scope. He sang well and acted with a good will that was contagious. Edna Wallace Hopper was the daintiest "boy about town" that ever won a Yankee maiden's heart. She has never appeared to greater advantage than in the Sousa-MacDonough extravaganza.

WATERBURY, CONN. - REPUBLICAN

OCT 27

"Chris and His Wonderful Lamp," Sousa's latest hit for popular favor, has been stamped by public approval in New Haven as one of the greatest successes of the day. His new march "The Man Behind the Gun" is especially catchy and thrilling. The piece is being greeted by crowded houses at every performance at the Hyperion this week. Many Waterburyans have seen the attraction and pronounce it immense. Jerome Sykes, Edna Wallace Hopper, Nellie Lynch and Johnny Paige, with a chorus of 100 voices is a coterie of talent worth seeing to be appreciated. B. D. Stevens who produced "The Jolly Musketeer" at Poll's last season is managing the attraction, in company with Klaw & Erlanger.

TERRE HAUTE, IND. - GAZETTE

OCT 28 1899

captures the London criminal alliance, and fails in love with the possessor of the documents.

"Chris and the Wonderful Lamp," the new extravaganza, book by Glen MacDonough, music by John Philip Sousa, had its first production at the Hyperion theatre at New Haven, Conn., Monday night.

PITTSBURG, PA. - CHRONICLE TELEGRAPH

OCT 28 1899

under command of ... formerly a member of Roosevelt's House ...

"Chris and the Wonderful Lamp," the new extravaganza, book by Glen MacDonough, music by John Philip Sousa, had its first production at the Hyperion Theatre, New Haven, Conn., last Monday evening.

"Chris and the Wonderful Lamp" is already installed as a favorite with our theatre-goers, judging from the large audience present at the Hyperion last night. This clever extravaganza improves at every performance and last night nothing but praise was heard on all sides for the splendid production, and Klaw and Erlanger and B. D. Stevens are to be congratulated on the success of this work which they have placed upon the stage regardless of expense.

It should be recorded that "Chris and the Wonderful Lamp" with all its rollicking, dashing fun, its beauty show of handsome girls, its dancing by some of the cleverest experts on this side of the Atlantic, is absolutely clean and wholesome.

The chorus were notable for their good looks and also for the splendid way in which their voices have been heard.

The new march which concludes the second act, "The Man Behind the Gun," was splendid, dash and vim and was repeatedly redemanded. But three more performances will be given, tonight, tomorrow night and the matinee tomorrow, and from the present outlook "Chris and the Wonderful Lamp" will be greeted by packed houses at every performance. Seats are selling well for all the performances.

BRIDGEPORT, CT. - POST

OCT 27 1899

John Philip Sousa's Return.

John Philip Sousa has returned from New Haven where he went to witness the first production of his new extravaganza, "Chris and the Wonderful Lamp." He is greatly pleased with its success and regards the score the best he has ever done. Mr. Sousa is completely delighted with the march which he has called "The Man Behind the Gun." It is being whistled, he says, by all the whistlers at Yale. The score is the longest Mr. Sousa has ever written.

BRIDGEPORT, CT. - POST

OCT 27 1899

"CHRIS" AT THE HYPERION.

It should be recorded that "Chris and the Wonderful Lamp" with all its rollicking, dashing fun, its beauty show of handsome girls, its dancing by some of the cleverest experts on this side of the Atlantic, is absolutely clean and wholesome. It is drawing good houses at the Hyperion, New Haven this week.

The chorus were notable for their good looks and also for the splendid way in which their voices have been heard.

Jerome Sykes was quite at home with his audience last night and was accorded a hearty welcome and rapturous applause which he well deserved for his good work as "The Genie." Edna Wallace Hopper, as "Chris Wagstaff," a boy about town was delightful. This gifted lady stands at the head of women who assume boys' parts, and she knows how to play them as they should be played.

The Electric Ballet in the last act excels anything of the kind ever presented here. Five lovely girls headed by Miss Herndon appeared flashing with numerous beautiful electric devices and executed a pretty dance to an Oriental melody.

The new march which concludes the second act, "The Man Behind the Gun," was splendid, full of dash and vim and was repeatedly demanded. There will be a matinee to-morrow afternoon.

DETROIT, MICH. - TRIBUNE

OCT 28 1899

Jerome Sykes and Edna Wallace Hopper have made hits in Sousa's new extravaganza, "Chris and the Wonderful Lamp," the music of which is ...

ful Lamp," the music of which is ...

AT THE THEATRES.

It was a happy thought that led Mr. Glen McDonough to take up "Chris and the Wonderful Lamp" for a stage story of stimulating adventure. Chris is a red cheeked youngster with a consuming appetite for the gayeties of life rather than the weakened glories of study. He is started into being at a quiet village in Connecticut, and by some hook or crook of fate a lamp comes into his hands, which has the secret power of upsetting every natural law, turning mud into gold, people into fish, and mixing the customs and dress of centuries with the ease of the morning light. As Chris has an affair of the heart with a school girl he is not permitted to see nor correspond with, of course, with the aid of this lamp, he does not "do a thing" to the set rules and tribulations of Madame Prisms' Female Seminary. When the pace gets too hot, or perhaps it would be better to say too slow, in this rural home for mind training, presto! and away goes Chris, his Genii and all the rose buds of Madame Prisms' Seminary to the Island of Etherie, where Aladdin makes the tale of Solomon's glory a faded nosegay of fancy. Imagine this youth, with the education and taste for the racy pleasures of our generation, set down abruptly in this Golden Eden of antiquity, and with a lamp which enables him to laugh at every obstacle. It doesn't take long for him to make Aladdin feel that "there are others," even in his vineyard of precious beauties. In this fact dwells the opportunity for the humorous mix up of things, which an up to date boy of the 20th century might be expected to cause in a drowsy Eden that had not been awake in 2,000 years. Dainty Edna Wallace will impersonate this Chris, and one would have to search a long time, and then probably give up in despair, to find a livelier and prettier morsel of womanhood for bodying happily such a character. Jerome Sykes, a comedian who is generously endowed with that spiritual quality unction, appears as the Genii. As the Genii has supposedly been lying dormant on an old shelf for a great many years on account of the loss of this lamp, he naturally feels that there is a whole lot "coming to him," as the saying goes, and he puts Chris up to tricks by way of the lamp that keeps Aladdin's household in a jolly state of turmoil. As the production is made by Klaw & Erlanger, the costume and scenic display may be relied upon to be impressively brilliant. It is said that this musical spectacle is the biggest investment that these bold operators have yet made in the field of theatrical enterprise, and if this claim is true, the occasion of the forthcoming engagement at the National Theatre should prove signally successful.

SOUSA'S WORK IN A NEW PLAY-
A New York special from New Haven, Conn., of Oct. 23 says:
"Chris and the Wonderful Lamp," an extravaganza in three acts, was produced at the Hyperion Theater here to-night. The music is by John Philip Sousa and the book by Glen McDonough. The production is made by Klaw & Erlanger and B. D. Stevens. The story presents a Chris of the modern pattern, who uses his wonderful lamp in providing a bill of entertainment, which begins in a library of a college professor in Connecticut, and ends on an island in the Pacific, where Aladdin is supposed to have been in peaceful slumber for two thousand years or more.
Edna Wallace Hopper impersonated Chris and Jerome Sykes the genii. Both made hits. The production is a gorgeous spectacle, and it is only fair to say that the results are surprisingly impressive. The music is an uninterrupted flow of melody, and presents several tuneful numbers that are sure to be caught up and merrily sent the rounds of the world.
"The Man Behind the Gun" is the name

The new musical extravaganza "Chris and the Wonderful Lamp," by Glen McDonough and John Philip Sousa was produced in New Haven last Monday evening. The librettist has made effective use of the fairy tale and the composer has written some light and catchy music for the work, which is produced in a sumptuous manner. Both Edna Wallace Hopper as Chris and Jerome Sykes as the Genie are reported to have made hits by their performances.

The initial presentation of "Chris and the Wonderful Lamp" took place at New Haven, Conn., last week and the extravaganza bids fair to become extremely popular. The principal roles are Chris and the slave of the lamp, and they are played by Edna Wallace Hopper and Jerome Sykes.

of the World's fair at Chicago, which made \$70,000.
The first act of "Chris and the Wonderful Lamp," Klaw and Erlanger's magnificent extravaganza, which comes to the Newark Theatre in the latter part of next month, reveals a panoramic journey from the Forty-second street station, New York city, to an Eden of the Pacific ocean, where Aladdin is supposed to dwell. This scene, it is said, will show a novel achievement in the modeling of stage effects.

That very latest opera by Philip Sousa "Chris and the Wonderful Lamp" with Jerome Sykes and Edna Wallace Hopper in the leading roles, seems to have achieved a pronounced success in its initial performance in New Haven, Conn., Monday night. It is said to be one of the very best things Sousa has written and manifests decidedly the musical and martial spirit of the great March King. The production was gorgeously staged and handsomely appointed in every way.

"Chris and the Wonderful Lamp," an extravaganza by Glen McDonough and John Philip Sousa, will be given its initial local performance, it is announced, in the Opera-House, on the evening of Monday, the 13th proximo. We understand that the work is a dramatization by Mr. McDonough of a story of similar title that appeared in Saint-Nicholas, and which impressed Klaw & Erlanger as forming a suitable basis for an extravaganza along the lines of "The Strange Adventures of Jack and the Beanstalk," one of the most successful productions of the kind ever offered to our theatre-goers. The story concerns a voyage in search of the remarkable lamp of Aladdin of which we read in the fairy-lore of the days of our childhood. A mischievous and venturesome lad makes the journey from the metropolis to Aladdin's magic cave, where he finds the lamp, which becomes his property only after he has encountered wholly unexpected experiences by virtue of his meeting with Aladdin and the Slave of the Lamp. The extravaganza is divided into three acts. Act I is devoted to a pictorial illustration of the lad's journey from 42-street station, New York city, to the magic cave; Acts II and III are laid in-and-about the cave. The extravaganza—which has been staged by Ben Teal—is reported as a success from New Haven, where, on Monday evening, it was given its premiere. Jerome Sykes and Edna Wallace Hopper are at the head of a company said to contain a number of very popular comedians and singers. McDonough's lyrics are described as his very best, to date; and Sousa is praised highly for the music—particularly for a new march-fine, called "The Man Behind the Gun." The management declares the production to be far superior to that given at "The Strange Ad-

"Chris' and a New Sousa March.
John Philip Sousa's musical extravaganza, "Chris and the Wonderful Lamp," was produced in New Haven this week. The story of CHRIS was written by Glen McDonough. Chris, the Genie and the lamp are made good use of in the building of this entertainment. The production is most elaborate. The scenery and property effects and costumes are strikingly beautiful. Edna Wallace Hopper as Chris and Jerome Sykes as the Genie scored hits. The music is of a sunny nature and found keen favor. A characteristic Sousa march, called "The Man Behind the Gun," makes a rousing curtain for the second act. The tuneful settings of several of the songs are apt to gain for them a wide popularity. The company numbers nearly a hundred, among whom are many pretty girls and pleasing voices, and the performance as a whole seemed to have made an emphatic success.

Crystal.
Jerome Sykes and Edna Wallace Hopper made their first appearance as joint stars at New Haven, Conn., last week in the new Klaw & Erlanger extravaganza, "Chris and the Wonderful Lamp." The book is by Glen McDonough, while the music is by Sousa. The first act reveals a panoramic journey from the Forty-second street station, New York city, to an Eden of the Pacific Ocean, where Aladdin is supposed to dwell. Chris (the boy part to be played by Edna) finds the magic lamp at an auction, and by its means gains access to his sweetheart in Miss Prisms' New England boarding school, when his disguise as a bogus professor is discovered. Chris transports the whole Academy to Etherie, and Aladdin's spell is broken. But the flirtatious Aladdin promptly falls in love with Chris' sweetheart, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements.

Sousa's new march, "The Man Behind the Gun," will be heard for the first time in the extravaganza, "Chris and the Wonderful Lamp." Mr. Sousa is the composer and Mr. Glen McDonough the librettist. Auction will be made at New

Klaw & Erlanger's new extravaganza, "Chris and the Wonderful Lamp," by Sousa and Glen McDonough, was performed for the first time last week in New Haven. In scenery, costumes, etc., it was pronounced even more elaborate than "Jack and the Beanstalk." The cast is headed by Jerome Sykes and Edna Wallace Hopper. Sousa's march, "The Men behind the Guns," was the most popular of the musical numbers, and the composer was called before the curtain.

wagner.
Klaw & Erlanger's new extravaganza, "Chris and the Wonderful Lamp," by Sousa and Glen McDonough, was performed for the first time last week in New Haven. In scenery, costumes, etc., it was pronounced even more elaborate than "Jack and the Beanstalk." The cast is headed by Jerome Sykes and Edna Wallace Hopper. Sousa's march, "The Men behind the Guns," was the most popular of the musical numbers, and the composer was called before the curtain.

WASHINGTON, D. C. - TIMES
 OCT 29 1899

National—"Chris and the Wonderful Lamp."

Yale! Yale! Yale!
 Hail, girls, hail!
 Peacherinas!
 Wow!

With an elevation of voice for every exclamation point in the above verse, the Yale boys delivered this doggerel during the first act of "Chris and the Wonderful Lamp" last Monday at New Haven. The "poem" was evidently intended for the chorus girls of the production, who are said to be of such beauty as to readily fire the hearts of college freshmen. This ensemble, by the way, seems to be only one of the many excellences of the Klaw & Erlanger presentation. The cast engaged includes, besides Jerome Sykes and Edna



Edna Wallace Hopper, in "Chris and the Wonderful Lamp."

Wallace Hopper, such people as Johnny Page, Randolph Curry, Herbert Carter, Charles H. Drew, Ethel Stewart, Mabella Baker, and Nellie Lynch, who is mentioned as being one of the best of dancers. This company appears in a series of settings that are supposed to be marvelous in their lavishness. Costumes and electrical effects have been carefully arranged, as have also the various ballets and specialties that mark the action of the extravaganza.

"Chris and the Wonderful Lamp" was taken from a serial in "St. Nicholas" by Glen MacDonough, author of "Miss Dynamite," "The Marquis of Michigan," "Kate

Kip, Buyer," and "Sister Mary." Its music—and now, ye Washingtonians, listen—was composed by John Phillip Sousa, and the numbers are headed by a new Sousa march, which bears the striking title of "The Man Behind the Gun." Other selections have such promising names as "The College of Hoop-de-doo," "In Posterland," "Sweetest of All of the Words of Love," "The Lamp," "The Humpbacked Whale," "The Patient Egg," and "He Couldn't Do a Blessed Thing Without Me." Altogether the production should prove to be something of far more than ordinary interest. It will be seen this week at the National.

WASHINGTON, D. C. - STAR
 OCT 29 1899

AMUSEMENTS.

NEW NATIONAL THEATER.—It was with martial tread that the audience made its exit from the New National Theater last night after the performance of "Chris and the Wonderful Lamp." Mr. Sousa has manufactured another march. It has the insidious quality characteristic of his other performances. When first heard it seems one of the most simple and harmless bits of music imaginable, but in a very short time it takes hold of the memory and haunts the hearer with a pertinacity equalled only by that previous classic, "Punch, Brothers, Punch With Care."

How the march got into the opera was at first a mystery. Matters appeared to be progressing amiably and burlesquely enough, when, all of a sudden, a spirit of belligerency overspread the scene. Something was said about the wrath of the handsome chaperon, impersonated by Mabella Baker, but the wild rush to arms, with an "up and at them boys," could not be accounted for on this pretext. There was only one way to explain its tuneful intrusion. Somebody must have rubbed the lamp.

The piece does not claim serious consideration. Any attempt to bestow it would be an affront to the obvious purposes of its compilers. It is jolly, irresponsible, effervescent and indefatigable. There is not an instant of monotony in the production. A stageful of young women, iridescently costumed, keeps an agreeable picture always before the eye, and the facility with which immense quantities of splendid scenery are handled would justify a curtain call for the stage hands after every act. There is a gleeful air of opulence about the entire enterprise, which soothes and satisfies. The wit of the lines may not be precisely Gilbertian nor the music Sullivanian, but true genius is, after all, only an accident of birth. And there is no questioning the fact that the creation has everything that money can buy. Everything is vim and action, and in the first act, when matters threaten to flag a bit, even the scenery takes its cue as natural as life and moves with panoramic effect across the back of the stage in time to a frolicsome chorus by a mighty concourse of sou-brettes.

Jerome Sykes takes up the responsibilities of principal comedian, and sustains them with unvaried success. His role is that of the genii. The people of the company call him a jee-nigh. His make-up is a stroke of rare cleverness in its simplicity, and his performance has unctious and genuine humorous quality throughout. A rhymed collection of inane puns, such as is affected by variety singers, shows practical value as a laugh-producer when he sings it, but his best number is a thoroughly original topical song in the last act, in which the jee-nigh naively assumes credit for all the great achievements of history. The audience would have kept him singing it until the last car started for the suburbs if his stock of verses held out. Edna Wallace Hopper looks as if she had just been summoned from the pages of a pretty picture book to play the title role. She does not sing a great deal. She does not have to. She is an animated aria. Every toss of her head is a cadenza and every twinkle of her foot is a cadenza. She dresses as a boy, and completely overturns the assertions by art reformers that masculine garb is necessarily unpicturesque. John Page furnishes the athletic comedy. The frequency and force with which this young man can fall down is alarming. Of course, there are no fears that it is going to hurt Mr. Page, but Mr. Rapley's stage is in frequent and serious peril.

"Chris and the Wonderful Lamp," like most extravaganza, is largely a matter of hypnotism. The auditor must consent to place himself in the hands of the entertainers and take for granted anything that their lively imaginations may suggest. With people who are not good "subjects" it may fail to entertain, but it is a good thing of its kind, for all that. It ought not to be necessary to mention the fact that it contains nothing to which the ordinary sense of propriety could take exception. But the liberties which have been taken with the legitimate stage make it a matter of justice to the management and to the author, Mr. Glen MacDonough, to call attention to the fact that, while the customary adjuncts of full-display costumes are not neglected, the performance is one which, with all its fun and abandon, does not for a moment encroach upon forbidden themes. It is not a work of brilliant originality or of dignified aspirations. But it is a good show.

Boston Massachusetts
 10/28

"Chris and the Wonderful Lamp" comes to the National in Washington Monday, Oct. 30. It opened in New England the week of the 23. The managers were most fortunate in securing Edna Wallace Hopper for one of the principals. Miss Hopper is fairly worshipped by all the college and university boys in Washington and she is treated most enthusiastically by her Washington audiences.

CINCINNATI, O. - ENQUIRER
 OCT 29 1899

"Chris and His Wonderful Lamp," the big extravaganza in which Jerome Sykes and Edna Wallace Hopper are being starred by Klaw and Erlanger, was launched at New Haven, Conn., last week, preparatory to being put forward in New York. The book is by Glen MacDonough, with music by John Phillip Sousa. Mr. Alfred Krausse, who was the musical director at Chester Park this summer, is filling a like position with the big production. The New Haven verdict was rather favorable to the piece.

SPRINGFIELD, MASS. - REPUBLICAN
 OCT 29 1899

A new Sousa opera or extravaganza, "Chris and the Wonderful Lamp," was brought out at New Haven last week, with Jerome Sykes, Edna Wallace Hopper and Ethel Irene Stewart as the stars.

PEORIA, ILL. - JOURNAL
 OCT 29 1899

Edna Wallace-Hopper in "Chris and the Wonderful Lamp" has made quite a hit. The extravaganza had its first production in New Haven, Conn., and is said to have met with immediate favor.

INDIANAPOLIS, IND. - SUN
 OCT 29 1899

Sousa's latest opera, "Chris and the wonderful lamp," with Jerome Sykes and Edna Wallace Hopper in the leading roles, seems to have achieved a pronounced success in its initial performance in New Haven, Conn., this week. It is said to be one of the very best things Sousa has written and manifests decidedly the musical and martial spirit of the March king. The production was gorgeously staged and handsomely appointed in every way.

FROM PHILA. - NORTH AMERICAN
 NOV 1 1899

"Chris and the Wonderful Lamp," by Glen Macdonough and John Phillip Sousa, with Edna Wallace Hopper and Jerome Sykes in the leading roles, will be presented at the Chestnut Street Opera House on November 12.

ANSONIA, CONN. - SENTINEL
 OCT 25 1899

and hearty. This evening, the play, "The Kidnappers," will be given.

SOUSA'S MUSIC.

All the music of "Chris and the Wonderful Lamp," now running at the Hyperion, is jingly and original, and written by John Phillip Sousa. Sousa's new march, "The Man Behind the Gun," is a remarkably lively production and was received with enthusiasm, last night. Jerome Sykes, as the Genie, has a part that fits him to perfection, and Edna Wallace Hopper as Chris is admirable. The chorus is composed of bright young girls with good voices which have received careful training. Their work, last night, was excellent. Altogether, "Chris and the Wonderful Lamp" is a splendid production. The company remains all this week. Matinee, Saturday. Seats now on sale.

*Granata News
 New York 11/4*

Chris and the Wonderful Lamp proves to be a bigger success than Jack and the Beanstalk, and it is known the latter play has cleared over \$100,000 profit.

OCT 31 1899

AT THE THEATERS.

"Chris and the Wonderful Lamp" at the New National Theater.

"Chris and the Wonderful Lamp," the new Sousa opera which, after a week's experiment on the road, practically had its first production at the New National Theater last night, before an audience of very generous proportions, is principally remarkable for the really extraordinary gorgeousness of its stage settings and costumes. Nothing quite up to its standard in this respect has been seen in Washington in many months. Another feature deserving of high praise is the fact that Klaw & Erlanger, in producing this extravaganza, have gathered together the prettiest set of chorus girls that have visited Washington in more than a long time. They are all young, too, which counts for almost as much as their voices.

The book of the opera is by Glen MacDonough, who has fantastically brought the old and the new up to date with the story of Aladdin and his wonderful lamp.

But it is in the music of this new Sousa opera that Washington is mainly interested. A Sousa production always attracts more than usual attention in this city, where Sousa lived and worked so many years before he branched out and became famous. A Sousa march is appreciated in Washington even more than elsewhere. The music of "Chris and the Wonderful Lamp" may be described as Sousa through and through again. It is eminently characteristic of the man. Yet it is remarkably simple, and this fact will be responsible for its catchiness. As in the operas Sousa has already given us, there is in this a new Sousa march: "The Man Behind the Gun," which as it was rendered last night, constitutes a most thrilling finale to a most elaborate second act. "The Man Behind the Gun" is a swinging, rhythmical composition, quite as catchy as "The Stars and Stripes Forever" and "Hands Across the Sea." Yet it is hardly apt to become so popular as either, much as a Sousa march grows upon one. It is almost too simple.

The same can be truthfully said of most of the music. There are several songs deserving of especial commendation. The audience liked them last night, and they were repeatedly encored. For instance, Miss Stewart's waltz song in the second act was very well received. But nothing took better last night than the choruses, which were most effectively rendered. Three or four topical songs caught the house, among them "The Patient Egg," "The Humpbacked Whale," and "I Couldn't Do a Blessed Thing Without Me."

The story of the extravaganza tells of the purchase by Chris Wagstaff, a gay young man, of an antique lamp, which had formerly belonged to a college professor. The young man rubs the lamp and, presto—a genii appears; a strange and wonderful genii in the person of Jerome Sykes, who announces himself as ready to move the earth if necessary to please his master. This genii is an up-to-date genii, who likes sporty clothes and cocktails and Broadway. At the request of Chris, the genii transports a whole boarding school of young ladies to the island of Etheria in the Pacific, where Aladdin has been sleeping two thousand years since some one stole the very lamp which Chris now has. Arriving there, the lamp is lost. Aladdin recovers it, and sentences the whole party to various punishments, from which they are rescued finally by the genii.

The odd conception serves to introduce some really comical situations, although Mr. MacDonough's book is nothing remarkable. Indeed, if some one had given the splendid stage settings, the costumes, the plot, and the music to Hugh Morton, for instance, the result would have been a really laughable burlesque. Mr. MacDonough evidently was governed by the idea that he was writing an opera comique; instead his book has been treated, very properly, as a comic opera, in which little except the broadest burlesque can be expected. No one, for instance, ought to expect a serious Aladdin. Yet that is what Mr. MacDonough has produced. Otherwise, his book is all right. He has written several good topical songs, as already stated.

Jerome Sykes, as the genii, is quite at home. He enters into the spirit of the burlesque with zest and interest, and evidently realizes that he has a "fat" part. He realizes it in great shape. There are few comedians on the stage to-day who can surpass Jerome Sykes. Edna Wallace Hopper has the role of Chris. Miss Hopper is a petite little miss—having regained her liberty—and she is fairly surprising in a pair of white tights in the last act. Miss Wallace-Hopper's voice, however, is scarcely larger than she is herself, and in order to fully appreciate her one has to be very close. Emille Beaupre played Aladdin in a pleasing manner. Mabella Baker was Miss Prisms, the principal of the boarding-school, and her creation of the character was quaint and odd. Miss Ethel Irene Stewart, a comparatively newcomer on the operatic stage, was cast for Fanny Wiggins, with whom Chris is in love. Miss Stewart sang with perfection and complete control of her voice, in a most admirable manner. She was very cordially received last night.

But no one made the hit scored by Johnny Page, the diminutive acrobatic comedian, who has been with Ward and Vokes for a couple of seasons. As a grotesque acrobat he has few equals. He threw himself around the stage last night in a distinctively rubber manner. A duet with Nellie Lynch, "Tora Tep Was the Boy for Me," proved to be one of the biggest hits of the evening. The song described the feats of an acrobat, and Mr. Page and Miss Lynch then illustrated them.

All things considered, "Chris and the Wonderful Lamp" should have a good week in Washington. Sousa's music is always attractive, but presented amid such realistic fairy-land surroundings as was the case last night, it can be counted a sure winner every time.

WASHINGTON, D. C. - STAR

NOV 1 1899

The opening performance of "Chris and the Wonderful Lamp" at the National Theater Monday evening will be doubly interesting. John Phillip Sousa, the composer, and Jerome Sykes, the comedian, are both Washington boys. Mr. Sousa

says that his new march, "The Man Behind the Gun," has been received with more emphatic favor than anything he has yet given to the public.

COMING OF "CHRIS."

NOV 5 1899

One of the big attractions of the year at the Boston Museum will be offered in the week beginning Dec. 4. It will be "Chris and the Wonderful Lamp," and will be produced by Klaw, Erlanger & Stevens. The music for the extravaganza is the composition of John Phillip Sousa. It is his most recent work, and one upon which he has been engaged for some time with the keenest relish. His latest march, "Man Behind the Gun," will be played in public for the first time upon this occasion.

It is said by those that have heard it to be remarkably fetching. All the music of this big production is written in a popular vein. The dialogue and lyrics are by Glen MacDonough. The fact that the production is made by Klaw & Erlanger is an assurance that every detail will be looked after with care and no expense spared to make a brilliant performance. The concept of "Chris and the Wonderful Lamp" is a subject which justifies every liberty in the making of a bright performance and splendid spectacle. The closing scene of the first act is a panoramic effect, which begins at the Grand Central Station in New York and finishes at a mythical island in the Pacific Ocean, called Etheria. In this hurried trip, from the delights of Gotham to Aladdin's Eden far away at sea, are Chris and his confederate, the Genii, and the human contents of a fashionable female seminary from a Connecticut village. Chris and his lamp, to say nothing of his girl companions in this magic flight, write a chapter or two of dancing gayety and bouncing frolic which Aladdin and his court subjects never dreamed of. An up-to-date lad, with an appetite for modern pleasures, and an unlimited power to gratify his every wish, gives Aladdin a run here which makes his two thousand year old bill of fare like a St. Andrew's coffee stand. Edna Wallace Hopper will appear as Chris, and Jerome Sykes as the Genii. The company numbers 100 persons. Last night "Chris and the Wonderful Lamp" concluded a prosperous engagement at the National Theatre, Washington, D. C. The beauty of the women, the cleanliness of the text as well as the splendor of the scenery and equipment, caused the critics to declare that "Chris and the Wonderful Lamp" will more than repeat the success of the original "Jack and the Beanstalk" production.

BROOKLYN TIMES

NOV 4 1899

The new Sousa operetta, "Chris and the Wonderful Lamp" is reported to have scored a strong success on the road. Jerome Sykes is its leading player and the new march, "The Man Behind the Guns," is described as one of the march king's best.

Of Sousa's new opera a dispatch from New Haven, Conn., to the Washington Post, says: "Chris and the Wonderful Lamp" an extravaganza in three acts, was produced at the Hyperion theater here tonight. The music is by John Philip Sousa and the book by Glen MacDonough. The story is founded upon the fabled lamp of Aladdin Glory, Chris is a modern youth who turns the lamp's mystic power to good account, providing highly seasoned enjoyment for himself and the genii who is the slave of the lamp. The first act is a series of beautiful stage settings, beginning with the library of a college professor.

The second act is the palace of Aladdin, a gorgeous scheme of color study and when filled with a gayly dressed chorus it becomes a dazzling picture. The last act is the garden of this palace and correspondingly regal in beautiful tones. Sousa's music is all of the embroidery kind, studiously suited to the comedy spirit of the story. Much of it can be caught up quickly and is not to be of familiar sound in the highways and byways of life in a short time.

A characteristic Sousa march entitled "The Man Behind the Gun" makes a rousing curtain for the ending of the second act.

Edna Wallace Hopper as Chris and Jerome Sykes as the Genii are well cast and scored big hits. The company has a contingent of remarkably pretty girls, and the voice quality of the chorus was unusually satisfactory. It goes to Washington next week.

WASHINGTON, D. C. - EVE. TIMES
OCT 31 1899

AT THE THEATRES.

National "Chris and the Wonderful Lamp."

Cast list for "Chris and the Wonderful Lamp" including roles like The Genii, Chris Wagstaff, and Aladdin, with names of the performers.

For the second time in a month, Washingtonians who visited the National Theatre last night were treated to an evidence of the plenitude of money and the scarcity of mind. "Chris and the Wonderful Lamp," which was then presented, is almost another "Papa's Wife." It is beautifully produced and well acted—even better produced and acted than was Florence Ziegfeld's offering—but it has no more than a reasonable amount of wit or humor in its composition—and, just now, it appears that a "reasonable" amount, in a musical comedy, is none at all. Glen MacDonough's book may be adequate, in view of the rapid succession of songs and scenes behind which it is hidden, but it is no more. Sousa's music, on the other hand, is unexpectedly light and enjoyable. Except for Johnny Page, who can fall down gracefully whenever he pleases, no one in the cast has much to do, but all do that little well. Settings, ballets, and costumes are really gorgeous. Two matinees.

BALTIMORE, MD. - HERALD

named. Sousa Music at the Capital. (Special Dispatch to the Morning Herald.) Washington, Oct. 30.—Sousa's new march, "The Man Behind the Gun," was heard for the first time in Washington tonight, when the noted bandmaster's new extravaganza, "Chris and the Wonderful Lamp," was produced at the National Theatre. The audience was large and this new, thrilling and swinging march was received with enthusiastic applause. The entire score is bright and tuneful, and was greatly enjoyed and applauded here, where Sousa's music is

NOV 5 1899

OUT OF TOWN

WASHINGTON, D. C.—Klaw & Erlanger and B. D. Stevens' production of Glen McDonough and John Sousa's extravaganza, "Chris and the Wonderful Lamp," is the "Black Crook" of today...

BOSTON TRAVELLER.

NOV 6 1899

"Chris and the Wonderful Lamp" has just finished a magnificent engagement at the National Theatre, Washington, D. C. This is the work for which John Philip Sousa provided the music and Glen McDonough the book...

BROOKLYN EAGLE

NOV 4 1899

The theatergoers of Washington this week have welcomed with a cordiality and spontaneity that must have warmed the cockles of his heart the return of John Philip Sousa. A Sousa production is always of more than passing interest here...

WASHINGTON, D. C. - POST

NOV 8 1899

It was stated yesterday that "Chris and the Wonderful Lamp" will not be able to get a New York hearing until February, when it will go into the hands of the Victoria, succeeding "The Rogers Brothers in Wall Street," which will go on the road...

Baltimore, Md Herald 11/6

CHRIS AND HIS LAMP. Gorgeous Extravaganza Brimming Full of Sousa's Most Fascinating Music.

An extravaganza, the music of which is by John Philip Sousa, will be the bill of interest at the Academy this week. It is an up-to-date version of Aladdin, and is called "Chris and the Wonderful Lamp."

What with exhilarating music, humorous song, exquisite costumes, charming ballets and gorgeous scenery, no wonder that critics have stood up to declaim that never was there such a glorious show.

The lamp, which has such wonderful power, is bought by Chris for a quarter. By rubbing it he is brought face to face with the slave of the lamp, a genie, who was made familiar with the joys of cigarettes and champagne before he was laid away on an old shelf by his former master.

The second scene shows Madame Prism's female seminary, with an outpouring of restless young buds, who are full of the spirit of mischief, and find a leader in Chris' sweetheart for a rebellion against the severe discipline of Madame Prism. War is declared in the college cry:

Yippety, yippety, yippety, yeel A regular Delaware peach is she The pride of Prism Academy, Whow!

Chris and the genie appear in the guise of college professors, which gives Chris a chance to talk with his sweetheart, Fanny. A song, "The College of Hoop-de-doo," which is a humorous play upon the letters of college degrees, is sung by the principals and a big group of schoolgirls with delightful effect.

The second act presents an interior of Aladdin's palace. Nothing in recent years has been seen that compares with the dazzling splendor of this scene. Its colors are ravishly Oriental in tone, and the changing lights emphasize this fact remarkably.

In the second act occurs an electrical ballet, which is novel enough in conception to be patented, and is strikingly beautiful. "The Lay of the Mechanical Doll," "He Couldn't Do a Blessed Thing Without Me," "Sweetest of All the Words of Love," "Where Is Love" and the new Sousa march—"The Man Behind the Gun"—are captivating numbers.

Jerome Sykes, as the genie, is a jolly factor, as may well be imagined, in the sum of entertainment. Edna Wallace-Hopper, as Chris, is as dainty as a piece of Dresden, and has carried everything before her with her charming work in this congenial role.

SAN DIEGO, CAL. - UNION OCT 30 1899

At New Haven a thousand Yale undergraduates and as many New Haven people heard John Philip Sousa's "Chris and the Wonderful Lamp" sung for the first time last week. The general verdict is that it is the most tuneful of Sousa's compositions.

FROM Dayton, O News 11-3

and acts her part with rare charm. "Chris and the Wonderful Lamp" proves to be a bigger success than "Jack and the Beanstalk," and it is known that the latter play has cleared over one hundred thousand dollars' profit.

PHILADELPHIA EVE STAR.

NOV 3 1899

The new Sousa McDonough comic opera, "Chris and the Wonderful Lamp," has scored an immense success "on the road," individual hits being made by Jerome Sykes and the sprightly Edna Wallace.

BALTIMORE SUN.

NOV 6 1899

THEATRES NEXT WEEK

Academy Of Music. The latest musical work of John Philip Sousa will be performed at the Academy of Music next week in the extravaganza "Chris and the Wonderful Lamp."

The action of the performance begins in the library of a college professor in a quiet New England village, and successively turns in the first act from this scene to the grounds of Madame Prism's Seminary, then to the Grand Central Station, New York city; then to the deck of an ocean steamer, with a panoramic change of scenery which gives a realistic touch to the idea of a sea voyage, and closes upon an exterior picture of Aladdin's home on the Island of Etheria.

Jolly Jerome Sykes impersonates the genie. Edna Wallace Hopper impersonates Chris, and has made a big hit. Ethel Irene Stewart, Mabella Baker, Emilie Beupre, Nellie Lynch, John Page, Randolph Curry and Charles H. Drew are in the cast, numbering nearly 100 performers.

THE PASSION SHOW

Three very trifling incidents at as many local theatres last week forcibly called to mind a little adage of the late P. T. Barnum, while suggesting a train of thought that prompts the following article. None of these episodes was really of the slightest importance, but all together compelled the knowledge that the day in which "the public likes to be fooled" has not quite gone by. At the National on Monday night the second act of "Chris and the Wonderful Lamp" ended with the rendering of Sousa's new march, "The Man Behind the Gun." The selection was encored somewhat indifferently, and then might have been forgotten in the rush for the buffet had not the drop been raised and the audience confronted with a picture that was not "struck" until a hearty round of applause had necessitated a repetition of the melody. On the following evening a similar ruse gave Bert Coote and his company a curtain call at the Lafayette, while James Morton gained permission to prolong his specialty every afternoon at Kernan's merely by keeping the stage in readiness for such a continuation after he had left it. And there is not the slightest doubt that the assemblages in all of these cases left their seats confident that they had commended only those things which merited commendation and had ignored the rest.

"There are tricks in every trade," and the professions can hardly be supposed to be without them, but, nevertheless, one often wonders that play-seers at large do not come to understand the fashion in which they are swayed by clever devices. So many actors and actresses wholly lacking in worth constantly are being forced into temporary prominence by adroit manipulation of their clients; so many actors and actresses of distinction and unquestionable ability choose these methods in order to provoke the interest that otherwise might not be excited. Ingenious press agents, inventive managers, and irascible stars contrive to make themselves talked about and lauded in such fashion that billboards and newspapers become needless in their efforts to draw houses. A blindfolded public, secure in the idea that its converse is wisdom and its praise voluntary, worships, as did the Indians, at the shrines of the tricksters. The fact is a bit humiliating, but it is a fact.

When all is said and done, perhaps the most potent aid to this condition is the afore-mentioned press agent, who is breaking into print more rarely, but whose eruptions gain in force through the new narrowness of their channels. A great deal of matter that oozes from the pens of these personages is absolutely absurd on its face—or any other portion of its anatomy. But, strange as this may seem, a capable representative with a reasonably accurate stenographer and a reasonably fat advertising account generally can win his way into the cash and confidence of readers. Thus, oddly enough, for several years the majority of theatregoers were secure in the belief that Anna Held's cleanliness depended altogether upon the industry of the country's dairymen. Fair young misses, with desires to be still more fair, actually made attempts to churn

tubs of butter, and it was not until the tale had been laughed at by the journals of every city between New York and San Francisco that folk were convinced of the fact that cheapness of ink and not dearness of milk was responsible for Miss Held's valuable notoriety.

Even after this hoax had been explained, one found that the fictions of the agents were accepted by men and women of intelligence. A yarn regarding the manner in which Harry B. Smith was supposed to work himself into frenzy before attempting the lyrics of his operas was credited for quite a time. The litterateur responsible for this bit of Smithology was no less a celebrity than Cornelius Gardiner, formerly of Washington and now traveling in advance of Frank Daniels. The first of Kathryn Kidder's amateur Munchausens coined a story about a bet supposed to have been made with Alan Dale, and two months ago—more than four years after the inception of the idea—Miss Kidder confessed that she was still bothered by people who were anxious to know if Mr. Cohen had ever been so seriously mistaken. A scribe of position in the world of letters gravely informed the writer last week that Wilton Lackaye came dangerously near going mad over the role of Svengali, and the writer, after racking his

brain for a single evidence of insanity in his friend, remembered that "Tribby" and its promoter had remained here two weeks some seasons since. Thomas E. Shea flatly contradicted the allegation that he was wrapped in wet sheets after playing "Dr. Jekyll and Mr. Hyde," though not until the prescriber of the treatment had suggested that he pose in a disordered mind and damped bed linen for the benefit of a delegation of Indianapolis reporters.

But, after all, these episodes are harmless bits of imagination that contribute greatly to the gaiety of nations without injuring anyone. They are not nearly so deplorable as that class of matter used for the exploitation of persons who have no business to be exploited. When James K. Hackett decided upon leaving a meteor track across the heavens and the week stands he found himself obliged to procure a leading woman. His wife, Mary Manning, was unavailable, and Miriam Nesbitt, who had been with him in "The Tree of Knowledge," had given the critics boundless opportunities for hitting at the aforesaid "Tree," George Washington like, with their little hatchets. Confronted with this state of affairs, Mr. Hackett became frank. He introduced to the public an actress named—pronounce loosely—Jobyna Howland. He practically said: "I have engaged Miss Howland for the role of the Princess Flavia in 'Rupert of Hentzau.' She cannot play the role of the Princess Flavia. Candidly, I do not believe that she can play at all. But Charles Dana Gibson used Miss Howland for his model in drawing illustrations for the book. She looks the part." So the reviewers, conscious of Miss Howland's histrionic limitations, took Mr. Hackett's word and told how much the fledgling resembled the lady of Zenda. The star was correct in his estimate of his opposite's ability. She couldn't act and she didn't learn. But she was accepted as the right and proper person for the Princess because she posed. And a fortnight ago Mr. Gibson, who must have suffered an evening of "Rupert," made a statement in which he denied that Miss Howland had ever been the original of his work. Which removes the last vestige of excuse that individual ever had for being on the stage.

Other examples of this sort are not wanting, but they are not so many as are those of the actors who are their own press agents. Absolutely unrivaled in this specialty is Richard Mansfield, whose genius as an advertiser has been the wonder and admiration of countless thousands. Mr. Mansfield's irascibility, his eccentricity, and his many peculiarities have been worth a fortune to him. Without them he might never have been known, save as a very clever character man. For a dozen years Mr. Mansfield's varied insanities were thought to be warranted simon pure, guaranteed genuine and "all imitations spurious." Then came the sad awakening. People who would have expected any but a Saturday night performance of "Dr. Jekyll and Mr. Hyde" to be followed by the star's lapsing into gibbering idioecy, beheld Mr. Mansfield in those parts on Wednesday—Thursday—Friday—any evening that was convenient. Several took up their newspapers the mornings after with a shuddering premonition of such headlines as "Mansfield in a Padded Cell" or "Mansfield Moved to Madness," but were invariably disappointed. The "Jekyll and Hyde" cell was spelled with an "S." Next the divine Richard was so improved in strength that, with great courage and resolution, he was enabled to take curtain calls after the play without leaning on a valet, and finally even his gasping was forgotten. So are all things possible with the aid of master minds.

For every person who awhile ago left the National with the remark that Mrs. Leslie Carter was superb in the fourth act of "Zaza," ten had something to say about her appearance when she bowed her acknowledgment for the subsequent applause. Her portrayal was judged because of its apparent effect, just as wirewalkers become more admirable as the wire is elevated. Mrs. Carter certainly looked worn-out, when, panting and sobbing, she responded nightly to the calls of the audience. And yet there is a strong probability that David Belasco was responsible for a great deal of his protegee's uncontrollable grief. Wilton Lackaye used to be subject to the same attacks in "Dr. Belgram," and even E. S. Willard was not averse to occasional palpitation of the heart. Sir Henry Irving's mannerisms, Joseph Jefferson's deanship, Mrs. Kendal's matronliness, Louis Mann's ambition, May Irwin's real estate, Maude Adams' weakness, and Viola Allen's dislike for short skirts have all served their purpose. Nor does it seem to have mattered either that Mr. Mann's press agent was the first to laugh at his star's "big-headedness" or that Miss Allen's own tour so effectually militated her modesty that in "The Christian" she accepted the very abbreviated garments which she refused in "Phroso."

In the vaudeville houses managers do not attempt to conceal their manipulation of audiences. When a performer has

been to all a certain amount of time makes his exit before he has filled the time, an encore must follow. The same is not "struck" until the gathering has decided that, after all, the "turn" was excellent, and has taken to applauding lustily. If the gathering does not take to applauding lustily, the entertainer comes back and chides it. Though this barefaced method does not quite obtain in other theatres, that in vogue is no less adequate. The writer was behind the scenes at the National one night when a certain romantic hero was cheered after the second act of his play. The crowd really wanted to see him again. A breathless stage manager came to the dressing-room door. "They're raising the dickens," he said. "I know," replied the star. "Shall I ring up again?" "If you do you'll spoil my speech at the end of the next scene." The Times man laughed and turned to the Thesplan. Quoth he: "Suppose they do not call for a speech later?" "They will," returned the gentleman addressed.

And they did. When the curtain fell, after the following act, there was hardly a sound from "in front." The matinee hero walked to the centre of the enclosure and put his hands in his coat. The drop was raised and lowered. Then it was

raised again—this time before the assemblage had decided whether to clap its hands or not. The star was given a lukewarm reception and took advantage of it to step before the house. He was cheered a bit. Out he came again. The cheering increased. Another bow. "Speech!" cried a boy in the gallery. The star put his palm over his heart and shook his head. Then he disappeared. "Speech! Speech!" "Hem," said the triumphant actor. "I want to express to you my thanks for this cordial greeting. [Applause.] I want to tell you how much I appreciate your kindly feeling. This is my fifth night in Washington, and five times I have been obliged to make a speech. [Applause.] It would be impossible for me to tell you how this—ah—enthusiasm has moved me. I can only say that in all sincerity I thank you." [Deafening applause.] "You should have been at the National Friday," remarked a young woman to the writer a week later. "Mr. ——— was brought out seven times!"

In Paris these things are not trusted to chance. A certain number of men—chiefs of the clique—are paid to organize bodies trained to make a noise at stipulated points of the performance. The aforesaid chiefs occupy placarded chairs, and are surrounded by their assistants, each of whom is as familiar with his cues as are the players on the stage. The system has its drawbacks, but, at least, it is more satisfactory than that in vogue in London and New York, where ushers and house attaches of unusually emotional natures are moved frequently to thunders of approbation at the very lines which audiences generally receive in the most conspicuous silence. The one combination is not more known than the other, a demonstrative doorkeeper being quite as observable as a labeled chief of the clique. No regular theatregoer can be ignorant of either. It is said that after the Broadway production of "A Marriage of Convenience" at the Empire a well-liked producer walked into the Lambs' Club. "How did the piece go?" he asked. "Great," came the answer. "Nine calls after the second act." "Humph!" was the reply. "That's odd. I heard that Mr. Frohman had ordered ten."

Will Post, husband of Marion Giroux, and part author of "My Friend From India," quitted the Garrick one evening before the end of the play being done there. "Going already?" quoth the manager. "That's all right," replied Mr. Post, "I left my applause with the head usher."

But these are only a very few of the styles adopted for the manipulation of the public. Skillful writers have so learned to use the pity, admiration, and interest of theatregoers that the success of a star has come to depend—at least temporarily—less upon his or her gifts than upon those of his or her representative. The Chicago genius who had a woman hissed in the gallery that she might be cheered from the orchestra seats only adapted to his own needs a plan that was first tried with a well-remembered prima donna in the City of Mexico. The Lieblers' system of inducing novelists to come from their pedestals and be exhibited was invented when "East Lynne" had its premiere in Boston. Israel Zangwill's attack upon the critics of Gotham was not new. George Owen O'Connor made a business of provoking newspaper wrath all along his route. The Primrose and Dockstader-William West fight at Buffalo was unique only in its musical features. "I Don't Like No Cheap Man" and "I Don't Care Ef Yo' Nebber Come Back" had not been composed when "Colonel Jack" Haverly was cultivating the enmity of all his rivals. Mrs. Wood and Mr. O'Connor and "Colonel" Haverly all owed a measure of their success to these things.

It is not probable that P. T. Barnum was quite right when he said that "the public likes to be fooled." To the thinking portion of the public the process must be trying and humiliating. Few play-seers would submit to dictation did they know that they were being dictated to. But generally they do not. Many of them labor under the impression that they are spreading the gospel in repeating press agents' reports and encouraging merit when the clever use of a drop curtain moves them to enthusiasm. Truly, the wisest may go astray in cultivating familiarity with things theatrical.

NOV 4 1899

The inspiring feature of "Chris and the Wonderful Lamp" is a typical Sousa march. "The Man Behind the Gun," which has a well-defined melody and is essentially martial.

WASHINGTON, D. C. - STAR

NOV 4 1899

The attractions at the theaters this week have been generally good, and the attendance has been satisfactory considering the fact that there have been two rainy nights. John Sousa's extravaganza, "Chris and the Wonderful Lamp," with its gorgeous scenery, brilliant costumes and pretty girls, its bright and catchy music, and with Jerome Sykes and Edna Wallace Hopper heading the aggregation, has made a decided hit, and Ben. Stevens is satisfied that he has another money maker.

DULUTH EVENING HERALD.

NOV 4 1899

Jerome Sykes and Edna Wallace Hopper made their first appearance as joint stars at New Haven, Conn., last week in the new Klaw & Erlinger extravaganza, "Chris and the Wonderful Lamp." The book is by Glen MacDonough, while the music is by Sousa. The first act reveals a panoramic journey from the Forst-second Street station, New York city, to an Eden of the Pacific ocean, where Aladdin is supposed to dwell. Chris (the boy part to be played by Edna) finds the magic lamp at an auction, and by its means gains access to his sweetheart in Miss Prisms' New England boarding school. When his disguise as a bogus professor is discovered, Chris transports the whole academy to Etheria, and Aladdin's spell is broken. But the flirtatious Aladdin promptly falls in love with Chris' sweetheart, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements.

PHILADELPHIA-RECOR

NOV 6 1899

ready loved over six months.

"Chris" and the New Sousa March. The new Sousa-MacDonough extravaganza in three acts, "Chris and the Wonderful Lamp," which comes to the Chestnut Street Opera House next week, has already been given in these columns at the time of its New Haven production. It will be recalled that Edna Wallace-Hopper enacts the part of Chris, a "boy about town," who gets possession of Aladdin's long-lost lamp, and finds a new "sporty" companion in the Genie (Jerome Sykes). The Genie educates Chris in a number of new tricks, and puts him in the way to elope with his sweetheart and carry her, as well as all her companions of Mrs. Prisms' boarding school, to Aladdin's court in Etheria. The ocean voyage is a panoramic surprise. Later there is an electrical Butterfly Ballet, which has been highly praised. The finale to the second act is the new Sousa march, "The Man Behind the Gun," said to be Sousa's most stirring martial movement since "E. Cantan." Here is the way the words run to this bellicose climax:

I. The man behind the gun! Stand ever ready to defend him! When the call to battle's sounding Anxious words he's not propounding. But it's "Up and at 'em, boys!" 'Tis not the hour for meditation, Mincing words or explanation, But it's "Up and at 'em, boys!"

II. Ah, see his gallant charge! May luck and victory attend him! Watch him rallying and fighting; Now the foe the dust is biting. For it's "Up and at 'em, boys!" The battle rages fast and faster To the foe's great disaster. Oh, crown him hero of our land! He'll fight till the battle's won! Oh, brave heart of a vallant band, The man behind the gun!

III. Is he just treated right, For all the sacrifice he's making? When he shivers in the trenches And the rain his body drenches! It is "Up and at 'em, boys!" Far in the fields he stands as picket; Hark! a shot comes from the thicket, And it's "Up and at 'em, boys!"

IV. He rests upon his arms; And when the morning light is breaking, See him warm each leg linger By the smould'ring coals that linger— Then it's "Up and at 'em, boys!" What though his comrades die about him Whizzing bullets cannot rout him, For it's "Up and at 'em, boys!"

NOV 4 1899

Edna Wallace Hopper has been a member of the Boston Opera Company for several seasons. "Chris and the Wonderful Lamp," an extravaganza in three acts, will come to the Boston Museum Dec. 4. The music is by John Philip Sousa, and the book by Glen MacDonough. The production is made by Klaw & Erlanger and B. D. Stevens. The story is a smartly written version of the Aladdin romance, wherein the wonderful lamp falls into the hands of a modern youth with a keen appetite for the pleasures of today. A march called "The Man Behind the Gun" gives a rousing finale to the second act. Edna Wallace Hopper as Chris ought to make a dainty picture, and Jerome Sykes as the well-fed and lively-disposed Genie should prove a success of the largest size. The scenic display is said to be brilliant in the extreme. The first act begins in the library of a college professor, changes to an aristocratic boarding-school for girls, and concludes with a novel scenic journey from the Grand Central station, New York city, to an island in the Pacific Ocean, called Etheria. This last feature is made up of a series of four pictures, the railway station, a Pullman sleeper, the deck of an ocean steamer, and the island home of Aladdin. The second act is a gorgeous interior of Aladdin's palace and the third is the imperial garden and affords a companion picture to the second act in splendor and variety.

BOSTON HERALD

NOV 5 1899

Gaety or the Comique. Mr. ... not wanting in experience to run a theatre of this character, he having been for a number of years business manager for Weber & Fields.

Edna Wallace Hopper's Boston friends are counting the days between now and Dec. 4, when this diminutive little star will be seen at the Boston Museum in "Chris and the Wonderful Lamp," the extravaganza, in which Klaw and Erlanger seem to have found a worthy successor to "Jack and the Beanstalk." With Sousa's music and Jerome Sykes as a co-star, Edna Wallace Hopper will be seen under the most favorable circumstances, and Harvard boys are already trying to book their orders for the opening performance.

BALTIMORE, MD. - WORLD

NOV 6 1899

SHOWS THIS WEEK.

The new Sousa extravaganza, "Chris and the Wonderful Lamp," comes to the Academy next week, and the audiences will have the opportunity to laugh at Jerome Sykes, whose past comedy work in Baltimore is mirthfully remembered. They will also have the opportunity to see little Edna Wallace Hopper, who impersonates Chris. Then there'll be John Page, who is small in stature, but who is said to be a giant in mirthful methods, soul-rettish Nellie Lynch, and singing Irene Stewart, dignified Mabel Baker, curvey Emily Buepie, and a number of others, who are expected to give good accounts of themselves in comedy, singing and looks. The dialogue of the extravaganza is said to have been written in Glen MacDonough's snappiest vein, and the score by John Philip Sousa. The story of Chris is said to be a rich plum for clever treatment, and the scenery and costuming, it is said, will be a surprise in the way of beauty and stunning colors. Tuesday night election returns will be announced.

DETROIT, MICH. - TRIBUNE.

NOV 6 1899

stop at the simple raising of ... by their trainer.

Klaw & Erlanger's production of "Chris and the Wonderful Lamp," is said to be a hit. It has been seen in New Haven and Washington, and makes its third stand in Baltimore tonight. Edna Wallace Hopper plays a twentieth century Aladdin, and Jerome Sykes, an up-to-date Genie. Sousa's new march, "The Man Behind the Gun," has been accepted and introduced in this piece.

BALTIMORE NEWS

NOV 4 1899

Academy. "Chris and the Wonderful Lamp."

The extravaganza of "Chris and the Wonderful Lamp," which will be produced at the Academy of Music next week, is founded to some extent upon the story of Aladdin, but with modern improvements and embellishments. The Sousa score in the work is the longest he has written and among other features is a new march. The libretto, which is by Glen MacDonough, is described as bright and witty.

Jerome Sykes, formerly of the Bostonians and other opera companies, will appear as the Genie of the Lamp, and Edna Wallace Hopper as Chris, the boy who goes through the various adventures. The play will be placed on the stage in costly style and brilliantly costumed. The chorus will be large, and among the features will be a novel electric dance.

The first part of the play begins after the manner of the regular Aladdin story, but soon there is a change to the Forty-Second-Street Station, New York, and from this point the incidents are concerned with contemporaneous affairs. The art of the scene painter is called into play, and the Palace of Aladdin is described as a prodigal display of high lights and brilliant coloring.

Arrangements have been made to announce the latest returns on election night.

ELLICOTT CITY, MD. - TIMES.

NOV 4 1899

ACADEMY OF MUSIC.

Week of Nov. 6--Sousa's Extravaganza.—Chris and the Wonderful Lamp at the Academy, Baltimore, Md.

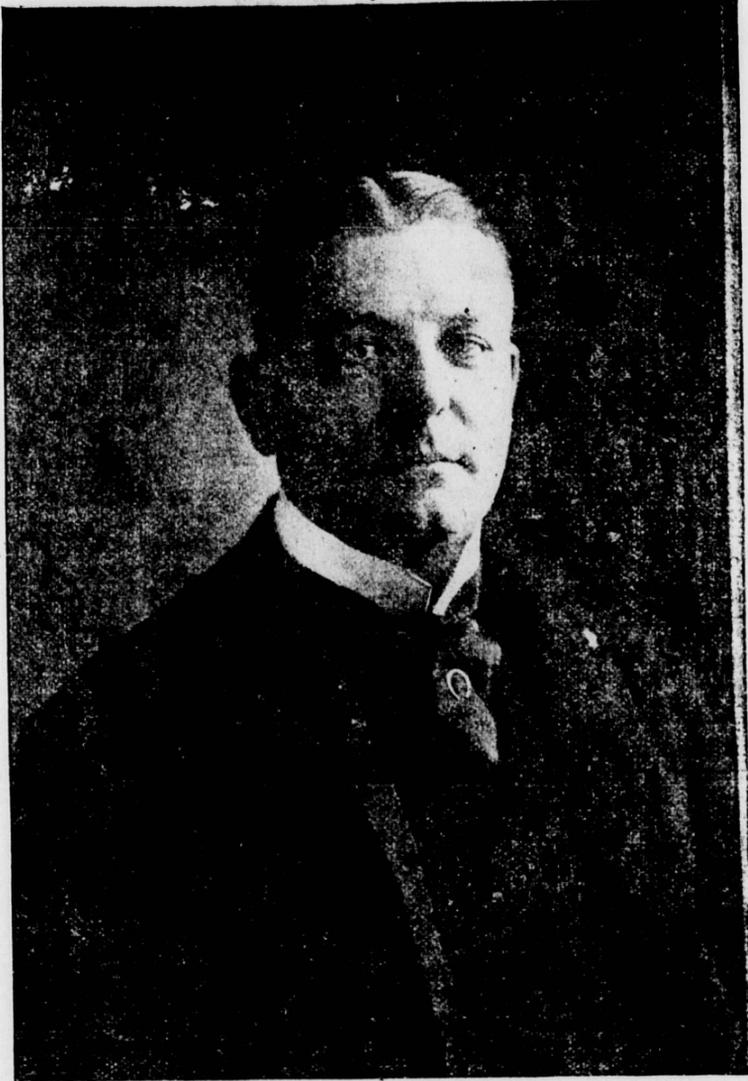
For the week commencing November 6th, the Academy of Music, Baltimore, will have one of the largest productions of the year for its attraction. This will be the new extravaganza, "Chris and the Wonderful Lamp," with music by John Philip Sousa, and its presentation will mark the first production in Baltimore of the "March King's" latest march, "The Man Behind the Gun," said to be the most thrilling of all his productions. The company is headed by Jerome Sykes, one of the most original fun-makers on the stage and dainty Edna Wallace-Hopper. The extravaganza is the latest musical work of the famous band-master and is saturated with the stirring melodies Sousa is so well able to create. There are any number of bright songs, set to jingly music, the kind one will whistle for weeks after the show. Scenically the production will be one of gorgeous effect, while a superlative company of 100 will be used in telling the up-to-date story of Aladdin's lamp. The genie of this modernized fable is a new nineteenth-century gentleman with an appetite for the spiciest gaities the world can provide. This part will be taken by Jerome Sykes, while Miss Hopper will make an ideal, fine-looking chap in the shape of Chris. The chorus is described as the youngest, prettiest and altogether most charming bevy of young ladies ever corralled by an enterprising manager.

Election night, Tuesday, November 7th, complete detailed returns will be thrown on canvas throughout the evening. These will be received directly by wire to the theatre, so that the audience will receive the latest reports as soon as the returns are in at headquarters.

AMUSEMENTS.

ACADEMY OF MUSIC.

In "Chris and the Wonderful Lamp," the new Sousa extravaganza which comes to Baltimore next week, the Academy of Music will have one of the largest and best attractions of the season. The name of Sousa is ever a guarantee for the most tuneful melodies, and in this, his latest work, he is said to have excelled all of his previous efforts. The production is made by Klaw & Erlanger and B. D. Stevens, and has been accomplished through the admirable stage direction of Ben Teal. Glen MacDonough has supplied a bright and original book. The first act opens on a room in the New England home of Prof. Cypher. An auction scene occurs here, at which the famous lamp is discovered. The second scene is in the



MR. JEROME SYKES.

grounds surrounding Miss Prism's Academy for Young Girls. The third scene in this act is a complicated affair of panoramic effects. The second act is in one scene, namely, Aladdin's palace. The third act is laid in the garden surrounding this palace. In this occurs a beautiful electric dance, which has been invented and patented for this production. The company of 100 people is headed by two great favorites in Jerome Sykes, one of the very best of comedians, and dainty Edna Wallace Hopper, who plays the part of Chris. The chorus is large and contains the handsomest collection of young women corralled by a manager. On Election night, full and complete returns will be received at the Academy by special wire and announced from the stage. Matinee Wednesday and Saturday.

McClure course at Tremont Temple.

A GREAT PRODUCTION.

One of the biggest productions of the theatrical year will be made at the Boston Museum Monday night, Dec. 6. Messrs. Klaw, Erlanger & Stevens are the promoters of the enterprise. It was they who produced here the last musical work of Mr. John Phillip Sousa, "The Bride Elect." In the present instance, Mr. Sousa's music is written to suit the humor of a popular form of entertainment, called "extravaganza." He is said to have always had a desire to provide the music for a big entertainment of this class, under the right auspices, and in "Chris and the Wonderful Lamp" the opportunity presented itself. Messrs. Klaw & Erlanger never do things by halves, as is well known by the average theatregoer here, and they declare that in "Chris" they have undertaken to build a finer production than any they have yet offered.

Should they realize this aim, they will indeed have provided something extraordinarily beautiful, for each attraction they bring forward seems to be more and more expensive and variedly beautiful than the other. The company will be the biggest they have yet employed in any of their productions, numbering 100 persons. A new Sousa march, called "The Man Behind the Gun," has been written for "Chris and the Wonderful Lamp," and will be performed here for the first time during this engagement. Edna Wallace Hopper appears as "Chris," and Jerome Sykes as the Genie. Upon these two characters rests the burden of this humorous and delightful picture-story. The "Chris" company played a big engagement in Washington last week, when the critics announced that in the cleanliness of its text, the beauty of its lyrics, and the splendor of its appointments, "Jack and the Beanstalk" has found a worthy successor.

PHILADELPHIA ITEM.

NOV 5 1899 TO COME

"Chris and the Wonderful Lamp," an extravaganza based upon a story printed in Saint-Nicholas, and which has been written by Glen MacDonough and composed by John Phillip Sousa, will be presented for the first time in this city in the Chestnut-Street Opera-House, on the evening of Monday, the 13th instant, a company under the direction of Klaw & Erlanger, and headed by Jerome Sykes and Edna Wallace Hopper, to appear in interpretation. Reports from the several cities wherein the new extravaganza has been presented since the occasion of its premiere, a fortnight ago, are to the effect that it far surpasses, in all its aspects, any offering of its immediate kind heretofore made to the theatre-going public. The libretto is said to be delightfully witty in text and highly singable in its lyrics, and to be, far-and-away, the best "book" MacDonough has written, as yet. As to Sousa's music, it has been praised without stint; and the management declares that a new march, called "The Man Behind the Gun," will be found equal in the best quality of Sousaism to any of the previous two-steps by this composer. The story, as already outlined in these columns, concerns the finding of the fabled lamp of Aladdin by a mischievous boy of these times, of his utilization of the services of the lamp's genii to arrange for an elopement with his sweetheart, of his transportation to the cave of Aladdin, and of his troubles in retaining possession of the valuable lamp after coming in conflict with the lad of the fairy-tales whom it originally assisted to fortune and happiness. Mr. Sykes is said to have added to the list of successes to his credit by his impersonation of The Spirit of the Lamp; and Mrs. Hopper, as the mischievous Chris, is declared to be doing the most piquant acting of her career on the stage. Ethel Irene Stewart, Emily Beaupre, Nelle Lynch, and Johnnie Page are among the others in what is said to be a long and clever cast. Klaw & Erlanger's liberality in the staging of the extravaganza is described as an "example of rare prodigality."

PHILADELPHIA INQUIRER.

NOV 5 1899

There are bright prospects for the near future, too. Next week we are to have our first view of "The Christian," and "Chris and His Wonderful Lamp." In the new Sousa extravaganza Glen MacDonough is said to have written some exceptionally clever verses for the "March King's" melodies. They have the swing about them that fits so nicely to tuneful music. Here is a sample verse of one of a song called "The Patient Egg:"
A patient egg had waited long
To bloom into a chicken,
Until its feeling grew so strong
Its plot began to thicken;
And soon to it the fact was plain
Which dropped its pride a peg—
It was most undeniably
A failure as an egg.
Did it despair?
Oh, no, no, no! It said, despite my age
I'll do what many failures do—
I'll go upon the stage.
And then the librettist rhythmically relates how the egg did go on the stage, which happened one evening when Hamlet was played, and in the course of ensuing events the patient egg hit the leading man. Another clever versified story is "Posterland," which rhymes along like this:
Posterland! In Posterland, where skies are always red,
Where orange lambskins skip about without a tall or head,
Where trees like purple sponges look,
Where grass is always pl,
We'd walk beside the bright g in brook,
While peach blow thoughts we'd think.
Of course, the piece de resistance in Sousa's new march, "The Man Behind the Gun,"

PHILADELPHIA TIMES.

NOV 5 1899

It seems John Phillip Sousa has lately turned his composing gift to music of the filigree kind. He is said to have seriously provided the tuneful gaiety which is the captivating spirit of the form of stage entertainment called extravaganza. It remains to be seen if he has been as happily successful in this new form of work as has been the case with his more pretentious compositions. In this production, which, by the way, bears the title of "Chris and the Wonderful Lamp," and which is to be unfolded shortly at the Chestnut-Street Opera-House, the comic lines and situations of the story are claimed to be sensitively clean in spirit and purpose. The significance of this in its local bearings is to find out if the oft-repeated story that big entertainments of the oddly woven features that constitute an extravaganza, unless vulgarly bent in dialogue, gesture and dress, is apt to go astray in the matter of public interest. To have a budget of Sousa music, conceived alone to tickle the hearing of the average theatregoer, may be in itself of attracting virtue enough to win popular success, but there is still room for doubt on that score unless the performers are clever and the dialogue and lyrics full of brightness and point. Cheerful music is always welcome, and it is pleasant news that the composer in this work is represented by the biggest score he has yet provided for

JACKSONVILLE, FLA. - TIMES-UNION.

NOV 5 1899

CHRIS AND THE WONDERFUL LAMP.

In New Haven, Conn., on the night of October 23, Messrs. Klaw & Erlanger and B. D. Stevens launched Jerome Sykes and Edna Wallace Hopper as stars in a new extravaganza called Chris and the Wonderful Lamp. The music is by Sousa, and the book by Glen MacDonough. In this instance author and composer have united with the happiest possible results. Chris and the Wonderful Lamp, from a numerical and pictorial standpoint, is probably one of the most beautifully staged productions that America has seen in late years.

The scenes are a succession of carefully considered color schemes, and include some unusually attractive pictures. The music is of a light and popular character, and Sousa's march in this instance is called The Man Behind the Gun. It is written in Sousa's most stirring vein, and is one of the most singable of all his marches.

ST. LOUIS, MO. - DISPATCH
NOV 6 1899

Kansas City bank.
"Chris and the Wonderful Lamp," the latest Sousa-MacDonough musical comedy was tried in New Haven, and it filled the souls of the inhabitants of that good town with joy. Jerome Sykes and Edna Wallace Hopper are the leaders in its fun-making.

Baltimore Herald 11/6

Review of the Royal College of Organists.
Sousa and "Chris."
John Philip Sousa, it is said, never appeared to greater advantage than in the score of "Chris and the Wonderful Lamp." Some of the numbers are rich in oriental coloring, while others have the straightforward insistent swing and tilt that usually characterizes the Sousa music. The music of "Chris" is distinctly jolly and popular, but never commonplace or vulgar. Its originality in melodic invention and strongly marked rhythm is beyond question, and the countless admirers of the "March King" will rejoice in several new and stirring martial movements. Those who have heard the bandmaster's music for the extravaganza say that he has done his best work, and that his melodies for the lyrics and more quiet portions of the score are extremely tuneful. His new march is also said to be a thrilling production.

Phil. Pa. Dispatch 11/6

Sousa's New March.
Klaw & Erlanger's production of "Chris and the Wonderful Lamp" is said to be a hit. It has been seen in New Haven and Washington, and makes its third stand in Baltimore next Monday. Edna Wallace Hopper plays a twentieth century Aladdin, and Jerome Sykes an up-to-date Geni. Sousa's new march, "The men Behind the Guns," has been accepted and introduced in this piece. It is the March King's best work. The Butterfly ballet, an effect entirely new, has been especially praised, and is one of the most successful features of the production.

St. Louis Republic
4/5/99

John Philip Sousa has scored once more with tuneful music for "Chris and the Wonderful Lamp," Klaw & Erlanger's new extravaganza.

BOSTON HERALD
NOV 6 1899
A BIG PRODUCTION.
Klaw & Erlanger and B. D. Stevens will bring the biggest and most elaborate extravaganza which they have yet offered to the public to the Boston Museum Dec. 4, when "Chris and the Wonderful Lamp" will receive its initial presentation here. "Chris" is the same order of work as "Jack and the Beanstalk," absolutely clean and wholesome, hosts of pretty girls, enchanting scenery, entrancing music and a general atmosphere of mirth, jollity and brilliance. Jerome Sykes and Edna Wallace Hopper are the two stars of the company, which numbers more than 100 persons. The music is by John Philip Sousa, and is said to be the catchiest and most melodious he has yet written. The book is by Glen MacDonough, who is claimed to have provided the wittiest and cleverest extravaganza yet produced by an American librettist.

Baltimore, Md
Herald 11/6



PHILADELPHIA, PA. - PRESS

NOV 7 1899

"Chris and the Wonderful Lamp"
The sale of seats opens at the Opera House this morning for next week's great novelty, the first production in this city of John Philip Sousa's new musical extravaganza, "Chris and the Wonderful Lamp." Messrs. Klaw & Erlanger and B. D. Stevens recently launched this showpiece with phenomenal success, presenting as the star entertainers Jerome Sykes and Edna Wallace Hopper, who are immense favorites in this city. "Chris and the Wonderful Lamp," it is said, has been prepared on the most elaborate lines of scenic embellishment and lavish costuming, presenting a series of enchanting spectacles, exceeding in beauty anything before exhibited in spectacular extravaganza. There will be great popular interest to hear the latest music by Sousa, the March King, and report says that this most popular composer has spread his most melodic fancies all through the score and has given at least one of his greatest marches the new and stirring number, "The Men Behind the Gun." The story relates the romantic, fairy tale of Aladdin's wonderful lamp, with up-to-date variations and fin de siecle novelties. The book is by that brilliant farceur, Glen MacDonough, who has imbued the story with a spirit of fun and the dialogue and lyrics are said to be extremely clever.

BOSTON, MASS. - GLOBE

NOV 7 1899

thald tenor. The entire program will be given over to excerpts from Wagner's opera, "Lohengrin."
Klaw & Erlanger and B. D. Stevens will bring a new extravaganza to the Boston museum Dec 4, entitled "Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper as stars. The music is by John Philip Sousa and the book by Glen MacDonough.

BOSTON, - MORNING JOURNAL

NOV 7 1899

Notes.
John Philip Sousa has written his first score for an extravaganza in "Chris and the Wonderful Lamp," which will come to the Boston Museum Dec. 4. A company of 100 persons, headed by Jerome Sykes and Edna Wallace Hopper, a new electric ballet, a chorus of pretty girls and four carloads of beautiful scenery are among some of the other things promised.

DENVER, COL - REPUBLICAN.

NOV 6 1899

A new Sousa opera, or extravaganza, "Chris and the Wonderful Lamp," was brought out at New Haven, with Jerome Sykes, Edna Wallace Hopper and Ethel Irene Stewart as the stars.

FROM
BOSTON, MASS. - POST
NOV 7 1899

"CHRIS" AT THE MUSEUM.
Jerome Sykes and Edna Wallace Hopper head the big extravaganza, "Chris and the Wonderful Lamp," which Klaw & Erlanger and B. D. Stevens will bring to the Boston Museum for the first time Dec. 4. There are more than one hundred persons in the supporting cast, including an entirely new electric ballet, for which the firm hold the patents. John Philip Sousa has written the music, which is replete with those catchy melodies that will be whistled about our streets, and Glen MacDonough has provided a book which has been highly commended by critics. It is announced as a second "Jack and the Beanstalk," but on a more gorgeous and pretentious scale.

BALTIMORE NEWS

NOV 7 1899

AT THE THEATRES.
Academy—"Chris and the Wonderful Lamp."
"Chris and the Wonderful Lamp," the story of Aladdin in modern guise, with music by Sousa and libretto by Glen MacDonough, pleased a large audience at the Academy of Music last night. In the first act, which passes mostly in the grounds of a young ladies' seminary, Chris, who is impersonated by Edna Wallace-Hopper, obtains the lamp, and, attended by the Geni, impersonated by Jerome Sykes, he visits a number of interesting places, including an enchanted palace, and finally decides to return.
The Sousa music is characteristic and attractive, the well-known march rhythms appearing here and there, and the finale of the second act a stirring new march, "The Men Behind the Gun." Glen MacDonough, who wrote May Irwin's play, "Sister Mary," and a number of other light works of the same character, has the knack of constructing bright and clever dialogue, and his faculty is especially evident in "Chris." The speeches are smart and brisk and help the movement of the piece very distinctly. Usually the libretto of an extravaganza is its weakest part.
The second act is the most attractive part of the play—a marvelously beautiful color scheme in old rose, with enormous yellow lamps and great pillars and stairways and arches and receding distances. The large stage of the Academy allows plenty of room for the chorus, the groupings, the dancing and the marches, and all these were displayed to splendid advantage. The chorus is considerable in numbers and the young women unusually attractive in appearance. Ben Teal, who directs the stage, is probably the most expert person in the profession in the disposition of mise-en-scene and the management of the ensemble of comic opera or extravaganza, and his skill is particularly displayed in "Chris."
Edna Wallace-Hopper, Jerome Sykes, John Page, Emile Beupre, Ethel Stewart, Mabelle Baker and Nellie Lynch are the principals in the cast. There are sentimental lyrics and droll topical songs, and the acrobatic dancing of John Page caused him to be called upon for a speech, which, prompted by Edna Wallace, he gave. Mabelle Baker as Miss Prisms, the schoolmistress, was very quaint and amusing, and the character is made to stand out conspicuously. There is a constant succession of novelties and amusing features in the play, and it is one of the best of its class, without any resort to vulgar dialogue or indecency. The encores were numerous.

PHILADELPHIA INQUIRER

NOV 7 1899

The sale of seats opens at the Chestnut Street Opera House this morning for next week's novelty—the first production in this city of John Philip Sousa's new musical extravaganza, "Chris and the Wonderful Lamp," presenting as the star entertainers Jerome Sykes and Edna Wallace Hopper, who are immense favorites in this city. "Chris and the Wonderful Lamp" has been prepared on the most elaborate lines of scenic embellishment and lavish costuming, presenting a series of enchanting spectacles. There will be great popular interest to hear the latest music by Sousa, the March King, and report says that this most popular composer has spread his most melodic fancies all through the score and has given at least one of his greatest marches the new and stirring number, "The Man Behind the Gun." The story relates the romantic fairy tale of Aladdin's Wonderful Lamp, with up-to-date variations and fin-de-siecle novelties.

TOLEDO, OHIO, - COMMERCIAL

NOV 6 1899

In New Haven last Monday, the new musical extravaganza, "Chris and the Wonderful Lamp," by Glen MacDonough and John Philip Sousa, was produced. The librettist has made effective use of the fairy tale and the composer has written some light and catchy music for the work, which is produced in a sumptuous manner. Both Edna Wallace Hopper as Chris and Jerome Sykes as the Genie are reported to have made hits by their performances.

INDIANAPOLIS, - JOURNAL

NOV 6 1899

"Chris and the Wonderful Lamp" is said to be a hit. It has been seen in New Haven and Washington, and makes its third stand in Baltimore Monday. Edna Wallace Hopper plays a twentieth century Aladdin and Jerome Sykes an up-to-date genie. Sousa's new march, "The Man Behind the Guns," has been accepted and introduced in this piece. It is the march king's best work. The Butterfly ballet, an effect entirely new, which Klaw & Erlanger have protected by patent, has been especially praised and is one of the most successful features of the production.

Edna Wallace Hopper
Cecil Wherry
1/4

TOLEDO, O. JOURNAL

NOV 6 1899

"Chris and the Wonderful Lamp" proves to be a bigger success than "Jack and the Bean Stalk," and it is known the latter play has cleared over one hundred thousand dollars profit. Klaw & Erlanger are certainly making money rapidly these days.

PHILA. - NORTH AMERICAN

NOV 8 1899

The sale of seats at the Chestnut Street Opera House for next week's production of "Chris and the Wonderful Lamp," by John Philip Sousa and Glen MacDonough, opened auspiciously at the Opera House yesterday. The bright particular stars of this production are Edna Wallace Hopper and Jerome Sykes. "Chris and the Wonderful Lamp" has been prepared on the most elaborate lines of scenic embellishment and lavish costuming. There will be great popular interest to hear the latest music by Sousa, and report says that this most popular composer has spread his most melodic fancies all through the score, and has given at least one of his greatest marches, the new and stirring number, "The Man Behind the Gun." The story relates the romantic fairy tale of Aladdin's wonderful lamp, with up-to-date variations and fin de siecle novelties.

Sousa's Extravaganza.

For the week commencing November 6th, the Academy of Music, Baltimore, will have one of the largest productions of the year for its attraction. This will be the extravaganza "Chris and the Wonderful Lamp" with music by John Philip Sousa and its presentation will mark the first rendition in Baltimore of the March King's latest march "The Man Behind the Gun," said to be the most thrilling of all his productions. The company is headed by Jerome Sykes one of the most original fun-makers on the stage and dainty Edna Wallace Hopper. The extravaganza is the latest musical work of the late master and is saturated with the stirring melodies Sousa is so well able to create. There are any number of bright songs, set to jingly music, the kind one will whistle for weeks after the show. Scenically the production will be one of gorgeous effects, while a superlative company of 100 will be used in telling the up-to-date story of Aladdin's lamp. The genre of this modernized fable is a new nineteenth century gentleman with an appetite for the spiciest gaities the world can provide. This part will be taken by Mr. Jerome Sykes while Miss Hopper will make an ideal, fine looking chap in the shape of Chris. The chorus is described as the youngest, prettiest and altogether charming bevy of young ladies ever corralled by an enterprising manager.

Election night, Tuesday, November 7th, complete detailed returns will be thrown on canvas throughout the evening. These will be received directly by wire to the theatre so that the audience will receive the latest reports as soon as the returns are in at headquarters.

BALTIMORE, MD. - WORLD

NOV 7 1899

THE PLAY.

Gorgeous scenery, brilliant Oriental costumes, jolly nonsense, sparkling with humor, shapely forms and limbs, pretty faces with flashing eyes and fascinating glances, music as sweet and soft and smooth as a maiden's laughter, and you have "Chris and the Wonderful Lamp."

The music is by Philip Sousa, and the book by Glen MacDonough. It caught the big audience at the Academy of Music last night in the first scene, and as the play went on it grew in favor and received continuous rounds of applause.

Bright-eyed Edna Wallace Hopper, as "Chris Wagstaff," bought the lamp at auction, and called the "Genie," big, witty Jerome Sykes, and the fun began. The scenes commenced in the New England home of Prof. Casper, thence to Miss Prism's academy, when the "Genie" and "Chris" showed the wonderful powers of the lamp, and passed as professors, incidentally making love in song to the fair, short-skirted pupils. Then the opera threaded its way to the gardens of Aladdin, where a trial was held and sentences passed upon "Chris," the "Genie," Scotty Jones and Miss Prism, who were given the choice of making music, dancing ballets, amusing Aladdin, or being drowned. Finally "Chris" got the lamp, again turned the tables upon the enemies, condemned and pardoned them, and the show wound up with songs by the entire company.

The principal characters are represented by Edna Wallace Hopper, Jerome Sykes, John Page, who did some clever acrobatic work, Miss Ethel Irene Stewart, whose clear, sweet voice charmed the listeners, May Norton, the Queen of Dreams; Mabella Baker and Randolph Curry.

With the exception of Jefferson week, the audience was the largest that has gathered at the Academy this season, and judging from the reception the performance received, nothing has so completely captivated a Baltimore crowd for a long time.

BURLINGTON, IOWA, FROM

NOV 6 1899

Harb. Ge

Sousa's latest opera, "Chris and the Wonderful Lamp," was recently given its initial performance at New Haven, Connecticut. From any but a spectacular point of view the opera is said to be a disappointment. The music, while tuneful and rhythmic, lacks the merit that Sousa's "Bride Elect" contains. The "story"—there is not enough of it to hold it together. The opera contains a good march and is called "The Man Behind the Guns." It is a well-conceived, broad movement, destined to become popular like all Sousa marches.

FROM BALTIMORE AMERICAN

NOV 7 1899

Academy of Music.

"CHRIS AND THE WONDERFUL LAMP"

Cast:
The Genie..... Jerome Sykes
Chris Wagstaff..... Edna Wallace Hopper
Scotty Jones..... John Page
Laymones..... Randolph Curry
The Grand Vizier in Etheria..... Randolph Curry
Pettigill..... Herbert Carter
Al Khizar..... Herbert Carter
Schwell..... Chas. H. Drew
Captain of the Guards..... Frank Todd
Fanny Wiggins..... Ethel Irene Stewart
Aladdin..... Emile Beaupre
Miss Prism..... Mabella Baker
Katie Clancy and Amine..... Nellie Lynch
Stella..... Edna Hunter
Bella..... Edith Barr
Ellie..... Violet Jewell
Nella..... Adele Nott
Queen of Dreams..... May Norton

"Chris and the Wonderful Lamp" is full of life, color, music and mirth, so what more is wanted to make a thoroughly enjoyable comic opera? Edna Wallace Hopper and Jerome Sykes divide the honors of the melodious affair. Miss Hopper is as petite and charming as ever, with the same witching winsomeness which has always made her a favorite, while Mr. Sykes, with his elephantine grace, moves the audience to merriment as much by the ponderosity of his actions as by the unctuous humor of his remarks. But there are others. Little Johnnie Page, who does a truly remarkable fall-down dance, was the only member of the company who was called upon for a speech. Then there are pretty Emile Beaupre and pudgy Mabella Baker, as well as Nellie Lynch and a very choice collection of chorus beauties. Miss Stewart, the prima donna of the company, has a well-cultivated voice, and deserved all her encores—and she got several. The scenic effects are magnificent. Last night's audience was very large, and received the new Sousa production with high favor. The new march, "The Man Behind the Gun," goes with a vim and a swing that will make it as popular as any of the gifted composer's works, and is rendered with unusual fire by the large chorus in "Chris." Tonight the election returns will be read from the stage at the Academy.

PHILADELPHIA TELEGRAPH

NOV 6 1899

The approach of the new Sousa opera, "Chris and the Wonderful Lamp," is being watched. It will reach the Opera House on the 13th, and an "event" of unusual proportions is promised. The story and the dialogue are by Glen MacDonough, the creator of "Sister Mary," and the score by the ex-maestro of the Marine Band. A new march, and it will be a swifter one, is to be incorporated in the work for the first time. It is "The Man Behind the Gun," which would seem to give this most inventive composer the widest latitude for orchestral effect.

FROM DES MOINES, IOWA. - REGISTER

NOV 6 1899

Inigo Jones was the first to introduce scenery in English theaters. That was in the year 1605.

Sousa's new opera "Chris and the Wonderful Lamp" was tried in New Haven, and pronounced a success.

BOSTON, - TRANSCRIPT

NOV 9 1899

Sousa's new collaborateur is Glen MacDonough, a former New York newspaper writer, and who recently married a granddaughter of Joseph Jefferson. Sousa and MacDonough's first venture is the extravaganza, "Chris and the Wonderful Lamp," for which Klaw & Erlanger and B. D. Stevens have provided a series of sumptuous settings. This firm will use "Chris" to introduce Jerome Sykes and Edna Wallace Hopper as full-fledged stars. The engagement of "Chris" will begin at the Academy.

NOV 11 1899

leading men of the company... which John Philip Sousa has written the music and Glen MacDonough the book...

NOV 11 1899

On Monday night comes "Chris and the Wonderful Lamp," the musical extravaganza which Glen MacDonough and John Philip Sousa have put together.

But above and beyond all this is the fact that Edna Wallace Hopper, the freshman's pride, is to head the company.

At various times it has been printed that the slender Edna has a first cousin at Yale, a second cousin at Harvard, a step-brother at Princeton and a whole score of under-aged uncles among the undergraduates of Pennsylvania.

And as she appears next week in the role of a mock professor with gown and mortar board, and sings several bits with the swinging refrain, warmth and fervor peculiar to the college song...

NOV 11 1899

Klaw & Erlanger and B. D. Stevens's new musical extravaganza, "Chris and the Wonderful Lamp," which is said to be a brilliantly spectacular and most tuneful and entertaining extravaganza...

PHILADELPHIA TIMES FROM NOV 12 1899

A feature of "Chris and the Wonderful Lamp" is said to be a typical Sousa march, "The Man Behind the Gun." If Chris is anything like the latter he certainly should make an immediate and big hit.

PHILADELPHIA TIME NOV 12 1899

With reference to the composer of the music for "Chris and the Wonderful Lamp," this week at the Chestnut Street Opera House it may be said that John Philip Sousa has always written for the masses.

song. Life is full of mournful twistings, and the man who can create a cheering melody that appeals to all sorts and is picked up and sent along merrily into the hearts of the people as a popular tune...

BOSTON TRAVELLER. NOV 11 1899

A New Extravaganza. The initial performance in Boston of the new extravaganza "Chris and the Wonderful Lamp," composed by John Philip Sousa...

and dash and go which has made the bandmaster famous the world over. It includes a new march, entitled "The Man Behind the Gun," which, like all the rest, will be hurled from hundreds of brazen throated bands...

PHILADELPHIA, PA. - BULLETIN NOV 11 1899

"Chris and the Wonderful Lamp" The first production in this city of John Philip Sousa's new musical extravaganza "Chris and the Wonderful Lamp," will take place Monday night at the Chestnut Street Opera House...

BOSTON, MASS. - RECORD NOV 11 1899

"Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper, comes to the Museum on Dec. 6... Ruth Copley, a young graduate of a local school of acting, will give a special performance of "The Country Girl" next Thursday...

BOSTON, - MORNING JOURNAL NOV 12 1899

A MODERN ALADDIN. "Chris and the Wonderful Lamp," an entirely new extravaganza, will be presented to the Boston public for the first time on Monday evening, Dec. 4...

ing a series of successful engagements, and this week broke the record at the Baltimore Academy of Music. As one critic put it, "The costumes, scenery, chorus, the entire production is lavish in the extreme..."

PHILADELPHIA, PA. - BULLETIN NOV 11 1899

We're to have "The Christian" next week and "Chris and the Wonderful Lamp." Those two are the novelties in the theatrical calendar...

BOSTON HERALD

NOV 12 1899

proved a triumphant success... presented as the Thanksgiving week attraction at the Grand Opera House, by Charles Frohman's company, and will be presented with all the original scenery and effects.

Birmingham Ala Ledger 11-11

The New Haven (Conn.) Evening Leader says of "Chris and the Wonderful Lamp":

"Sykes is certainly a clever comedian. He does not strain for effect. His fun and humor have the appearance of spontaneity more than many actors. 'He will feel more at home in his new role after a little while, as the others will, but for a first night production the smoothness and snap with which it pranced along was amazing. 'There is one thing which claims unstinted praise and that is the absolute cleanness of the lines. There is not a suggestion of vulgarity from beginning to end. It is clean, wholesome and sweet. The chorus girls were the prettiest group seen on the Hyperion stage for many a day, and their singing, dancing and charming costumes each added a large quota to the success of the evening.

"Of course Edna Wallace Hooper was 'too cute for anything.' That's her role and she could not be anything else. She made a pretty boy Chris, and the part gave her an opportunity to wear trousers of every description. "Neither money nor pains have been spared in producing 'Chris and the Wonderful Lamp,' but there is no doubt of its success."

Acoma Wash News 11/6

and devote more energy to... coma. Sousa's latest march is entitled "The Man Behind the Gun." It was introduced last week in his new comic opera, "Chris and the Wonderful Lamp," which does not amount to much.

BALTIMORE, MD. - HERALD

NOV 12 1899

Sousa's music in "Chris and the Wonderful Lamp" is pretty here and there; but nothing remarkable. The march rhythm naturally predominates; yet "The Man Behind the Gun," which closes the second act, is not one of the composer's best works of that character; on the contrary, it is reminiscent of some of its predecessors. In point of fact, Sousa, either from having too much to occupy him, or from some other cause, is beginning to imitate himself. The strains do not thrill the nerves or imprint themselves upon the memory as did those of the earlier two-steps when he wrote spontaneously and because the melody was in him and required to find outlet.

The book, by Glen McDonough, seemed to me superior to most works of the kind, which, as a rule, are at once the most difficult and the most valueless of all forms of dramatic composition. The customary history of these librettos is that after a little while the actors by degrees introduce their own dialogue and business, and the inventions of the author disappear. At the end of a run of a hundred nights the writer of the book of a comic opera or an extravaganza is hardly able to recognize the composition which was rehearsed with so much toil, cutting and rearranging, and produced with such trepidation and, perhaps, anguish.

Edna Wallace-Hopper, who, by the way, still uses the comedian's name, although he is divorced from her and has married again, in the boy's part of Chris, was as pert, sparkling and dainty as usual. Doubtless those who saw her less than a year ago with Lillian Russell remember the remarkable blue costume of tights she wore in the performance. In "Chris" the tights are white; but they fit as closely to the figure and reveal quite as much of it. Acting with Mr. Jerome Sykes she must have occasionally thought of Mr. Hopper, for there is a marked similarity in the manner of the two comedians—not only in voice and movements, but in the trenchant way of delivering the significant lines. Mr. Sykes, however, had the advantage of training upon the operatic stage, and is a much better singer than the tall and angular actor now delighting London.

The first and last acts of "Chris" are of rather slight interest; but the second is not only remarkable for the splendor of the mise-en-scene, but contains all the best music and the specialties. The butterfly dance in which the five girls are discerned dimly upon the darkened stage, with the lights glowing from beneath their hats and about their shoulders and waists, and so controlled as to produce all the prismatic and trembling hues of the wings of the butterfly, was a beautiful illusion. There is less novelty about the dance of the dolls, which has been seen more than once in other entertainments, and the acrobatic posturings of Mr. John Page are, possibly, with some elaborations, merely a revival. He is so elastic, however, so flexible, resilient, plastic, limber and supple, that he must always be remarkable, no matter how often seen.

CHICAGO, ILLS. - INTER OCEAN

NOV 12 1899

The new fairy production of "Chris and the Wonderful Lamp" is said to be a hit. Edna Wallace Hopper plays an up-to-date Genie. Sousa's new march, "The Men Behind the Guns," was introduced in this

piece last week. The butterfly ballet, an effect entirely new, which Klaw & Erlanger have protected by patent, has been especially praised as one of the most successful features.

SALT LAKE CITY, U. - SALT LAKE HERALD

NOV 12 1899

"Chris and the Wonderful Lamp" by Sousa, with Jerome Sykes and Edna Wallace Hopper, has scored a big hit.

BOSTON, - TRANSCRIPT

NOV 11 1899

the most fascinating that has ever been seen on any stage, and it certainly will be unique.

Edna Wallace Hopper, who will make her first appearance with Jerome Sykes in Klaw & Erlanger and B. D. Stevens's new extravaganza, "Chris and the Wonderful Lamp," at the Museum, Dec. 4, made her first appearance on the stage with Roland Reed, but her first pronounced success in a soubrette part was in Charles Frohman's production of "The Girl I Left Behind Me." Afterward she appeared in "The Younger Son" and "Poor Girls." Then De Wolf Hopper appeared on the scene and immediately engaged her for "Panjandrum," to be followed by appearances in "Dr. Syntax," "Wang" and Sousa's "El Capitan," the last being first sung at the Tremont Theatre in this city. Later, she appeared in the New York Casino production of "Yankee Doodle Dandy" and "La Belle Helene."

FROM BIRMINGHAM, ALA. - NEWS

"THE WONDERFUL LAMP."

Of the first performance of "Chris and the Wonderful Lamp," the New Haven Daily Palladium says:

"If Klaw and Erlanger and B. D. Stevens had given us nothing else, if they were just making their debut as producers of the lighter forms of entertainment, last night's performance fairly earned for them the title of 'Purveyors of Light Opera by Royal Command to His Majesty, the American Public.' The various scenes were of enchanting splendor, the costumes were the most lavish as well as artistic yet presented upon our local stage, and at times there were more than 100 persons taking part in the performance behind the curtain.

The performance itself went through with marvelous smoothness. The chief interest centered in the appearance of the two stars. Mr. Sykes gave one of the very best interpolations of a career full of successes. There was no escaping the unctious of his humor.

The character of the Genie was drawn with a bold directness that carried everything before it. Mr. Sykes used the excellent material given him with fine discretion and sang with a breadth of style that was refreshing. We have comedians who can act and not sing; others who can sing and not act. Mr. Sykes can do both—mighty well.

BUFFALO, N. Y. - ENQUIRER

NOV 10 1899

Jerome Sykes and Edna Wallace Hopper seem to have made a hit in "Chris and the Wonderful Lamp." New Haven has taken very kindly to this latest production of Messrs Sousa, McDonough, Klaw, Erlanger and Stevens. One would think there had been sufficient cooks employed in its composition to guarantee its failure. But the contrary is the case, according to New Haven newspapers. The Palladium says of Edna:

"Edna Wallace Hopper was a dainty creation as Chris Wagstaff. Within the recollection of the present theater-goers Miss Hopper unquestionably stands at the head of women who can play boy parts and play them as they should be played. She has a graceful, winning and tremendously magnetic personality, and that undefinable something which we call temperament, for lack of a better word, that charms, attracts and finally captures those who see and hear her. Last night the artiste was at her very best and her greeting was as cordial as her best well-wishers could desire. She acted and sang superbly. Those who saw her in the costume of the last act will recall one of the most delicious stage characters within memory."

FROM COLO. SPRINGS, COLO. - TELEGRAPH

NOV 11 1899

"Chris and His Wonderful Lamp," the Sousa spectacle recently produced, is attracting attention in the East. It will not reach New York until late in the winter and will hardly be seen west of the Alleghenies this season. Jerome Sykes and Edna Wallace Hopper are the stars.

BOSTON, - MORNING JOURNAL

NOV 11 1899

day nights. "Chris and the Wonderful Lamp," which suggests scenes of fun and mirth, will come to the Museum, Dec. 4. Klaw & Erlanger and B. D. Stevens announce this as the triumph of all their productions. Sousa music, Jerome Sykes and Edna Wallace Hopper as stars, a great company of 100, and scenery and costumes of entrancing beauty, will probably repeat the success of "Jack and the Beanstalk" at the Museum.

Extravaganza
Star
11/12

by the past it will too rich for Boston blood, but it may be a go.

In "Chris and the Wonderful Lamp," Klaw & Erlanger seem to have found an extravaganza fully the equal of "Jack and the Beanstalk," which made so many records in Boston, and with the company of favorites, headed by Edna Wallace Hopper and Jerome Sykes, will be at the Boston Museum the first Monday in December. It is interesting to note that the music for this extravaganza has been written by Sousa, and that it is the catchiest that this famous composer has yet turned out.

PHILADELPHIA INQUIRER

PHILADELPHIA INQUIRER
NOV 12 1899



NEWARK, CAL. - TIMES

NOV 6 1899

Jerome Sykes and Edna Wallace Hopper made their first appearance as joint stars at New Haven, Ct., last week in the new Klaw & Erlanger extravaganza, "Chris and the Wonderful Lamp." The book is by Glen MacDonough, while the music is by Sousa. The first act reveals a panoramic journey from the Forty-second street Station, New York City, to an Eden of the Pacific Ocean, where Aladdin is supposed to dwell. Chris (the boy part to be played by Edna.) finds the magic lamp at an auction, and by its means gains access to his sweetheart in Miss Prisms's New England boarding-school. When his disguise as a bogus professor is discovered Chris transports the whole academy to Etheria, and Aladdin's spell is broken. But the flirtatious Aladdin promptly falls in love with Chris's sweetheart, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements.

PHILADELPHIA ITEM

NOV 12 1899

OPERA-HOUSE.
"Chris and the Wonderful Lamp," an extravaganza by Glen Macdonough and John Philip Sousa, will be offered for the first time in this city, a company headed by Jerome Sykes and Edna Wallace Hopper to appear in interpretation. We understand that Mr. Macdonough's "book" has been made from a story of similar title published in Saint-Nicholas. The extravaganza was offered to the public for the first time, in New Haven (Conn.), about three weeks ago, when it was reported by the management as an emphatic success. Since that time, reports from

PHILADELPHIA TELEGRAPH

NOV 21 1899

"Chris and the Wonderful Lamp" at the Opera House.
The big extravaganza success of the season will be unfolded at the Chestnut Street Opera House on Monday night. It is in three acts, and bears the title, "Chris and the Wonderful Lamp." John Philip Sousa provided the music and Glen MacDonough the book. This music is of the frothy kind, and in its entirety is makes the longest score Mr. Sousa has written. Mr. MacDonough's dialogue is sharp and his verse rhythmic. The effect of the performance has been most successful. It has been labeled "The Black Crook" of to-day by one writer, who declares that it must be the standard for some time to come when it comes to a comparison of the richest effects in scenery, costumes, and rich furnishings. The Oriental theme gives a fine opportunity for a prodigal display in this respect, and the chance has not been lost upon Messrs. Klaw & Erlanger and B. D. Stevens, who are the producers. The story is an interesting one, and the plot is superbly the wonder-

NEWARK, N. J. - SUNDAY CALL

NOV 22 1899

The Merchant of Venice and other plays.
Klaw & Erlanger's production of "Chris and the Wonderful Lamp," which will be seen at the Newark Theatre during Thanksgiving week, is said to be a hit. Edna Wallace Hopper plays a Twentieth century Aladdin, and Jerome Sykes an up-to-date Genie. Sousa's new march, "The Men Behind the Guns" has been accepted and introduced in this piece. It is the March King's best work. The but-terfly ballet, an effect entirely new, which Klaw & Erlanger have protected by patent, has been especially praised, and is one of the most successful features of the production.

the various cities wherein it has been acted have been to the effect that it is accepted by the public as the most magnificently-staged venture of its immediate kind ever offered in the American theatre. Klaw & Erlanger and B. D. Stevens, the managers, say they have expended a fortune in preparing the settings, dresses, and "effects," all of which are said to be novel, sumptuous, and attractive. The story told concerns the discovery of the fabled lamp of Aladdin by a mischievous boy, of the uses to which The Genie of the Lamp is put by its new owner, of an encounter with Aladdin in which that hero of fairy-lore undertakes to steal the new lamp-owner's sweetheart, and of the final happy settling of all difficulties and the abdication of the genie in favor of a life of marital bliss. The extravaganza is divided into three acts. Act I is in three scenes—the action passing in the library of a New England professor, on the grounds of a seminary for young women, and during a panoramic journey from New York city to an island in the Pacific. Acts II and III are laid in the home of Aladdin. Macdonough's libretto is said to abound in witty dialogue and delicious lyrics; while Sousa is said to have surpassed all previous efforts in the score he has furnished. Much praise is given by the management to a new march, called "The Men Behind the Gun." Sykes is to appear as The Genie of the Lamp; Mrs. Hopper, as Chris, the mischievous youth into whose hands the lamp falls by the merest accident. Others announced for the cast are Ethel Irene Stewart, Mabella Baker, Emily Beaupre, Nellie Lynch, Randolph Curry, John Page, Herbert Carter, and Charles H. Drew. A hundred-odd choristers, dancers, and figurantes are promised for the ensembles; and the girls are said to have been selected for physical attractiveness and grace. Matinees of "Chris and the Wonderful Lamp" will be given on Wednesday and Saturday afternoons.

PHILADELPHIA-RECOR

NOV 12 1899

Philadelphia, November 9, 1899.

JEROME SYKES.



Of Foxy Quiller fame, who is to be the geni in the new Sousa-Macdonough extravaganza, "Chris" at the Chestnut Street Opera House this week. He was last seen here in the De Koven-Smith "Three Dragons," in which he was the Spanish cook, decorated with the medal of the Order of the Incandescent Brain.

WASHINGTON, D. C. - TIMES

NOV 12 1899

entertainment in this city.
"Chris and the Wonderful Lamp" will follow the Rogers Brothers at Hammerstein's Victoria in February. But "Chris" is too weak to follow far.

MEMPHIS, TENN. - APPEAL

NOV 12 1899

"Chris and His Wonderful Lamp," the Sousa spectacle recently produced, is attracting attention in the East. It will not reach New York until late in the winter and will hardly be seen west of the Alleghenies this season. Jerome Sykes and Edna Wallace Hopper are the stars.

PHILADELPHIA TELEGRAPH

NOV 9 1899

Opette Lyier in the title role.
Opera House—The Bostonians are closing another very popular engagement, and to-night revive "Robin Hood." "The Smugglers of Bayadez" will be repeated at the Saturday matinee. On Monday next Klaw & Erlanger and D. B. Stevens will present the new musical extravaganza, "Chris and the Wonderful Lamp," for which Glen Macdonough wrote the book and Sousa the score. Edna Wallace Hopper and Jerome Sykes will be the stars.

NOV 11 1899

He again commends himself to us as the composer of "Chris and the Wonderful Lamp," a great musical and spectacular extravaganza which is to take possession of the Opera House on Monday. Glen Macdonough has fashioned the story, which starts from the Central Depot in New York and ends in Etheria, the happy hunting ground of Aladdin and the good geni. A fortune has been spent on this enterprise, and it is expected—indeed it looks as though it would—bring back three fortunes, as has that other extravaganza, exploited under the same auspices, "Jack and the Beanstalk." Sousa says: "I have done my best work on it," and the promoters say that the coming march is "The Man Behind the Gun."

Edna Wallace Hopper, who is more interesting since her divorce, is to be Chris. In the way of Dresden China boys Edna is beyond compare. The American girl pronounces her cute. The French—chic, four letters which comprehend all her charms and for which we have no English equivalent. And Jerome Sykes, a comedian of genuine quality, is to be the genie. But if you fancy these two are to be the sole interpreters of this new work, you are mistaken. It will have the numerical strength and scenic wealth of a great Casino production. Money is driving this art to market.

The Philadelphia Philadelphian 1/11

CHESTNUT ST. OPERA HOUSE.

"Chris and the Wonderful Lamp," an extravaganza based upon a story printed in "St. Nicholas" and which has been written by Glen Macdonough and composed by John Philip Sousa, will be presented at the Chestnut Street Opera House on Monday evening, November thirteenth. The occasion will be the first representation of the novelty in this city. The company is led by Jerome Sykes and Edna Wallace Hopper, and it is said to be excellent in its entirety. The libretto is spoken of as one of the best Macdonough has produced, moreover, witty Sousa's music is in his happiest vein, and the new march, "The Man Behind the Gun," is one of the popular composer's best. In the role of "Chris," Edna Wallace Hopper appears as a mischief-loving youth, and the support includes Ethel Irene Stewart, Emily Beaupre, Nellie Lynch, Johnnie Page and many others. The extravaganza will be lavishly staged.

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LOCAL PLAY BILLS

Viola Allen as Glory Quayle in "The Christian."

A SOUSA EXTRAVAGANZA

With a New March by the March King—Ching Ling Foo at Keith's—First Kneisel Quartet Concert.

The chief feature of the new theatrical week will be Viola Allen's local bow at the Walnut as Glory Quayle, in Hall Caine's "The Christian." The other novelty at the Opera House is to be an extravaganza, "Chris and the Wonderful Lamp," for which Sousa has written the music, including a brand-new Sousa march, entitled "The Man Behind the Gun." It is at present a problem in our mind as to which will prove the most sensational and shocking—Glory's scene with the love-crazed priest in her private chambers at midnight or Edna Wallace-Hopper's audacious new costumes. At the Park will be produced a new version of "Under the City Lamps," while Cora Tanner will appear in vaudeville at the Grand. That master magician of the Flowery Kingdom Ching Ling Foo, returns to Keith's. Music lovers will have a treat in the first Kneisel Quartet concert at Wither spoon Hall to-morrow afternoon.

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Sarah French

Chestnut Street Opera House—"Chris and the Wonderful Lamp."

A new musical piece by Sousa, including a new military two-step by the March King, is the attraction offered at the Chestnut Street Opera House, where "Chris and the Wonderful Lamp" is to have its first local production to-morrow evening. Added to this, Edna Wallace-Hopper is to enact the role of Chris, the boy-about-town, and a magnetic sort of youth she will undoubtedly prove to be in a new series of daring costumes. The white one in the last act is declared to be "a dream." Jerome Sykes as the "sporty" Slave of the Lamps is said to have scored a new hit to go with his Foxy Quiller. The libretto is by Glen MacDonough, who gave to May Irwin her last two successes, "Kat Kip" and "Sister Mary." It relates how Chris elopes with his sweetheart, a young boarding-school miss, by the aid of the lamp, but nearly loses her, after all, to Aladdin, to whose island home of magic sleep they go. The first act shows a panoramic journey across the Pacific to Etheria, which is full of mechanical surprises. The second and third acts take place in Aladdin's palace and gardens, and in this scene there is an electrical effect in the Butterfly Ballet. Messrs Klaw and Erlanger, who have produced so many entertaining spectacular pieces, promise us a treat pictorially prodigal and full of Oriental color. The company numbers about 100. As for the score, it is claimed to be the longest Sousa has written, and it is almost entirely extravaganza. "The Hump Back Whale," "I Am a High-Toned Genie," "The College of Hoop-de-doo," "Toreb Tep Was the Boy for Me," "He Couldn't Do a Thing Without Me" and "In Poster Land" are among the song titles that convey this idea. And then there is the brand-new Sousa March, called "The Man Behind the Gun," the words of which we have already quoted. Ethel Irene Stewart (Chris' sweetheart), Mabella Baker (Mrs. Prisms), Emily Beaupre (Aladdin), Johnny Page (a boy-of-all-work), Randolph Curry, Nellie Lynch and Charles H. Drew are in the cast.

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THE COMING WEEK

—In the Opera-House: "Chris and the Wonderful Lamp," an extravaganza by Glen Macdonough and John Philip Sousa, will be performed for the first time in this city. Jerome Sykes and Edna Wallace Hopper to appear at the head of the company announced for the interpretation. From the various cities wherein the new work has been presented since its premiere, little more than a fortnight ago, come reports of success; and the management adds that the production, as a spectacle, surpasses anything in its line ever offered to local theatregoers. Macdonough's libretto—a stage-form, we believe, of a story that was printed in Saint-Nicholas—is said to be bright in dialogue and lyrics; and it is added that the music represents the very best output of its composer, to date. Special mention is made of a new march, called "The Man Behind the Gun." Ethel Irene Stewart, Nellie Lynch, Mabella Baker, John Page, and Emily Beaupre are some of the players mentioned as supporting Mr. Sykes and Mrs. Hopper in the extravaganza.

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One of the striking specialties in the big list woven into the performance of "Chris and the Wonderful Lamp," at the Opera House, and next week, "Electro-Butterfly Ballet." For this ballet, the stage and house are made perfectly dark and the figures of the dancers are outlined by electrical appliances attached to each. Color effects in the dresses worn, the change from the most delicate tints to the deepest tone, combine frequently in the most stunning shades, and, with the graceful picture of the dancers, produce a living picture of the fascination of which has never been equalled in stage invention. The idea has been patented so that "Chris" alone belongs the right to present this novelty.

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OPERA HOUSE—Chris and the Wonderful Lamp

"Chris and the Wonderful Lamp," the big spectacular production of the season, will be presented at the Chestnut Street Opera House this week. It is a magnificent scenic production. Those who are qualified to speak proclaim it the most beautiful spectacle of the kind seen in years. The book is the work of Glen MacDonough, a young writer of wit and imagination, who has provided dialogue and lyrics that have won the superlative praise of dramatic censors, and to do this nowadays is no easy matter. The music of the performance is by John Philip Sousa, and is all of a sunny nature. "The Hump Back Whale," "I am a High Toned Genie," "The Patient Egg," "He Couldn't Do a Thing Without Me," indicate this. The idea of "Chris" affords the widest latitude for scenic embellishment. The first act shows the library of a college professor, the grounds and buildings of a female seminary, the Grand Central Station, New York city, the deck of an ocean steamer, which is en voyage to the Island of Etheria, and the realism of this journey is vividly depicted by a panoramic effect that shows the changing moods of the ocean, the effects of a storm upon the water and sky, and the speeding light of day and night. The second act shows the interior of Aladdin Palace. This is said to be the most beautiful example of Oriental splendor yet exhibited in the form of a stage setting. The third act representing the Garden of the Imperial Palace, is also a dazzling picture of Solomon extravaganza. With all this richness of stage setting and elegance of costuming added to the charms of a great array of shapely young women, who can sing, it is not difficult to see why "Chris and the Wonderful Lamp" should arouse enthusiasm because of its pictorial brilliance. A score of clever principals, headed by Jerome Sykes, a comedian who can sing as well as act, and dainty Edna Wallace Hopper, who, as the youth, whose lamp is the means of causing the multifarious changes of a long and speedy performance, is admirably suited to the character roles she assumes, clinch the idea of success. Mabella Baker, Ethel Irene Stewart, Emily Beaupre, Nellie Lynch, John Page, Herbert Carter, Randolph Curry and Charles H. Drew are important in the cast.

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Glen McDonough, who wrote the dialogue and lyrics for the extravaganza, "Chris and the Wonderful Lamp," which will be seen at the Opera House this and next week has reached the critical heart. To do this, as every reader knows, is unusual enough to cause comment, and suggests that he has provided remarkably clever material. Judging from the humor and rhythmical grace of several of the important songs, this must be so. "In Poster Land," "The Humpback Whale," "I Am a High-toned Genie" and "The College of Hoop-de-doo" illustrate this fact convincingly.

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London. The second act of "Chris and the Wonderful Lamp" is said to be the most gorgeously staged scene of recent record. The subject is the interior of Aladdin's palace. The coloring scheme is, therefore, naturally brilliant, and the dazzling effect is exactly the measure of artistic ability. Ernest Gros, the artist who painted the scene for this production, was a happy choice for the purpose, and was a proof of his genius is enchantingly evident in his stage picture of surpassing splendor and good taste.

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heard in her singing specialty. The music of "Chris and the Wonderful Lamp," which will be heard at the Opera House this week, makes the longest score written by John Philip Sousa. It is all of the embroidery kind and charged with the spirit of jingle. The fanciful conceit of Chris and his fabled lamp gives great scope for entertaining melody, and Mr. Sousa is the man to make the best use of this opportunity.

"Chris and the Wonderful Lamp" is described as an up-to-date version of the Arabian tale. Chris is a boy about-town as full of mischief as it is possible for such a person to be. The fun begins in the library of a New England professor, who has a mania for collecting curios. When he dies, these treasures are put up at auction and the bidding is done in song by an army of young girls who are attending a neighboring academy. Aladdin's veritable lamp, which has such

wonderful power, is bought by Chris for a quarter. By rubbing it he is brought face to face with the slave of the lamp, a genie, who has made familiar with the joys of cigarettes and champagne before he was laid away on an old shelf by his recent master. The second scene shows Madame Prism's female seminary, with an outpouring of restless young buds, who are full of the spirit of mischief and find a leader in Chris' sweetheart and a rebellion against the severe discipline of Madame Prism. War is declared by the college cry:-

Yippety, Yippety, Yippety, Yee!
A regular Delaware peach is she
The pride of Prism Academy—Whow!

Chris and the ever faithful genie, appear in the guise of college professors, which gives Chris a chance to talk with his sweetheart, Fanny, and the jolly genie an opportunity to raise "Ned" generally.

A song, "The College of Hoop-de-doo," which is a humorous play upon the initials of degrees conferred by colleges, is sung here by the principals and big group of school girls with delightful effect. "The Patter of the Shingle" and "In Poster-Land" and "I am a High Toned Genie," are three other songs in this act which have caught the fancy of the crowd and are now being whistled. When things become too hot for Chris and his companion at this academy, he rubs the lamp, and presto! away they go to the Grand Central Station, New York, then to the deck of a steamer in the Pacific Ocean, and merrily sail over the deep blue sea, with changing skies of storm and sunshine, until finally they arrive at the palace of Aladdin, on the island of Etheria, 2000 miles away. The second act presents an interior of Aladdin's palace. Nothing in recent years has been seen that compares with the dazzling splendor of this scene, according to all accounts. Its colors are ravishingly Oriental in tone, and the changing lights emphasize this fact remarkably. The Genie quenches a thirst thirty-five years old. At this point, and while under the spell of wine, he loses the lamp. Then Aladdin arrests Chris and the Genie, and calls forth the imperial army to witness and uphold his decree with regard to the fate of the ill-starred pair. This army is chiefly composed of finely-formed young women, which, with the gorgeous environment of the scene, make a picture in which the elements of charming flesh and blood, alluring costumes, bewildering lights and infectious melody combine to make a lingering sense of delightful pleasure. Edna Wallace Hopper and Jerome Sykes are the

stars of "Chris and the Wonderful Lamp."

*Phila
A. American Nov 14*

Chestnut Street Opera House.

When two such master craftsmen as Glen Macdonough and John Philip Sousa get together and turn out a play it is a foregone conclusion what the result will be. "Chris and the Wonderful Lamp" is a positive success. There is a remarkable dearth of the "ancient and conventional" in the book, situations and incidents; while the score—the fit-bits of melody as well as the more pretentious numbers—is unflinching in its sweetness and chippiness.

There is a wonderful electric butterfly dance in the second act. Six maidens, illuminated beneath their filmy draperies with vari-colored lights at waist, corsage and shoulders and under chapeaux, gyrate in fantastic figures, in which appear myriads of fluttering, flashing butterflies.

Then there is some extraordinary scene changing in Act I. The audience finds itself in a room in a Connecticut farmhouse, in the grounds of a near-by academy, at the Grand Central Depot, New York, aboard ship, and finally in the mystical land of Etheria—and all in such quick and confusing succession that one involuntarily gasps in bewilderment.

The scenery is magnificent, the management admirable, and the acting satisfactory at every point. Edna Wallace-Hopper, Jerome Sykes, John Page, Nellie Lynch and Ethel Irene Stewart perhaps lead in the excellence of their work; but the others are all good, every one of them.

Opera House—"Chris and the Wonderful Lamp."

"Chris and the Wonderful Lamp" will be the bill of the Chestnut Street Opera House this and next week. It is an extravaganza in three acts, the music of which is written by John Philip Sousa and the book by Glen MacDonough, Jerome Sykes and Edna Wallace Hopper, are at the head of a cast numbering fully 100 people. It is the biggest production of the year so far, and is a positive success. Klaw and Erlanger and B. D. Stevens, the projectors, spent an enormous sum to make it a magnificent spectacle, and in this respect they have succeeded, for it is written about on all sides as bewilderingly beautiful in the matter of scenery, properties and costumes. All the music is in the spirit of comedy and catchy. A new Sousa march, called "The Man Behind the Gun," gives a brilliant finish to the second act. If the business of the attraction is a criterion with regard to distinctive merit, it is undoubtedly a brilliant and remarkably satisfying production. The story of "Chris and the Wonderful Lamp" provides a juicy theme for the varied and expansive features of an extravaganza. In the second act occurs an electrical ballet, which is novel enough in conception to be patented, and is strikingly beautiful. "The Lay of the Mechanical Doll," "He Couldn't Do a Blessed Thing Without Me," "Sweetest of all the Words of Love," "Where is Love" and the new Sousa march, "The Man Behind the Gun," are captivating musical numbers. The third act represents the garden of the imperial palace. This act is crowded with dances and graceful marches. All the music is in Sousa's best vein, and of the frothy kind that feeds upon melody. Such a bewildering array of prettily dressed young women and such a display of gorgeously painted scenery, has not been seen in a corresponding production for many years, if ever. Jerome Sykes, as the genie, is a jolly factor, as may well be imagined, in the sum of entertainment. Edna Wallace Hopper, as "Chris," is as dainty as a piece of Dresden, and has carried everything before her with her charming work in this congenial role. Other important members of the cast are Mabella Baker, Ethel Irene Stewart, Emilie Reupke, Johnny Page, Randolph Curry, Charles H. Drew and Nellie Lynch.

PHILADELPHIA CALL

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Chestnut-street Opera-house.

That John Philip Sousa has scored another success in comic opera fields was unquestionably demonstrated at the Chestnut-street Opera-house last night, when "Chris and the Wonderful Lamp" was given its first presentation in this city. The score is indeed a musical triumph. Novelty, spirit and life mark every number, there being an evenness of quality throughout the entire program that makes it more than difficult to decide which particular number deserves the most credit and applause. "The Men Behind the Guns," however, a stirring march of the genuine Sousa mold, more than any other perhaps fully caught the fancy of the large and fashionable audience, it being taken up with surprising quickness, too, by the all-powerful critics in the gallery. The little song to "Fanny," which Edna Wallace-Hopper sings in the third act; "He Couldn't Do a Thing Without Ma," and Jerome Sykes' particular hit, "A High Tone Genie," were all received with the applause their undoubted merit deserves. The book, the work of Glen Macdonough, is good, but in this case it is overshadowed and made secondary in the final result by the musical qualities of the extravaganza.

The company is one worthy of the book and score. Jerome Sykes as the Genie of the Lamp probably scored the hit of the evening by his excellent comedy work. This was at all times good, but rose near the perfection mark in the third act, when he endeavored to tell a funny story to make Prince Aladdin laugh the price of his failure to do so being instant death. Johnny Page, too, as Scotty Jones, caught the house with some very neat gymnastic comedy. Edna Wallace-Hopper, as Chris, a college youth, a role that allowed her to appear in boys' clothing; Mabella Baker, as Miss Prisms, and Ethel Irene Stewart, as Fanny Wiggins, were fully alive to the many opportunities offered them. The rest of the cast, the excellent chorus, the gorgeous scenery and rich costumes all helped to emphasize the good effect.

On Thursday night, it is announced, Admiral Schley with a large party will occupy boxes.

EDNA WALLACE HOPPER



"Chris and the Wonderful Lamp" at the Chestnut Street Opera House.

Anything new by Sousa is looked to by the public to afford a fresh sensation in music and to furnish a pleasure which, if it be critically not without alloy, is nevertheless a thing of real delight to the average auditor. Among writers of librettos, the name of Glen MacDonough is known to many for cleverness and humor, although, of course, there clings to it nothing like the glory that surrounds the reputation of the March King, among composers.

The two of them, librettist and composer, joined their talents in the construction of "Chris and the Wonderful Lamp," the extravaganza that was produced at the Chestnut Street Opera House last evening, and their efforts were supplemented by all the magnificence of scenery and costume which Klaw & Erlanger accord to every extravaganza they put on the stage and are resolved to be proud of.

In extravaganza, one looks more for the spectacular interest than for the artistic coherence and beauty that challenge admiration in a legitimate comic opera. Handsome costumes, picturesque scenery, novelty in stage effects—these generally are the features that are expected to impress an audience. It is beyond question that Messrs. Klaw & Erlanger have lived up to the full measure of their contract in this particular production. The panoramic voyage to the island of Aladdin is something that is really novel and attractive, and all the stage settings are as splendid as any one would care to look upon.

The dialogue and the songs are bright and clever, although there is no overpowering humor such as Mr. MacDonough has, at times in his career, evolved for the delectation of the public. The fun was pleasing and diverting, but not of a nature as would send an audience into continuous roars of laughter. The house laughed and applauded and was distinctly pleased. No one should ask much more of an extravaganza.

The music throughout was good, full of vigor, swing, and dash. "The Man Behind the Gun," both from a spectacular and a musical standpoint, was something to please and to delight a popular assemblage. The audience applauded it heartily and showed that every one in the house fully enjoyed its striking effects.

Of the company that sustains the burden of the production, only words of heartiest praise can be spoken. Edna Wallace Hopper has been spoken of so much in the advance notices that curiosity at once turns to her. It may be said that this dainty little singer and actress is most vivacious and charming, and that she wears her numerous costumes with all the grace that has made her one of the main attractions of every opera in which she has appeared. One or two of these costumes go to the full limit of the permissible on the stage, but last night's audience admired them and their wearer very sincerely and candidly. Jerome Sykes, as the Genie of the Lamp, carried on his shoulders most of the burden of the fun-making, and it may be said that his hearty, robust humor was of a kind to convulse the spectators the moment he came upon the scene. Miss Stewart, who was the woman in the case, being beloved of Chris, had a voice that should have kept her lover forever her slave, for she sang most sweetly and with a voice that was in perfect training. Some of the most amusing gymnastics ever seen on any stage were those of John Page, who was at his best in the gorgeous palace scene. The pretty girls that went to make up the ensemble were alluring of face and form, and no one could see them without admiring them.

On Thursday the merits of the extravaganza will be passed upon by Rear-Admiral Schley, who, with a numerous party, will occupy a box at the Opera House. The gallant Admiral is the hero of the Santiago fight, and in Philadelphia especially the people have lost no opportunity to crowd to do him honor. This will be Admiral Schley's farewell visit to Philadelphia prior to his embarking in command of the South Atlantic Squadron on the flagship Chicago. Admiral Schley will undoubtedly receive a magnificent ovation at the Chestnut Street Opera House on his last appearance prior to returning to active service. In honor of the Rear-Admiral's visit on Thursday night, the Opera House will be beautifully decorated with flowers, flags, and patriotic emblems, and the evening will be made in every respect a gala occasion worthy of such a distinguished and popular visitor.



A Group of New Productions, Including The Christian and Chris and The Wonderful Lamp, Presented Last Night—Some Novelties in Vaudeville and Good Revivals also Claimed Attention—Bills Reviewed.

Chris and His Wonderful Lamp at the Opera House

"Chris and His Wonderful Lamp," book by Glen McDonough, score by Sousa, came to the Chestnut Street Opera House last evening, and scored an immediate and an overwhelming success.

The cast:
 The Genie Jerome Sykes
 Chris Wagstaff Edna Wallace Hopper
 Scotty Jones John Page
 Lovemoney Randolph Curry
 The Grand Vizier in Etheria Randolph Curry
 Pettingill Herbert Carter
 Al Khizar Herbert Carter
 Selwell Chas. H. Drew
 Captain of the Guards Frank Todd
 Fanny Wiggins Ethel Irene Stewart
 Aladdin Emily Beaupre
 Miss Prisms Mabella Baker
 Amine Nellie Lynch

ACT I.—Scene 1—A room in the New England home of Professor Cypher. Scene 2—Grounds surrounding Miss Prisms' Academy (Emens). Scene 3—a Grand Central Depot. Forty-second street, New York City; b. Aboard Ship; c. The Land of Etheria, Aladdin's home.
 ACT II.—Scene—Aladdin's Palace (Gros).
 ACT III.—Scene—Gardens surrounding Aladdin's Palace (Gros).

Taking the old story of Aladdin and bringing it up to date is what Glen McDonough has succeeded in doing, and having bright, catchy, tuneful music, such as can only emanate from Sousa, and also having pretty, graceful and catchy girls in big bunches, it's no cause for wonder that Klaw and Erlanger, and B. D. Stevens, the owners of "Chris," seem fated to reap a rich harvest. There have been many extravaganzas produced in this and in other cities, likewise alleged comic operas, "Chris" is labeled as an extravaganza, but it is above that, and closer to the real thing in comic opera than often happens.

The story starts with the sale of a defunct old New England professor's belongings, and Chris Wagstaff, a gay New York boy, buys the old lamp and upon rubbing it an up-to-date genie, who loves Martini cocktails and has a thirst of fifty years' standing, appears. Off to Miss Prisms' academy then do travel Chris and the genie, and from there are transported, in the real old, presto, change style to a railroad station, aboard ship and to Etheria, where Aladdin lives. There the lamp is stolen from the genie, who slakes his thirst and after severe penalties have been placed upon the presumptuous mortals, the lamp is regained and all ends in happy and musical harmony.

With such a story and with such a composer, chance is given for color in costume and harmony, and very ably and very cleverly are the chances accepted. It is safe to say that no prettier pictures have ever been put upon the stage than those in "Chris." The costuming is beautiful and lavished with disdain of cost; the stage settings are gorgeous, the principals and the chorus are among the best that can be had. Bright epigrams sparkle through the dialogue; delicious dances by graceful girls add emphasis to the tuneful songs, and to cap it all comes a stirring new march from the brain of the March King—"The Man Behind the Gun," a typical Sousa composition which the gallery promptly adopted and which will surely be as popular as many others from the same composer. There are a number of airs which will be heard wherever one turns. Perhaps the most attractive is that of "Fannie," sung by Chris. A chorus, entirely vocal,

"Awake, Awake," contains some bright color and sonorous chords, and Fannie's love song, with a waltz movement, is also catchy. But there are so many that one wants to hear again that the entire score would have to be printed to mention all the good ones.

For such a production Edna Wallace Hopper just fitted the character of Chris. Of course she can't sing, but she is always like a bit of bisque ware in appearance and is a prime favorite, because she thoroughly understands how to please an audience. Six encores did she get for singing "Fannie," and what that song would have gained if it had been sung by Ethel Irene Stewart, "the Fannie," it would not be hard to conjecture. Miss Stewart has an excellent voice and handled the music that fell to her most admirably. The love song and her first solo both won repeated encores. Jerome Sykes, as the Genie, did the heavy comedian part to perfection and had a barrel full of bright things to spring. "Cowless milk from a horseless wagon" and "A man should only have his name put up twice; once on his shaving mug and once on his tombstone," are a couple of samples. One of the decided hits is that made by John Page, as Scotty Jones. His forte is acrobatic in its scope and intensely funny throughout. Nellie Lynch, as Amine, the talking doll, led the dancers, and her pas de deux with Scotty Jones earned an enthusiastic encore. The several groupings and marches are superbly arranged and the butterfly ballet in the second act is a revelation of what can be accomplished with electricity and pretty girls who know how to dance.

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Chestnut Street Opera House.
 In writing the score of "Chris and the Wonderful Lamp," which had its first local production at the Chestnut Street Opera House, John Philip Sousa has unquestionably scored another success. Glen McDonough, the author of the book, has done good work in what was required of him, but it is the musical qualities of the extravaganza that especially force themselves upon the attention as affecting the decidedly favorable result. Assuming there is a class of melodies that may be considered characteristic of this form of stage production, Sousa has thoroughly realized all its possibilities. Brightness, novelty and life mark every number from the opening chorus to the closing strain. And there is an evenness of quality in the various songs that makes it somewhat difficult to decide as to where most credit lies. Every act had its vocal triumphs, but possibly those that most fully realized the expectation of the crowded house were the finale, "The Men Behind the Guns," a genuine Sousa march; "He Couldn't Do a Blessed Thing Without Me," the ditty to "Fanny," so sweetly varbled with gallery obligato by Edna Wallace Hopper, and "A High Toned Genie." In its story "Chris," too, was just that pleasant blending which carries with it the best spirit of fun and entertainment. At an auction the lamp of Aladdin, of "Arabian Nights" fame, is sold and falls into the possession of Chris Wagstaff, an up-to-date Connecticut boy. The slave of the lamp is still bound to do the bidding of its master, and the mixture of features of the old tale with modern appendages is quite funny. Eventually, after various adventures, which serve as occasions for the presentation of lots of pretty scenery, magnificent costumes, an original electric butterfly ballet, that in itself is worth a visit, a neat doll dance, some praiseworthy gymnastic comedy by John Page and Nellie Lynch, together with other special business, the cake walk idea in an ingenious way is made to solve the problem of who owns the lamp, and the curtain falls upon a most pleasant entertainment. The company is a fine one. Jerome Sykes, as the Genie; Edna Wallace Hopper, as Chris; John Page, as Scotty Jones; Mabella Baker, as Miss Prisms, and Ethel Irene Stewart, as Fanny Wiggins, were as principals fully equal to the rich chances offered, and this is saying much. The rest of the organization, the chorus and the enlarged orchestra helped to emphasize the good effect. On Thursday night of this week Admiral Schley, with a large party, will occupy boxes to see "Chris and the Wonderful Lamp."

PHILADELPHIA FROM
 NOV 14 1899

The New Extravaganza of "Chris and the Wonderful Lamp"

The good old story of Aladdin and the Wonderful Lamp has again been pressed into the service of extravaganza. Glen McDonough has used it for making the book of a lot of mingled Yankee and Oriental conceits; John Philip Sousa has provided for it a rich abundance of musical embroidery, and Klaw and Erlanger have put it upon the stage with all their spectacular resources.

The hero of the lamp this time is Chris Wagstaff, a boy about town, who falls into possession of it at a New England auction sale. The great genie makes his appearance promptly when Chris accidentally rubs it, but clothed in the gay garb ruffled shirt and plug hat of a good-natured old sport. It seems that fifty years ago the genie abandoned his familiar habit of coming among mortals with an accompaniment of clouds and thunder, and after a long servitude under an owner of the lamp who drank nothing but cold water and tepid tea, he has acquired a thirst which can only be satisfied by "a flying squadron of Manhattan cocktails." With his new young master he proceeds to a Connecticut academy for young ladies, whisks the ancient Miss Prism and her flock of pretty pupils to the Forty-second Street Station in New York in the twinkling of an eye, transports them in another presto change to a ship in the Pacific, and finally lands the whole party in the enchanting regions of Etheria.

The original Aladdin here turns up in blue tights and Oriental splendor, grieving over the loss of the lamp. Through the tipsy carelessness of the genie in his inordinate consumption of Manhattan cocktails, Chris himself loses the precious talisman. From this time on the guards, slaves and beauties of the palace, together with their Yankee visitors, are kept in a constant commotion over the attempts of its rival proprietors to regain it. The claimants finally settle the matter in the happy arbitrament of a cake walk. These proceedings are plentifully enlivened by Amazonian marches, a mechanical doll dance and a curious electrical ballet, in which myriads of flashing colored lights seem to shine in and through the anatomical structures of the capering young women.

MacDonough as the librettist has acquitted himself fairly well, despite a multitude of his atrocious puns, and Sousa's music is full of swing and go. It is bright and tuneful, occasionally "catchy," with plenty of nice waltz movements, and the chorus of the Men Behind the Guns at the end of the second act, with its swelling brasses, after the manner of "El Capitán," was given with fine effect, much enhanced by the picturesque grouping of the band of Amazons on the grand staircase and balcony of the royal palace. Indeed, the galleries were soon whistling its strains with great gusto.

The performance was spirited throughout. Edna Wallace Hopper, as "Chris," was pretty, petite and fetching in a series of costumes beginning with a jockey's and a college cap and gown, and winding up with her dainty little shapeliness encased in the jauntiest of white tights. Her voice is as infantile as ever, her face not less "cute," and her mental outfit as a comic soubrette still as slender as her figure. Roust Jerome Sykes, with his ample waist girth and amiable countenance, was a jolly genie with most of the responsibility of the fun-making. He sang with vim and delivered himself jovially of MacDonough's puns.

Miss Irene Ethel Stewart, a pretty and pleasing young woman with a nice voice, easily won her way into the favor of the audience as Chris's sweetheart. The nimble John Page and Miss Nellie Lynch made the greatest hit of the night, so far as applause was concerned, in their fantastic saltatorial antics. The chorus was nicely proportioned in size, with an unusual girlish aspect, full of comely face and ravishing ankles, and the Chestnut Street Opera House was filled with hearty laughter throughout the evening.

PHILADELPHIA FROM
 NOV 16 1899

All the high expectations that had formed in advance of the new Sousa extravaganza, "Chris and the Wonderful Lamp," have been fully realized in the enormous success of the sumptuous production at the Opera House. All the salient features of that most brilliant and diversified form of entertainment known as musical extravaganza are presented in the highest forms by Messrs. Klaw & Erlanger and B. D. Stevens. The joyous music of John Philip Sousa proclaims the musical advantages of the new work, and the book by Glen McDonough sparkles with wholesome and genial fun. In a spectacular sense the production is superlatively beautiful and the audience wonders at the succession of marvelous scenes that are unfolded. "Chris and the Wonderful Lamp" is a gigantic hit and will no doubt crowd the Opera House to the doors throughout the engagement which continues next week only.

WHAT WAS SEEN AT THE THEATRES

"Chris and the Wonderful Lamp" Revealed at the Opera House.

Opera House—"Chris and the Wonderful Lamp."

"Chris and the Wonderful Lamp" shone with effulgence before a brilliant audience at the Opera House last evening for the first time in this city. Klaw & Erlanger and D. B. Stevens presented this fairy extravaganza, by John Philip Sousa and Glen MacDonough, in a resplendent and most satisfactory manner, leaving nothing to be desired at the finish of one of the best performances of the kind ever seen on the local stage. Mr. Sousa has written better music in his operas than in "Chris," but his new march, "The Men Behind the Guns," and several of his waltz songs are to be classed among the best of his compositions. Mr. MacDonough's book is well-constructed and connected, and at times is bubbling over with bright fun. The management has been liberal in outlay for costumes and elaborately beautiful scenery. The chorus is large and more youthful and fresh-looking than the generality of extravaganza choruses. The ladies are all very nearly of one size and age, which adds uniformity to the many brilliant pictures in which they are grouped. The ensembles were particularly well sung.

"Chris and the Wonderful Lamp" is in three acts and five scenes, with several scenic tableaux. The story opens in a Connecticut village, in a room in Professor Cypher's home, where antiquities are being auctioned to a large number of buyers. The lamp is purchased, among other curios, and its powers are soon made evident when its new owner "Chris Wagstaff" (Edna Wallace Hopper), rubs it and the "Genie" (Jerome Sykes) appears. The two visit Miss Frisms' Female Academy, where "Chris" wishes to meet a young lady, "Fanny Wiggins" (Ethel Irene Stewart) with whom he is infatuated. They start upon a trip to Etheria, Aladdin's home, and the second and third acts occur inside and outside of Aladdin's Palace, fortune and misfortune coming alternately with the possession and loss of the lamp.

The opening chorus "Bargains" was well sung and applauded. Dainty Edna Wallace Hopper put in an early appearance and was warmly received. She introduced herself with a bright song relating her school-day adventures in "The Patter of the Shingle." In the role of "Chris" she has a part that admirably fits her. She is almost continuously before the footlights wearing a number of "swagger" suits, and puffing away at cigarettes in true boyish fashion. Her song "Fanny" in the third act was one of the best vocal hits of the performance, and she had to repeat it a number of times to satisfy the gallery's penchant for whistling the most popular numbers. After the last verse she said very sweetly, "Now, I think you know it, boys, so I will stop." The college girls yell in the first act struck the audience so favorably that the students were compelled to repeat it a number of times.

A doll ballet and electrical ballet, the latter being a surprising novelty, were much-applauded features, and the song and dance sketch by John Page and Nellie Lynch was received with much favor. Mr. Sousa's new march, "The Men Behind the Guns," is written in the author's usual style, and will no doubt meet with the success of his other marches. It was sung by the large chorus as a finale to the second act, with a military movement and a band on a balcony that assisted the orchestra. The costuming of this scene was particularly handsome. Mr. Sykes made the hit of his career as the "Genie," and his topical song had to be repeated until he went down the full list of favorites—Dewey, Sousa, Sir Thomas Lipton, etc. The cast was a strong one, and, aside from Mr. Sykes and Edna Wallace Hopper, Miss Stewart sang very sweetly the number of songs allotted to "Fanny"; Emily Beaupre was a dashing "Aladdin," and Mabella Baker gave an amusing performance of "Miss Prisms," principal of the Academy.

Ledger

NING, NOVEMBER 14

ENTERTAINMENTS.

CROWDED HOUSES GREET AND APPLAUD THEATRICAL NOVELTIES.

Sousa's Latest Extravaganza Scores a Big Hit—Hall Caine's Belated Play is Eagerly Welcomed—Vaudeville Bills at Three Houses—The Kneisel Quartette Open Their Season.

The novelties at last night's theatres were Sousa's new extravaganza, "Chris and the Wonderful Lamp," which won immediate and emphatic approval, and Hall Caine's "The Christian," which repeated its last season's New York success at the Walnut Street Theatre. Musically, the only matter of importance was the opening concert by the Kneisel Quartette at Witherspoon Hall, which was well attended and thoroughly appreciated.

Opera House—"Chris and the Wonderful Lamp."

When John Philip Sousa gave up trying to write comic opera and turned his attention to extravaganza, he—to use the current vernacular—struck his proper gait. His "Chris and the Wonderful Lamp," which was produced last night at the Chestnut Street Opera House, is far and away the best thing musically that he has so far done, and in Mr. George MacDonough he has found an able collaborator, a man of mirth and wit, who can be amusing without being either vulgar or coarse. The piece scored a prodigious hit, and was a success from start to finish, not omitting the overture, which is an unexpected revelation of Sousa's power to write light, graceful, thoughtful music and score it in a musicianly manner. He is particularly happy, too, in his employment of the harp in the orchestration, and throughout the whole piece there is originality of expression, which differs greatly from the feeble echo of other men's melodies that extravaganza too often resolve themselves into. Scenically the production is on a level with the very best of its kind, the costuming is both handsome and tasteful, and, finally, the company is an all around good one.

Mr. MacDonough has taken Aladdin's lamp and rekindled it in the nineteenth century. The scene opens with an auction room, in which Chris Wagstaffe (Edna Wallace Hopper) becomes the owner of the lamp. Miss Wallace's polish produces a very modern Genie in the person of Jerome Sykes, who undertakes to produce anything and everything, down to imported Washington voters. Chris wants to be taken to Miss Prism's Academy, where his fiancée (Ethel Irene Stewart) is the star pupil. A quick change transports them there, and an amusing scene takes place in the gardens, culminating in all the girls giving the college yell, a yell that had to be repeated again and again. It amused the house so much. Another change carries the entire school by ship, with the help of a moving background, to the land of Etheria, to Aladdin's home, where he and his court have been asleep for 2000 years.

The second act takes place in Aladdin's palace, where a clever mechanical doll dance is given by Miss Nellie Lynch and five members of the chorus, with a wind-up, in which John Page, as general utility boy, and Miss Lynch do some very clever eccentric dancing. There is also an electric ballet, with a curious effect at the end of fluttering butterflies, and the act closes with a spirited chorus apropos of "the men behind the guns."

The last act is in the gardens surrounding the palace, and is given over to a great deal of humorous dialogue and a capital song by Jerome Sykes, who explains what happened when different people held the lamp, the list including Wagner, Forrest, Dewey, Lipton, Sousa and others. Edna Wallace Hopper has a song, "To Fanny," which the gallery called for again and again, until they could whistle it perfectly, and then allowed Mr. Sykes to go on with his jokes.

While Miss Hopper has what is nominally the star role, and acts very charmingly in it, the real weight of the piece, apart from Mr. Sykes, falls on Miss Ethel Irene Stewart, who, as Fanny Wiggins, has a large number of very pretty songs to sing. Her voice is not of any considerable range and is rather weak in the lower tones, but it is fresh and young, and in the upper ranges very sweet. She created a most favorable impression.

Mr. Jerome Sykes is the principal fun maker, and played his part capitally. The company work well together, and everything runs smoothly. A long and prosperous career should be in store for so melodious, so amusing and so thoroughly wholesome a piece of nonsense.



SCENE FROM "CHRIS AND THE WONDERFUL LAMP." CHESTNUT STREET OPERA HOUSE

PHILA. - NORTH AMERICAN

NOV 16 1898

both Wednesday and Saturday—at two.

With the late lamented "Arabian Girl and the Forty Thieves" in mind, Nixon and Zimmerman have arranged for the presentation of a real extravaganza at the Chestnut Street Opera House next week. Glen Macdonough and John Philip Sousa have not feared to attach their names to this production, which it is hoped will go down to fame under the title of "Chris and the Wonderful Lamp."

The story on which this amazing array of scenic effects, costumes (all sorts of girls in them), mechanical arrangements, etc., are hung, deals with the fairy wonders of Aladdin's wonderful lamp, which is made to play an up-to-date engagement by the ingenious author and the tuneful composer. Sousa's music is one of the features of the production—one of the numbers—a march—"The Man Behind the Gun"—being hailed as on a par with the best that the March King has produced. Jerome Sykes appears in the story as a genie, and Edna Wallace Hopper as Chin, a lively boy about town. More than the usual quota of wit is said to have been infused into the lines by Mr. Macdonough, and the producers, Klaw & Erlanger, and B. D. Stevens, have spared nothing and higgled not in the matter of expense in giving the entire production a magnificent setting. The engagement of "Chris, and the Wonderful

THE CHRISTIAN

personator, who comes direct from European triumphs; Gus and Maud Sohlike, and their "Filipino Pies;" Fred Claranzes Quintette, the Electric Clark Sisters, vocalists and dancers; the Electric Juggling Thorns, Frank and Don, monologue artists, Mlle. Azara, novelty artiste, and Wayne and Maddox, fun manufacturers.

OPERA-HOUSE.

Folk who found pleasure in "The Strange Adventures of Jack and the Beanstalk," the best exemplar of the so-called "pantomime" of London that we have been offered in recent years, may approach "Chris and the Wonderful Lamp" without fear. It is good, clean entertainment, although, as yet, lacking some of the sophistication and alertness that come with repeated performances. As yet, Philadelphia is the nearest approach to a metropolis wherein the new extravaganza has been given; and, doubtless, our urbanity will make for the absorption of that expertness not possible of acquisition in the lesser metropolis of Baltimore, Washington, and New Haven, in which three cities, we believe, the entertainment has been given a canine test. Glen Macdonough has done the best work of his career, as yet, in the "book" of the extravaganza. His lines are not remarkable for wit or any literary pretension; but his lyrics are smooth and singable beyond expectation, and his story is maintained with more of interest than has been the case in any of the half-dozen farces he has given us in the past. As to Sousa's music, it proves that extravaganza, rather than so-called "comic-opera" of the hybrid type of "El Capitan" and "The Bride-Elect," is his forte. The new score is superior, in purpose and coloring, to that of any of the four operas he has offered to the public (we are including his first offense, "Desiree," in the list of four).

We shall have more to tell of this entertainment before the end of the new week. In the meantime, we can command to our theatre-goers the excellent jesting and capital buffo-singing of Jerome Sykes, the comparative modesty of Edna Wallace Hopper, the excellent soprano of Ethel Irene Stewart, the comic acrobatics of Johnnie Page and Nellie Lynch (they have "lifted" the doll-gance from "The Strange Adventures of Jack and the Beanstalk"), and the uncommon type of beauty offered by a new-comer in the person of Emily Beaupre, and who suggests a Cable description of a Creole belle. Further, we give hasty praise to the magnificence of the settings, the ingenuity of the "effects," the beauty and variety of the costumes, and the comeliness, grace, and vivacity of one of Ben Teal's admirably-drilled body of choristers.

PHILADELPHIA RECORD

The New Sousa-MacDonough Extravaganza, With Edna Wallace-Hopper and Jerome Sykes.

"Chris and His Wonderful Lamp" - Opera House.

John Philip Sousa's name on the title page of the score, with the promise of a new military opus by this acknowledged March King, was, perhaps, the chief magnetic feature which drew a large audience to the Chestnut Street Opera House last evening to witness the new Klaw & Erlanger extravaganza, "Chris and the Wonderful Lamp."

The librettist has not given us anything quite so funny as his "jag scene" in "Sister Mary," nor has the composer given us in his new march, "The Man Behind the Gun," a real rival to either "The Bride Elect" or the "El Capitan" two-step.

The "Man Behind the Gun" March impresses one rather as a spectacular than musical achievement. In this, that expert stage director and designer of striking footlight patterns and pictures, "Ben" Teal, has followed the successful method adopted in respect to Sousa's two other operetta marches, and he has scored a decided triumph.

What brave man in last night's audience so resolute that he would not be vanquished by these fascinating warrior-esses of Aladdin's island-kingdom of Etheria. Even Aladdin himself cuts a more beautiful figure than he did in the Arabian Nights in the blue tights of Emil Beaupre.

Messrs. Klaw & Erlanger have given the extravaganza a handsome setting, and the panoramic ocean voyage to Aladdin's slumber-isle is a clever scenic novelty, although by no means as thoroughly worked up into a happy little ship-deck illusion as it might be.

BOSTON, MASS. - GLOBE

NOV 14 1899

Klaw & Erlanger and B. D. Stevens' company of 100 people, headed by Jerome Sykes and Edna Wallace Hopper, will begin an engagement at the Boston Museum Dec. 4 in "Chris and the Wonderful Lamp," the new extravaganza, for which Sousa has written the music and Glen MacDonough the book.

BOSTON, MASS. - MORNING JOURNAL

NOV 14 1899

There were a dozen novelties in the show.

Notes.

"Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper as stars, a company of 100, and a new electric ballet, will be seen and heard here for the first time at the Boston Museum Dec. 4.

BOSTON, MASS. - TRANSCRIPT

NOV 14 1899

Jerome Sykes and Edna Wallace Hopper are the two stars of Klaw & Erlanger and B. D. Stevens' new extravaganza, "Chris and the Wonderful Lamp," which makes its first appearance at the Boston Museum, Dec. 4. The music is by John Phillip Sousa, and the second act ends with his latest march, "The Man Behind the Gun."

BOSTON, MASS. - POST

NOV 16 1899

"Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza, for which John Phillip Sousa has written the music, will come to the Boston Museum Dec. 4. Jerome Sykes and Edna Wallace Hopper will be the stars, but the company numbers more than one hundred persons.

NEW YORK NEWS

NOV 16 1899

Klaw & Erlanger's production of "Chris and the Wonderful Lamp" has scored a hit on the road. It has been seen in New Haven, Washington, Baltimore, and Philadelphia. Edna Wallace Hopper as a twentieth century Aladdin, and Jerome Sykes, an up-to-date Geni, are the principal humorists, and there are several brilliant and novel ballet features.

PHILADELPHIA INQUIRER

NOV 15 1899

"Chris and the Wonderful Lamp" is the biggest kind of a hit at the Chestnut Street Opera House. The great impression made by this magnificent showpiece and highly diverting extravaganza on Monday night resulted in quite a rush to the box office yesterday for seats for the remaining performances of this week and for those of next week.

BOSTON, MASS. - RECORD

NOV 16 1899

"Chris and the Wonderful Lamp," which comes to the Boston Museum Dec. 4 for a run, is a mixture of modern American and fairyland Chinese. Chris is not a new name for Aladdin, Aladdin is a separate character. Chris is a Connecticut youth (Edna Wallace-Hopper) who comes into possession of the famous lamp by auction.

PHILADELPHIA, PA. - BULLETIN

NOV 16 1899

"Chris and the Wonderful Lamp," the McDonough-Sousa extravaganza, which has made a decided hit at the Chestnut Street Opera House, will remain for one more week. The piece is magnificently staged, and Jerome Sykes and Edna Wallace Hopper head an unusually fine cast.

BOSTON, MASS. - POST

NOV 16 1899

"Chris and the Wonderful Lamp," the biggest and most lavishly expensive of all the Klaw & Erlanger and B. D. Stevens productions, comes to the Museum Dec. 4, with Jerome Sykes and Edna Wallace Hopper as stars of a company numbering 100 persons.

PHILADELPHIA TIMES

NOV 16 1899

One of the greatest successes of the season has been won at the Chestnut Street Opera House by "Chris and the Wonderful Lamp," the new extravaganza by John Phillip Sousa and Glen MacDonough.

BOSTON TRAVELLER

NOV 16 1899

given at the Grand Dime Theatre Sunday evening, the second of the series in aid of the North End Dispensary. An entirely new list of selections will be played.

BOSTON HERALD

NOV 16 1899

Andrew Mack is to sing at a concert for St. Stephen's Church bazaar next Sunday evening. Mr. Mack is an old North end boy and is sure of a big welcome.

BOSTON, - MORNING JOURNAL

NOV 19 1899

SUCCESS OF 'CHRIS.'

"Chris and the Wonderful Lamp," the new extravaganza, which will come to the Boston Museum Dec. 4, is the joint work of John Phillip Sousa and Glen MacDonough, that is to say, Mr. Sousa provided the music and Mr. MacDonough the book. Klaw & Erlanger and B. D. Stevens have long enjoyed the reputation of presenting the largest and costliest productions in the form of light entertainments, but in "Chris" they claim that they have fairly eclipsed their own record with scene after scene of bewildering beauty until it seems as though each beholder was an Aladdin possessed of the magic lamp. But above all this the firm

Next to C. F. Hovey & Co.

wishes it known that with all its rollicking fun, its beauty show of handsome girls, its dancing by some of the cleverest experts on this side of the Atlantic, "Chris and the Wonderful Lamp" is absolutely clean and wholesome. There is no half-veiled coarseness or semi-suggestion of the slightest impropriety in the entire extravaganza. Unusual effort has been made to expurgate everything that could possibly offend. "Chris" will introduce two new candidates for stellar honors, Jerome Sykes and Edna Wallace Hopper. Neither needs an introduction to Boston, and both are looking forward to a repetition of successes which they have always achieved here.

BOSTON, MASS. - POST.

NOV 18 1899

JOHN PHILIP SOUSA, who has been at the Museum, where he is one of the stage cards this week.

A partial list of the entertainers engaged for the concert at the Grand Dime Theatre tomorrow evening includes the American Watch Company Band, Lottie West Symonds, Wells and Barrow, the Simpsons and West and Williams. Tickets are on sale at the box office.

"Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper in the principal roles, comes to the Museum for the first time Dec. 4. Messrs. Klaw & Erlanger and B. D. Stevens are the producing managers.

BOSTON, MASS. - GLOBE.

NOV 28 1899

Today's performances will complete the engagement of the Jolly Grass Widow burlesquers at the Howard. The Bowery burlesquers and O'Brien and Havel will appear next week.

"Chris and the Wonderful Lamp," the new extravaganza, with Jerome Sykes and Edna Wallace Hopper, and a company of 100, will follow "Because She Loved Him So" at the museum, Dec. 4.

PHILADELPHIA TIMES

NOV 19 1899

wonderful manner. Maude Adams played Lady Babble in "The Little Minister," at Northampton, Mass., last Wednesday night. In the audience were eight hundred of the twelve hundred young ladies at Smith College, headed by the president of that famous institution. The other four hundred could not get seats.

The Butterfly Ballet, in "Chris and the Wonderful Lamp" at the Chestnut St. Opera House, is an uncommonly pretty feature, and may be truly classed as a novelty. The costumes of the dancers are beautifully illuminated by electrical attachments, which give the softest tones to the light and

airy raiment of the gracefully swaying figures, and form a picture of peculiar daintiness and freshness.

BOSTON HERALD.

NOV 19 1899

has presented it. Nellie Lynch heads the handsome squad of five girls who appear in the "Dance of the Dolls" in a feature of "Chris and the Wonderful Lamp."

BOSTON, MASS. - AMERICAN.

NOV 18 1899

"Chris and the Wonderful Lamp" at the Museum Dec. 4.

Klaw & Erlanger and B. D. Stevens' magnificently staged extravaganza, "Chris and the Wonderful Lamp," the legitimate successor of Klaw & Erlanger's former phenomenally felicitous hit in Boston, "Jack and the Beanstalk," will begin an engagement at the Boston Museum Monday evening, Dec. 4. The music is by the famous John Phillip Sousa, leader of Sousa's band, "The March King." The book is by Glen MacDonough. The foundation of the story is the Arabian Nights romance of Aladdin, the magic lamp and the Genie, brought up to date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of today, and Jerome Sykes the 20th century Genie. "Chris" will make a hit in Boston that will undoubtedly

eclipse the remarkable record of "Jack" Evenings at 8 o'clock and Wednesday and Saturdays at 2 o'clock.

BOSTON HERALD.

NOV 18 1899

ing pictures of the Jeffries-Sharkey fight. The pictures are said to be a success, and will, no doubt, draw tremendous crowds to the Palace Theatre.

"Chris and the Wonderful Lamp," Klaw & Erlanger and B. D. Stevens' new extravaganza, with book by Glen MacDonough and music by John Phillip Sousa, will receive its first Boston production at the Museum Dec. 4. Jerome Sykes and Edna Wallace Hopper will appear as stars. The production is said to be one of the most beautiful yet offered to the public. The entire company numbers 100 people.

Philadelphia call
Nov 17 1899

Pennsylvania... needs of the traveling public, and its subsidiaries especially. The detailed time-tables may be procured at the ticket offices of the company.

John Phillip Sousa has heard a good deal of his own music, but he has not yet had an opportunity of hearing his new extravaganza, "Chris and the Wonderful Lamp," which has been such a great hit at the Chestnut-street Opera-house. Mr. Sousa will be present at the Chestnut-street Opera-house to-night in a box, and it is to be hoped he will enjoy his own music and all the beautiful and merry features of this extravaganza as much as the audiences do.

BOSTON, - MORNING JOURNAL

NOV 18 1899

"Chris and the Wonderful Lamp," with music by John Phillip Sousa, book by Glen MacDonough, with Jerome Sykes and Edna Wallace Hopper as stars, a great company of supporting artists, including a bevy of supporting young girls and a new electric ballet settings yet offered by Klaw & Erlanger and B. D. Stevens, will come to the Museum Dec. 4. "Chris" is one of the big successes of the present season.

PHILADELPHIA TIMES

NOV 19 1899

the State. He is the possessor of an estate of over 1,000 acres and of Odette Tyler as a wife. Johnny Page, of "Chris and the Wonderful Lamp" company, is hardly high enough to wear long trousers nor much wider than a knife blade, yet he is one of the most attractive little men on the stage. He is the embodiment of grace, and makes the most difficult acrobatic feats delightfully simple and entertaining.

Samuel H. & Review
11/13

CROSS-RIVER SHOWS

Viola Allen in the Christian Starts at the Walnut - Sousa's New Extravaganza at the Opera House.

Viola Allen, whose success in "The Christian" has become a matter of stage history, makes her first Philadelphia appearance in that play at the Walnut Street Theatre to-night. The drama is divided into four acts and a prologue. The prologue represents the tilting grounds of Peel Castle in the Isle of Man. In the first act two years have elapsed and the scene is in the salon of the Colosseum Music Hall, London. Act second, a week has passed and the audience is introduced to the club room of St. Mary Magdalen's Church, Soho. In act third another week has passed and the scene transpires in Glory's apartments in the garden house of Clement's Inn. Act four is in the club room of St. Mary Magdalen's. In the dramatization Mr. Caine has placed upon the stage the principal people of his story. The idealistic John Storm, the genial Drake, the black-hearted Lord Robert, the suave Archdeacon Wealthy, the generous-hearted Mrs. Callender, the unfortunate Polly Love and the impetuous Glory Quayle. Miss Allen's company includes Robert Drouet, Edgar L. Davenport, C. Leslie Allen, Harold Russell, Frank C. Bangs, Oscar Eagle, Charles Mason, Edgar Norton, Guy Nichols, Chas. Rowan, Helen Lowell, Jessie Bradford, Mrs. Georgia Dickson, Evangeline Irving, Carrie Merrilee, Perdita Hudspeth and others, together with a large force of auxiliaries.

CHESTNUT STREET OPERA HOUSE.

At the Chestnut Street Opera House will be seen to-night for the first time in Philadelphia the new musical extravaganza, "Chris and the Wonderful Lamp," for which John Phillip Sousa has furnished the score and Glen MacDonough the book. The melodies, as might be expected from the tuneful pen of the March King, are said to be of the taking kind that win popularity at once. The story appears to be a lively one and provides, both in its text and situations many opportunities for merriment. The action of the opening act, after several changes, moves to the deck of an ocean steamer, with a panoramic change of scenery, and closes upon Aladdin's home. The second act is the interior of the palace. The finale of this act is a Sousa march. The third act is a garden of the palace. Jerome Sykes impersonates the Genie, Edna Wallace Hopper is the Chris, and others well known in the east are Ethel Irene Stewart, Mabella Baker, Emilie Beupre, Nellie Lynch, John Page, Randolph Curry and Charles H. Drew, chorus and ballet increasing the company beyond the century mark.

PHILADELPHIA-RECORD

NOV 16 1899

portion of the... "Chris and the Wonderful Lamp" will be witnessed at the Chestnut Street Opera House to-night by Admiral Schley, Captain Clark, late in command of the Oregon, and a large party of other notables, including Governor Stone, ex-Governor Pattison and Mayor Ashbridge. The house will be handsomely decorated with flowers, flags and patriotic adornments. Jerome Sykes is the chief laughmaker; Johnny Page's acrobatic work evokes as much applause as any other feature, while Edna Wallace Hopper's waltz song, the dolls' dance, the electric ballet and Teal's staging of the march also command applause. The ex-

BOSTON, MASS. - GLOBE.

NOV 16 1899

rescue company are pleasing... ence at the Palace theater this week, the specialty program being arranged to suit the popular taste.

The new extravaganza, "Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper at the head of the company of 100, will open an engagement at the museum Dec 4.



EDNA WALLACE HOPPER AS "CHRIS."
BIG JEROME SYKES AS THE "GENII."

THE most pretentious production put on the road up to date by Messrs. Klaw & Erlanger is called "Chris and the Wonderful Lamp." The petite Edna Wallace Hopper and the gigantic Jerome Sykes play the leading roles, and the book, to which John Phillip Sousa set the music, gives plenty of scope to their abilities to handle comedy. The above is the first picture taken of the two in the dress their roles call for. "Chris will be seen on Broadway later in the season."

FROM
BOSTON, MASS. - POST

NOV 19 1899

Its long run in New York.
Forrest Robinson and Sydney Booth, the two handsome and athletic juvenile men of the "Sea Harbor" company, are wont to spend their time off the stage during the progress of the play in the band room under the stage with a set of boxing gloves on their hands. Mr. Robinson and Mr. Booth are both trained athletes, and both are especially clever in the manly art of self-defence.
John Phillip Sousa attended the performance of his new extravaganza, "Chris and the Wonderful Lamp," at the Chestnut Street Opera House, Philadelphia, last week. The piece went with so much success that no changes were deemed necessary. Mr. Sousa has now gone South for a six weeks' shooting trip.

NEWARK, N. J. - SUNDAY CALL

NOV 19 1899

The Thanksgiving attraction at the Newark Theatre will be Klaw & Erlanger and B. D. Stevens' magnificently staged extravaganza, "Chris and the Wonderful Lamp." The music is by John Phillip Sousa, "The March King." The book is by Glen MacDonough. The foundation of the story is the Arabian Nights romance of Aladdin, the magic lamp and the Genie, brought up to date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of to-day, and Jerome Sykes the twentieth century Genie. They have both made great personal hits in this conceit. The company numbers 100 people, including John Page, the acrobatic comedian; Mabelle Baker, Charles H. Drew, Ethel Irene Stewart, Nellie Lynch, Randolph Curry and Emille Beaupre. All the songs introduced have scored, especially "In Posterland," "I'm a Hightoned Genie," "The Hump-backed Whale," "The Lay of the Mechanical Doll" and "The College of Hoop-de-doo." Sousa's latest march, "The Man Behind the Gun," creates a sensation when interpreted at the end of the second act. "Chris" made the success of the season in Philadelphia last week.

BOSTON, MASS. - POST

NOV 19 1899

"CHRIS AND THE WONDERFUL LAMP"
"Chris and the Wonderful Lamp," which will open its first Boston engagement at the Museum Dec. 4, will be presented by the largest and most complete company that Klaw & Erlanger and B. D. Stevens have yet offered to the public. The list of contributing artists is headed by Jerome Sykes, who is beyond doubt the best buffo that America has produced for many years, and dainty Edna Wallace Hopper, whose Boston popularity is unquestioned.
In writing the score of "Chris and the Wonderful Lamp" John Phillip Sousa has scored another success. Glen MacDonough, the author of the book, has done good work in what was required of him, but it is the musical qualities of the extravaganza that especially force themselves upon the attention as affecting the decidedly favorable result. Assuming there is a class of melodies that may be considered characteristic of this form of stage production, Sousa has thoroughly realized all its possibilities. Brightness, novelty and life mark every number from the opening chorus to the closing strain. And there is an evenness of quality in the various songs that makes it somewhat difficult to decide as to where most credit lies.
In its story "Chris" is just that pleasant blending which carries with it the best spirit of fun and entertainment. At an auction the lamp of Aladdin, of "Arabian Nights" fame, is sold and falls into the possession of Chris Wagstaff, an up-to-date Connecticut boy. The slave of the lamp is still bound to do the bidding of its master, and the mixture of features of the old tale with modern appendages is quite funny. Eventually, after various adventures, which serve as occasions for the presentation of lots of pretty scenery, magnificent costumes, an original electric butterfly ballet, that in itself is worth a visit; a neat doll dance, some praiseworthy gymnastic comedy by John Page and Nellie Lynch, together with other special features, the tale will live in

BOSTON HERALD

NOV 19 1899

"CHRIS."
Klaw & Erlanger and B. D. Stevens' big production of the new extravaganza of "Chris and the Wonderful Lamp," comes to the Boston Museum Dec. 4, and will introduce for the first time Jerome Sykes and Edna Wallace Hopper as joint stars. The music of "Chris" is by John Phillip Sousa, and is said to be distinctly jolly and popular, while at the same time never becoming banal, commonplace nor vulgar. Those who have heard it in other cities say Sousa has struck a lighter and more frolicsome vein than he has evidenced in any of his previous attempts. The new Sousa march about which so much has been written occurred at the end of the second act, and is entitled "The Man Behind the Gun." Klaw & Erlanger and B. D. Stevens announce that they have endeavored to provide a fitting successor to "Jack and the Beanstalk," but it will far excel that famous production in the splendor of its scenery, the lavish profusion of exquisite costumes and the beauty of its women.

SIoux CITY, IOWA. - JOURNAL

NOV 10 1899

Victor Herbert was more than usually prolific as a composer last season. He completed four comic operas and a symphony.
Sousa appears to have scored another success in his operetta "Chris and His Wonderful Lamp." The music is light and dainty, somewhat of a departure from Sousa's usual manner. The stirring march that closes the second act, "The Man Behind the Gun," will no doubt make the round of the country.

PHILADELPHIA, PA. - PRESS. NOV 19 1899

"Chris and the Wonderful Lamp," though essentially an extravaganza, has as much music as a comic opera, but in putting it on the stage the aim has been to accentuate the spectacular features and the work of the principal comedians, Jerome Sykes, I am compelled to express a good deal of disappointment with Edna Wallace Hopper as Chris. She does not appear to have "made good," as the theatrical phrase is. Her voice is too light for singing, and, while the house was friendly last Wednesday evening, when I saw the performance, she received only one encore. She has not much versatility as a comedienne, and it is only in the last act that she exhibits her graceful figure in tights. In fact, her performance has been falling flat, which shows that the favor of the college student is somewhat capricious, and ought not to be taken into serious account by experienced managers. On the other hand, Jerome Sykes fulfills the promise of the past few seasons, and assumes a conspicuous place among star comedians of comic opera and extravaganza. His humor is unctuous and spontaneous; he is quick-witted and inventive; he is nimble of foot, and he sings exceptionally well, notwithstanding the fact that he has been suffering from a severe cold.

Mr. Sykes' performance of the "Genie who, as the Slave of the Lamp, can perform any task that the owner of Aladdin's lamp may assign to him, but who is unable to do anything for himself and suffers severely from being unable to order up a procession of Martini cocktails to quench a thirst of fifty years' standing, is as laughable and amusing as anything of the kind that I have seen for a long time. This extravaganza is a happy blending of the wonders of the Arabian Nights with modern humor. Sousa has furnished a good deal of pleasing music, in which he has departed radically from the familiar style of his most popular marches, and incidentally he has written a new march, entitled, "The Man Behind the Guns," which serves as a finale to the second act. This is a stirring, martial number, in which the captious critic will search in vain for a reminiscence of the "Washington Post." That is to say, it is wholly new. Miss Ethel Irene Stewart carries off the vocal honors of the performance. Glen MacDonough's book and verse are

and scenery are splendid and the handling of the three elaborate sets which constitute the first act is a marvel of stage mechanics. The electric "Butterfly Ballet" is a real novelty, which is something hard to discover in these days. Then, a word of praise needs to be said for the chorus, which combines youth, beauty and vocal freshness. Altogether, "Chris and the Wonderful Lamp" is a joyous addition to the gaiety of this sad old world.

PHILADELPHIA, PA. - PRESS. NOV 19 1899

In London, where she created a genuine sensation in the part, though she only played the part here for one week, when the play was given its trial performances, under another name. Johnny Page, of "Chris and the Wonderful Lamp" company, is hardly high enough to wear long trousers nor much wider than a knife blade, yet he is one of the most attractive little men on the stage. He is the embodiment of grace and makes the most difficult acrobatic feats delightfully simple and entertaining. Orrin Johnson, one of the best young actors in the Frohman forces, has

PHILADELPHIA, PA. - BULLETIN. NOV 18 1899

Second Week of the Sousa Extravaganza. The expectations that had been formed in advance of the new Sousa extravaganza, "Chris and the Wonderful Lamp," have been realized in the success of the fine production at the Chestnut Street Opera House. All the salient features of that brilliant and diversified form of entertainment known as musical extravaganza are presented by Messrs. Klaw & Erlanger and B. D. Stevens, the swinging music of John Philip Sousa and Glen MacDonough's wholesome and genial fun.

PHILADELPHIA, PA. - BULLETIN. NOV 18 1899

"Chris and the Wonderful Lamp," which exploits Edna Wallace Hopper and Jerome Sykes, is a diverting bit of musical and scenic nonsense. Glen MacDonough, who wrote the book, has given nothing new to the extravaganza world, but presents a fairly humorous story of slangful trend to which Mr. Sousa has fitted a musical setting of occasional melodic worth. The stirring finale of the second act, "The Man Behind the Gun," is written with all the tripping felicity of the usual Sousa march, and is the best number in the production. The principal roles are assumed by Edna Wallace-Hopper, Jerome Sykes and John Page, and the saltatorial efforts of the latter and an ingenious electric butterfly dance in the second act were the two distinct hits of the show. The scenery was gorgeous, and well built, the costumes were ditto, and doubly ditto was the feminine chorus.

BANGOR, ME. - COMMERCIAL. NOV 18 1899

CHRIS AND THE LAMP. Klaw & Erlanger and E. D. Stevens' magnificently staged extravaganza, Chris and the Wonderful Lamp, the legitimate successor of Klaw & Erlanger's former phenomenally felicitous hit in Boston, Jack and the Beanstalk, will begin an engagement in Boston on Monday evening, Dec. 4. Those familiar with the stage work in

lavish splendor of Jack, will instantly form some conception of the magnitude of this new production, which, however, far surpasses its predecessor in the prominence of its principals, in the talent of its company, in its legion of pretty girls, in the gorgeous grandeur of its scenic embellishments and in the brilliance and originality of its costumes.

The music is by John Philip Sousa, leader of Sousa's band, The March King. The book is by Glen MacDonough. The foundation of the story is the Arabian Nights romance of Aladdin, the magic lamp and the Genie, brought up to date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of today, and Jerome Sykes, the 20th-century genie. They have both made great personal hits in this conceit, which is staged in three acts. The company numbers 100 people, including John Page, the acrobatic comedian, Mabella Baker, Charles H. Drew, Ethel Irene Stewart, Nellie Lynch, Randolph Curry and Emilie Beaupre.

The songs introduced have made hits, especially "In Posterland, I'm a Hightoned Genie, The Hump-backed Whale, The Lay of the Mechanical Doll and The College of Hoop-de-deo, Sousa's latest march. The Man Behind the Gun, creates a sensation when interpreted at the end of the second act. Chris will make a hit in Boston that will undoubtedly eclipse the remarkable record of Jack.

BOSTON, MASS. - GLOBE. NOV 21 1899

Mr. J. C. Miron will leave the Man in the Moon company Saturday night, Nov 25. He has been engaged to create a part in Kirke La Shelle's new opera company, "The Princess Chic," with Jerome Sykes and Edna Wallace Hopper and a company of 100, will begin its first engagement at the museum Dec 4. This is the extravaganza for which John Philip Sousa has written the music.

BOSTON, - MORNING JOURNAL. NOV 21 1899

"Alabama" or "In Mizzoura." "Chris and the Wonderful Lamp," a new Aladdin story with music by John Philip Sousa, and Jerome Sykes and Edna Wallace Hopper heading a company of one hundred, makes its first appearance at the Boston Museum, Dec. 4. It is said to surpass all the great Klaw & Erlanger productions of the past. So far it has broken all the records of the famous "Jack and the Beanstalk" which, up to this time has been seen by more people than any similar entertainment on the American stage.

PHILADELPHIA, PA. - PRESS. NOV 19 1899

arrangement of mirrors and a manipulation of light effects that produces the most astounding and beautiful results.

Opera House—"Chris and the Wonderful Lamp." A splendor of scenic effect, sumptuous accessories, rarely beautiful costumes, alluring and stirring music, enchanting dances and ingenious fun are most happily and brilliantly combined in "Chris and the Wonderful Lamp," which is such an enormous success at the Opera House. Messrs. Klaw and Erlanger and B. D. Stevens have given this new extravaganza a production that features far outdistances any other similar production, and the care in preparation for this festival of music and fun, and the enormous cost of the production can be seen at a glance. John Philip Sousa has given the music in his brightest vein, and has a great many numbers that have become popular at the Opera House. "The Men Behind the Guns," the great finale of the second act, sends the curtain up and is the largest and best that has appeared in musical extravaganza in this city for some time, and with such headlights as that massive and merry comedian Jerome Sykes and dainty Edna Wallace Hopper, the two chief characters could

not be in better hands: Johnny Page and Nellie Lynch contribute an abundance of acrobatic fun, and Ethel Irene Stewart carries the chief singing success of the piece. The dances are decided novelties in terpsichorean arrangement, including one brilliant and intricate novelty in the electric butterfly dance.

PHILA. - NORTH AMERICAN. NOV 18 1899

March King Sousa and Glen Macdonough have brought well in "Chris and the Wonderful Lamp," which gives us an encore next week. The wonderful thing about this affair is that it has some coherence and lucidity, which are generally unknown quantities in extravaganza. The music has the swing and lilt one always expects from Sousa, and the libretto is sparkling enough. Jerome Sykes has made a hit as the genie, and local playgoers will want to see him oftener. Edna Wallace Hopper has always been popular here, and her sprightly work as the boy about town is as good as anything she has done. The spectacular effects are lavish and handsome.

Philadelphia
Stewart
1117

In the People's: "Fritz in a Mad House," one of the plays in which the late "Fritz" Emmett starred successfully, will be acted by a company headed by J. K. Emmett and Lottie Gilson. We are told that this offering was to the liking of Manager Nixon-Nirdlinger's clientele when acted here during last season.

In the Opera-House: "Chris and the Wonderful Lamp" will be continued through the new week, which will be the final one of the present local engagement. The extravaganza is to be given in the metropolis at the beginning of the new year. It is planned. Macdonough's libretto receives nightly additions in quips and jokes from comedians Sykes and Page, and Sousa's score is becoming popular. Handsome girls, costumes, and settings are factors in the production.

ST. LOUIS, MO. - DISPATCH. NOV 19 1899

cently. And there there that week. The Sousa burlesque, "Chris and the Wonderful Lamp," will reach New York in February, following the Rogers Brothers at Hammerstein's Victoria.

BOSTON TRAVELLER

NOV 21 1899

Klaw & Erlanger and B. D. Stevens' superb production of "Chris and the Wonderful Lamp" will be the next attraction at the Museum, December 4.

TAUNTON, MASS. - HERALD

NOV 18 1899

CHRIS AND THE WONDERFUL LAMP.

Klaw & Erlanger and B. D. Stevens magnificently staged extravaganza "Chris and the Wonderful Lamp," the legitimate successor of Klaw & Erlanger's former phenomenally felicitous hit in Boston, "Jack and the Beanstalk," will begin an engagement at the Boston Museum Monday evening December 4.

UTICA, N. Y. - HERALD.

NOV 18 1899

Robert Edeson made his appearance last week in vaudeville with Miss Ellen Berg in a satirical sketch called "Palmistry." Mr. Edeson is too useful an actor to be working on the side, but of course he gets the center of the stage now.

PHILADELPHIA TELEGRAPH.

NOV 18 1899

cast. The engagement of "Phroso" is for one week only. "Chris and the Wonderful Lamp" at the Opera House. All the high expectations that had been formed in advance of the new Sousa extravaganza "Chris and the Wonderful Lamp" have been fully realized at the Chestnut Street Opera House.

FROM PHILADELPHIA ITEM

NOV 21 1899

OPERA-HOUSE. While the initial local performance of "Chris and the Wonderful Lamp" met with the expressed approval of a large audience, there has been a marked improvement in the new entertainment in the week that has passed since it was made known to our theatre-goers.

PHILADELPHIA-RECORD

NOV 19 1899

we like her best. Chestnut Street Opera House - "Chris." The tinkling Sousa music, the "March King's" latest military opus, Jerome Sykes' joyous and exuberant humor as the "sporty" Genie, "Johnny" Page's imitable acrobatic eccentricities, and Edna Wallace Hopper's shapeliness—these have been the magnetic features of the new Klaw-Erlanger extravaganza, "Chris," which now enters upon the second and farewell week of its engagement at the Opera House.

PHILADELPHIA TELEGRAPH.

NOV 18 1899

Sousa has done few things better than the score of his extravaganza at the Opera House. It tinkles throughout with delightful melody, and is really inspiring in its ensembles. "The Man Behind the Gun" has caught the sufflers, great and small, and it is the thing we shall have drummed at us for a good long time to come.

FROM PHILADELPHIA ITEM

NOV 19 1899

OPERA-HOUSE. "Chris and the Wonderful Lamp," the new Macdonough-Sousa extravaganza, is announced to continue, the current local engagement to end with the performance of Saturday evening. We are told that large audiences were attracted during last week, and that the new entertainment gave complete satisfaction to everybody.

NEW BEDFORD, MASS. - STANDARD.

NOV 18 1899

Klaw & Erlanger and B. D. Stevens' extravaganza, "Chris and the Wonderful Lamp," will begin an engagement at the Boston Museum Monday evening, Dec. 4th. The music is by the famous John Philip Sousa, leader of Sousa's band, "The March King."

FROM

FROM BOSTON, - TRANSCRIPT.

NOV 21 1899

interrupted tour directly after Thanksgiving. The second act of "Chris and the Wonderful Lamp" is said to be a gorgeous scene. The subject is the interior of Aladdin's palace. "Chris and the Wonderful Lamp" will begin its first Boston engagement at the Museum Dec. 4. Sousa's newest march, "The Man Behind the Gun," closes the season.

NOV 20 1899

Klaw & Erlanger and B. D. Stevens magnificently staged extravaganza, "Chris and the Wonderful Lamp," is the successor of the felicitous hit, "Jack and the Beanstalk." Those familiar with the lavish splendor of "Jack," will instantly form some conception of the magnitude of this new production, which surpasses its predecessor in the prominence of its principals, in the talent of its company, in its legion of pretty girls, in the gorgeous grandeur of its scenic embellishments and in the originality of its costumes. The music is by John Philip Sousa. The book is by Glen MacDonough. The foundation of the story is the "Arabian Nights" romance of "Aladdin," the magic lamp and the Genie, brought up to date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of today, and Jerome Sykes, the twentieth century Genie. They have both made personal hits in this conceit. The company numbers 100 people, including John Page, the acrobatic comedian, Mabelle Baker, Charles H. Drew, Ethel Irene Stewart, Nellie Lynch, Randolph Curry and Emilie Beaupre. All the songs introduced have scored, especially "In Posterland," "I'm a High-toned Genie," "The Hump-backed Whale," "The Lay of the Mechanical Doll" and "The College of Hoop-de-doo." Sousa's latest march, "The Man Behind the Gun," is introduced in the second act. "Chris" made the success of the season in Philadelphia last week.

NOV 20 1899

The names of several of the songs in "Chris and the Wonderful Lamp" are suggestive of merriment. Among them are: "The Hump-Back Whale," "In Poster Land," "The College of Hoop-de-doo," "He Couldn't Do a Thing Without Me," "I Am a High-Toned Genie," "The Patient Egg" and "Toreb Tep is the Boy for Me."

Handwritten: Standard N.Y. Review 11/20/99

CHESTNUT STREET OPERA HOUSE

That exceptionally bright and pleasing compound of amusement "Chris and the Wonderful Lamp," commences its second and concluding week at the Chestnut Street Opera House to-night. It has been attended by audiences as crowded as they were evidently appreciative and the attractive character of the entertainment decidedly justified both signs of favor. John Philip Sousa in the music which is such a marked feature of the extravaganza has tied himself more firmly still to the musical heart of the people, while in Glen MacDonough's accompanying story of the doings of the famous lamp of Aladdin in the hands of a modern youth is full of fun, novelty and interest. In a spectacular sense and in the way of costumes "Chris" likewise holds out high claims to commendation, while in Edna Wallace-Hopper, Jerome Sykes, John Page, Nellie Lynch, Irene Stewart and their numerous coadjutors of principals, chorus and ballet, its performance with reference to all its advantages, vocal, acting and special, is of the best.

NOV 21 1899

"Chris and the Wonderful Lamp" Jerome Sykes and Edna Wallace Hopper, ably assisted by the best acrobatic comedian on the American stage, little "Johnny" Page, opened their second week of "Chris and the Wonderful Lamp" at the Chestnut Street Opera House last night. Although the Klaw & Erlanger production is not up to expectations so far as the music is concerned, the audiences seem to find plenty of entertainment in the merry score and especially in the picturesque staging of the finale which introduces the new Sousa march, "The Man Behind the Gun." Sykes is certainly adding to his record as a mirth-maker by his work as the Genie, and "Johnny" Page never fails in scoring a hit with his remarkable acrobatics. The piece will, from all indications, continue to fill the house during the remainder of its stay in Philadelphia.

NOV 23 1899

"Chris and the Wonderful Lamp," the new extravaganza for which John Philip Sousa has written the music, receives its first Boston production at the Museum Dec. 4. Edna Wallace Hopper and Jerome Sykes are the stellar attractions, but the full company numbers more than 100 persons. "Chris" is beating the record of "Jack and the Beanstalk" in Philadelphia.

NOV 23 1899

John Philip Sousa has written the music of "Chris and the Wonderful Lamp," the new extravaganza which opens at the Museum Dec. 4. The usual Sousa march closes the second act of the extravaganza, this one being entitled "The Man Behind the Gun." Jerome Sykes and Edna Wallace Hopper will have the principal roles and the supporting company numbers more than one hundred people.

NOV 21 1899

Chris at the Opera House MacDonough and Sousa's exceedingly pretty, even gorgeous extravaganza, "Chris and the Wonderful Lamp," met with another hearty reception at the Opera House last night. "The Men Behind the Guns" and the other pretty numbers, written in Mr. Sousa's brightest vein, came

in for a goodly share of the applause, which was frequently at a high pitch. As a finale nothing that has been introduced on the local stage recently excels in spirited action this concerted number to the "The Man Behind the Gun" is one of the few really brilliant successes in its particular line. Of the cast little need be added. Jerome Sykes, Edna Wallace-Hopper, Nellie Lynch, Mabella Baker, Johnny Page, Irene Stewart and others all contribute their full share to the success of the entertainment.

NOV 21 1899

"Chris" - Chestnut Street Opera House. Sousa's admirers have not found the music of "Chris" equal to the March King's previous standard, but they seem quite generally to have enjoyed the tinkling score of the new Klaw & Erlanger production and "Ben" Teal's picturesque staging of the "Man Behind the Gun" finale. Jerome Sykes, as the Genie, has increased the regard in which he has been held as a mirth-maker, and little "Johnny" Page nightly makes a hit with his eccentric acrobatics that make the piece itself look rather the weaker by contrast.

NOV 21 1899

opera house "Chris and the Wonderful Lamp" That joyous extravaganza, "Chris and the Wonderful Lamp," has certainly caught the town, and was enjoyed by another audience that nearly filled the Opera House when it entered on the second and concluding week of its engagement last evening. Before being brought here the gorgeous production had reached what might be regarded as almost its final shape, but with a comedian such as Jerome Sykes, whose quick wit is always originating new jokes, the character of the "Slave of the Lamp" is continually undergoing improvement. Miss Edna Wallace Hopper is evidently anxious to please her numerous admirers, and she had a large following in last night's audience. Miss Ethel Irene Stewart sings delightfully and Miss Emilie Beaupre makes a dashing "Aladdin." The "electric butterfly ballet" is one of the distinctive novelties that audiences remember. Sousa's music, including the fine march, "The Men Behind the Guns," is very pleasing. Scenery and costumes are sumptuous and beautiful.

NOV 23 1899

for the entire week "Chris and the Wonderful Lamp," the new extravaganza which receives its first Boston production at the Museum, Dec. 4, is by John Philip Sousa, and includes his latest march "The Man Behind the Gun," which is sung by the full company of more than 100 voices. Jerome Sykes and Edna Wallace Hopper are credited with making pronounced hits in this production which is said to be remarkable for the splendor of its scenic appointments and the beauty of its women.

NOV 21 1899

Chestnut Street Opera House.

Not to see the very entertaining extravaganza, "Chris and the Wonderful Lamp," at the Chestnut Street Opera House, is to lay the foundation with the judicious amusement-seeker for bringing a charge of personal injustice against himself. Sousa has provided capital music and Glen MacDonough a modern treatment of the old story that offers splendid chances for stage people and stage accessories to do their best. Fun is plenty, melody abundant, and costumes and scenic effects eye-delighting, while better talent to dispose it all in most acceptable form than Jerome Sykes, Edna Wal-

lace Hopper, John Page and their comrades could scarcely be expected.

21

roles they have made famous.

Chestnut-street Opera-house.

Sousa's new extravaganza, "Chris and the Wonderful Lamp," entered triumphantly upon the second week of its stay at the Chestnut-street Opera-house last night. The popular composer was in an especially happy vein when this work was evolved, for it fairly revels in catchy airs. The new march, "The Man Behind the Gun," has all of the Sousa vim and go in its composition, and has already won the heart of the gallery god. The scenic effects are particularly brilliant, and the moving landscape—or, perhaps more properly speaking, seascape—scene is at once a beautiful and attractive feature.

NOV 21

Chris and the Wonderful Lamp. Little Edna Wallace Hopper and big Jerome Sykes entertained another crowded audience at the Chestnut Street Opera House last night with "Chris and the Wonderful Lamp." Of course, Sousa's swinging music and Glen Macdonough's sparkling libretto had much to do with the entertainment, for both are more than commonly good. "Chris" has made a popular success, and all its features are liberally applauded. The scenery is lavish and handsome, and the same may be said of the chorus. John Page, Ethel Irene Stewart and Nellie Lynch ably assist the stars in the fun-making.

NOV 23

CHRIS AND THE WONDERFUL LAMP.

"Chris and the Wonderful Lamp," Klay & Erlanger and B. D. Stevens' new musical extravaganza, which has scored the greatest hit ever made by any attraction of its kind, will begin an engagement at the Boston Museum, December 4, after four record-breaking weeks in Washington, Baltimore and Philadelphia. Last Saturday night, at the Walnut Street Theatre in Philadelphia, Jerome Sykes and Edna Wallace Hopper, the dual stars of this company, were called before the curtain after the last act. Mr. Sykes was forced to make a speech in acknowledgement of the enthusiastic cheers of a \$2000 house. The auditors would not disperse until he and Miss Hopper had appeared before them.

Everyone who follows theatrical criticism knows that "The Disagreeable Man" of the Baltimore American is one of the most conservative critics in America. This writer does not enthuse but once or twice a season, and then only when it is deserved. In the issue of the American of Sunday, the 12th inst., he said:

"There is a point where the vernacular goes on a strike; where it is impossible to convey any idea of magnificence in words."

Such comment as this is indeed high praise, but what follows is equally worthy of attention:

"I believe there is no greater comic opera comedian living than Jerome Sykes. I know neither of them personally. (Mr. Sykes and Miss Hopper), so can be accused of no prejudice. But in "Chris and the Wonderful Lamp" Mr. Sousa has composed some of his most majestic music, and the librettist has written some of his wittiest text, and the scenic artist has done his utmost, and the costumer has been profigate, and the entire production is one dream of splendor, the like of which may never have been done on earth. This opinion comes from one who is no friend of comic opera. As a rule I think the least important of all our amusements, simply because there is nothing in it which appeals to intelligence. But "Chris and the Wonderful Lamp" appealed to a taste for the beautiful, musically, scenically, librettally. Miss Wallace was the same as of yore, but Mr. Sykes gave us what he always gives—new ideas, revelations of his personality so distinct and diverse that his sphere is virtually a problem. Judged from the standpoint of excellence, Baltimore has never seen a more brilliant comic opera production than this; has never seen a more clever comedian than Mr. Sykes; cannot imagine a more successful composed than Sousa. The prodigality of modern production appears to be growing more and more extravagant. We think it has reached its limitations, to be startled by the revelations which almost stun us with their magnificence. The swing of the music widens and deepens and increases in velocity, lights multiply, the volume of vocal sound swells forth, the dazzle and glitter of dressing bewilders, the sumptuousness of scenic naturalness amazes, and we find ourselves lifted season after season upon the crests of waves of delirious enjoyment which roll back, to advance again the season following with even greater force, resonance and splendor."

During the stay of "Chris and the Wonderful Lamp" at the Boston Museum, matinee performances will occur Wednesday and Saturday. The Wednesday matinee will be played expressly for the convenience of ladies and children living in cities and towns near Boston. "Jack and the Beanstalk," the greatest spectacular production ever seen in Boston, will be completely eclipsed by the splendors of "Chris and the Wonderful Lamp."

NOV 23

After "Because She Loved Him So," the new Klaw & Erlanger and B. D. Stevens extravaganza, "Chris and the Wonderful Lamp," with music by John Philip Sousa, comes to the Museum, the engagement beginning Dec. 4. A company of one hundred, a new electric ballet, and a series of remarkably handsome stage pictures are promised for this brand-new story of Aladdin and his lamp.

NOV 23

Opera House—The success of the new Sousa musical extravaganza, "Chris and the Wonderful Lamp," has been pronounced. It will be performed for the remainder of the week. On next Monday evening the important engagement of Mr. Henry Miller in "The Only Way" will begin. This is Freeman Wills' dramatization of Dickens' great story, "A Tale of Two Cities." There have been repeated efforts to place this story on the stage, but all have failed in preserving the terse dramatic character of the theme. Both the London and the New York press pronounce the Wills dramatization in all respects a model, and Mr. Miller is credited with the finest effort of his artistic career.

NOV 25

Joseph J. ... Klaw & Erlanger's production of "Chris and the Wonderful Lamp" is undoubtedly a hit. It has been seen in New Haven and Washington, and is now in Baltimore. Edna Wallace Hopper plays a Twentieth Century Aladdin, and Jerome Sykes, an up-to-date Genl. Sousa's new march "The Man Behind the Guns" has been accepted and introduced in this piece. It is the March King's best work. The Butterfly ballet, an effect entirely new, which Klaw & Erlanger have protected by patent, has been especially praised and is one of the most successful pieces of the production.

NOV 25

CHRIS AND THE WONDERFUL LAMP.

Of "Chris and the Wonderful Lamp," which comes to the Museum Dec. 4, the press of cities speaks very highly, indeed. The music is brilliant, the book witty and there is vim and action in every line. Jerome Sykes, always a favorite comedian, and Edna Wallace Hopper have the leading roles and that is enough to guarantee a good show. The second act is very attractive. A color scheme in old rose, with enormous yellow lamps, great pillars, stairways and arches and receding distances, and there is a new Sousa march, "The Man Behind the Guns." What else can be asked for?

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again in 1893-4 and 1894-5. The present is therefore, the sixth tour of the American cities.

The new fairy production of "Chris and the Wonderful Lamp" is said to be a hit. Edna Wallace Hopper plays a twentieth century Aladdin, and Jerome Sykes in up-to-date Genl. Sousa's new march, "The Man Behind the Guns," was introduced in this piece. The butterfly ballet, an effect entirely new, which Klaw & Erlanger have protected by patent, has been especially praised as one of the most successful features.

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JOHN PHILIP SOUSA, WHOSE NEW OPERA, "CHRIS AND THE WONDERFUL LAMP," WILL SOON BE PRODUCED.

NOV 25

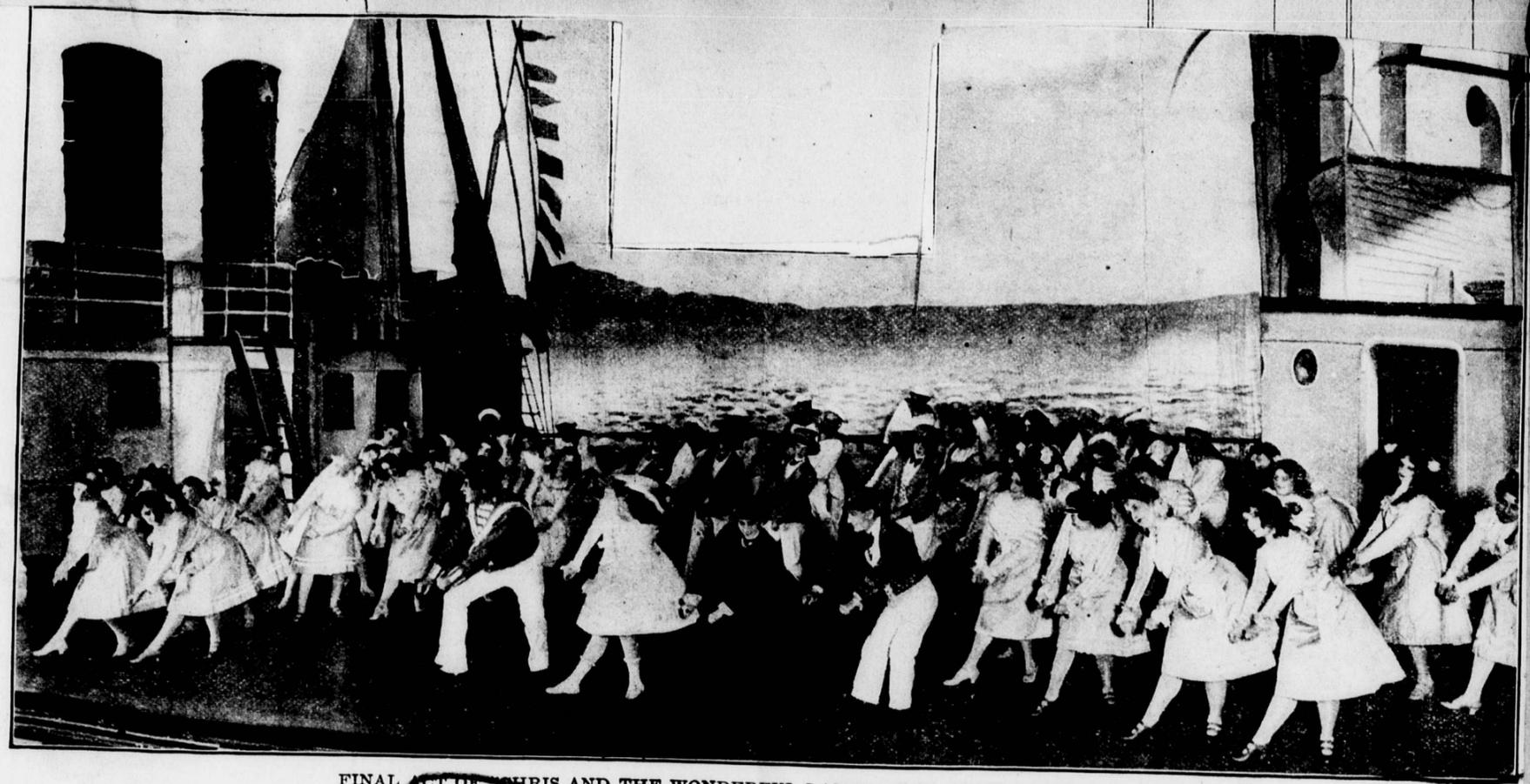
Klaw & Erlanger and B. D. Stevens' extravaganza, "Chris and the Wonderful Lamp," will begin an engagement at the Boston Museum Monday evening, Dec. 4th. The music is by the famous John Philip Sousa, the leader of Sousa's band. "The March King." The book is by Glen MacDonough. The foundation of the story is the Arabian Nights' romance of Aladdin, the magic lamp and the Genl. Hopper, the petite comedienne, the Hopper, the Edna Wallace brought up to date. Edna Wallace Aladdin of today, and Jerome Sykes the Twentieth Century Genl. The company numbers 100 people, including John Page, the acrobatic comedian, Mabelle Baker, Charles H. Drew, Ethel Irene Stewart, Nellie Lynch, Randolph Curry, and Emille Beaupre. The songs introduced have made hits, especially "In Poster-land," "I'm a Hightoned Genl.," "The Hump-backed White," "The Lay of the Mechanical Doll," and "The College of Hoop-de-doo." Sousa's latest march, "The Man Behind the Gun," creates a sensation when interpreted at the end of the second act.

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Sousa is said to have done few things better than his score of "Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza which follows "Because She Loved Him So" at the Boston Museum, Dec. 4. The new Sousa march, "The Man Behind the Gun," has a prominent place in this extravaganza. "Chris" is declared to be a model of clean, wholesome fun. Jerome Sykes and Edna Wallace Hopper are the principal actors in the new extravaganza. Many applications have been made for seats for the opening performance, but the management have decided to refuse all until the regular opening of the advance sale next Tuesday morning. "Three Little Lambs" enters

NOV 26

The second act of "Chris and the Wonderful Lamp" is said to be a gorgeous scene. The subject is the interior of Aladdin's palace.



FINAL ACT OF "CHRIS AND THE WONDERFUL LAMP"—"THE HUMP-BACKED WHALE."

BANGOR, ME. - COMMERCIAL
NOV 23 1899

SOSA'S BEST.

Chris and the Wonderful Lamp, Klaw & Erlanger and B. D. Stevens' new musical extravaganza, which has scored the greatest hit ever made by any attraction of its kind, will begin an engagement at the Boston Museum, Dec. 4, after four record-breaking weeks in Washington, Baltimore and Philadelphia. Last Saturday night at the Walnut street theatre in Philadelphia, Jerome Sykes and Edna Wallace Hopper, the dual stars of this company, were called before the curtain after the last act. Mr. Sykes rose to make a speech in acknowledgment of the enthusiastic cheers of a \$2,000 house. The auditors would not disperse until he and Miss Hopper had appeared before them.

Everyone who follows theatrical criticisms knows that The Disagreeable Man of the Baltimore American is one of the most conservative critics in America. This writer enthuses but once or twice a season, and then only when it is deserved. In the issue of the American of Sunday, the 12th, he said:

"There is a point where the vernacular goes on a strike; where it is impossible to convey any idea of magnificence in words."

Such comment as this is indeed high praise, but what follows is equally worthy of attention:

"I believe there is no greater comic opera comedian living than Jerome Sykes. I know neither of them personally. (Mr. Sykes and Miss Hopper), so can be accused of no prejudice. But in Chris and the Wonderful Lamp, Mr. Sousa has composed some of his most majestic music, and the librettist has written some of his wittiest text, and the scenic artist has done his utmost, and the costumer has been profigate, and the entire production is one dream of splendor, the like of which may never have been done on earth. This opinion comes from one who is no friend of comic opera. As a rule I think it the least important of all amusements, simply because there is nothing in it which appeals to intelligence. But Chris and the Wonderful Lamp appealed to a taste for the beautiful, musically, scenically, librettally."

FROM
NEW YORK JOURNAL
NOV 26 1899

DOVER, N J. - HIRA
NOV 24 1899

"Chris and the Wonderful Lamp."

Klaw & Erlanger and F. D. Stevens' magnificently staged extravaganza, "Chris and the Wonderful Lamp," is the legitimate successor of Klaw & Erlanger's phenomenally felicitous hit, "Jack and the Beanstalk." Those familiar with the lavish splendor of "Jack," will instantly form some conception of the magnitude of this new production, which, however, far surpasses its predecessor in the prominence of its principals, in the talent of its company, in its legion of pretty and shapely girls, in the gorgeous grandeur of its scenic embellishments and in the brilliance and originality of its costumes. The music is by John Philip Sousa, "The March King." The book is by Glen MacDonough. The foundation of the story is the Arabian Nights romance of Aladdin, the magic lamp and the Genie, brought up-to-date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of to-day, and Jerome Sykes the twentieth century Genie. They have both made personal hits in this conceit. The company numbers 100 people, including John Page, the acrobatic comedian, Mabelle Baker, Charles H. Drew, Ethel Irene Stewart, Nellie Lynch, Randolph Curry and Emilie Beaupre. All the songs introduced have scored, especially "In Potterland," "I'm a High-toned Genie," "The Hump-backed Whale," "The Lay of the Mechanical Doll" and "The College of Hoop-de-doo." Sousa's latest march, "The Man Behind the Gun," creates a sensation when interpreted at the end of the second act. "Chris" made the success of the season in Philadelphia last week.



EDNA WALLACE HOPPER - IN "CHRIS AND THE WONDERFUL LAMP"

DETROIT, MICH. - FREE PRESS
NOV 26 1899

The names of several of the catchy songs in "Chris and the Wonderful Lamp" clearly foreshadow the humorous turn of the verse. Among them are "The Hump-Back Whale," "In Potter Land," "The College of Hoop-de-doo," "He Couldn't Do a Thing With Me," "I am a High-Toned Genie," and "The Man Behind the Gun."

MILWAUKEE, - WISCONSIN.
NOV 26 1899

28 in New York. Joseph Arthur, heretofore noted for his melodramatic successes, "Blue Jeans," "The Still Alarm" and "The Cherry Pickers," has written a comedy of New York life, entitled "Johnnie." The production of Sousa and Barnett's "Chris and the Wonderful Lamp," is said to be a hit. Edna Wallace Hopper plays a twentieth century Aladdin, and Jerome Sykes an up-to-date Genie.

PITTSBURGH POST.
NOV 26 1899

American stage has seen. —Wilson Barrett's drama, "The Sign of the Cross," which has been meeting with phenomenal success in all of our large cities during the last four seasons, will be the attraction at the Alvin next week. Charles Dalton and Gertrude Boswell are in the cast. —John Philip Sousa's latest extravaganza, "Chris and the Wonderful Lamp," went with so much success on the opening performance that no changes were deemed necessary. The great American leader received numberless messages of congratulation and was highly elated over the success.

THEATRICAL ATTRACTIONS DURING THANKSGIVING WEEK

An Excellent List of Plays for the
Selection of the Newark
Theatre-Goer.

DRAMA TO EXTRAVAGANZA.

At the Newark "Chris and the
Wonderful Lamp" Will Ap-
pear—Plays at Other
Houses.

An up-to-date version of "Chris and the Wonderful Lamp," overflowing with sunny music, will be presented at the Newark Theatre Thanksgiving week, with matinees Thursday (Thanksgiving Day), and Saturday. John Philip Sousa wrote the music, and Glen McDonough the book. The well-known managers, Klaw & Erlanger and B. D. Stevens, are the producers. The story of the performance is inspired by the Aladdin fable of the lamp that could do anything its owner wished, by the mere rubbing. In this instance the lamp is turned to good account in providing spectacular features that have never been equalled in cost or splendor.



EDNA WALLACE HOPPER,
In "Chris and the Wonderful Lamp."

The action begins in a Connecticut village of Sunday quiet and ends on an island in the Pacific, called Etheria. An army of school girls, among whom is a sweetheart of Chris, give the living charm under which so much depends in a performance of this kind. In this spectacle it is gratifyingly known that the girls are not only many, but uncommonly pretty, and most comforting of all, they can sing well. With exquisite costuming, dazzling stage settings, melodious music and humorous dialogue and lyrics, the elements are provided that go to making a success in this type of entertainment. In fact, this production is by great odds the most ambitious of the year, and from all accounts has met with great favor.

Jerome Sykes as the genie, the slave of

the lamp, has scored a big personal hit. Robust of voice and figure, and constitutionally funny, with the unlimited license for fun making that goes with a modernized genie, this was to be expected. Edna Wallace Hopper, who occupies a peculiar place of value with local theatre-goers, is the Chris of the performance, and has probably caused more admiration in this role than she has yet found in any of her successful stage career. The supporting company numbers one hundred people, including Ethel Irene Stewart, Mabella Baker, Emily Beaupre, Nellie Lynch, John Page, Randolph Curry, and Charles H. Drew.



JEROME SYKES,
In "Chris and the Wonderful Lamp."

There are but nine cities in the country which will have that most successful drama, "The Great Ruby," this season, and one of them is Newark. The play is to be presented at the Newark Theatre the entire week beginning December 4, with the entire original production from the Drury Lane Theatre, London, which the late Augustin Daly brought over to this country and presented to enormous houses at his Broadway playhouse all of last winter and far into the spring.

BOSTON TRAVELLER
NOV 25 1917

"Chris and the Wonderful Lamp," Klaw & Erlanger and B. D. Stevens' magnificently staged extravaganza, "Chris and the Wonderful Lamp," the legitimate successor of Klaw & Erlanger's former phenomenally felicitous hit in Boston, "Jack and the Beanstalk," will begin an engagement at the Boston Museum Monday evening, Dec. 4. Those familiar with the lavish splendor of "Jack," will instantly form some conception of the magnitude of this new production, which, however, far surpasses its predecessor in the talent of its company, in its legion of pretty and shapely girls, in the gorgeous grandeur of its scenic embellishments and in the brilliance and originality of its costumes. The music is by the famous John Philip Sousa. The book is by Glen McDonough. The foundation of the story is the "Arabian Nights" romance of Aladdin, the magic lamp and the genie, brought up to date. Edna Wallace Hopper, the petite comedienne, is the Aladdin of today, and Jerome Sykes the 20th century genie. They have both made great personal hits in this conceit, which is staged in three acts. The company numbers 100 people, including John Page, the acrobatic comedian. Sousa's latest march, "The Man Behind the Gun," creates a sensation. The seat sale opens Tuesday morning.

At the Newark Theatre this week will be presented Klaw & Erlanger's newest and biggest spectacle, "Chris and the Wonderful Lamp." It is an extravaganza in three acts and numerous scenes, and is the joint work of John Philip Sousa and Glen McDonough.

The story is an up-to-date version of the Aladdin fable, wherein the wonderful lamp is made to do miraculous things for the sharpened appetites of to-day's theatre-goers. Chris gets the lamp at an auction sale of curios. It costs him a quarter. By the accident of rubbing he is brought face to face with a genie. In this case the genie is a blood of the richest vintage of our times. He likes cigarettes and champagne, and is fruitful of suggestions that make trouble for Chris and fun for the audience. The first scene brings forward the army of girls who are such a vital charm in the up-building of this kind of a show. They are from a



EDNA WALLACE-HOPPER.

neighborhood school and come to attend the auction scene, which they brighten by their presence and with spirited song. The second scene is the grounds of this academy for girls. Chris and Genie appear here in the guise of visiting professors. The situation enables Chris to see his sweetheart, who has been forbidden to him, and gives the roistering genie a chance to cut up didoes generally, which he proceeds to do with a gusto. When things get too hot, he urges his master to rub the lamp and transfer the whole outfit to an island in the Pacific, where Aladdin has been slumbering peacefully for 2,000 years. The finish of this act is a panoramic effect which is full of humorous actions and song and winning music. It begins at Forty-second street station, New York city, and turns to the deck of an ocean steamer, where things are made interesting until the island of the Etheria is hailed. A panoramic drop curtain which constantly revolves gives a realistic idea to the ocean journey. The second act takes place in the palace of Aladdin. This setting is one of magnificent splendor. The curtain falls upon a stirring new Sousa march, called "The Man Behind the Gun." The last act is laid in the garden of this beautiful palace. The scenery for this act is of the same Oriental tones as gave



JEROME SYKES.

gorgeousness to the setting of the second act. Jerome Sykes appears as the jolly genie, who is ever ready for a good time, and keeps the lamp busy with providing ways and means. Edna Wallace Hopper appears as Chris, and, of course, is delightfully effective. She must have an attractive figure, and will no doubt justify the golden meeds of praise that have been sung in her honor since the advent of Chris as a theatrical factor. John Page, Ethel Irene Stewart, Mabella Baker, Nellie Lynch, Randolph Curry, Emily Beaupre and Charles H. Drew are prominent in the cast that runs into the hundreds. Among the songs that have captured the

BOSTON, - MORNING JOURNAL
NOV 26 1917

Lark Deeds.
"The Butterfly Dance" in "Chris and the Wonderful Lamp," the new extravaganza, which will make its first appearance at the Museum Dec. 4, will introduce a large number of bewildering electric effects. From the waist, the corsage, the shoulders and the hats innumerable floating butterflies, scintillating with light, appear. The patents for this device are owned by Klaw & Erlanger and B. D. Stevens.

crowd may be mentioned "In Poster Land," "I Am a High-Toned Genie," "A Humpback Whale," "He Couldn't Do a Thing Without Me," "The College of Hoop-de-doo," "Torab Tab Is the Boy for Me," "Where Is Love" and "The Lay of the Mechanical Doll."

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CHRIS AND THE WONDERFUL LAMP.

"Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza, opens its first engagement at the close of the stay of "Because She Loved Him So" at the Museum Dec. 4. The score is by John Philip Sousa, and its music, while wonderfully tuneful and of the variety that keeps the feet tapping, has many more ambitious efforts, while Mr. Glen MacDonough's book is said to be full of the cleverest conceits and replete with wit that crackles and sparkles through three hours of wholesome, clean fun.

To exploit "Chris" the producing managers have provided a company of more than 100 persons, headed by Jerome Sykes and Edna Wallace Hopper, who make their first appearances as joint stars. Mr. Sykes is said to be irresistibly droll in his assumption of a 20th century genie. Miss Hopper, who is always a delight to the eye, finds a most suitable role for the exhibition of talents as Chris. She has many tuneful songs, which will be heard in parlor and on the street before the engagement is ended.

The scenery, of which there are four carloads, is promised to be magnificent. There is some extraordinary scene changing.

Notwithstanding many applications and requests, the advance sale of seats will not open until Tuesday morning.

BOSTON, MASS. - POST.
NOV 26 1917

pictures.

"CHRIS."

Gorgeous scenery, brilliant Oriental costumes, jolly nonsense, sparkling with humor, shapely formed limbs with flashing eyes and fascinating glances, music as soft and smooth as a maiden's laughter, all these and more are in "Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza, which makes its first appearance here at the Boston Museum Dec. 4 with that daintiest of comediennes, Edna Wallace Hopper, and that most unctuous of buffos, Jerome Sykes, in the principal roles.

Take all these, with a full score of music by John Philip Sousa adding to it his newest march, "The Man Behind the Gun," a dazzling new electric ballet, a novel dance of the dolls and a company of more than a hundred persons and you can get a faint idea of what "Chris and the Wonderful Lamp" will be on the Museum boards a week from tomorrow night. For this extravaganza four cars are required to transport the scenery alone, which, among other things, shows a panorama of three hundred feet of fastly revolving canvas in the first act, which renders the illusion of a fastly moving steamship almost perfect.

It has been the aim of the management to provide a fitting successor to "Jack and the Beanstalk," and to this end they have produced what, perhaps, is the most splendid spectacle that has ever been exhibited in light entertainment. Many applications have been made for seats for the first performance, but it has been decided to deny all until the regular opening of the advance sale, Tuesday morning.

NEWARK, N. J. - NEWS!
27

THANKSGIVING WEEK ATTRACTIONS.

Amusements Presented by the Managers of the Local Playhouses.

"Chris and the Wonderful Lamp" will be the bill at the Newark Theatre this week. It is an extravaganza in three acts, the music of which is written by John Philip Sousa, and the book by Glen Macdonough. Jerome Sykes and Edna Wallace Hopper are at the head of a cast numbering fully one hundred people. All the music is in the spirit of comedy and is catchy. A new Sousa march, called "The Man Behind the Gun," gives a brilliant finish to the second act. In the second act occurs an electrical ballet, which is novel and strikingly beautiful. The third act represents the garden of the imperial palace. This act is crowded with specialty features that involve songs, dances and graceful marches. There will be matinees Thursday and Saturday.

BOSTON, MASS. - GLOBE.
NOV 28 1917

Dec 11, all patrons will be given a souvenir box of chocolate bon-bons.

"Chris and the Wonderful Lamp," the extravaganza for which John Philip Sousa has written the music, including his new march, "The Man Behind the Gun," will come to the Boston Museum next Monday night for its first appearance here. Jerome Sykes and Edna Wallace Hopper are to be the dual stars of a company of 100.

BOSTON, - MORNING JOURNAL

NOV 26 1917

BEAUTIFUL EFFECTS PROMISED.

The new Klaw & Erlanger and B. D. Stevens extravaganza, "Chris and the Wonderful Lamp," the music of which is from the tuneful and melodious pen of John Philip Sousa, will follow the engagement of "Because She Loved Him So" at the Boston Museum, making its first appearance on the evening of Dec. 4. The stars are Jerome Sykes, the portly comedian of ample girth and still more ample unctuous humor, and Edna Wallace Hopper, one of the cleverest and daintiest of all the American comic opera artists. The supporting company numbers more than 100 persons, and includes such well-known favorites as Johnny Page, Nellie Lynch, Ethel Irene Stewart, Randolph Curry, Charles H. Drew, Emilie Beaupre, and Mabella Baker. The first act of "Chris and the Wonderful Lamp" is laid in a New England village. The opening scene is the interior of the home of a college professor, whose great passion was a gathering of valuable curios. After his death an auction sale is made of these rare objects, and in this way the "Wonderful Lamp" comes into the hands of Chris. It costs him a quarter. When he runs it the fun begins. A healthy looking Genie of the vintage of 1899 appears before Chris and awaits his commands. Chris confides in the "Genie's" imagined greater wisdom, and the jolly old demon of the "Lamp" makes good use of his chance by leading Chris into all sorts of difficulties. The second scene in this act is the exterior of a female seminary in this same village of rural quietude. The "genie" with whom all things seem possible, gets Chris into this seminary under the guise of a visiting professor, so that he may talk to his sweetheart. When it becomes known Chris is not all he claims to be, and is threatened with all kinds of punishment for his deceit, the "Genie" provides a trip across the continent and out into the Pacific 2000 miles away, to Etheria, where Aladdin holds court. This trip is a panoramic effect of a most novel and elaborate order. Chris not only takes the ever-faithful "Genie" with him, but also transports, bag and baggage, all the girl students at Mme. Prim's Female Seminary, including the portly and wrathful Madame herself. The second act is the interior of Aladdin's palace. In this act stage carpentry and scene painting are said to have combined, with a result that presents one of the most beautiful settings ever provided in any spectacle of recent years. Announcement is made by the management, that, notwithstanding the pressure and demand for seats for the opening performance, the opening of the advance sale will not begin until Tuesday morning.

BOSTON, MASS. - GLOBE

NOV 26 1917

SPECTACULAR "CHRIS."

"Chris and the Wonderful Lamp" music by John Philip Sousa and book by Glen Macdonough, will follow "Because She Loved Him So" at the Boston Museum, Dec. 4. Jerome Sykes and Edna Wallace Hopper, both well and favorably known in Boston, are the particular stars of the extravaganza. Although the company of 100 persons has many other well-known names, including those of Johnny Page, Nellie Lynch, Ethel Irene Stewart, Emilie Beaupre, Randolph Curry and Charles H. Drew. Mr. Sykes is said to have a particularly funny part as the 20th century genie out of which he manages to extract enough hilarious enjoyment to last the three hours of the extravaganza. Miss Hopper plays the dainty, rollicking, care-casting boy, Chris, one of those characters for which she is perfectly fitted by voice, figure and temperament. The stage settings are upon a more gorgeous and splendid scale than anything that Klaw & Erlanger and B. D. Stevens have yet attempted. Incident to the extravaganza Sousa's latest march, "The Man Behind the Gun," is sung by the full strength of the company. A new patented electric ballet and a novel "dance of the dolls" are among the features.

BOSTON, - MORNING JOURNAL

28
Notes.

Next Monday night the Boston Museum stage will be transformed into a bright, glittering scene of beauty, when "Chris and the Wonderful Lamp" with Jerome Sykes and Edna Wallace Hopper, makes its first appearance here. The music is by John Philip Sousa and includes his recent march "The Man Behind the Gun," which will be sung with military band on the stage by the big company of one hundred. The sale of seats opens today.

BOSTON HERALD.

NOV 28 1917

to be produced at the Bowdoin Square Theatre on Dec. 11. The sale of seats for the new Sousa extravaganza, "Chris and the Wonderful Lamp," opens at the Boston Museum today. Klaw and Erlanger and B. D. Stevens have provided a company of 100, headed by Jerome Sykes and Edna Wallace Hopper. "Chris" is said to be a beauty show. Augustus Thomas will arrive in Boston.

NEW YORK EVENING SUN.

NOV 27 1917

Yesterday's London despatches announced that Mr. De Wolf Hopper had received special commendation from the Prince of Wales for his performance in "El Capitan." This is all very nice for Mr. Hopper, but what we want to know is how His Royal Highness would find words to express his commendation, not to say ecstasy, if his monocle were to fall within a bird's eye range of Mrs. Edna Wallace Hopper as she now appears in the last act of "Chris and the Wonderful Lamp."

In Philadelphia all last week Mrs. De Wolf Hopper III created a sensation which drove many impressionable theatregoers into a condition of cold storage.

But in justice to the young woman it must be said that she has robbed her costumes of all the vulgarity which characterized those she wore in "La Belle Helene," and at least one half inch more of dry goods has been used in their construction. At present her extremities, next to the delightfully rollicking humor of Jerome Sykes, are the chief support of the new extravaganza, and we feel confident that in the opinion of such a connoisseur as the Prince, they would be calculated to put even the performance of Mr. Hopper in the shade.

BOSTON, MASS. - POST.

27 1917

Edna Wallace Hopper will really and truly keep house when she comes to Boston, Dec. 4, for the run of "Chris and the Wonderful Lamp" at the Museum. With Mr. B. D. Stevens of the firm of Klaw & Erlanger and B. D. Stevens, the owners of the extravaganza, Mrs. Stevens and Miss Stevens, she has rented a flat and luxuriously furnished. Mr. Stevens will bring his family servants from New York, together with a chafing dish that has a time-lock attachment, which prevents it from going off until after 11 p. m., the family bulldog and a sunny disposition.

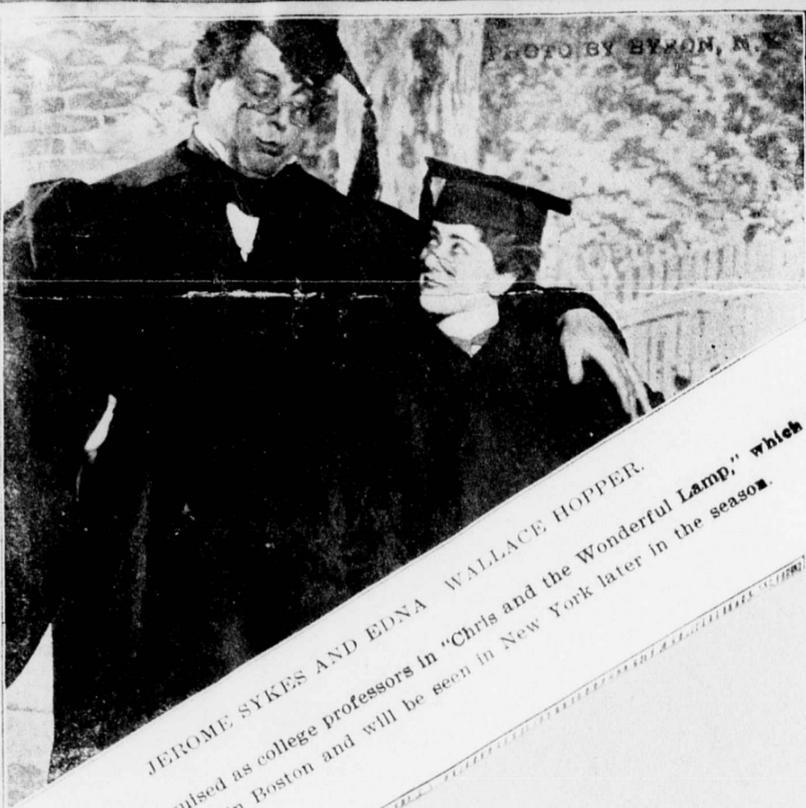


PHOTO BY BYRON, N. Y.

JEROME SYKES AND EDNA WALLACE HOPPER.

as they appear disguised as college professors in "Chris and the Wonderful Lamp," which is now having a run in Boston and will be seen in New York later in the season.

N.Y. Telegram - Dec 8/99.



JEROME SYKES, THE GENI, AND EDNA WALLACE HOPPER, AS CHRIS, In "Chris and the Wonderful Lamp," which will shine for all Manhattan pretty soon. Photograph by Gilbert & Bacon, Philadelphia.

Broadway Magazine.



EDNA WALLACE HOPPER, as she appears in Klaw & Erlanger's production of "Chris and the Wonderful Lamp."

Copyrighted, 1899, B. J. Falk, New Yo



Photo by Byron, New York.

ACT III. OF "CHRIS AND THE WONDERFUL LAMP," THE NEW EXTRAVAGANZA, WHICH, HEADED BY METROPOLITAN FAVORITES, IS NOW BEING PLAYED IN BOSTON.

The scene shows Edna Wallace Hopper as "Chris" and Jerome Sykes as an up-to-date Genii, the slave of the lamp. "Chris and the Wonderful Lamp" has been favorably received in Boston, which doesn't always take kindly to spectacular shows, and will have its first New York presentation at one of the Broadway houses next month.

BOSTON MUSEUM.

The cast of characters:—

The Genie..... Jerome Sykes
 Chris Wagstaff..... Edna Wallace-Hopper
 Scotty Jones..... Johnny Page
 Fanny Wiggins, star pupil at Prism's Academy..... Ethel Stewart
 Aladdin..... Emily Beaupre
 Miss Prism..... Mabella Baker
 Amine..... Nellie Lynch

At the Museum last night a great audience applauded with the most cordial enthusiasm, the new Sousa extravaganza, "Chris and the Wonderful Lamp." Klaw & Erlanger and B. D. Stevens, names associated with the rarest beauty shows of our generation, fathered the show, and it was an exceedingly artful piece of engineering, graced with clusters of girls of the vintage of 1900.

The story, written by Glen McDonough, originated with a serial tale in St. Nicholas some years ago, a fact, by the way, not noted on the playbill. It shows the Genie of the Lamp 2000 years after, and transports him from a town in Connecticut to the fairy country of Etheria, where Aladdin and his court are awakened after their long slumber. All this gave opportunity for the utmost gorgeousness of costuming and scenery, and there was ingenuity in this too.

The opening scene was a long musical number of great spirit, in which a village auctioneer disposes of the lamp, which finally passes into the hands of Chris Wagstaff. He uses his sleeve on it, when out of grandfather's clock appears a portly gentleman, with curly brown hair in spots, and a suit which he has borrowed from the schoolmaster.

"I beg your pardon, did you rub?" he asks, and it is the Genie. He and Chris become great friends. They visit the school where Chris's best girl is the star pupil, and the genie transports the whole school to Etheria. They are seen on shipboard, and by a clever contrivance the ocean, islands and volcanoes are observed floating past, till at last the palace of Aladdin looms into view and the ship comes to anchor.

In the palace there is some spirited contesting for possession of the lamp, and, upon Aladdin's getting it, he orders out the guards to prevent the Yankee group from escaping. "You are my prisoner!" says Aladdin. "No!" shouts Chris defiantly. "The prisoner of the men behind the guns." Already those gentlemen, in green tights and brazen helmets with pike staves and blunderbusses have gathered and there is a Sousa march.

In the gardens of Aladdin that prince with unsmiling severity condemns the prisoners to amuse them or they die. The genie undertakes to make Aladdin smile with a series of extremely clever paragraphs, whereat his highness only stares in baby blueness. At this point the triumph of humor was reached, which, however, missed fire, so far as the audience was concerned, because it was done too quickly. The lamp was guarded by two immense negroes. The Yankees performed a cakewalk, which tempted the Ethiopians from their stand, and the lamp was neatly recovered while the black men strutted.

The occasion was to introduce Mr. Sykes and Mrs. Hopper, and both were received with much favor. Mr. Sykes had a number of amusing songs and a great collection of comic sayings. Not only was his banter up-to-date, but the libretto had been carefully and brightly written in with Boston gags.

Mrs. Hopper was winning and demure as the tiny lover, and especially amusing in a trio with Aladdin and Fanny, in which Chris tried to keep her all to himself. Her song, "Fanny," in the last act, helped out by one of those marvellously snug costumes of hers, was also a rousing success.

The prima donna soprano, Ethel Stewart, came on unknown and unwelcomed, and had not sung a half dozen notes before she had an assured position with the audience. She seems very young, and has a sweet, artless manner which does not include much acting, but her vocal training has been good, and the quality and power of her voice were a feature of all the ensembles.

Johnny Page amazed even those who know him with his acrobatics, Nellie Lynch, who was quickly recognized, was as limber and attractive as before time, Mabella Baker was humorous and antic as a grotesque school mistress, and Emily Beaupre as Aladdin was remarkable for two things, which she displayed in a coy manner as if she were more accustomed to skirts.

Two specialties were the talking and dancing dolls and a new electric ballet in which all the bulbs were concealed under the gowns.

Mr. Sousa's music is jiggy and tuneful, with very little cymbal and a great deal of harp.

At the Museum.

Just one minute! Unbutton the lower button of your waistcoat. No matter if you buttoned it when you got up, no matter if you slept in it and so didn't have to button it this morning, before you do anything else unbutton the lower button of your waistcoat. Why? Because when you get down town this morning you will see hundreds of men, young and old, with a useless button and a lonesome buttonhole just in the region of their largest circumference. The cause of all this, if you inquire, you will find to be Chris Wagstaff, alias Edna Wallace-Hopper, who came to town last evening with the wonderful lamp of Aladdin. She rubbed it, and the largest audience of the season crowded the Museum to the doors to see one of the brightest extravaganzas that Klaw & Erlanger have ever brought to Boston.

But the button. Miss Wallace-Hopper, was never more winsome and attractive than as the hero of Mr. MacDonough's book and Mr. Sousa's music. What a world this would be if humanity dressed and lived after the fashion set by Aladdin. Diamonds for breakfast, emeralds for dinner and rubies for supper. If it rained rub a lamp and get a mackintosh. No need to trouble about tomorrow, just rub along through today and let the future take care of itself.

And the button. What would Aladdin's lamp be without the genie, and who would be the genie but Jerome Sykes. Round, fat and jolly, he wants nothing except a taste of the existence which 50 years as the servant of the lamp in the hands of Prof. Cypher have denied him, and which Chris bids fair at every moment to furnish.

The extravaganza is one that promises to exceed in popularity even the record-breaking Jack and his famous beanstalk. While the stage setting is magnificent in its details it does not in the least overshadow the musical features of the attraction, which include besides the latest Sousa march, "The Man Behind the Gun," some of the prettiest songs of the season. These in the hands of Miss Stewart, who is the prima donna of the company, become something more than ordinary extravaganza music. As Fanny Wiggins, the star pupil at Miss Prism's academy, and incidentally the sweetheart of Chris, Miss Stewart has abundant opportunity to use a remarkably sweet voice in some remarkably pretty melodies. She was repeatedly encored after several of her numbers. But this was not unusual. The whole of the company were obliged to respond to numerous curtain calls, and three at least, Mr. Sykes, Miss Hopper and Mr. Page were not released until they had stepped

out of character to address the audience.

The dancers, and there are a multitude of them, are capped by the electric butterfly lamp "invented and patented," so the program informs us, by H. Harndin. It is sufficient to say that for the young ladies who participate in it the electric chair could have no terrors so far as the currents go, and they go all over them.

The enterprising press agent who furnished the public with information about Jack and the Beanstalk recited the fact that the record for that attraction was made by a Bostonian who attended eighteen consecutive performances, but Chris and the Wonderful Lamp will put out figures that will make that record look like two dimes and a brace of buttons.

Oh, about the button. If you want to know the reason for this morning's fashion just observe the bottom of Miss Hopper's waistcoat.

South Square Theatre

BOSTON POST,
 The Representative Democratic Paper
 OF NEW ENGLAND.

BOSTON MUSEUM—"CHRIS AND THE WONDERFUL LAMP."

Mirth and melody in big capitals would adequately characterize the new Sousa opera, "Chris and the Wonderful Lamp," which Boston theatregoers saw for the first time last night at the Boston Museum, where for three hours a packed house laughed and applauded three acts full to the brim of good things.

This new piece which last night made a bid for local popular approval—and got it—is the joint work of Sousa and Glen MacDonough, the former writing the music and the latter the book. The old Arabian Nights tale of "Aladdin and the Wonderful Lamp" is taken as the foundation for the plot of the piece. Chris, a youth about town, purchases the old lamp at an auction, the lamp being the property of a deceased professor. Rubbing the lamp, Chris is brought face to face with the genie of fabled fame, but in this case he is of modern mould. Armed with his lamp and accompanied by the genie, Chris is able to do anything and go anywhere he pleases. First he is transported to a neighboring female seminary kept by Mme. Prism; then he would go to Etheria, an island in the Pacific Ocean, taking a party of friends with him. Finally they reach the palace of Aladdin, where the magic lamp is stolen from them, and Chris and his party are arrested, but in due time the lamp is recovered and he and his friends are again in control. Such in brief is the story which is told connectedly and coherently. Incidentally there is a little of everything usually found in extravaganza of this sort, and also much that is new.

To speak of the music first, it is perhaps of a more ambitious order than anything the great march king has yet written. Having won a reputation for a certain class of music, it is a difficult task to lose his identity, so to speak, in other lines, but in this opera Sousa has been able to do this, and apart from the martial number at the end of the second act, "The Man Behind the Gun," there is nothing reminiscent of the composer. To be sure, the music is all light, but it is of the catchy order, and will undoubtedly be familiar to everyone before the piece leaves town. The book is also bright, and many happy speeches are allotted to the comedian, Jerome Sykes, whose local allusions—and there were many of them—were new and telling, causing no end of laughter.

Were the piece itself of inferior merit it could easily be carried along by the strong company which Managers Klaw and Erlanger have gotten together—Mr. Sykes, Edna Wallace-Hopper, Johnny Page, Nellie Lynch and Mabella Baker, with others of lesser note, but those mentioned are specialty people, not in a vaudeville sense, but as individual entertainers of marked ability. Mr. Sykes as the Genie was the soul of good humor, and an evening with him should prove a sure cure for the blues; Miss Hopper as Chris made a most captivating boy, and sang and acted in a way to always please, and in her costume in the last act she was as charming a picture as Boston has seen in a long time. To Miss Lynch and Mr. Page was allotted the

acrobatic work of the piece. Everybody is acquainted with their eccentric dancing, and a cleverer team in this line of work it would be difficult to find. They were warmly welcomed on their first appearance, and every act of theirs was redemanded several times. Miss Baker has a quaint and fetching way in her very assumption of girlishness, and as the principal of the female academy she was always amusing. She had several scenes with Mr. Sykes, of which she made much. Ethel Irene Stewart, a comparatively newcomer, is the principal singer of the company. She possesses a high soprano of tremendous volume, and in a number of solos which fell to her she apparently gave much pleasure, as she was warmly applauded.

The chorus was a large and powerful one. Two of the most taking features of the piece were the dance of the dolls, headed by Miss Lynch, which was most grotesque, and the electrical ballet, by far the best ever seen here.

Altogether "Chris" proved itself a splendid show, and while in town it should be seen by everyone seeking an entertaining and altogether clean show.

"Chris" at the Boston Museum. BOSTON MUSEUM—"Chris and the Wonderful Lamp," an extravaganza in three acts; music by John Philip Sousa, book by Glen MacDonough. First time in this city. The cast:

- The Genie..... Jerome Sykes
Chris Wagstaff..... Edna Wallace-Hopper
Scotty Jones..... Johnny Page
Grand Vizier..... Randolph Curry
Al Khizar..... Herbert Carter
Selwell..... Chas H Drew
Captain of the guards..... Frank Todd
Fanny Wiggins..... Ethel Irene Stewart
Aladda..... Emily Beaupre
Miss Prisms..... Mabella Baker
Amlne..... Nellie Lynch
Stella..... Edna Hunter
Della..... Edith Barr
Bella..... Violet Jewell
Ella..... Adele Nott
Nella..... Stella Madison

A bright, breezy and amusing bit of nonsense, set to tuneful and frequently "catchy" music, is "Chris and the Wonderful Lamp," as given at the Boston museum last evening. Its sole aim is to please, and it does its work in a most satisfactory way. What with jokes, songs, dances, marches and fun-making by a clever company, backed with gorgeous stage settings and handsome costumes, there is scarcely a dull moment for either the ear or the eye from the opening of the piece to its close. Last evening's large audience was immensely pleased with everything that was sung, said or done on the stage, and manifested its approval in no uncertain way. The production deserves a continuance of many such evenings of appreciation.

The story is that of Aladdin's lamp brought down to date. The wonderful lamp has passed through many hands, but now has come into the possession of Chris Wagstaff, a "boy about town," who secures it at an auction sale. The genie of the lamp makes his appearance promptly when Chris accidentally rubs it, but is now clothed in the gay garb, ruffled shirt and plug hat of a good natured old sports. It seems that 50 years ago the genie abandoned his familiar habit of coming among mortals with an accompaniment of clouds and

thunder, and after a long servitude under an owner of the lamp who drank nothing but cold water and tepid tea, he has acquired a thirst which can only be satisfied by "a flying squadron of Manhattan cocktails." With his new young master he proceeds to a Connecticut academy for young ladies, whisks the ancient Miss Prism and her flock of pretty pupils to the 42d st station in New York in the twinkling of an eye, transports them in another presto change to a ship in the Pacific, and finally lands the whole party in the enchanting regions of Etheria, where Aladdin has been asleep for 2000 years.

The original Aladdin here turns up in blue tights and Oriental splendor, grieving over the loss of the lamp. Through the tipsy carelessness of the genie in his inordinate consumption of Manhattan cocktails, Chris himself loses the precious talisman. From this time on the guards, slaves and beauties of the palace, together with their Yankee visitors, are kept in a constant commotion over the attempts of its rival proprietors to regain it. Chris finally secures the lamp in a cake walk, by which the Ethiopian guardians are lured away from their precious charge. The genie renounces his supernatural powers for love of Miss Prism, while Chris marries his sweetheart, the star pupil of the school.

In the libretto Glen McDonough has made no attempt at elaboration, but has simply given the company a chance for clean and wholesome funmaking, a chance that is improved to the limit. John Philip Sousa's music is generally little more ambitious, but is bright and tuneful, and always with a swing and rhythm that sets the feet going in spite of themselves. Both the lyrics and the music for them serve their purpose, while several of the choruses are in a more serious vein. The orchestration is excellent, and at times quaint.

The burden of the funmaking falls mainly upon Jerome Sykes as the genl, but he is ably assisted by Edna Wallace Hopper and other members of the cast. Mr Sykes makes an ideal up-to-date genl, and sings several clever songs, chief among them being the one in which he describes how the many famous owners of the lamp have won their success through him. His songs and talk had many local hits that were fully appreciated.

Miss Hopper is lively as ever, and as Chris wears male attire and acts the boy most cleverly, finishing up the play in a dainty costume of cream and blue that shows her figure to advantage. She, too, has several songs to sing, her best one being a love song to Fanny, Chris' sweetheart.

As Fanny, Ethel Irene Stewart made a decidedly lovable sweetheart for Chris, and sang charmingly, with a clear and strong soprano that in its high notes could be heard above both chorus and orchestra. Mabella Baker was good as Miss Prism, while Nellie Lynch scored a success in her characteristic dances. Johnny Page, diminutive but surprisingly lively, was a good supporter of Miss Lynch in odd dancing as well as taking no small part in the fun of the piece.

Specially good and clever hits abound throughout the piece, of which the cheer of the academy girls is by no means the least. There is, too, an excellent concerted number without accompaniment, and a new Sousa march, "The Men Behind the Guns," which has many of the popular Sousa characteristics and which is given a splendid amazonian setting. The chorus is a large one, well trained, and as to the feminine part of it, decidedly attractive.

A triple curtain call for Mr Sykes and Miss Hopper was in order after the second act.

THE WORLD OF THE PLAYERS.

Current Attractions at the Many Boston Theatres.

"Chris and the Wonderful Lamp" at the Museum, "Arizona" at the Tremont, Fougere at the Columbia, "The Lady of Lyons"—Vaudeville, Burlesque and Variety.

AT THE MUSEUM.

The biggest, brightest, merriest and most tuneful extravaganza that has been seen in Boston for years is "Chris and the Wonderful Lamp." Its opening performance at the museum last evening was a great theatrical triumph. The house was packed from the front seats in the orchestra, to the last row in the second balcony, and there were hundreds of standees. It was decidedly a friendly audience, one that came to be pleased and was not disappointed. Through the entire performance the players were greeted with enthusiastic applause such as one generally only finds in Boston at the first night of "Cadet shows."

From the start, "Chris and the Wonderful Lamp" was a certain hit, but this is not in the least surprising for in the other cities in which it has been given, the "standing room only" sign has been used eight times a week. Messrs. Klaw and Erlanger and B. D. Stevens, have already a reputation for stunning productions, but their latest one eclipses even their earlier records.

"Chris and the Wonderful Lamp" is from the pen of Glen MacDonough, the music being written by John Philip Sousa. The story of "Chris" was so fully outlined in Sunday's Herald that it needs but slight notice at this time. It suffices to say that it is bright in conception, making the most of the mystic lamp and its Genie, and is well told throughout, abounding in good fun and never for a moment relapsing into even a semblance of dullness.

Sousa's music is charming throughout. It is the "March King" at his best. The "Man Behind the Gun" has a rhythmic swing that is fully as catchy and tempting to the feet as were the first of his compositions. Nor is it in this march alone that the master hand of the musician is plainly visible. All the musical numbers are delightfully and popularly. "The Patter of the Shingle," "A High-toned Genie," "The College Hoop-de-doo," "In Postuland" and "The Doll Song" are all destined to be whistled. Indeed the only trouble is that there were so many of these airs in the score that one could not remember a fifth of them.

With a Klaw & Erlanger show, produced under the stage direction of Ben Teal, one need not say that the scenery and costumes were gorgeous, or that there were hosts of pretty girls. Their reputation for lavishness in these productions is already well established in the public mind, but even those who were familiar with the management's liberality could not help but be struck with the display last night. The fact is that such a production would draw big houses even without stars in the cast. On the other hand, one must admit that with such a group of stars as is found in "Chris" any old thing would be a hit. It is no wonder that the performers and performance combined have scored a hit.

Dainty Edna Wallace Hopper—how hard it is not to say "little"—is as chic and vivacious as ever. As pretty as a Paris doll, and yet a very clever actress. In the name part she has much to do and does it all well; in fact, she has never been seen here in a role that shows her to better advantage, and her host of friends were not slow in letting her know how well they appreciated this. As to her costumes, she wears boys' clothes like a boy, but with a certain easy grace that cannot but make the chappies jealous. One of her songs, "The Patter of the Shingle," was the hit of the first act.

Jerome Sykes is one of the few men on the stage who seem to be naturally funny. It is not so much what he does or says as the way he does it and the fact that one laughs with him, rather than at him. He was, of course, a favorite in Boston before last night, but he added greatly to his reputation by his impersonation of the sporty "Genie." After the second act he was obliged to come before the curtain to thank the audience for their warm reception of "Chris."

Miss Ethel Irene Stewart, as a star pupil, was delightful. She has a strong, yet sweet, voice, and her songs were among the pleasantest features of the evening. Johnny Page, as a boy of all work—well, he was just Johnny Page, one of the cleverest little acrobats and comedians in the business. His specialty with Miss Lynch, in the second half, received more applause than any other "turn."

As Aladdin, Miss Emily Beaupre was a stunning figure, entering well into the spirit of her part. There were a number of others in the company who also merit praise for their efforts, but space is limited.

To sum the whole performance, "Chris and the Wonderful Lamp" is about as pleasing an evening's entertainment of fun, music and pretty girls as one could imagine. It was a most decided hit last night, and is undoubtedly out for a remarkably successful run at the Museum.

CLIPPING FROM

Name Traveller.

Address Boston, Mass

Date

SOUSA OPERA IS A SUCCESS

"Chris and the Wonderful Lamp" at the Museum.

"THE LADY OF LYONS" HERE

Barry at Grand Opera—Fougere at Columbia—Other Bills.

At the Boston Museum last evening a large audience saw the first performance in this city of "Chris and the Wonderful Lamp," the new three-act extravaganza by John Philip Sousa and Glen MacDonough, exploiting Jerome Sykes and Edna Wallace-Hopper, two comic opera personages who have been great favorites here. Enthusiasm ran high during the evening, and at one point Mr. Sykes was impelled to make a speech.

I am going to give Mr. Sykes credit at the outset for making tolerable and at odd times thoroughly enjoyable what would otherwise be a dreary waste of mediocrity. As for the story, Mr. MacDonough has devised a clever theme and has then frittered it away, burdened it with commonplaces and buried it in the oblivion that so often steals over a second act. The central idea of a modern young scapegrace becoming possessed of the lamp unwittingly and finding as his slave a jovial and bibulous "rounder," who will act as pilot in pleasure-seeking, is inherently funny and full of possibilities. But they are not of much avail, nor has Mr. MacDonough shown any especially pretty wit in the elaboration of the character of the genie. That the latter happens to be Sykes is a good thing for Mr. MacDonough.

Mr. Sousa's music is frankly of the slap-dash order; it is much less ambitious than his work in either "The Bride Elect" or "El Capitan," but it is about as effective for all of that. It sails along without any particular character or marked beauty. Now and then a good bit is met with, such as "The Patter of the Shingle," a tune of real flavor, and there is a march at the end of the second act which sets the feet a-tapping. Altogether, although Mr. Sousa has come no nearer writing comic opera music than ever, his work in "Chris" is better fitted for the piece, and is therefore more pleasing than usual. In the orchestration there is no lessening of the composer's affection for the cornet and drums. He can make an imposing noise, and he knows it, although it would be unjust not to say that there are places where he shows delicate and attractive instrumental writing.

Mr. Sykes, as I have said, carries the burden of the fun-making on his capacious shoulders. At times it manifestly gets rather heavy, and we can see him wince, but we laugh at that, too. In short, we laugh at everything he says and does because he is that rare phenomenon, an essentially humorous comedian. His very voice drips merriment and his face needs no outlandish embellishments to cause a smile. He was at his best in the first act as a genie of Prince Regent make-up, and later as a capped and gowned imitation professor. From that time there was little going for him until the last part of the last act, where he made heroic endeavors to save his life by making Aladdin laugh. His singing of a ditty explaining what he had done for various famous men who had held the wonderful lamp was very amusing. Altogether he went a long way toward being a whole cast in himself.

Mrs. Edna Wallace-Hopper was a pretty boy as always, and she moved through the piece as "Chris" with constant grace and dainty attractiveness. Of course, she made her customary appearance in light tights, and a very pretty appearance it was. Miss Ethel Irene Stewart, as Fanny Wiggins, a "star pupil," sang more ambitiously than satisfactorily, for forces her tone and is not always constant to pitch. Miss Nellie Lynch displayed her known cleverness as an animated doll. The marvelous tumbling Johnny Page was vastly entertaining and was prodigiously applauded. A young man is certainly a genius in a line.

"Chris" is put upon the stage in an elaborate and artistic fashion that is a delight to the eye. The scenes representing Aladdin's palace and his garden were of rare beauty and realistic charm. A clever device is the use of a long roll of ocean panorama on a back curtain to represent the progress of a ship at sea. The costumes are fresh, ornate and tasteful, and the massing of colors on the stage by Mr. Ben Teal was harmonious and effective. The chorus sang with vigor, and the orchestra played reasonably well. As a whole, there is every prospect that "Chris" will obtain a goodly share of popular patronage.

WILDER D. QUINT.

Name *The Traveler*
 Address *Boston, Mass*
 Date *Dec 21, 99*

Out of town people are going to treat their friends to a ticket to the Christmas matinee of "Chris and the Wonderful Lamp" at the Boston Museum next Monday, for there will be a holiday matinee then. The engagement is limited to this week and next.

Name *Mrs. A. C. ...*
 Address *Boston*
 Date *Dec 21, 99*

As the end of the run of "Chris and the Wonderful Lamp" approaches at the Boston Museum, the desire of the public to see the jolly extravaganza increases. Its stay here is limited to this week and next.

Name *The Post*
 Address *Boston, Mass*
 Date *Dec 19 99*

BOSTON MUSEUM.

Another week of unqualified success by "Chris and the Wonderful Lamp" at the Boston Museum proves conclusively that Boston theatre-goers thoroughly enjoy extravaganza when it is surrounded with such artistic and dazzling scenery and played by such an effective corps as Messrs. Klaw & Erlanger and B. D. Stevens have gathered. The moment that Jerome Sykes as the Genie, original slave of the lamp, springs from the clock at the rear of the stage to do the bidding of Edna Wallace-Hopper as Chris, who has the lamp in possession, and, looking at the rapidly revolving hands on the clock says "How time flies," the audience realizes that he is funny. The impression once imparted, there is no laxity on his part to keep it at a high pitch, and he succeeds in a way so natural that it seems the outburst of spontaneous wit. Edna Wallace-Hopper is as charming as ever and completely captures the hearts of both sexes.

The scenery in the second and third acts is lavish and rare. It represents Aladdin's palace not a bit less gorgeous than that in which the dreamiest reader of "Arabian Nights" lets his fancy roam. The part of Prince Aladdin is safely intrusted to Emily Beaupre, who improves every opportunity. Randolph Curry as the grand vizier in Etheria does the little he has to do well and there is the usual contingent of slaves and court attendants who make the parts complete.

In the third act there is an electrical dance which is extremely fascinating, and Johnny Page does wonderful acrobatic feats in his "turn" with Nellie Lynch.

In addition to these attractions is the music of the orchestra written by Sousa, which is harmonious and pleasing in tone, and which gives the finishing touch to a delightful performance.

Boston Transcript

TUESDAY, DECEMBER 5, 1899

Boston Museum: "Chris and the Wonderful Lamp"

"Chris and the Wonderful Lamp," an extravaganza in three acts, book by Glen MacDonough, music by John Phillip Sousa, was presented for the first time in Boston last evening before an audience which packed the Museum to the rear walls and which was more friendly than discriminating. The original presentation was at the Hyperion Theatre, New Haven, on Oct. 23, under the management of Klaw & Erlanger and B. D. Stevens, the stage direction of Ben Teal and the musical direction of Albert Krausse. The cast follows:

The Genie.....Jerome Sykes
 Chris Wagstaff.....Edna Wallace-Hopper
 Scotty Jones.....Johnny Page
 Grand Vizier.....Randolph Curry
 Al Khizar.....Herbert Carter
 Selwell.....Charles H. Drew
 Captain of the Guards.....Frank Todd
 Fanny Wiggins.....Ethel Irene Stewart
 Aladdin.....Emily Beaupre
 Miss Prisms.....Mabella Baker
 Amine.....Nellie Lynch
 Stella.....Edna Hunter
 Della.....Edith Barr
 Bella.....Violet Jewell
 Ella.....Adele Nott
 Nella.....Stella Madison

Criticism is at once disarmed by the mere fact that it is an extravaganza and not as comic opera that "Chris and the Wonderful Lamp" makes its bid for public favor. By custom it is within its rights in lacking coherency or consistency, and if Mr. MacDonough has given us a snappy, bright first act and has then retired before the scene painter, the dancing master and the centre of the stage comedian who has

ideas of his own, he offends no more gravely than if he were writing a farce comedy or anything else. These are common occurrences. Yet if Mr. MacDonough had asserted his rights, or attempted at least to carry through to the bitter end the thin plot which he hints at in the beginning, there would have been something more than the frail superstructure now holding the story together. It was unfortunate, too, that the one lyrical effort of worth, "In Posterland," a clever satire on red skies and pink grass, was so abridged and mutilated that it was a waste of time to sing it.

The music is thoroughly characteristic of Sousa, abounding in spirited martial tempo, with here and there a waltz to relieve the monotony, although he it said that Sousa is no second Strauss; he becomes fearfully crude and simple when he wanders into three-four time. Perhaps the most ambitious numbers are the concerted piece in the second act, "Awake Sleepers," and the waltz for Fanny, "Where is Love," in the third act. The predominant march theme, "The Man Behind the Gun," is vigorous enough, but is too long by reason of reiteration and too limited in melody. The orchestration is not elaborate enough either, to make the number so effective as it might be. Mr. Sousa seems to have developed a sudden passion for the harp, which he now drags in happily or otherwise at every opportunity; while the brass and the drums, comparatively speaking, are muffled or silenced. He did, however, have four musicians on the stage to lend volume from cornets and horns to the march in question. As to instrumentation, Sousa is content to get his effects from the raw material; he avoids elaborated passages and takes no chances with intricate counterpoint or picturesque effects. He writes for the masses who demand noise, straightaway melody, and tinkling measures.

All in all, however, Mr. Sousa has made "Chris" musically interesting and diverting. It is a pity that since the first performance the men in whose hands the fate of the extravaganza now rests should have felt obliged to cut the score. This was evident last evening to a marked extent. Many of the prettiest passages were ruthlessly omitted, the song of "The Patient Egg," one of the best in the book, was not heard, and in other instances the blue pencil of some greater genius than Mr. Sousa had been used with rare unintelligence. On the other hand Mr. Sykes was given a pseudo-funny ditty in the second act, and in the third act Edna Wallace-Hopper struggled through a waltz song which had something about Fanny for its refrain and which musically was below the standard of "Annie Rooney." Verily the interpolator is a bane to good music, especially when he happens to be inartistical and cheap.

The company has in Jerome Sykes a portly comedian of unctuous humor, broadly but not clownishly expressed. He has a faculty for making one think that everything he says or does is spontaneous, that he has not lain awake o' nights to concoct the quips and banter which he throws about so lavishly and so lightly. He is truly droll and legitimately funny, by methods which are mostly his own, with a smack at times of a man called Hopper. He was at his best in the first act, genial, nimble-witted and ludicrous; after that he seemed to tire of well-doing, and saved himself for the crucial test of amusing Aladdin on pain of losing his life. At this point he was capital. Miss Edna Wallace Hopper is as dainty and artistic as ever, acting naturally as a boy, and wearing the garb in which olden-time pages used to go about with marvellous grace. She seconded Mr. Sykes's efforts splendidly, and the contrast between her diminutive figure and his ponderous form was in itself matter for mirth. Miss Stuart is a very inexperienced young woman as an actress, and her singing voice is remarkable for unrepressed strength and absolutely emotionless application. She sings to the roof of the theatre rather than to the director of the orchestra. Miss Baker was as reliable as ever; her voice holds well and she knows how to get the most out of it. Moreover, she has the comic opera singer's knack of making the comedy element count. Johnny Page is a remarkable acrobat on unconventional lines and his "turn" with Miss Lynch was much liked by the audience, which evidently had forgotten the details of "Jack and the Beanstalk." The chorus was extremely willing to work, and sang with commendable spirit and harmony. The orchestra played too loudly throughout but doubtless will jone down in a night or two. The scenery was showy and even gaudy, and was by no means so artistic or rich as might have been expected; the settings of the first act, however, were quite ingenious and were cleverly handled from the stage. An electrical dance in the third act was an improvement on previous efforts and some of the effects were startling and beautiful.

BOSTON EVENING RECORD.

At the Museum last night a great audience applauded with the most cordial enthusiasm, the new Sousa extravaganza, "Chris and the Wonderful Lamp." Klaw & Erlanger and B. D. Stevens, names associated with the rarest beauty shows of our generation, fathered the show, and it was an exceedingly artful piece of engineering, graced with clusters of girls of the vintage of 1900.

The story, written by Glen McDonough, originated with a serial tale in St. Nicholas some years ago, a fact, by the way, not noted on the playbill. It shows the Genie

of the Lamp 2000 years after, and transports him from a town in Connecticut to the fairy country of Etheria, where Aladdin and his court are awakened after their long slumber. All this gave opportunity for the utmost gorgeousness of costuming and scenery, and there was ingenuity in this too.

The opening scene was a long musical number of great spirit, in which a village auctioneer disposes of the lamp, which finally passes into the hands of Chris Wagstaff. He uses his sleeve on it, when out of grandfather's clock appears a portly gentleman, with curly brown hair in spots, and a suit which he has borrowed from the schoolmaster.

"I beg your pardon, did you rub?" he asks, and it is the Genie. He and Chris become great friends. They visit the school where Chris's best girl is the star pupil, and the genie transports the whole school to Etheria. They are seen on shipboard, and by a clever contrivance the ocean, islands and volcanoes are observed floating past, till at last the palace of Aladdin looms into view and the ship comes to anchor.

In the palace there is some spirited contesting for possession of the lamp, and, upon Aladdin's getting it, he orders out the guards to prevent the Yankee group from escaping. "You are my prisoner," says Aladdin. "No!" shouts Chris defiantly. "The prisoner of the men behind the guns." Already those gentlemen, in green tights and brazen helmets with pike staves and blunderbusses have gathered and there is a Sousa march.

In the gardens of Aladdin that prince with unsmiling severity condemns the prisoners to amuse them or they die. The genie undertakes to make Aladdin smile with a series of extremely clever paragraphs, whereat his highness only stares in baby blueness. At this point the triumph of humor was reached, which, however, missed fire, so far as the audience was concerned, because it was done too quickly. The lamp was guarded by two immense negroes. The Yankees performed a cakewalk, which tempted the Ethiopians from their stand, and the lamp was neatly recovered while the black men strutted.

The occasion was to introduce Mr. Sykes and Mrs. Hopper, and both were received with much favor. Mr. Sykes had a number of amusing songs and a great collection of comic sayings. Not only was his banter up-to-date, but the libretto had been carefully and brightly written in with Boston gags.

Mrs. Hopper was winning and demure as the tiny lover, and especially amusing in a trio with Aladdin and Fanny, in which Chris tried to keep her all to himself. Her song, "Fanny," in the last act, helped out by one of those marvellously snug costumes of hers, was also a rousing success.

The prima donna soprano, Ethel Stewart, came on unknown and unwecomed, and had not sung a half dozen notes before she had an assured position with the audience. She seems very young, and has a sweet, artless manner which does not include much acting, but her vocal training has been good, and the quality and power of her voice were a feature of all the ensembles.



THE DANCING DOLLS IN "CHRIS AND THE WONDERFUL LAMP."

Jerome Sykes, as the Genii, and John Page, as Scotty Jones, Have Encouraged the Dolls to Dance and Joined in with Them. It is One of the Most Taking Bits in the Fairy Extravaganza. "Chris and the Wonderful Lamp" Opens at Hammerstein's Victoria Monday, Jan. 1.



Photo by Morrison

EMILIE BEAUPRE,

Who Plays the Part of Aladdin in "Chris and the Wonderful Lamp." Miss Beaupre Will Be Remembered for Her Work as Jack in "Jack and the Beanstalk," a Klaw & Erlanger Success of Several Seasons.



THE PRINCIPALS IN "CHRIS AND THE WONDERFUL LAMP."

Jerome Sykes, Edna Wallace Hopper, Nellie Lynch, John Page, Emilie Beaupre and Ethel Irene Stewart. "Chris and the Wonderful Lamp" Will Open at Hammerstein's Victoria Jan. 1.

Name *Enquirer*
 Address *Buffalo, N.Y.*
 Date *Dec 15, '99*

Edna Wallace-Hopper as Chris Wagstaff in "Chris and the Wonderful Lamp," makes a bewitching appearance in her boy's costumes. Her riding trousers in the first act create as great a sensation as did her Greek dress in "La Belle Helene."

Name *Star*
 Address *Kansas City, Mo.*
 Date *Dec 17, '99*

In "Chris and the Wonderful Lamp," Edna Wallace Hopper wears various costumes, of which the one shown in this picture is the least but not the last. In her riding breeches in the first act her long trousers in the second and her college cap and gown in the third she is said to be equally interesting. The picture shows



EDNA AND JEROME.

Jerome Sykes as the very modern genil of the modern wonderful lamp. Johnny Page, the acrobatic dancer, is a member of the "Chris and the Wonderful Lamp" company.

Name *The Worker*
 Address *New York*
 Date *Dec 23, 1899*



Sousa and his whale.

John Phillip Sousa composes most of his operas while travelling with his band. His latest one, "Chris; or, The Magic Lamp," is an

exception. He wrote most of that at Manhattan Beach between performances in the Casino. He tells an amusing story of the hard time he had with his song of the ambitious whale. He had the idea; it came to him in a flash of inspiration, but he could not work out the details.

"I wrestled with it for days," said he. "I thought of it at meal time, on the bicycle track, on the stage, everywhere and all the time. I dug down in sub-strata and worried and wrestled until finally I had it in a shape that I was satisfied with. I think I could have captured a real whale without much more trouble."

Persons who saw him during this time wandering on the beach, with intense, preoccupied air, doubtless wondered what was troubling the composer.

Sousa wrote most of "El Capitan" in the South, and his little daughter, who inherits his musical talent, learned it as fast as he composed it and used to sing it for him while he tried it on the piano. "The Bride Elect" was written while he was on his long tour to the Pacific coast.

Name *Herald*
 Address *Banger, Me.*
 Date *Dec 18, '99*

THE NEW SOUSA OPERA.

Chris and the Wonderful Lamp at the Boston Museum.

"Chris and the Wonderful Lamp," Klaw & Erlanger and B. D. Stevens' new extravaganza, has scored a prodigious hit at the Boston Museum, where overflowing houses have greeted its mirth, wit magnificent stage settings and John Phillip Sousa's bright, graceful and tuneful music with delightful appreciation. The modern stage has not witnessed an equal prodigality of production, not a more powerful appeal to taste for the beautiful. Jerome Sykes, the greatest of American Century Genie. His grotesque and imitable drollery makes the fun come fast and furious in every scene.

Edna Wallace Hopper has scored an equally positive success as the dashing boy-about-town, "Chris Wagstaff," a youth in search of adventure, whose sharp appetite for pleasure becomes amply satisfied before the final fall of the curtain. The remainder of the remarkable cast, among whom are Ethel Irene Stewart, Nellie Lynch, Mabella Baker, Emilie Beaupre, Johnny Page, Randolph Curry and Charles H. Drew, have each scored successes, while the great chorus of nearly one hundred, including the large bevy of beautiful young girls, has made a distinct impression in the ensemble.

Mr Sousa has written nothing more pleasantly tuneful than his score of "Chris," including, of course, his newest matchless march, "The Man Behind the Gun." Mr. MacDonough's book is bright, with clean, and, perhaps, the best example of pure fun that has yet been exploited in this class of light entertainment.

Every act has its vocal triumphs, but possibly those that most fully realize the expectation of the crowded houses, are the finale, "The Man Behind the Gun," a genuine Sousa march; "He Couldn't Do a Blessed Thing Without Me;" the ditty "Fanny," so sweetly warbled by Edna Wallace-Hopper, and "A Hightoned Genie."

"Chris and the Wonderful Lamp" will hold the Boston Museum till Saturday evening, the 30th inst., when it will be seen in Boston for the last time this season. Matinees will occur Wednesday and Saturday as usual during the continuance of the engagement of "Chris."

Monday evening, January 1, another attraction of Klaw & Erlanger's "The Rogers Brothers in Wall Street," will follow "Chris," after a four months run at the Victoria in New York City. The vaudeville farce in which the Rogers Brothers appear this season is a skit on speculation in Wall street, by John J. McNally, the dramatic editor of the Boston Herald. The Rogers Brothers are supported by a large company of comedians and pretty girls and present a very fascinating entertainment.

Name *Herald*
 Address *Boston*
 Date *Dec 23, '99*

"Chris and the Wonderful Lamp" will close its third and last week but one at the Boston Museum this evening, and next Monday the successful extravaganza will enter upon its last stage in this city. There will be a special holiday matinee on Monday afternoon, and tickets to this occasion promise to be a popular Christmas gift, judging by the way in which they have been sold all the past week. The engagement cannot possibly be extended in any way, and immediately upon leaving here the piece will be taken to New York, where it will be presented at the Victoria Theatre.

Name *Post*
 Address *Boston, Mass.*
 Date *Dec 23, '99*

"Chris and the Wonderful Lamp" will enter on the last week of its highly successful run at the Museum on Christmas Day, when there will be a special matinee performance. Crowded houses have been the unvarying rule. The Rogers brothers in John J. McNally's "In Wall Street" will follow Jan. 1, 1900.

Name *Herald*
 Address *Boston, Mass.*
 Date *Dec 17, '99*

THE BOSTON MUSEUM.

Klaw & Erlanger and B. D. Stevens have given several big musical productions to the Boston public. All of these have represented great cost and care, and have caused big box office receipts. In "Chris and the Wonderful Lamp" they have probably reached the highest point in local favor, and have built up an entertainment of more attractive variety to justify this prosperity.

"Chris and the Wonderful Lamp" is a musical spectacle of tremendous advantage over all the rest, for many reasons. To mention a few of these will probably be good and sufficient argument.

First and foremost comes a story that is rich with suggestion for anything of entertainment and beauty. Then this story is turned into a stage value by a writer, who has not only wit and imagination and literary skill, but also a practical knowledge of dramatic business.

Next, the music is from the pen of John Phillip Sousa, and this music fairly dances with the spirit of melody. Tune follows tune until the music runs like a golden current with spring freshness through the entire three acts.

Then there is Jerome Sykes. Where can one find a more satisfactory comedian in the comic opera field? Constitutionally funny, with a commanding physique, a great voice and acting ability, nothing is left for the richest results in a performance affording something to do with, and that is amply provided for in "Chris." Mr. Sykes is the genil of the lamp, and a more jolly, fertile and overwhelming sport than he proves to be, it would be difficult to imagine.

Edna Wallace-Hopper is the character pivot of the amusing story, and successful as she has been, never has she appeared to better advantage. What a picture she makes in boy's clothes! Dainty, symmetrical, stylish and bubbling over with animal spirit, she gives a charm of color and dash of life to every picture and episode remarkably fascinating.

There is also a newcomer here in Miss Ethel Irene Stewart, who does most of the important singing, and does it well. She has a girlish face and figure, her voice is fresh and trained and her modest manner is especially pleasing.

Johnny Page and Nellie Lynch are old-time Boston favorites, and nightly are obliged to do their dancing specialties until physically exhausted.

Last, but not least, may be mentioned the chorus feature. Such a lot of pretty girls, who look young and sing well, has not been seen on the Boston stage in a long time. They are beautifully costumed, and in the numerous dances, groupings and manoeuvres are peculiarly stunning.

And the scenery of this production! The second scene of the first act, with its pretty school girls in dainty frocks, and the soft summer colorings of the surrounding setting, make a delightful picture from freshness of idea and skill in treatment.

The second act setting represents the interior of Aladdin's palace. It is a color scheme in old rose, with enormous yellow lamps and great pillars and stairways and arches and receding distances. The exquisite costumes of the stage full of people, lend to the dazzling brilliance of this scene. The curtain of this act falls upon the singing of Sousa's new march, "The Man Behind the Gun." The chorus, orchestra and brass band on the stage bring out all the martial spirit of this stirring march, and bring forth immense applause.

This is the last week but one of "Chris" at the Boston Museum. An extra matinee is to be given Christmas day.

Name *Globe*
 Address *Boston, M.*
 Date *Dec 19, '99*

"Chris" at the Museum.

The performance of "Chris" at the museum last evening marked the opening of the last half of the engagement in Boston, and only one week remains after this. The audience was large, and it was equally enthusiastic, so that there were laughs for the jokes and applause for the songs and dances.

There is everything in the entertainment that goes to make up a popular extravaganza. With Jerome Sykes in the leading role there can hardly be a dull moment in the evening, since he is such a favorite here, and the present character fits him so capitably. He has a worthy partner in Edna Wallace-Hopper, who is as dainty as ever and does her full share for the hilarity of the evening. In appearance she makes a captivating boy, and her songs are given with a vivacity that is peculiarly her own.

With them are some of the cleverest people that Klaw and Erlanger and B. D. Stevens could secure for extravaganza, and each character is well played. Everybody praises the chorus for it is so different from that usually seen in such a piece. The girls are pretty and shapely and the scenery and costumes are all new and attractive. The entire production goes with dash and spirit from start to finish. There will be a special holiday matinee on Christmas day, and the seats for this are now on sale.

Name *Mail + Express.*
 Address *New York.*
 Date *Dec 23 1899.*



THE DOLL BALLET IN "CHRIS AND THE WONDERFUL LAMP," OPENING AT THE VICTORIA NEW YEAR'S NIGHT.

Name *Herald,*
 Address *Boston, Mass.*
 Date *Dec 4 1899.*

AT THE MUSEUM.

The magic lamp of "Chris and the Wonderful Lamp" has proved all powerful in more ways than one. It has been woven into fanciful story that has entertained several generations. It has been turned into stage work with similar effect at different times, but never with the lustre like that which now shines forth at the Museum.

A further evidence of its amazing charm is found in the fact that in these Christmas days, when the business of the theatre usually slumps, it is burning nightly for the entertainment of crowded houses at the Museum. Jerome Sykes is the jolly Genius. He is an up-to-date brand of human nature, who fits the idea of jolly abandon to a nicety. He has the roundness and bigness of body, and heartiness of laughter, which fill out the theory of "laugh and grow fat." Jerome Sykes can also act, and has the rarer art of knowing how to get at his hearers for their best enjoyment, and just where to separate in his efforts to this end. Of all the comic opera comedians, not one is better off in the matter of animal magnetism, unctuous humor and fine voice.

In Edna Wallace-Hopper he has a contrast in size and voice and method which is peculiarly helpful to him, and signally beneficial to the general performance. She is dainty, vivacious, graceful in figure and artistically pleasing in all she does. In the other members of the company, Messrs. Klaw & Erlanger and B. D. Stevens, the projectors of this beautiful production, have provided performers of individual value, so that the leading incidents of the story are never dull, and the varied specialties are remarkably pleasing. The dance of the mechanical dolls and the electric butterfly dance are novel and particularly fascinating.

The new Sousa march, "The Man Behind the Gun," has a characteristic martial swing of the march king's best work, and makes a thrilling curtain for the ending of the second act. A good deal has been said of the personal beauty of the chorus and the good effect of the singing ensemble and it is well deserved. "Chris" is a beautiful production, crowded with entertaining features and gorgeous pictures, and running over with tuneful music, humorous songs and funny incidents. This is the last week of the engagement at the Boston Museum. An extra matinee will be given Christmas day.



"CHRIS AND THE WONDERFUL LAMP."

At the Victoria.

—Photo by Gilbert & Bacon.



EDNA WALLACE HOPPER, IN "CHRIS AND THE WONDERFUL LAMP," AT VICTORIA MUSIC HALL NEXT MONDAY.



JEROME SYKES, IN "CHRIS AND THE WONDERFUL LAMP," VICTORIA MUSIC HALL NEXT MONDAY.

foot army passed and repassed, but is now house drainage to the river by large outlet



++"Chris+and+the+Wonderful+Lamp"+
+at+the+Victoria++

ig from
ss of Paper

...at Manhattan there
 was a strange air of abstraction about John
 Philip Sousa. The March King is generally
 as jolly as he is beautiful, full of wit for
 men and for the ladies full of fascination.
 But on this occasion he was distraught and
 pensive, diminished in his usual humor and
 lacking in his usual gallantry. One after-
 noon The Press man, distressed by these
 ev de ces, put the question to him straight
 over Glenlivet. Whereupon the bandmas-
 ter made a clean breast of the matter. He was
 putting the finishing touches on the score
 of "Chris and the Lamp" and was con-
 cerned, not about his music but about his
 libretto. His bookmaker, Glen MacDon-
 ough, was new. Hitherto Sousa had de-
 pended upon Charles Klein for his stories,
 except when, emulating the example of
 Richard Wagner, he had written his own
 libretto for "The Bride-Elect." MacDon-
 ough was an unknown quantity, and in the
 trepidation of him the March King was
 filled with anxiety. Happily that solicitude
 was groundless, as the writer explained.
 Mr. MacDonough is a man of parts, a hu-
 morist and farce constructor of experi-
 ence. But Sousa would not be comforted.
 Indeed, at that time he had much to try
 his soul. A cabal was working against him
 in London, where DeWolf Hopper had car-
 ried his "El Capitan." Malicious reports,
 promptly refuted by this journal, had been
 cabled over the sea declaring that his opera
 was a failure in London. Sousa had his
 money invested in the English production,
 he had paid the transportation expenses of
 the company, and it was only natural that
 he should be much disturbed over the tid-
 ings that his venture had failed. It was
 in these trying circumstances that he fin-
 ished the score of "Chris," and fortunately
 his anxieties did not interfere with his flow
 of melody. All those troubles are over
 now. "Chris" has been well received on
 tour, Glen MacDonough's libretto has found
 approval, not only from the composer but
 the public, and the bandmaster brings his
 work to the Victoria to-morrow night with
 confidence. Sousa is once more happy and
 handsome. His enemies in London are
 completely overthrown by the extraordi-
 nary success of his two operas, and his latest
 work comes to town with every anticipa-
 tion of success. Sousa is all right. He
 began life at \$50 a month, and now his in-
 come averages \$40,000 per annum.

This composer's success tempts inquiry
 into how our country conducted itself in
 comic opera during the year that ended last
 night. In former times we depended for
 these light musical productions mainly on
 England, France and Germany. While he
 was manager of the Casino Rudolph Aron-
 son supplied our wants by the scores of
 Strauss, Suppe and the general Viennese.
 John Duff and even A. M. Palmer devoted
 their theatres to the operas of Gilbert &
 Sullivan. Anything native was scorned,
 anything foreign was applauded to the echo.
 Reginald de Koven was the first native
 composer who directed attention to the ques-
 tion of indigenous genius. His "Robin
 Hood," as performed by the Bostonians a
 decade ago, brought American music to the
 front, and, encouraged by the prosperity of
 that work, other young fellows of harmonic
 talent gained a hearing. De Koven's tem-
 porary successor was Woonson Morse,
 whose "Wang" filled all the requirements
 of popular entertainment in that way. Then
 Gustav Kerker, a master of jingling rhymes,
 made his mark at the Casino. Kelley, who
 has contributed an excellent score to "Ben-
 Hur," wrote a comic opera with Hugh Mor-
 ton, but it was too artistic and our public
 did not like it. In "The Ogasalies," Henry
 Waller gave a fair transcription of Indian
 melodies, but he was ahead of his time and
 his opera failed. The trouble with our com-
 posers has generally been that they aimed
 too high and gave us romantic instead of
 comic opera. Thus Victor Herbert began
 with a score wholly unsuited for the popu-
 lar conception of humor and came to dis-
 aster. In "The Ameer" and "The Singing
 Girl" he has now reached the level of the
 ordinary comic opera audience and is suc-
 cessful. This quickness in adapting him-
 self to circumstances has enabled the na-
 tive composer to crowd out the foreigner,
 and during the past year American music
 has supplied all the wants of American
 audiences. The only foreign work of im-
 portance brought recently to this city was
 "The Greek Slave," which failed at the
 Herald Square. Meanwhile our theatres
 have been well supplied by native scores,
 such as "Papa's Wife," "The Three Dra-
 goons," "The Singing Girl," "The Ameer,"
 Francis Wilson's musical travesty on "Cy-
 rano de Bergerac," "The Man in the Moon,"
 and a new composer, Corliss, in "The Three
 Little Lambs." Not a high order of music,
 it is true, but satisfying. Our comic opera
 audiences do not look for such scores as
 those of Strauss and Sullivan, and are con-
 tent with jingie, which American musicians
 can easily supply.

No more amusing illustration of this ar-
 gument can be found than that furnished
 at the Herald Square Theatre. The music
 which Mr. Corliss has written for "The
 Three Little Lambs" is light as thistle-
 down. A European audience would hardly
 stand this kind of a work, and, indeed, for
 our own sakes it is somewhat pathetic to
 hear Adele Ritchie singing "The Briton
 behind the gun—boom, boom—should make
 the Boers run—boom, boom." That is the
 iniquity and distress of poverty in compo-
 sition. Especially unfortunate, too, because
 Miss Ritchie has a good voice and consid-
 erable vocal expression. But of all sad
 words by tongue or pen Mr. Corliss's "Man
 Behind the Gun" is the worst. It pleases
 our audiences, however, and the fair singer
 is called out four times, in each instance
 carrying a fresh flag. The contemplation
 of such a matter is discouraging to a native
 genius. Victor Herbert began the season
 meritoriously with a scholarly score in
 "Cyrano de Bergerac," but, that being re-
 jected, he has come down to rubbish in or-
 der to win royalties in "The Ameer" and
 "The Singing Girl." Kelley and Waller, be-
 ing less practical, refuse to descend to the
 level of Kerker, and continue to give us
 level art to the astonishment and annoy-
 ance of their auditors.

PLAYS of the New Year



EDNA WALLACE HOPPER AND JEROME SYKES IN "CHRIS AND THE WONDERFUL LAMP" VICTORIA THEATRE

AND now for a turn from the severe to the gay. Sousa's latest score is to be played at the Victoria Theatre to-morrow (Monday). It is not a pretentious score, for the story it embellishes, "Chris and the Wonderful Lamp," is but a fantastic connection designed to amuse, but it is full of rhythmic melody. There is a march in it—an unnecessary statement—which ought to take the town by storm. Its cadences are as stirring as the sentiments its title evokes—"The Man Behind the Gun."

TO the plethora of new dramas which came with Christmas week is now to be added another production which is likely to have the ring of gaiety. It is Glen MacDonough and John Philip Sousa's musical extravaganza "Chris and the Wonderful Lamp," which comes to the Victoria Theatre to-morrow night to begin a long engagement which, with the present prosperity on Broadway, should carry it well into warm weather. The claims made for the new play are simply non-sensical merriment and a succession of pretty stage pictures placed in a musical setting. That John Philip Sousa has composed the score is a pleasant prospect and some new, stirring marches are likely to be added to the repertoire of the whistlers. Mr. MacDonough's name on the programme bears the assurance of some witty lines and clever situations. With Edna W. Hopper and Jerome Sykes at the head of the cast there is quite sure to be some clever burlesque acting.

THE story is taken from the adventures of Aladdin in the "One Thousand and One Nights," which has done service in countless operas and burlesques. In this case Aladdin will be placed in a twentieth century setting and his adventures will begin in a Connecticut seminary for girls.

Edna Wallace Hopper will play the part of Chris and Mr. Sykes that of the Genie. Chris is in love with a beautiful girl in Miss Prism's seminary. He cannot meet her because of the stringent rules of the institution. At last he is attracted to an auction sale of curios which have been in the possession of the late Prof. Cypher, of Yale. There he acquires possession of an old lamp. Not knowing of its mystic attributes he rubs it to test the metal. Instantly the Genie appears at his elbow and informs him that any desire in life is within his reach.

Aided by the Genie, Chris secures admission to the seminary, where he meets his innamorata. He is discovered by the vigilant Miss Prism, and at his command the Genie translates all the people to the Island of Etheria in the Pacific Ocean, the home of Aladdin. Here new complications arise by the efforts of the original owner of the lamp to regain possession of it. This struggle proceeds to the end of the play, when Chris and his party escape from the island in safety.

The scenes as they will be presented show a room in the house of Prof. Cypher, where the auction of the lamp takes place; the grounds of Miss Prism's seminary in Connecticut, the Grand Central Station in New York; on board ship in the Pacific, and the approach to the Island of Etheria.

A novel scenic effect will be shown in the final act by a panoramic background, which pictures the movements of the ship from San Francisco to the Island of Etheria.

THE musical features of the production will be kept in the foreground. They include a number of new songs, chief of which will be "The Pattern of the Shingle," "Fanny," "The Hump-Backed Whale," "I'm a High-Toned Genie," "The College of Hoop-de-doo" and "In Poster Land." There will also be a new military song and march written in Sousa's inspiring style.

Although the burden of the performance will be carried by Edna Wallace Hopper and Jerome Sykes, there will be other conspicuous people in the cast. They include Ethel Irene Stewart, Emily Beaupre, John Page, Nellie Lynch, Mabella Baker and Edna Hunter.

Address of Paper _____

Jerome Sykes and Edna Wallace-Hopper make their first New York appearance as joint stars at the Victoria Theatre Monday evening in a new-extravaganza, "Chris and the Wonderful Lamp," the score for which was written by John Philip Sousa and the book by Glen MacDonough. The production is by Klaw & Erlanger and B. D. Stevens, who spent money most generously in giving it a magnificent presentation. The scenery and costumes are described as gorgeously artistic both in design and colors. There are 100 people in the company. The chorus is praised for its beauty of face and figure, and the entire performance is commended for the absence of coarseness and vulgarity. Miss Hopper plays Chris, a young man of the town, who purchases Aladdin's lost lamp at a sale of curios. A rub on the lamp brings the genie on the scene in Jerome Sykes, and from that time to the finish of the performance fun rattles like a rapid-fire gun. The piece is presented in seven scenes, which include a panoramic picture of a voyage at sea, 220 feet long and 35 feet high, which is shown in two minutes. The principals are Mr. Sykes and Miss Hopper's support are John Page, Nellie Lynch, Mabella Baker, Emily Beaupre, Charles H. Drew, Herbert Carter, Randolph Curry and Violet Jewell.



EDNA WALLACE HOPPER

As Chris in "Chris and the Wonderful Lamp," the Fairy Story Extravaganza, with John Philip Sousa Musical Setting. Which is On for a Run at Hammerstein's Victoria.

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EDNA WALLACE HOPPER
AS CHRIS

JEROME SYKES AS THE GENIE

'CHRIS AND THE WONDERFUL LAMP'
 AT THE VICTORIA

given to Ethel Stewart, Emily Beaupre, Ma-
 bella Baker and Nellie Lynch. This is the
 cast in full:-
 The Genie, the original slave of the lamp
 Chris Wagstaff, a "boy about town" Jerome Sykes
 Scotty Jones, a boy of all work at Miss Prisms
 Academy Edna Wallace Hopper
 Lovemoney, a New England money Johnny Page
 lender Randolph Curry
 The Grand Vizier in Etheria Pettingill
 Al Khizar, a chief of Etheria's secret police Herbert Carter
 Selwell, an auctioneer Charles H. Drew
 Captain of the Guards Frank Todd
 Fanny Wigfus, star pupil at Miss Prisms' Acad-
 emy Ethel Irene Stewart
 Aladdin, Prince of Etheria Emily Beaupre
 Miss Prisms, principal of the academy
 Amine, a talking doll in Etheria Mabella Baker
 Stella Nellie Lynch
 Della Pupils of Miss Prisms' Edna Hunter
 Bella Academy and Edith Barr
 Ella talking dolls in Etheria Violet Jewell
 Nella Adele Nott
 Stella Madison
 Guards, attendants, slaves, dancers, &c.

Jerome Sykes and Edna Wallace-Hop-
 per make their first New York appear-
 ance as joint stars at the Victoria The-
 atre Monday evening in a new extrava-
 ganza, "Chris and the Wonderful Lamp,"
 the score for which was written by John
 Philip Sousa and the book by Glen Mac-
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 sea, 220 feet long and 35 feet high, which
 is shown in two minutes. The principals
 of Mr. Sykes' and Miss Hopper's support
 are John Page, Nellie Lynch, Mabella
 Baker, Emily Beaupre, Charles H. Drew,
 Herbert Carter, Randolph Curry and Vio-
 let Jewell.

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Mr. Harry B. Smith will have been forbid-
 den to write more than two opera librettos a
 week, and consequently will be turning out
 lyrics that will require no diagram on the
 playbill to assist the audience in finding the
 point of the joke. Both he and Mr. Cheever
 Goodwin will have been bound over to keep
 the peace and be made to promise to give up
 political topical songs in their operas. Then
 there will be no theatre riots on the part of
 an enraged public exasperated by eternal
 "gags" about Croker and Platt.
 Mr. Ludwig Englander will have cut his
 hair and otherwise exhibited lofty aims, and
 will be writing music that does not shoot
 over the heads of the public. Mr. Victor Her-
 bert will have learned a thing or two, and
 will not be composing deeply learned scores
 for inane librettos. Mr. Gustave Kerker will
 be writing comic opera music that requires
 some orchestral instruments beyond three
 brass drums, four trombones and nine cornets.
 Mr. Sousa will have repented of his past and
 will no longer insist on writing his own li-
 brettos, and Mr. de Koven will compose no
 music that will induce the "Smart
 Set" to get up and go.

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A spectacle called *Chris and the Wonder-
 ful Lamp* will come to Hammerstein's Vic-
 toria.

"Chris and the Wonderful Lamp," a mu-
 sical piece by Glen MacDonough and John
 Philip Sousa, will be presented for the first
 time in New York at Hammerstein's Vic-
 toria Music Hall next Monday. Jerome Sykes
 and Edna Wallace-Hopper will be the stars.

ESTABLISHED LONDON, 1851 NEW YORK, 1884.

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EDNA WALLACE HOPPER AND JEROME SYKES.
In "Chris and the Wonderful Lamp"—Victoria Theater.

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The aspect of metropolitan theatricals will not be changed materially by the introduction of new matter with the advent of the New Year. Excepting Klaw & Erlangers' production of "Chris and the Wonderful Lamp" at the Victoria to-morrow night, the list of attractions will be the same that we were invited to divert ourselves with during Christmas week. The lethargy of the holiday season seems to be more difficult to throw off of the managerial faculties this season than ever before. But speculation will become more active later and the second week in January will reveal a number of novelties.

The producing faculty has been torpid for some weeks now. There is a suspicion that indifferent patronage, reported at many of the theaters, has given it a severe solar plexus "jab." The season, whose half-way mark we are about crossing, started out most auspiciously. It had the stimulus of last season, one of the most prosperous known to the existing corps of active managers, and there was feverish anxiety to get before the public new shows. At the beginning there was liberal patronage of all ventures, and visions of wealth dangled before the eyes of play producers; but it was hope destined to be without fruition, for as the season advanced, business decreased, audiences grew thin, and the list of failures grew, until wariness, doubt and dismay took possession of the hearts of producers.

When we come to sum up the results of the half season we find that it must be set down as a period of failures. Productions that were planned to be gigantic successes went wrong, and the effect of such failures had a deterring influence—made managers shy.

The list of successes brought out in the first half of the season is a short one. You can enumerate them on the fingers of one hand. We have had "Becky Sharp" and "Ben Hur" in the serious line and "Sister Mary," "Papa's Wife" and "The Rogers Brothers in Wall Street" in the light, fantastic vein. Against these how appalling the list of non-successes! The memory of the two Ghetto plays, Stuart Robson's venture in the tragic piece, "The Gadfly;" Julia Arthur's piece of pageantry, served as a play, under the title of "More Than Queen," and a whole bevy of silly little pieces, which were brought out by Charles Frohman and ran briefly, to be forgotten before half a year had passed.

Mr Frohman has the distinction of producing the greatest number of non-successful pieces. He brought out a whole series of questionable little farces, that, after playing to the limited clientele such plays can find in any large city, went into oblivion. He has supplemented this list with some curious exhibitions of odd melodramas, in which the public failed to find any of the elements it expects and demands. So far, he has had no "Zaza" or "Little Minister" to offset the disappointments.

Messrs. Klaw & Erlanger have, perhaps, been the most successful purveyors of amusement for the season. They started in with "The Rogers Brothers in Wall Street" at the Victoria, and the play made a phenomenal run. Then came their magnificent production of "Ben Hur" at the Broadway, concededly the most picturesque—original in stage devices, artistic in environment and interesting plot—of any of the spectacular productions New York has seen. Their production about to be made at the Victoria has been pronounced good on the road, and it will probably be another in their list of metropolitan successes.

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JEROME SYKES AND EDNA WALLACE HOPPER
"CHRIS AND THE WONDERFUL LAMP"

"Chris and the Wonderful Lamp" Will Be Heard.

VICTORIA'S OFFERING.

"Die Fledermaus" Will Be Sung at the American Theatre.

THE new Sousa opera, "Chris and the Wonderful Lamp," at the Victoria, is the sole novelty of New Year's week. Although new here, the extravaganza has been swinging around the Eastern dramatic circle for more than three months, which is an unusually long time to whip into perfect shape the jokes, songs, dances, marches and general fun making—with which it is said to be heavily burdened—before risking a metropolitan production in a playhouse which so far this season has gained a widespread reputation as being the home of the merriest kind of joviality.

New England has been uncommonly generous in its praise of this musical extravaganza, in which it is said there is scarcely a dull moment, of the actors and of the production, which is backed by gorgeous settings and fantastic stage pictures, emphasized by bevy of pretty girls with shapely figures, and fresh voices, frisking about in hues of brilliant coloring that rival the most youthful imagination of Aladdin and his splendors.

The idea of the extravaganza is the good old tale of the Arabian Nights, into which the author, Glen MacDonough, has injected a story of his own, making a series of up-to-date incidents which make up the entertainment. This is further furnished by unique specialties, in which Edna Wallace Hopper and Jerome Sykes were thought particularly funny by the New Englanders, Miss Wallace playing Chris and Sykes the Genie.

The yarn which usually holds extravaganzas together in this instance begins in New Haven, where Chris, a young man, is in love with Fanny, a pupil in Miss Prism's academy. Whether Chris is a Connecticut man the yarn sayeth not, but his love for Fanny brings him thither and leads him to an auction sale of curios. It is almost useless to say that the wonderful lamp is knocked down to Chris at a bargain price, that he rubs it as did Aladdin of yore, and that the Genie bounces into his presence, willing to do his bidding.

A modern young man, deeply in love and the possessor of a wonderful lamp, under the circumstances could ask but one question—instantaneous translation into the Connecticut academy. That the Genie has lost some of his old pull in being brought to Yankee land seems possible, for Chris is not bounced with any degree of swiftness to his sweetheart's side, but the Genie and Chris, in prosaic and up-to-date style, visit the Prism's home of learning as bogus professors.

Both Are Arrested.

They are detected and arrested, and then, at the bidding of Chris, the Genie pulls himself together and whisks the entire lot in the institution to the Island of Etheria, supposed to be located in the Pacific Ocean, and furthermore vouches for as the present abiding place of Mr. Aladdin—the same gentleman that did the original lamp rubbing. The rest of the plot is mirth and melody, which is brought from the Connecticut Valley to the interior of Aladdin's palace and finally, in the third and last act, to the glittering gardens surrounding the palace. The music, by John Philip Sousa, bulges with tinkling waltzes, majestic marches and what is known as taking airs. Several of these have become popular, but to-morrow evening a conspicuous feature will be a brand new Sousa march and a new military song. The specialties injected by Mrs. Hopper and Sykes are: "The Patter of the Shingle," "Fanny," "The Hump-backed Whale," "I'm a High Toned Genie," "He Couldn't Do a Thing Without Me," "The College of Hoop-de-Do," "Torch-Tap Was the Boy for Me," "In Poster Land," "Etheria," and "The Lay of the Wonderful Lamp."

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Victoria.

Klaw & Erlanger and B. D. Stevens present their production of "Chris and the Wonderful Lamp" at the Victoria to-morrow evening for the first time in New York, and, incidentally, introduce Jerome Sykes and Edna Wallace Hopper to metropolitan admirers as joint stars. This is said to be by far the most elaborate of the several musical productions made by this firm. It has been played during the past month at the Boston Museum in Boston, and has also been seen this season in Philadelphia for three weeks and in Baltimore and Washington. Everywhere presented "Chris" has been enthusiastically praised for the cleverness of its company, the extraordinary costly scenery and costumes utilized, and for the youth, beauty and ability as singers of its chorus, which is said to be composed of eighty of as handsome and shapely girls of uniform size and age as could possibly be secured.

The music for "Chris" was written by John Phillip Sousa, who has given it several of his most majestic compositions as well as catchy airs and swinging marches. To-morrow night a special feature will be made of a new military song and a march by Sousa. The book was written by Glen MacDonough, who founding the story on a fragment of the familiar tale of Aladdin and the lamp, has created a humorous vehicle which carries an entire evening of most satisfactory entertainment. The text is very witty, and the complications that he has created through the mystic lamp falling into the hands of an up to date young man who avails himself of its power and that if its mysterious slave to further his plans, are exceedingly comic. "Chris" appeals to the taste for the beautiful musically and scenically, and to the lover of humor, librettally. The piece is presented in three acts and seven scenes. The scenes of the first act are a room in the New England home of Prof. Cypher; the grounds surrounding Miss Prism's academy; the Grand Central Depot, New York; on board ship in the Pacific and the island of Etheria, Aladdin's home in the Pacific. The ship scene is made very realistic by a panorama background, 220 feet in length, depicting the progress of the vessel from San Francisco to Etheria, which is shown in the short space of two minutes. The scene of the second act is the interior of the palace of Aladdin and that of the third act the gardens surrounding the palace.

Edna Wallace Hopper plays the up to date young man who unwittingly secures possession of the lamp of Aladdin at an auction sale of curios. To test the metal, he gives the lamp a rub, and the Genie (Jerome Sykes) appears. Both these artists have parts which fit them most aptly. The contrast of personality between them creates not a little merriment. As a swagger youth of many clothes, worn with much grace, Miss Hopper is a picture intensely pleasing to the eye. As the Genie Mr. Sykes takes on a twentieth century aspect and in one act appears in a makeup which will be readily recognized as representing a famous New York horseman. There are many specialty features interpolated into the comic situations of Mr. MacDonough's creation and also several very interesting musical numbers, among them "The Patter of the Shingle," "Fanny," "The Hump Backed Whale," "I'm a High-Toned Genie," "He Couldn't Do a Thing Without Me," "The College of Hoop-de-Roo," "Torch Tep was the Boy for Me," "In Poster Land," "Etheria," and "The Lay of the Mechanical Doll." In the ensembles this great company is seen in a large variety of costumes, which are noteworthy for Oriental brilliance of coloring and artistic design. In the second act especially a very elaborate color scheme, both in costumes and scenery, is disclosed.

The supporting company is an excellent one, the principals of which are John Page, Randolph Curry, Herbert Carter, Charles H. Drew, Frank Todd, Ethel Irene Stewart, Emily Beaupre, Mabella Baker, Nellie Lynch, Edna Hunter, Violet Jewell and Stella Madison. Matinees will occur Saturday only.



SCENE FROM "CHRIS AND THE WONDERFUL LAMP."
Hammerstein's Victoria.

Jerome Sykes and Edna Wallace Hopper. The work has been seen in various other cities.

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"CHRIS AND THE LAMP."
The wonderfully successful engagement of Sousa's new extravaganza "Chris and the Wonderful Lamp," at the Boston Museum, will end on Saturday evening. The New Year card at the Boston Museum, commencing Monday evening, January 1st, will be "The Rogers Brothers in Wall Street." John J. McNally's latest and most successful vaudeville farce, Klaw & Erlanger, who are the managers of these popular German comedians, have made a beautiful production of this skit. No one knows better how to do this, or has greater resources, than these remarkably successful managers. The Rogers Brothers will go to the Boston Museum direct from the Victoria theater, New York, where they have been playing to the capacity of the house for over four months. "Chris and the Wonderful Lamp" goes from the Boston Museum to the Victoria theater in New York for a long stay, opening Monday evening, January 1st. "Chris" has the distinction of having created a wider public interest than any attraction of its kind in the history of Boston theatricals. Klaw & Erlanger and B. D. Stevens have made a production of "Chris" which, for grandeur and cost of equipment, will be a standard of comparison for years to come. Mr. Sousa's music is in his happiest vein and is now being whistled and sung almost everywhere in New England.

"Chris and the Wonderful Lamp," John Phillip Sousa's new opera which will have its first production on New Year's night at the Victoria in New York, will have Edna Wallace Hopper in the title role and Jerome Sykes as the genie or slave of the lamp. One of Sykes's make-ups is said to be an exact reproduction of the well-known horseman, Charles F. Bates, who is such a familiar figure at the Horse Show.

Good Dramatic and Vaudeville Bills.
The new theatrical year will begin with the disclosure of little novelty. But there is a wide range of plays and vaudeville, generally of good quality, from which to choose holiday diversion to-morrow afternoon and evening. The single brand-new piece in English will be "Chris and the Wonderful Lamp," an extravaganza by Glen MacDonough and John Phillip Sousa. It is an extravaganza, and the production will be made by Klaw & Erlanger at the Victoria Theatre. Mr. MacDonough has taken the tale of Aladdin as a starting point merely to depart from it. He makes a New England boy of the present time buy the Arabian lamp at an auction sale. The purchaser utilizes its magic power in his hindered courtship of a girl, and by means of it gets into the boarding school where she is a guarded pupil. Part of the whimsical action pertains to Aladdin's efforts to regain the talisman and the Yankee youth's retention of it. Mr. Sousa has set the nonsense to music, which is said to be suitably light and tuneful, and the promise is positive that much care and cost have been expended in the interpretation. The company is counted up at a hundred, including the extra singers, dancers and specialists. Jerome Sykes as the slave of the lamp, and Edna Wallace Hopper as its modern owner, are put forward now as stars. The roles seem suitable to them. The scenes in which they figure begin in a Connecticut village, pass next to New York city, and finally for two acts to Aladdin's island home in the Pacific. In the cast are John Page, Charles H. Drew, Nellie Lynch, Mabella Baker, Emily Beaupre, Randolph Curry, Violet Jewell, Edna Hunter and Stella Madison. If "Chris and the Wonderful Lamp" fulfils expectations, it will be just the kind of show that people demand at the Victoria.

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THIS WEEK'S NEW BILLS.

"Chris and the Wonderful Lamp" and Schweighofer in Two New Roles.

At Hammerstein's Victoria to-morrow night a new musical extravaganza called "Chris and the Wonderful Lamp" will be performed for the first time in New York under the direction of Messrs. Klaw and Erlanger and "Ben" D. Stevens. The piece was written by Glen MacDonough and John Philip Sousa composed the music, which is said to be in his best vein. The plot is founded on a recent short story, but is largely original. "Chris" is in three acts and seven scenes.

The time is the present, and the action begins in this city. Young Chris buys at a sale of curios an old lamp, which he casually rubs when a Genie appears dutifully at his side. This is Aladdin's old Genie brought quite up to date. Aladdin has been asleep on the Island of Etheria for some centuries, and the Genie has been taking in the sights all over the world. Now he is ready to do Chris's bidding. Chris loves Fanny, who has been torn from his arms and sent to boarding school by a mere parent. He now orders the Genie to transplant the whole school to Aladdin's Island. When they get there, by way of San Francisco and the Pacific Ocean, Aladdin wakes up and takes a hand in the proceedings.

One of the scenic features will be a panorama 220 feet long representing the ocean voyage. The cast will include Edna Wallace Hopper as Chris, Jerome Sykes as the obliging Genie, and John Page, Randolph Curry, Herbert Carter, Charles H. Drew, Frank Todd, Ethel Irene Stewart, Emily Beaupre, Mabella Baer, Nellie Lynch, Edna Hunter, Viola Jewell, and Stella Madison.

The principal songs are, "The Patter of the Shingle," "Fanny," "The Hump-backed Whale," "I'm a High-Toned Genie," "He Couldn't Do a Thing Without Me," "The College of Hoop-de-roo," "Torch Tep Was the Boy for Me," "In Poster-Land," "Etheria," and "The Lay of the Mechanical Doll." "In Poster-Land" is a musical skit on the late eccentricities of decorative art—green moons and red grass. In "He Couldn't Do a Thing Without Me" Mr. Sykes relates the marvelous things he has done for those who owned the lamp.

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"CHRIS AND THE LAMP."

Details of the New Extravaganza in New York.

Klaw and Erlanger and B. D. Stevens' highly commended production of "Chris and the Wonderful Lamp" will have its first New York presentation at the Victoria, Manhattan, to-morrow evening, when Edna Wallace-Hopper and Jerome Sykes make their first metropolitan appearance as joint stars under this management. The music is by John Philip Sousa and the book by Glen MacDonough. A company of 100 people supports Mr. Sykes and Miss Hopper. The scenery and costumes are said to be the most gorgeous and artistic ever utilized in a production of this character in New York. There are seven scenes employed, one depicting a voyage at sea, in which a panoramic drop, 220 feet long, is shown in two minutes. The chorus is described as young, shapely and able to sing.

Edna Wallace Hopper plays the title role of Chris, a young man about town, who buys the long-forgotten lamp of Aladdin at a sale of curios. He gives the lamp a rub without knowing its mystic attributes, and the genie appears, played by Jerome Sykes. Chris utilizes the power of the

slave of the lamp to help him in his infatuation for Fanny, a pupil at Miss Prisms' seminary, and at Chris' bidding the genie transforms the entire school to the island home of Aladdin in the Pacific. Miss Hopper, in boys' costume, and Mr. Sykes as the Twentieth Century genie, have opportunities to exploit their peculiar abilities.

The special musical numbers are "The Patter of the Shingle," "Fanny," "The Hump-backed Whale," "I'm a High-Toned Genie," "He Couldn't Do a Thing Without Me," "The College of Hoop-to-doo," "Etheria," "In Posterland," and the doll song. The principals of the support are John Page, Randolph Curry, Herbert Carter, Charles H. Drew, Frank Todd, Ethel Irene Stewart, Emily Beaupre, Mabella Baker, Nellie Lynch and Violet Jewell.

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THE CAPTIOUS ONE

Nothing doing, in an important way, in town; nothing doing, in the same way, in the metropolis. Locally, The Girl with the Auburn Hair is likely to interest quite as many people as any of the four new plays billed for the week; in the metropolis, the searcher for novelty must needs content himself with the Macdonough-Sousa extravaganza of "Chris and the Wonderful Lamp," at which we already have had a peep. There's been time, since it was given here, to get the text into better shape; but what the entertainment chiefly needed was a deputy-comedian to take some of the work off Jerome Sykes' shoulders. The ex-plotter does not appear to have seen the matter in this light; for the cast remains unchanged from what it was in Philadelphia. Next week is likely to prove more exciting for local playgoers.

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Next week the same firm make another production of an altogether different character—Chris and the Wonderful Lamp, at the Victoria theatre, which is not devoted to melodrama, like its namesake in London, but to lively vaudevilles. Edna Wallace (ex-Hopper) will be the Chris; Jerome Sykes, a genie who has to amuse Aladdin to save his life; the scenes are said to be a series of elaborate pictures, and the choristers young, pretty and musical.

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Mr. Tod Sloan was in a box at the first night of "Chris." Sloan is DeWolf Hopper's backer in London, and I understand he cabled to assure the star that his once-upon-a-time wife had made a hit in the new extravaganza.

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"CHRIS AND THE LAMP."

New Extravaganza at the Victoria To-morrow.

Klaw & Erlinger and B. D. Stevens will present Jerome Sykes, Edna Wallace-Hopper and the new extravaganza, "Chris and the Wonderful Lamp," for the first time in New York at the Victoria to-morrow night. Mr. Sykes and Miss Hopper and this production have been touring the principal Eastern cities of the country for the last three months. The music is by John Philip Sousa. The book is by Glen MacDonough. He founded the story on an incident in the familiar romance from the Arabian Nights, Aladdin and the Lamp. This, however, has been used merely as a suggestion.

Chris Wagstaff, a young man of the world, is infatuated with Fanny, a pupil of Miss Prism's girls' seminary in New Haven. He tries to see her, but is prevented by the rules of the academy, and, while hovering about the place, attends a sale of curios belonging to the late Professor Cypher of Yale. He buys an old lamp, and, out of curiosity, rubs it, when the genie appears, slave to the lamp, as of old, ready to do the bidding of its owner. Chris and the genie visit Miss Prism's school disguised as bogus professors, and are discovered, and at the bidding of Chris the genie translates Miss Prism, her attendants and her entire school to the Island of Etheria, in the Pacific, the home of Aladdin.

The story is said to be full of bright dialogue and funny incidents. Jerome Sykes plays the genie and Edna Wallace-Hopper Chris. There are 100 persons in this attraction. A new song and a march by Sousa will be introduced as special features.

The cast includes John Page, Randolph Curry, Herbert Carter, Charles H. Drew, Frank Todd, Ethel Irene Stewart, Emily Beaupre, Mabella Baker, Nellie Lynch, Edna Hunter, Violet Jewell and Stella Madison. Matinees will be given only on Saturday.

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THE VICTORIA.—The new attraction at the Victoria to-morrow night will be Klaw & Erlanger and B. D. Stevens' production of John Philip Sousa and Glen MacDonough's new musical extravaganza, "Chris and the Wonderful Lamp," in which they will introduce Jerome Sykes and Edna Wallace-Hopper to New York for the first time as joint stars. The authors have made several musical productions in this city, but none, it is said, that approach this one in the talent of the company, the elaborateness of its scenery and costumes, or in the youth

and beauty of its chorus. The music is said to be catchy and tuneful. Glen MacDonough wrote the book, founding it on a suggestion from the old Arabian Nights' romance of Aladdin and the lamp. The central figures are the Genie, the slave of the lamp, and Chris Wagstaff, a young man of the world, who buys the lamp at a sale of curios. Discovering its mystic power and the presence of the slave by accidentally rubbing it, he used them to further his plans, which results in endless comical complications. The locale of the first act is in Connecticut and New York city. The

second act occurs in the palace of Aladdin, on the Island of Etheria, and the third in the grounds surrounding the palace. Jerome Sykes plays the Genie, who is an up-to-date creation, familiar with Broadway and the ways of the world. Edna Wallace-Hopper plays Chris, a character for which she is exactly fitted. In boy's clothes of the latest fashion she makes a vivacious figure, very pleasing to the eye. There are a number of entertaining specialty diversions and several musical numbers of note. The principal songs are: "The Patter of the Shingle," "Fanny," "The Hump-Backed Whale," "I'm a High-Toned Genie," "He Couldn't Do a Thing Without Me," "The College of Hoop-de-roo," "Torch Tep Was the Boy for Me," "In Posterland," "Etheria," and "The Lay of the Mechanical Doll." John Page, the acrobatic comedian; Randolph Curry, Herbert Carter, Charles H. Drew, Ethel Irene Stewart, Emily Beaupre, Mabella Baker, Nellie Lynch, Edna Hunter, Violet Jewell and Stella Madison are in the cast.

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And so still another scheme to thwart the ticket speculators has fallen down with a thud. Last night the management of the Victoria abandoned the system by which they succeeded in keeping all the speculators at bay at the first performance of "Chris and the Wonderful Lamp" on Monday night. The management's excuse is that they did not receive sufficient encouragement from the newspapers. This statement is all rot, for there was scarcely a newspaper in New York which did not go out of its way yesterday to commend the management for its innovation. There is, however, one legitimate excuse for abandoning the new system of ticket taking. No one realized until yesterday that it was this new system which caused that awful crush in the Victoria's lobby. The single entrance was held responsible for that, but it now appears that it took the doorkeeper about half a minute to identify properly each person's coupon, and that was the real cause of the jam. Still there must have been some way of solving this difficulty in the course of a day or two. Mr. Hammerstein succeeded so well in his original purpose on Monday night that it is to be hoped he will pluck up heart and try again.

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NEW YORK WORLD.

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PLAYER FOLK.

Last summer at Manhattan Beach there was a strange air of abstraction about John Philip Sousa. The March King is generally as jolly as he is beautiful, full of wit for men and for the ladies full of fascination. But on this occasion he was distraught and pensive, diminished in his usual humor and lacking in his usual gallantry. One afternoon The Press man, distressed by these evidences, put the question to him straightly over Gienivel. Whereupon the bandmaster made a clean breast of the matter. He was putting the finishing touches on the score of "Chris and the Lamp" and was concerned, not about his music but about his libretto. His bookmaker, Glen MacDonough, was new. Hitherto Sousa had depended upon Charles Klein for his stories, except when, emulating the example of Richard Wagner, he had written his own libretto for "The Bride-Elect." MacDonough was an unknown quantity, and in the trepidation of him the March King was filled with anxiety. Happily that solicitude was groundless, as the writer explained. Mr. MacDonough is a man of parts, a humorist and farce constructor of experience. But Sousa would not be comforted. Indeed, at that time he had much to try his soul. A cabal was working against him in London, where DeWolf Hopper had carried his "El Capitan." Malicious reports, promptly refuted by this journal, had been cabled over the sea declaring that his opera was a failure in London. Sousa had his money invested in the English production, he had paid the transportation expenses of the company, and it was only natural that he should be much disturbed over the tidings that his venture had failed. It was in these trying circumstances that he finished the score of "Chris," and fortunately his anxieties did not interfere with his flow of melody. All those troubles are over now. "Chris" has been well received on tour, Glen MacDonough's libretto has found approval, not only from the composer but the public, and the bandmaster brings his work to the Victoria to-morrow night with confidence. Sousa is once more happy and handsome. His enemies in London are completely overthrown by the extraordinary success of his two operas, and his latest work comes to town with every anticipation of success. Sousa is all right. He began life at \$10 a month, and now his income averages \$10,000 per annum.

NEW YORK, 1884.

CHRIS AND HIS LAMP DELIGHT A BIG NEW YEAR'S AUDIENCE.



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Ben Teal's Varied Work.

Mr. Ben Teal, who received a diamond studded matchbox as a Christmas gift from the "Ben Hur" company, has been earning renewed respect as a stage manager by the widely varied character of his work during the present season.

He began with "The Rogers Brothers in Wall Street," an entertainment which might be described as a huge musical farce comedy, and followed this up with "Chris and the Wonderful Lamp," an extravaganza built on different lines from the other work mentioned and requiring entirely different treatment.

Then came "Ben Hur," at the Broadway Theatre, a great pictorial melodrama, embracing the services of an enormous organization and requiring a scenic and mechanical equipment of extraordinary size and intricacy. Mr. Teal's work upon these three productions, one after the other, is worthy of the very highest commendation and no end of gold matchboxes.

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Mr. Sykes will have to take lessons in night speechmaking. At the Victoria on Monday evening when the audience filled him and Mrs. Hopper, jointly featured in "Chris and the Wonderful Lamp," to the footlights for a personal ovation, Mr. Sykes, who had been giving what is technically termed a smooth performance of the Genie, became perspiringly nervous and started in to wish his auditors a merry Christmas. It was the cool-headed Mrs. Hopper who savagely nudged him in the ribs and hissed in what was intended to be a stage whisper, "No, no; happy New Year!"

Of course, it was the comedian's first appearance in town as practically a star, and he must have remembered all the while that he was next to the little soubrette who had been next to so many of the "impromptu" remarks of that great specialist at the impromptu, DeWolf Hopper.

NEW YORK, 1884.

Jerome Sykes and Edna Wallace Hopper Score a Hit at the Victoria.

FLOWERS FOR THE SINGERS. Sousa's Music Excites Enthusiasm—Cheers for "Hands Across the Sea."

"Chris and the Wonderful Lamp" did miracles at Hammerstein's Victoria last night. They brought Edna Wallace Hopper back to popular favor with a sounding of trumpets and a deluge of roses; they gave ample play to the wit and rotundity of Jerome Sykes; they treated a house packed from pit to rafters to one of the best openings of the season, and if the lamp continues to work its wonders Oscar Hammerstein will soon reach that pinnacle in the clouds where Aladdin lives, and to which Sykes joyously discovered "the balloon runs all night."

"Chris and the Wonderful Lamp" will be a huge success. Everything in it is good, from Sykes, with several new jokes, to Edna, with her faultlessly creased trousers and vermilion socks; from Ethel Stewart, who scored a hit with her sweet voice, to the chorus, which is not too old, and can sing.

Sousa's Good Music.

"Chris and the Wonderful Lamp" is a comic opera by John Philip Sousa, and is full of rollicking two-step time. Sousa did not spare his muse in its composition, nor Hammerstein his money in its production. The costumes are as pretty as the girls inside them, and even richer. The scenic effects in the palace of Aladdin are all that childhood's fancy ever painted them, with a few added touches of maturer minds.

Edna Wallace-Hopper certainly makes a fine boy. Her sex is a misfortune, but she did her best to correct the error last night. Her clothes had fit and style, and she was mannish from boots to chapeau.

In the first act, after mastering the shock caused by the overflowing house and its cordial reception, she discovered the lamp of Aladdin. Later she discovered the genie which accompanied it, which was Sykes. Together they followed fortune and tested the powers of the lamp, which were really wonderful.

Wonders of the Lamp.

A slight rubbing of the lamp brought forth marvelous things, though no wires connected it with the wings. After Sykes's thirst, which under ordinary circumstances might have been considered a convincing test, it gained for them admittance to Miss Prism's seminary, wherein twenty choice young ladies giggled and studied and chewed gum.

Choicest amongst them was Fanny Wiggins, the sweetheart of Chris. Miss Prism's students sang and danced and self (Mabella Baker) was a good stage schoolmarm, and after falling a victim to Mr. Sykes's jokes was induced to chaperone her students on a trip to Etheria, the home of Aladdin.

It was a wonderful palace, and everybody was glad they went there, for it brought out some very good acts, for it Johnny Page, as Scotty Jones, did some very good dancing and discovered in Aladdin's nursery six wonderful speaking dolls who must have been jointed after the French bisque fashion, for they danced with great nimbleness.

Miss Edna Hunter, as the star doll, would have made a Christmas present to delight the hearts of children of all ages.

Chris Has a Tall Sweetheart.

There is only one manly stage act that Edna Wallace-Hopper cannot do; it is to make love to a tall girl. Miss Stewart being two feet taller than Chris, her head gracefully on his shoulder; but very tipsy, and Edna rose on her feet, and a pretty compromise was effected.

Then, while Chris and his sweetheart are making love and the genial celebrating New Year on Aladdin's champaigne, the star doll steals the lamp, and Miss Prism and her proteges are no magic power to place them back on earth.

The prospect of a long walk home didn't dampen their ardor, however. They kept up their courage and did their songs and dances so well that nothing declared he was so fast he could make Boulevard State Express look like a joke, to offset the misery of the situation.

"Hands Across the Sea."

Then Aladdin's army of tall, serious-looking supes, who didn't look overfed, but were very well dressed in sparkling armor, filled the corridors and stairways in picturesque, formidable groups; Aladdin, who was Emily Beaupre, in brand-new fleshings, took the centre of the stage, and, with the aid of Miss Prism's charges, the whole glittering company sang "Hands Across the Sea," with a ringing enthusiasm and a waving of Stars and Stripes and Union Jacks that touched a sympathetic chord in the audience. Again and again the ed for encore, till the melody was repeated and cheers resolved itself into a cry for Sykes and Mrs. Hopper. Over the footlights flowers were heaped till only Edna Hopper's laughing face was visible behind them.

Then came Sykes and Hopper before the curtain to answer the call for speech, to which Sykes responded with grateful words, accompanied by Mrs. Hopper's dancing eyes and glistening teeth.

Altogether everybody was highly pleased with Mr. Hammerstein's New Year's opening, and Edna Wallace-Hopper was pleased most of all.

COMPOSER SOUSA DID GOOD WORK.

For the want of a better word, "Chris and the Wonderful Lamp," produced at the Victoria last evening, may be called an extravaganza. It is a composite affair, with an abundance of music, a good quantity of pantomime and spectacle, incessant action and a mere modicum of dialogue.

The librettist, Mr. Glen MacDonough, has had an easy task. He imagined a clever story—the old tale of Aladdin resurrected and made to serve in the modern mode. It might have been developed more in detail, but that would have involved less of the other ingredients, so he unselfishly contented himself with sketching the scenario, writing just enough dialogue to connect the sequential incidents, and jotting neat lyrics that read well but are lost in the indistinct song of all in the company.

The composer, Mr. Sousa, has been generous. The score is not continuous. It is a charm of incidental melodies. There are a few soli, a duet or two, several ensembles, a dozen or so of choruses, some elaborate, with the parts for the mixed voices fully developed, others sung unaccompanied, still others simply written for divided female voices, and finally several marches, one in particular which is stirring but in which the melodic attractiveness has been sacrificed to the vigor of the rhythm.

All this music is composed with proper appreciation of the fact that the work has not the substance of comic opera, but is a mere bit of fantasy for the pleasure and amusement of a few hours. The popular note is the key note. It is sounded and insisted upon.

The music for the voices is well written. The scoring is full of body and ingenious in device. One number has an effective harp accompaniment that gives it a very definite identity.

The march has a good title, "The Man Behind the Gun." It is dashing and exciting, but it is little more than a fragment melodically.

Sousa has evidently realized this, for he adds on, with splendid effect, his familiar "Hands Across the Sea," with the chorus waving the Union Jack and the Stars and Stripes in fraternal union. Last night this bit of business won much enthusiasm. The audience was not proBoer in its feelings.

SOUSA'S NEW PIECE, "CHRIS AND THE WONDERFUL LAMP" IS A LIVELY AND WELL DRESSED SU

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D. ELOISE MORGAN IN "DIE FLEDERMAUS" CASTLE 50 OPERA CO PHOTO BY ROOT



JEROME SYKES & EDNA WALLACE HOPPER IN "CHRIS AND THE WONDERFUL LAMP" AT THE VICTORIA

Some Features of Last Night's Theatrical

is able to get off so many allusions to the cup that cheers that the hearts of the Victoria people were won very early. His quest of the Manhattan squardon was his first attempt at jollity, and he followed it up without hesitation. What New Yorker will fall to smile when a large gentleman with a bass voice spends his time hunting for a bar in the fairy region of Etheria? Why bother about a libretto, about quips and cranks and festive badinage, when one little speech about a luscious cocktail will make so deft an appeal.

Jerome Sykes, however, is a host in himself. He was in a rollicking sort of a humor, and when a large man rollicks among a crowd of pensive chorus maidens, the audience accepts him instantly, and critics record a hit. Sykes sang well, looked well, and spoke well. He has a rich, fat, bulging kind of voice that always gets over the footlights, and he is never addicted to horseplay. His methods are those of the reformed Hopper, and as that gentleman is now in London, and there is no reason on earth why we should be without his mannerisms, we will take Jerome Sykes to our heart and be thankful for him.

Mrs. Hopper, contrasted with Sykes, was of course amusing. I should have preferred to see her in skirts, for then the contrast would have been even richer. But probably I am asking too much. Edna Wallace is progressing. From next to nothing to a cadet's costume is quite a stride, don't you think? By easy stages she will reach skirts—I should say, by about 1910. She is a sensible person. With rather a cunning little voice, she takes it just as far as she knows it can go. It never runs away with her. She is, moreover, wise enough to leave "pretty" songs to the girls who need them. Mrs. Hopper doesn't need them. Moreover, she hasn't the emboupoint necessary to do them justice. Whenever I hear a lady singing, "Oh, my love; I loved him so," there is no need for me to look at her. I always know that she must be fat.

Nellie Lynch and Johnny Page are two valuable adjuncts to "Chris and the Wonderful Lamp." The former does a mechanical doll dance, in which you firmly expect to see her come to pieces, and the latter contributes some of the contortionistic jollity that he tried to infuse into "An Arabian Girl." Both are clever people, and they inspire you with the delightful sensation of never knowing what is going to happen next. And it's a lovely sensation, isn't it?

Miss Ethel Irene Stuart was the serious lady of the piece, who trotted out a very pleasant voice, swung it around, tickled it, made it gasp and treated it as the prima donna invariably treats her voice. Miss Stuart is very nice when she sings, but when she doesn't she is a rather melancholy person. Miss Mabella Baker, a duenna, achieved some genuine humor with the role of an academy principal—a role built expressly for Mr. Sykes to insult. It is wonderful how completely we love to see mature ladies insulted on the stage. Natural cussedness, I suppose. Emelie Baupre, with a pair of almost Frankie Bailey legs, wore them handsomely, and could have stood electric light on them with impunity.

You see, I have chatted about the people rather than about "Chris." It is the people who were responsible for certain pleasant results last night. Mr. MacDonough is not a wit by any means, and there is not the faintest excuse for discussing him. As for Sousa—well, he has contributed some buncy things with plenty of en train in them. The finale of the second act, when Mr. Sykes roars "The Man Behind the Gun," when gentlemen up aloft with brass in their hands make that brass bellow an accompaniment; when the chorus girls grouped around join in the musical fracas as though it were a "scrap" of melody; and when everything on the stage throbs and pulsates and vibrates and tinkles—well, that was all Sousa. We all liked it. There is something almost voluptuous in noise.

When a composer does his very best to punch sound out of the very boards of the stage—ah, then you know that he is a composer. When this finale changed "The Man Behind the Gun" to the popular "Hands Across the Sea"—which isn't in "Chris"—then I liked Sousa even better. It was like bathos when the merry little ushers came down the aisles with their senseless freight of flowers. It was like declaring that the patriotism which rages at a waving flag was insufficient. But this won't occur again. I am inclined to believe, and so much the better.

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SOUSA'S NEW WORK.

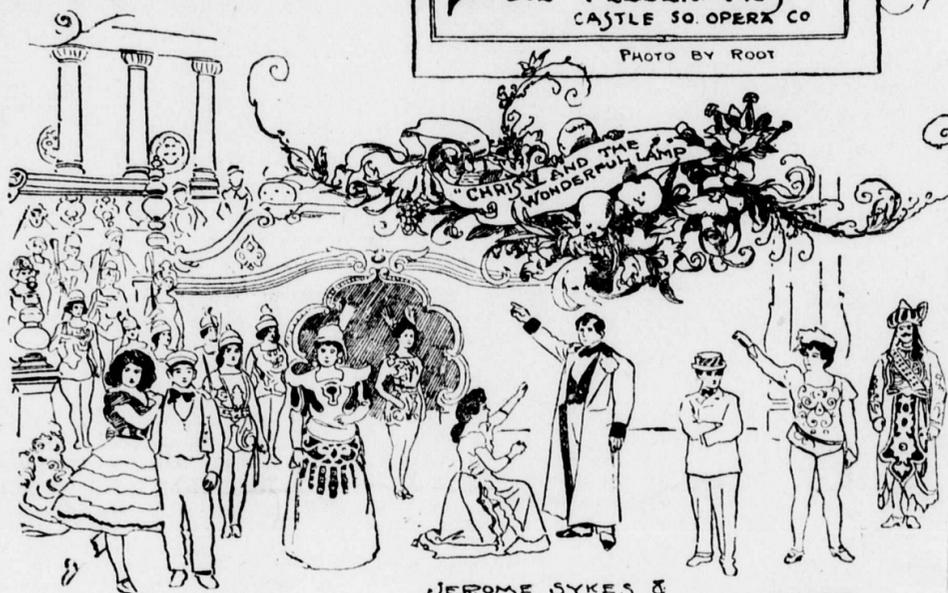
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Another feature is an electric butterfly dance by some daring young women who wear electric lights where old-fashioned women wear lingerie. It seems to me rather a reckless idea, and I should say that it must be rather ticklish and warm. But the effect is delightful, and when the electrician inspired these young women to stained glass windows in their shirt waists, we got new ideas of electric light. Of course, it isn't every woman who would dare to be so rude as to appear in these electric-lighted garbs, but the girls in "Chris" came through the ordeal very well indeed. Perhaps they will set the fashion.

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D ELOISE MORGAN IN "DIE FLEDERMAUS" CASTLE SO. OPERA CO

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DRAMATIC AND MUSICAL

A New Musical Burletta at the Victoria Theatre.

"CARMEN" AGAIN WITH CALVE

"Chris and the Wonderful Lamp" Is a Pleasing Show-Operetta at the American-Gossip of the Stage.

"Chris and the Wonderful Lamp" was received with acclaim by the crowded audience at Hammerstein's Victoria last night. It is tuneful and showy, and is likely to run very well. The author of the piece, Glen Macdonough, hit upon a happy idea, and has worked it out fairly well. The magic lamp of Aladdin appears once more in burletta, and the Genius or Genie of the magical utensil is found to be still a potent personage.

This Genie modernized and brought closely up to date, (he was found last night to be not a day behind the age,) is the very life and soul of the new piece. In the person of Jerome Sykes, who is as well-fitted in this rôle as he was in that of estimable Foxy Quiller, he is always amusing and at times amazing. In his comings and goings from the heart of New York to the fabled island of Etheria he is accompanied by that brisk and comely little body, Edna Wallace Hopper, in the guise of Chris, a modern and extremely sophisticated youth, who gets possession of the wonderful lamp in an exceedingly strange way and makes use of it in the manner of one who never misses a chance.

The quality of the entertainment ranges from variety farce of the very latest brand to fairy ballet spectacle of the old pattern. The music, however, is good enough for operetta. Much of the action passes in fairyland, where the creatures of ancient myth are discovered in the enjoyment of the good health and spirits belonging to perpetual youth.

There are three acts and seven scenes, and one of the most striking pictures is a panoramic view of an ocean voyage. There is an electrical dance on a darkened stage in which the use of incandescent lights in the costume of dancing women is carried further than ever before. This is a startling and beautiful divertissement. There is an acrobatic song and dance by John Page and Nellie Lynch, which is not of a new sort, but is particularly good of its old sort. John Philip Sousa's music has much of the dash and spirit expected of his compositions. March movements abound. The principal songs are taking. Mr. Sykes sings in half a dozen of them. His topical song, "He couldn't do a thing without me," reveals the fact that Aladdin's lamp has been in use more recently and nearer at home than we have hitherto known. At the close of Act II, one of Sousa's characteristic patriotic finales, with a brass band to supplement the orchestra, and a crowded stage, set last night's audience cheering. The reception of the British flag indicated that few Boer sympathizers were present.

After this episode a garden full of flowers was passed over the footlights to Edna Wallace Hopper and Mr. Sykes was compelled to make a speech.

Musically, the company is not very strong, but the ensembles go well enough. Miss Stewart's calliope-like high notes are associated with tones in the middle register of a rather feeble quality. But she had many admirers in the audience.

The Genie.....Jerome Sykes
Chris, Wagstaff.....Edna Wallace Hopper
Scotty Jones.....John Page
Lovemoney.....Randolph Curry
A. I. Khizar.....Herbert Carter
Selwell.....C. H. Drew
Fanny Wiggins.....Ethel Irene Stewart
Aladdin.....Emile Beaupre
Miss Prisms.....Mabella Baker
Amine.....Nellie Lynch

CHRIS'S ODD LAMP
GLOWS WITH HUMOR

New Extravaganza a Success in the Victoria.

MacDonough and Sousa's Clever Piece Likely to Have a Long Run Here.

While her husband is taking a new wife and hobnobbing with royalty in luxury and London, Edna Wallace Hopper is working hard to keep the wolf from the door in America. The tiny soubrette undertook last night to be the pivot of a stupendous production in the Victoria and engaged to sing the music of extravaganza, although she has no more song than a tomtit. But what Edna lacks in larynx she makes up in legs and laughter, by which her shapely lines and worthy dentistry are displayed in amiability. Mrs. Hopper No. 4 is not much to hear, but she is excellent to look at, and in observing her small but commendable merits the spectators came into a considerable share of her good humor. This atomy of a woman carried out what she had agreed to do, remained the central figure in the story, and sang Sousa's music with as much assurance as if she were a prima donna of grand opera.

The principal humorist of the piece, however, is Jerome Sykes, who, as the Genie of the Lamp, was extremely odd and funny—a sort of caricature of Edouard de Reszke's third act performance of Mephistopheles. Edna Wallace was pleasing to the visuals, but Mr. Sykes remained a constant titillation to the risibles. Upon his drollery, more than any of his companions, depended the mirth of the extravaganza. Laughter was also aroused by the grotesquerie of John Page and Nellie Lynch, acrobatic young performers whose agility was more humorous than their efforts at humor. A group of dancers illuminated under their bodices and petticoats with colored electric lights formed a new and interesting feature of this lively performance.

In matters of this kind the individual skill of the actors is of more importance than the piece itself. However, there is a good story told here.

The adventures of Chris and his Lamp are related by Glen MacDonough, who on various occasions has proved that he possesses wit, invention and humor, with experience enough in the art of story telling to put his fancy with skill on the stage. His argument in this case is derived from the "Arabian Nights," and presents the wonderful Lamp of Aladdin in a modern light. The classic thus brought up to date acquaints us with Chris Wagstaff, a worldly young chap of to-day, who is infatuated with Fanny Wiggins, pupil of a young ladies' seminary in New Haven. Miss Prism, the principal of this academy, is a duenna of prudence, and however much the enamored swain may endeavor to obtain an interview with his beloved, his efforts are frustrated by the schoolmistress. It is in one of his ineffectual attempts to see Fanny that Chris whistles away the time in awaiting an opportunity for meeting his innamorata by attending an auction sale of curios. An old lamp attracts his attention and he buys it. Curious to see the metal of which it was made, he polishes the lamp. It happens to be the famous possession of Aladdin, and straightway its genius appears. By the aid of this spirit Chris is enabled to get past Miss Prism's portals disguised as a professor, but he soon is found out and put out. Whereupon Chris summons the genius once more, and compels him to carry the entire seminary to a mystical island in the Pacific Ocean, where Miss Prism's authority is not recognized and where the path of true love runs smoothly. This transportation achieves two ends. It allows Chris to wed his sweetheart in peace, and it affords a pretext for the nonsense, fanciful costumes, scenery and drollery essential to extravaganza.

The argument is maintained ingeniously, and Mr. MacDonough may be congratulated on writing as good a Boxing Night entertainment as ever was turned out by London.

Sousa's music has caught and carried admirably the spirit of the book. His score is the least pretentious of all our composer's important works, but a serious effort would have been out of place in this instance. The music he has contributed to the story illustrates it excellently, with lively and sentimental duets, topical songs, choruses, ballets, dance measures and a new march for the finale of the second act. The latter composition is in Sousa's familiar military strain, although there is hardly enough to the score to give it rank with his previous marches. It is entitled "The Man Behind the Gun," but that worthy has not yet found his melodic desert in either "Three Little Lambs" or "Chris and the Wonderful Lamp."

What with one thing and another, a dashing performance, handsome scenery, an interesting book and a tuneful score, "Chris" promises a long stay and a profitable one in the Victoria. It is an amusing piece and worthy the attention of those who enjoy good humor.

H. B.

Victoria Theater.

"Chris und die wunderbolle Lampe" heißt das neueste Opus von Sousa, und gestern Abend stellte es sich im Victoria-Theater zum ersten Male den New Yorkern vor. Dieses Mal hat Sousa darauf verzichtet, sich selbst den Text zu schreiben; das Libretto ist vielmehr von Glen MacDonough angefertigt worden. Sousa hat aber offenbar auch noch auf Anderes verzichtet, nämlich auf den Ehrgeiz, mit diesem Opus eine wirkliche Operette zu schreiben. Am besten würde vielleicht der nicht ganz klare, aber deshalb um so bezeichnendere Titel „musikalische Extravaganza“ passen. Von Handlung ist nämlich in den Vorgängen nur so wenig, um den einzelnen buntschiedigen und furchtbar heterogenen Bühnenbildern und Situationen eine Art von entschuldigender Erklärung voranzuschicken. Weiter hat es keinen Zweck. Und natürlich ist der Text mit allen möglichen und vielen ganz und gar unmöglichen „Slang“-Kaschaueri gespickt. Wenn Jemand dem „Helden“ des Stückes gegenüber die Vermuthung ausspricht, er müsse wohl früher ein sehr schnelles Leben geführt haben, giebt dieses „Genie“ die Antwort, daß mit ihm verglichen der Empire State Expresszug wie eine Boulevard-Pferdebahn erschienen sei. Das ist so das Kaliber der meisten Witze, die in dem Stücke vorkommen. Sie vertragen sich gut mit der Atmosphäre des Rauchtheaters.

Zu einem solchen Text konnte Sousa nur eine zweedmäßige Musik schreiben, und das hat er denn auch gethan. In Folge dessen ist darüber sehr wenig zu sagen; jedoch muß erwähnt werden, daß sich Sousa bei dieser Extravaganza einer gewissen rhythmischen Leichtigkeit befleißigt hatte, die ihm früher, als er anfang für's Theater zu schreiben, fehlte, und daß ihm das hier zu statten kommt.

Die beiden Hauptrollen in der Extravaganza, diejenigen des „Genius“ und des „Chris Wagstaff“ befanden sich in den Händen von Jerome Sykes und Edna Wallace Hooper, und beides sind so sehr Hauptrollen, daß ihre Vertreter fast nie von der Bühne herunterkommen, oder doch nur so lange, als nöthig ist, das Kostüm zu wechseln. Edna Wallace, verehelicht gewesene Hooper, errang sich bekanntlich ihre ersten Erfolge, als sie ihre graziose aber diminutive Persönlichkeit neben derjenigen des langen Hooper sehen ließ. Das gab einen solchen amüsanten Kontrast. Nun, in einem ganz ähnlichen körperlichen Kontrast steht sie zu ihrem gegenwärtigen komischen Bühnengenossen, und so blieb die amüsante Wirkung nicht aus. Zudem ist aber die kleine Edna stets eine geschickte Soubrette gewesen, und neuerdings scheint sie noch schneidiger geworden zu sein. Wenn sie singt, klingt's wie das Gezwitscher eines netten Kanarienvogels. Herr Jerome Sykes hat sich schon in manchen Operetten-Aufführungen als Komiker bewährt, und seine neueste Rolle wird ihm sicherlich von seinen Verehrern viel Anerkennung eintragen.

Natürlich giebt es in der neuen Extravaganza viele prunkvolle und überraschende Scenerien, und daß der weibliche Chor mit vielen hübschen Gesichtern und amüthigen Gestalten gesegnet ist, sei auch nicht verges-

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"CHRIS AND THE WONDERFUL LAMP."

From the obvious attempts at impressiveness which attended the opening of the extravaganza at the Victoria last evening great things were to be revealed. The management had cunningly contrived to lead the audience through a labyrinthine passageway, the termination of which was a narrow slit in the wall, jealously guarded by a gentleman, who regarded all comers with suspicion, and some with quasi accusation. Through this slit the audience was permitted to file, one by one, after having worked its way for twenty minutes like sheep to the front of a box car. Just what the extraordinary manoeuvre was intended to symbolize was not explained in so many words by the management, but the wiser of the audience saw in the situation handwriting to this effect:—"The sweets of victory are attained only after the galls of difficulty. You have been inconvenienced so that the glory of the performance will break upon you with all the greater force."

The glory broke all right. It was called on the playbills "Chris and the Wonderful Lamp." Glen MacDonough was accused in large letters of being responsible for the book, and it was further asserted without contradiction that John Philip Sousa had been caught red handed reeling off the music. It is too bad that Mr. Sousa cannot be acquitted offhand of the charge. I expect him to write a piece for the papers denying his complicity in the production. Until the issuance of such a statement, however, the programme grins out his name in disgusting display.

"Chris and the Wonderful Lamp" had not, up to an early hour this morning, resulted in anything that might cause an admirer of the march king to remark:—"Here, then, is the Sousa touch." It wasn't there. Or, if it was, it was under cover. A very pale and apologetic article of musical composition was turned out on the defenceless audience, and when the responsible parties had wearied of this they varied the programme with the good old jokes that mother used to make.

Now, don't think because the piece itself was so halt and lame, that all the performers were not sound and kind. There was Jerome Sykes. He's the champion funny fellow. When he gets on the stage, even that man of sorrow, the ticket taker, puts on a temporary "sub" and strolls over to the rail, the better to hear what the jovial "Jerry" has to say. Mr. Sykes got what fun he could out of his part of the Genie last night, and little Edna Wallace Hopper capered around and was cute and captivating, as she always is. But you see, friends, one swallow doesn't make a summer, and one Hopper doesn't make a winter; that is, it doesn't make the kind of a winter season the proprietors of the Victoria are looking for.

"Johnny" Page, just about the size of Mrs. Hopper, gave an imitation of an eel that was truly picturesque. It is said, and the statement is not denied, that Mr. Page was born without bones or joints and has never thought it necessary to acquire them. The result is a series of evolutions that would make a revolving cart wheel look like a motionless object. Mr. Page was assisted in his gymnastic pleasantries by Miss Nellie Lynch, who is some kinds of a supple girl herself.

The chorus had been selected with a view to its ability to withstand the vicissitudes of a hard winter. The Metchnikoff theory of the possibilities of a ripe, not to say overdone, old age, received here the heartiest exemplification. It is a bonny thing to see the good and faithful sisters gathered in their life's sunset and dwelling in peace and unity and limelight and the other creature comforts of a thoughtful management. Blessed are Klaw and Erlanger, for they shall take care of the veterans. But "Chris"—well, "Chris," in the language of the day, has another rub coming to him.

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"CHRIS" AT THE VICTORIA.

HAMMERSTEIN'S VICTORIA.—CHRIS AND THE WONDERFUL LAMP, an extravaganza; book by Glen Macdonough, music by John Philip Sousa.

The Genie, the original slave of the lamp..... Jerome Sykes
Chris Wagstaff, a "boy about town"..... Edna Wallace Hopper
Scotty Jones, a boy of all work at Miss Prisms' Academy..... Johnny Page
Lovenoney, a New England money lender..... Randolph Curry
The Grand Vizier in Etheria..... Herbert Carter
Pettingill..... Charles H. Drove
Al Kibzar, a chief of Etheria's secret police..... Frank Todd
Seiwell, an auctioneer..... Ethel Irene Stewart
Captain of the Guards..... Emily Beaupre
Fanny Wiggins, star pupil at Miss Prisms' Academy.....
Aladdin, Prince of Etheria.....
Miss Prisms, principal of the academy.....
Amine, a talking doll in Etheria.....
Stella.....
Della.....
Bella.....
Ella.....
Nella.....
Queen of Dreams.....

"Chris; or, The Wonderful Lamp," our old friend Aladdin, tricked out in new clothes, came into the Victoria last night with a blare of Sousa trumpets, with a chatter of new dialogue and a string of jingling lyrics by Glen Macdonough; and introducing Edna Wallace Hopper and Jerome Sykes the co-stars of the occasion, as Chris and the Genie.

There was a tremendous audience, one that was in the best of humor, and which evidently came determined to be pleased with everybody and everything. But their enthusiasm was nearly frozen solid in the outer lobby, where there was a most unconscionable crush and delay in getting into the theatre. The management were trying the old Biblical experiment of passing a rich man through the eye of a needle—letting in an enormous audience through a single two foot six inch door. The ladies were nearly chilled to the bone during the wait, and men growled naughty words under their breath. At last they all managed to get within, however, and were speedily thawed out in the spirit of genial good humor that pervaded the house.

Sousa is so popular a score writer that a new opera—or extravaganza, as "Chris" is—by him was anticipated with the greatest pleasure; Glen Macdonough has done so much clever work for the stage that a book by him seemed to promise a jolly evening; Mrs. Hopper and Mr. Sykes are very popular in New York, and their appearance as joint stars was welcomed as a pleasant event of the season.

"Chris," however, was rather a disappointment to any one whose anticipation ran high. The trouble is that it is pretty but doesn't amount to anything. It just falls short of being something really good. The libretto runs along in a humdrum, conventional fashion, just like a hundred other Aladdin extravaganzas that the "old boys" have seen time and again these twenty years past.

The music jingles along in a trite sort of way, and you wait for the customary outburst of some new and inspiring Sousa march, which doesn't materialize. The second act has, to be sure, a stirring finale of the Sousa type, but it is not new—it is our old musical friend "Hands Across the Sea," which the bands have been playing all the season and which has been brought into the piece bodily to help out. As for the dialogue, it hasn't the "ginger" and snap that MacDonough is capable of writing, though, barring a few execrable puns, it does not drop down to the inane level of some recent comic opera librettos.

The one real moment of enthusiasm during the evening was during the finale of the second act, when "Hands Across the Sea" was being sung by the company and played by the full orchestra aided by a brass band upon the stage. Just as it was being concluded a troop of the "men behind the guns" came marching on from opposite sides, carrying the flags of the United States and Great Britain. They swept across the stage and formed a joint tableau, the English and American flags side by side.

You should have heard the cheers that were shouted from all parts of the house. Men stood up and hurrahed; women waved their handkerchiefs, and for some time the entire audience was in a state of the wildest enthusiasm.

Mrs. Hopper looked charming in her male "togs," not a bit like a boy, but like a very pretty girl masquerading in some fellow's belongings, and she had applause and bouquets enough to satisfy the most exacting of comic opera prima donnas. Mr. Sykes was big and good natured and comical as the up to date Genie, and had a reception which told him that Broadway thought him, personally, "the greatest ever."

The rest of the company were acceptable in their various roles, among whom may be mentioned Miss Stewart for a voluminous and altitudinous note which even the brass band couldn't smother; Mr. "Johnny" Page, for a nimble pair of heels; Miss Beaupre, for the statuesque contents of a pair of lovely silk tights, and Miss Nellie Lynch, for a dance that destroyed accepted anatomical theories as to the presence of a backbone in all human beings.

The costumes, scenery, &c., were all artistic and costly, and there was introduced in one of the scenes an "electric ballet" that was not only novel but really beautiful. But somehow, when it was all over, you couldn't help saying that, with such a wealth of physical and artistic material, what a pity it was that the piece didn't amount to more.

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The audience was the thing at the Victoria last evening, and if the hostesses whose New Year's parties were failures for lack of dancing men could have swooped down upon Hammerstein's they would have wept with rage. A few women there were in the theatre—so spangled and jewelled as to make the palace of Aladdin seem dingy in comparison—but the men packed the foyer and the balconies, and howled from the boxes and stood ten rows deep all around the "standing room only" rail. And they seemed to think the Sousa, MacDonough, Jerome Sykes and Edna Wallace-Hopper version of *Chris and the Wonderful Lamp* was worth standing for. They applauded the first act, laughed and cheered the second and ended with expressions of enthusiasm that shook the house and almost buried little Mrs. Hopper beneath a shower of roses and violets. The story of the operetta-extravaganza is the old one of the lamp which transports modern folks to ancient days and ways, and "Chris" Hopper did the "rubbing" which changed scenes, evolved chorus and produced ballets of unusual prettiness and originality. One of these was an electric butterfly dance—for which H. Harndin deserves credit—and another was a doll dance by half a dozen mechanical soubrettes from Aladdin's nursery.

A really charming scene was Miss Prism's school, where in a rose-grown old garden the pupils dance and sing and give their defiant yell, accompanied by a skirt-dance breakdown. Then there was the palace of Aladdin and the gardens of the palace, also very pretty. Even prettier than Aladdin's blue tights or jewels were his "household troops," clad in green and silver, and addicted to trumpet playing and Sousa singing. When these troops brought on the American and the English flags the Victoria's foundations fairly shook. Then there was a railroad scene, with the chorus as steam cars and a ship with the same maidens as sailors, and finally there were the actors and the music and the book. The latter contained all the dear old jokes from *Humpty-Dumpty* to *Puck and Judge*, and the score was tuneful without being at all startling. Being by Sousa, of course even the love songs sounded like marches, but they were lively and spirited. Miss Stewart sang well and had plenty of opportunity to air her vocal skill. Mrs. Hopper was as bright (and about as big) as an electric spark, and her voice has grown quite audible since last season. Jerome Sykes is big and amusing and looked like a drawing by Cruikshank. Mabella Baker was a coy schoolmistress, Nellie Lynch was a dancing doll without a spinal column, and Miss Beaupre as Aladdin and Mr. Page as the schoolboy of all-work were graceful and acrobatic, respectively. *Chris* is full of life and go, perfectly harmless and rather amusing, and every one who admires dainty little Mrs. Hopper is advised to put magnifying glasses in his lognon and go. The audience left the theatre whistling.

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"Chris and the Wonderful Lamp," book by Glen MacDonough, music by John Philip Sousa, is the pretty new extravaganza which will be played at the Victoria until further notice. At its first performance last night, with Edna Wallace Hopper and Jerome Sykes as the chief participants, there was a large and well-amused audience. There is a striking Anglo-American tableau, to which "Hands Across the Sea" is played, and which last night aroused remarkable enthusiasm; and there is a novelty in the "electrical ballet."

NEWS OF THE THEATRES

"CHRIS AND THE WONDERFUL LAMP" ACTED WITH DASH.

The Appearance of the Stars and Stripes and Union Jack Arouses a Whirlwind of Enthusiasm—Edna Wallace Hopper and Jerome Sykes Score Hits—At the Other Theatres

One thing is certain. There wasn't an Irishman anywhere within shrieking distance of Hammerstein's Victoria when "Chris and the Wonderful Lamp" made its metropolitan debut. At all events, if there was one anywhere in the theatre he must have gone out to quench his anti-British thirst long before the end of the second act. This act ended with a martial number sung by Jerome Sykes and entitled "The Man Behind the Gun," although it is not even remotely connected in a musical sense with "The Three Little Lambs" ditty of the same name. Well, this song scored a hit, and in answer to an encore the whole company came out bearing Stars and Stripes and Union Jacks while they marched to the strains of Sousa's "Hands Across the Sea."

It was an extremely effective picture but the wild enthusiasm of the audience drowned even the strains of the brass band. Women split their gloves first and then waved their handkerchiefs and men in all parts of the house sprang to their feet and cheered. It was really a remarkable demonstration, which not only carried one back to the earlier days of the Spanish war but brought the weakest act of the extravaganza to a triumphant finish. The first act of "Chris" passed off so successfully that the audience had keyed itself up to expect great things of the rest of the piece. In fact, the first act was almost too well played. It had dash and brightness and abandon; the stars, Mrs. Hopper and Mr. Jerome Sykes, were in splendid form and the chorus girls were not only unusually youthful and pretty but Stage Manager Ben Teal had loaded them to the muzzle with ginger. In short, we have never seen the first act of an extravaganza rendered with so much spirit. But in the second act Mr. MacDonough, the librettist, shot the chute that leads down to the Slough of Despond and was only sidetracked from reaching his destination by Sousa's martial finale. The third act picked up a bit, but no author at that late hour could catch up with the pace which he had originally set himself. Judged, therefore, as an extravaganza, "Chris" was just a little disappointing. It was very far from a failure, however. The work of Mrs. Edna Wallace Hopper and Jerome Sykes pre-vented that.

As the boy *Chris* Mrs. Hopper scored the most artistic success of her career. And she made her hit without any assistance from her two stumpy and most comely coadjutors—her pedal extremities. For two whole acts Mrs. Hopper concealed her good points below the equator in the most baggy of boys' trousers. She wore her clothes with the grace of a Vestal Tilly and finally, when in the last act she did don tights, the audience had become so accustomed to regarding her as an artist that they rather resented being called upon to appreciate her as a figurante. There is one charm about *Chris* which must be admitted. The whole performance is modest and decent and whatever fun there is in it is thoroughly wholesome. Mr. Sykes who played the *Genie* had one capital song about

My father was a myth,
My mother was a Smith,
And I'm a first class Genie."

Later there were a couple of topical songs which owed their popularity more to the way in which Mr. Sykes sang them than to the words which Mr. MacDonough had provided. There was a verse about handwriting experts which the audience greeted with wild applause and another which told how Senator Roberts had failed in his object, because he insisted on trying to put a full house with three queens. Both these verses were clever enough to win the approval of all comic opera epicures. Sousa's music was charming when it kept in march time, and one or two of his ballads were pretty although they were set entirely out of the register of most of the singers. Miss Ethel Irene Stewart, the leading soprano, earned her salary last night. She has one shrill top note that even the famous Mary Jane might have utilized in time of emergency, but her middle register, when she did not force it, was rather sweet.

John Paige, the only living man who has yet solved the mystery of using his ear as a private automobile, repeated his familiar specialties and Nellie Lynch gave a slight paraphrase of the mechanical dance which was one of the hits in "Jack in the Beanstalk" two years ago.

There is also an electric ballet which throws more light on several usually dark subjects than is usual even in ballet circles. The weak point in the piece is its absence of any novel situation. Mr. Ben Teal, Mr. Sykes and Mrs. Hopper are undoubtedly entitled to the lion's share of the honors. Produced by the average stage manager, this piece must inevitably have failed. But the breeziness and dash which Teal has either breathed or pounded into it will make it popular for a month or two at least.

The crush at the entrance last night was fearful. The entire audience had to make its way through one little door in Indian file, and for nearly twenty minutes women and men shivered and swore in the ice-cold lobby. On the other hand, it is worth recording that the new ticket system which has been introduced at the Victoria has knocked out the speculators entirely. There was not one of the species in sight last night.



A GROUP IN "CHRIS AND THE WONDERFUL LAMP," ACT II., AT THE VICTORIA.

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"CHRIS AND THE WONDERFUL LAMP" A LIVELY AND INTERESTING COMEDY.

The patter, the patter, the patter of the shingle!
He used it as he well knew how.
He'd batter, he'd batter, he'd batter till I'd tingle!

In fancy I can feel it now.

Beg pardon! I didn't mean to begin that way. But Edna Wallace-Hopper, Christopher Wagstaff, did it first, and I, like the "Belle of New York" sinners, "only follow her."

It was rapid following last night at the Victoria, too. "Chris and His Wonderful Lamp" simply gallops. If everything on this mundane sphere were moving as fast we would be well into the twentieth century and there wouldn't have been time anywhere for argument as to the point of beginning that period.

Actually, after the second act I looked at my watch and was amazed to find the hands indicating only 10.25. Events had fallen over each other so fast that the minutes had doubled their capacity.

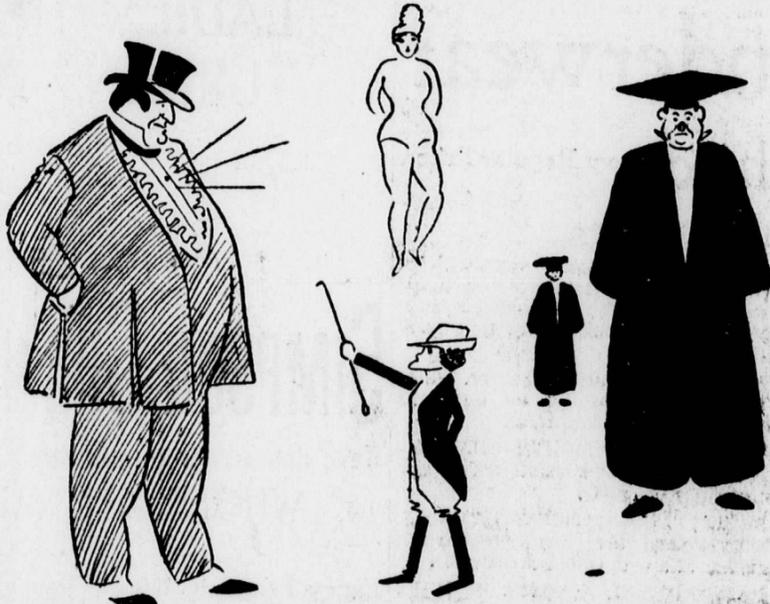
There are three acts to this new extravaganza, and, after they are over, you remember distinctly that Mrs. Hopper and Mr. Jerome Sykes are in all of them. Then there are other people.

The dainty Edna Wallace goes through Acts 1 and 2 with an unusual handicap. She wears full suits of clothes in each, which has not been her custom in burlesque. In the third act she repents of her concealment.

Mr. Sousa, with his music, and Mr. Glen MacDonough, with his lines and lyrics, have certainly been good to our Edna. Besides the song from which I have quoted above, she has several catchy numbers, a part in a pleasing trio, duets with Sykes and a sweet little love song which doesn't strain her voice in a single note. What more could a dear girl ask, when she also has carloads of spectacular scenery, a bright company of pretty chorus singers, a house jammed full of friends (after the second act they gave her a mountain of flowers) and—Sykes for a fellow-star?

That Sykes, he has leaped and bounded into the very front row of New York's favorite comedians in light opera and extravaganza. He, too, is remembered well in this "Chris." He's the slave of the lamp—"a high-toned genie," who doesn't wear all his medals "because they hurt my chest." And the song in which he tells what he has done and the aid he has given to various owners of the lamp is a tremendous, many stanzaed hit.

For instance, to Gov. Roosevelt ("I call him Teddy when we're alone") he gave this: "Many a man has escaped bullets to perish by ballots. There are but two places where a man's name should be written for people to read: On his shaving mug and his tombstone."



JEROME SYKES AND EDNA WALLACE HOPPER CONTRASTED.

To doubtful Congressman Roberts he advised against "trying the old game of beating a full House with three queens."

For Assistant District-Attorney Osborne and his handwriting experts he ventured the assertion that, "given enough time and chalk, they would prove that Russell Sage wrote the Declaration of Independence."

But I linger too long here, although Mr. Sykes is all right.

If you want to know where the lamp comes in (no doubt it is Aladdin's own, right from "Arabian Nights") be it understood that it is sold at auction in Connecticut in the first act and bought by young Chris Wagstaff. The purchaser draws his hand across the lamp meditatively—"there's the rub"—and presto, the genie. Then more prestos and the whole band is off in Etheria, where Aladdin and his crew are awakened from a mere cat-nap of two thousand years.

After that there's trouble and Aladdin wears a costume evidently designed not to hold too big a grease spot if the lamp were upset. Emille Beaupre is the Aladdin for this presentation and hers is no mere figure of speech.

Next to Mrs. Hopper and Mr. Sykes, perhaps you will best remember Miss Nellie Lynch and Mr. Johnny Page, after you have seen "Chris." But please remember them acrobatically—they are the tippoppest team of tumblers—and try to forgive Mr. Page's declamation and Miss Lynch's singing. It is likely they don't pretend.

Miss Ethel Irene Stewart is the prima donna of the whole affair. She is a graceful and large-eyed person and has a voice which should encourage her not to abuse it. Most of the time she sings, but on a few high notes she opens her mouth and "hollers." It's not right.

I have said something about spectacular scenery. Of such is the grand palace of Aladdin, in the second act. And incidental to that same act is a marvellous electric ballet by five young women whose voluminous gauze skirts are so underhung with incandescent glows, in changing colors; that the dancers seem to be figures of embodied voltage. Truly, electric science, has opened the stage's greatest wonderland up to date.

Well, "Chris" is great, both where Mr. MacDonough's jokes are new (frequently they are) and where they are old (also frequently). But it could be worse if the company didn't give it such a "go." In the score, Mr. Sousa refrains more than once from imitating himself and in at least one ensemble number and a waltz chorus opening the third act he displays new musical ambition. His "Hands Across the Sea" two-step is introduced as a strong finale to the second act, with a great waving of American and British flags.

A man behind the stage whispered to his wife, as the Union Jack came out, "That's the Cuban flag." Which was not kind.

The costumes in "Chris" are gorgeous. It is likely that the extravaganza will do a fine stretch of business in this happy new year. But the Victoria needs a better entrance system than it had in evidence last night for the handling of a big crowd.

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"FATTY" BATES'S MAKE-UP,

Shown by Jerome Sykes,

A HIT IN

"Chris and His Wonderful Lamp."

Who was it that thought of "Fatty" Bates as a genie? Some one did. The credit of discovery lies between John Phillip Sousa, Glen MacDonough and Jerome Sykes.

It may be that the idea was rubbed out of the pewter lamp about which cluster the frisky incidents that go to make up the story of "Chris and the Wonderful Lamp," which came in with the new year at Hammerstein's Victoria last night.

Batesiana has gained a valuable contribution in the extravaganza. So long as "Chris" stays in town it will be unnecessary for people to pay Horse Show prices or curb their impatience until next November in order to study the Bates cult at short range.

Mr. Sykes devotes all of the second act to Mr. Bates. He unselfishly merges the personality of Sykes into that of Bates. For thirty minutes he is Bates, so far as make-up and costuming may assist him.

Of course, the value of the imitation is in a measure detracted from by Mr. Sykes's lack of weight. Concentration of weight is a better way to put it, perhaps. While Mr. Sykes may weigh with Mr. Bates pound for pound, his weight is distributed over a larger expanse of territory, up and down.

Longitudinally he is larger than Mr. Bates. Latitudinally his bulk is less. But, according to his lights, or his heavies, rather, Mr. Sykes's imitation of Mr. Bates seems to be capable of journeying through life without a guide book.

A HORSE WOULD COMPLETE PICTURE.

What a pity it is that the management cannot be induced to charter a horse for Mr. Sykes's use in "Chris." With the aid of a horse the imitation would leave nothing to be desired.

Mr. Sykes has the white coat, with a ripple in the skirts, that Mr. Bates has made famous, or one as nearly like it as he could get without infringing upon the Bates copyright. He has the Bates bulk. In some degree he has the Bates face.



JEROME SYKES
as
"Fatty" Bates.



"FATTY" BATES
as
Himself.

These three and the horse would constitute an invincible quartet. It would give permanent fame to Mr. Sykes's interpretation of his notions of how Mr. Bates would act if Mr. Bates were a genie.

In the first and third acts Mr. Sykes is the genie himself—just a plain Sykes genie. Miles and miles separate Mr. Sykes's treatment of the genie role and the popular notion concerning the habits and appearance of genii, born of the fairy books.

It is worth while considering a bit on the subject of what would have been Mr. Sykes's standing if he had been a genie in the days when a genie was as indispensable to a household of any importance as the red plush photograph album or a crayon portrait of grandpa with a gilt frame.

After watching Mr. Sykes' geniisms it is apt to occur to one that he is just the kind of a genie to have around the place.

If fashion should indicate that genies become as popular as automobiles, is it not better to have a genie who can do a cakewalk, sing funny songs and owns a set of spasmodic feet, rather than a genie who wears whiskers, looks like a "genie," can work at his trade only when it thunders and goes around smelling like a sulphur match?

MRS. HOPPER'S QUALITY OF CANDOR.

All of the liberties possible have been taken to fabricate "Chris" upon the sub-cellar provided by the original story of Aladdin and his lamp. Edna Wallace Hopper as Chris Wagstaff rubs the lamp as assiduously as the lady in the scouring soap advertisements applies friction to her milkpans.

When the lamp is rubbed strange things happen. Mr. Sykes, Mrs. Hopper, Ethel Irene Stewart as Fanny Wiggins, Johnny Page as Scotty Jones, Mabella Baker as Miss Prisms, principal of the boarding school from which "Chris" filches Fanny, have a share in all of these things.

For two whole acts Mrs. Hopper restrains herself. In the first and second acts she wears trousers of the common or field variety. Simply those and—no, not nothing more—and the other elements of masculine wear to which trousers are usually subordinated.

After an hour and three-quarters of such self-sacrifice one naturally looks to see Mrs. Hopper reap her reward, as a good child should, in the final act. Nor is any one disappointed.

They are blue. Candor itself is not more candid than they. The Victoria audience last night arrayed itself unhesitatingly on the side of candor when Mrs. Hopper twinkled in them about the garden of Aladdin's palace in Etheria. It is to be hoped for Mrs. Hopper's sake that the temperature in Etheria was higher than it was outside on Forty-second street.

CORNET HAS A STRONG INNING.

The task of coping with all of the pretentious vocal accompaniments to the play did not dismay Miss Stewart. Mr. Sousa has dealt kindly with Mrs. Hopper with respect to solos. He has set her no task beyond her power. The love song allotted to her in the last act was colorless. It suggested a commencement day programme in the good old days when our mothers used to sing of the "Gypsy's Warning" and "Junia." The audience was appreciative of Miss Stewart's singing and its applause was not misplaced.

A typical Sousaque finish—march, cornet players, hurrah and all—terminated the second act. Cornet players seem to be indigenous to all climes. Mr. Sousa makes them so, at any rate. In his efforts, visible in all his operas, to make the cornet flourish like the green bay tree where it never did before he may have in mind the blessings promised the man who makes one blade of grass grow where one did previously. It would be a joke on Mr. Sousa if there should prove to be an anti-cornet clause in the blessing contract.

"The Man Behind the Gun" song produced a rush of American and British flags in the chorus. The infection spread to the audience, and there were lusty bellows in approval of the hands-across-the-sea idea conveyed by the intermingling of the flags. Wholesale hysterics were prevented by Mr. Sykes, who made a fifteen-word speech of thanks.

AN ADDITION TO SLANG VOCABULARY.

Some of Mr. MacDonough's lines are funny, and some are not. Mr. Sykes, to whom the burden of the fun-making is assigned, makes the best of them all.

"Fast? I made the Empire State Express look like a Boulevard car," is his way of conveying to Chris the rapidity of the life he led while genteling for other masters.

"Her papa owns the only scientific dairy in Boston. He sells cowless milk from horseless wagons," tells Scotty Jones in relating the history of Fanny Wiggins's papa.

"Did you rub?" the question which the Genie frequently asks of Chris, may pass into the slang vocabulary of the folk who watch out for fresh things in that line.

Inseparables should keep away from "Chris." It is too fast for sleep hunters. In the hands of less capable and easier going people the piece might languish. Sometimes the play is the thing. In this case it isn't.

Walt McDougall's dramatic criticism will be found on Page 6.

Cutting from.....

Address of Paper..... BROOKLYN, N. Y.

Date..... JAN 2-

THEATERS IN MANHATTAN.

"Chris and the Wonderful Lamp" at the Olympia—Castle Square Company's New Opera.

1914

"Chris and the Wonderful Lamp," presented at this music hall last night, is about what the frequenters of the place like. It has a lot of women in tights, a lot of fancy costumes, some marches and spectacular ballets, gorgeous scenery, funny comedians and topical songs. All this delighted the New Year's night audience, for it applauded vociferously and demanded a speech from the chief male performer and piled flowers around the leading woman so high that she could hardly see over them. As the woman was Edna Wallace Hopper, it did not take more than four or five big baskets to overtop her. Jerome Sykes was the other one and in his speech he thanked every one in the audience in behalf of every one connected with the performance for the enthusiastic welcome. Mr. Sykes was no less popular than Mrs. Hopper, and John Page and Nellie Lynch shared honors with them. Nobody cares very much what the piece is all about, but to make the record complete it should be said that the story of Aladdin and his lamp is the basis of it. The Chris of the play is Chris Wagstaff, described on the bill as a boy about town, impersonated by Mrs. Hopper. He gets possession of the lamp from a New England antiquarian. Jerome Sykes was the genie who appears when the lamp is rubbed, and he does the things which a modern Broadway genie would be supposed to do if he were brought up in a music hall. The scenes change from the home of the antiquary to a female seminary, then to the Grand Central Station, then to the deck of a ship with a moving panorama of sea behind it, and the first act ends with a view of Aladdin's palace. The second act shows the inside of the palace and the third act shows the outside. The novelty of the piece is a dance by five women dressed in filmy gauze with electric lights suspended under the gauze from their waists, and with large transparent bodices pierced with openings shaped like butterflies through which the light shines in changing colors. Then there were six automatic dolls who danced and sang and there was also a stirring march with a display of the Russian and

Address of Paper

Date

LAMP OF ALADDIN

Performs Up-to-date Wonders at the Victoria.

SOUSA MUSIC AND SPECTACLE

The New Extravaganza Goes Well—Another Success for Schweighofer at the Irving Place—Notes from Other Theatres.

"It is an attempt to combine the cigar and Sousa," remarked Mr. Oscar Hammerstein to me last night, as we strolled through the lobby of his hobby, the Victoria Theatre—or rather elbowed our way through the crowd of standees.

Mr. Hammerstein referred to the fact that "Chris and the Wonderful Lamp," Klaw & Erlanger's presentation of Sousa and MacDonough's extravaganza, is just taking on the impetus for a run at his establishment, where the audiences are allowed to puff perfectos while the curtain is up.

To continue somewhat in this line, it may be said that though the smoke was in the auditorium the light was on the stage. For certainly Messrs. Klaw & Erlanger have outdone Edward E. Rice in his prime in the amount of calcium they have poured upon the scenes represented in their latest output. Nor can one blame them for wanting it to bask in the tall glare of publicity. They have endeavored evidently to surpass even their picturesque and sumptuous "Jack and the Beanstalk," and it would have been difficult to find any one in last night's gathering that would controvert them in this matter.

"Chris and the Wonderful Lamp" is a feast for the eyes, and so it may be described as being as much by Ernest Gros, Homer Emens and Gates and Morange, the scenic artists, and Richard Anderson, the dress designer, as by Sousa and MacDonough.

The ship scene, with its panorama showing the coming on of a storm at sea, is fully as realistic in its way as is the panorama representing the chariot race in Klaw and Erlanger's "Ben-Hur," at the Broadway, Homer Emens's painting of the back drop showing the fields of Connecticut is as finely a pastoral prospective as we have ever seen, and the palace and gardens of Aladdin, in the land of Etheria, are glittering enough to cause a youngster whose mind is still teeming with fairy legends to lie awake o'night.

It may fairly be said, however, that the coryphees are more effective than the comedy lines, and that, in fact, the dancers are superior to the dialogue.

The action, indeed, that produced the most favorable impression upon yesterday evening's gathering was that which resulted from the thorough drilling of Bert Teal, stage manager, and Madame Malvina dancing instructor. All of which is a polite way of saying that the success of "Chris and the Wonderful Lamp" does not rest heavily upon librettist MacDonough.

There is a thread of story though, and it is strong enough to hold the specialties that are strung along it. The best one of them, by all odds, is the electrical butterfly race in the second act. The stage is darkened and then appear five dancers with diaphanous skirts not unlike those worn by Lolie Fuller, only much more abbreviated. Somewhere in the girls' waists are concealed electric bulbs, which cast a radiance throughout their garments, and, as the colors are changed at the will of the performers, while they are executing their dance, the effect is both novel and beautiful.

A doll dance with Miss Nellie Lynch as the principal participator was also ingeniously accomplished and had of course gentle reminders of "La Poupee."

Sousa's music is tinkling and tuneful and his new march, "The Man Behind the Gun," at the end of the second act, was made sonorous through the addition of a brass band at the rear of the stage, following the example set in the interpretation of his marches in his other operas.

The finale of this act, though, was his well known "Hands Across the Sea," wherein the entire company waved English and American flags to the unfettered joy of the Anglo-American enthusiasts.

The story springs from the fact that Chris Wagstaff, a boy about town (Edna Wallace Hopper), while endeavoring to win an invitation to step within Miss Prims's girls' boarding school, in New England, chances to buy a lamp which turns out to be the original Aladdin's lamp. Wagstaff rubs it, and in a trice the Genie, the original slave of the lamp, in the person of Jerome Sykes, steps from the scene. The Genie, it seems, though numbering his age through the centuries, is up to date in every respect, for he has recently been under the sway of a New York rounder who held the lamp temporarily. The wish of Wagstaff

that he and the Genie and all the members of the boarding school shall be whisked immediately to the farthestmost bit of territory takes them, starting from the Grand Central Depot, by rapid stages to opera bouffedom—that is to say, Etheria, where dramatic license is given full play, and we have grand viziers, guards, attendants, slaves and princess and queens.

Which is, of course, as it should be. Mr. Sykes as the Genie is contagiously comic in his dryly ironical way, and Mrs. Hopper is still the most symmetrical and saucy soubrette that happens hereabouts.

Emelie Beaupre as Aladdin is statuesque and buoyant, and Ethel Irene Stewart, a piquant young woman, is kept busy singing one song or another.

Johnny Page, as a boy-of-all-work, made a hit on his own account through some acrobatic work in the way of stage falls, and Edna Hunter, as an addition to the ranks of queens of the Amazons, gratefully fills the eye.

The audience was of very large proportions and indicated its satisfaction at the entertainment frequently and emphatically.

FREDERIC EDWARD MCKAY.

from

Address of Paper

"CHRIS AND THE WONDERFUL LAMP" AT THE VICTORIA.

"Chris and the Wonderful Lamp," the latest extravaganza brought out under the management of Klaw & Erlanger and B. D. Stevens, was seen for the first time at Hammerstein's Victoria Theatre, Manhattan, last evening. The music is by John Philip Sousa and the book by Glen MacDonough. All around, it is the most delightful extravaganza seen in New York in many a day. Its music is filled with characteristic Sousa marches and tinkling melodies that charm one completely, while Glen MacDonough's accompanying humor is fully up to date. Dainty little Edna Wallace Hopper is the Chris, and, dressed in boy's clothes, she has lots of fun in wonderland with Jerome Sykes as the genie who does all things at the bidding of the possessor of the fairy lamp, which has been stolen from Aladdin for the time being. Jerome Sykes as the genie has a part that suits him exactly. Last evening the audience was so pleased with his acting that it demanded several encores and a speech, all of which were given by Mr. Sykes in his own inimitable way. The work of the chorus is one of the best features of the performance, nearly all their numbers being encored again and again. The show was attended by a large and fashionable audience, and bouquets for the principals were very numerous.

Newspaper Cutting Bureau in the world.

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Address of Paper

speculators and the victoria.

The new scheme evolved for the suppression of speculators has been placed in running order at the Victoria and is hardly likely to meet with the approval of the public.

At Monday evening's opening of "Chris and the Wonderful Lamp" there was a tremendous crush of patronage, and in order that the different tickets might be duly checked off it was necessary to admit the people through on a very narrow entrance, with the result that the entire lobby was packed with men and women, very many of whom expressed entirely natural irritation over what they looked upon as a totally unnecessary delay.

Some of those who were familiar with the reason leading to their inconvenience audibly observed that they would prefer to pay speculators' prices rather than go through such a crowding again.

The new plan may end in obliterating the curbstome ticket dealers, in which case the only question remaining will be as to whether the result is worth the additional labor to the management and the bother to the public.

The speculators themselves have begun to grow restive and resentful over what they consider the unjustifiable hostility of the managers. They claim that they are plying an entirely honest trade, under municipal licenses, and are entitled to protection.

They are organized, and are threatening to go to Albany with a bill to compel the managers of theatres in New York to give up a percentage of their gross receipts to the city for charitable purposes.

While it is doubtful if such a measure could be carried through the Legislature and gain the Governor's signature, it is still apparent that if the speculators are so minded they are in a position to cause a good deal of annoyance and expense to their opponents. Of course, ticket speculation as practiced in connection with some metropolitan theatres is an atrocious outrage.

In one particular instance the man in the lobby receives practically the entire house, charging an advance upon the box office prices and turning in a considerable part of this extra money to the management, which is thus deliberately defrauding its patrons by advertising tickets at a fixed rate and then "standing in" upon the speculator's extortion.

But it seems to me that the business of ticket brokerage might be so regulated by legislation or otherwise as to be conducted upon a satisfactory basis all around, without entirely doing away with what is regarded as a distinct convenience by a very considerable portion of the public.

Cutting from

Address of Paper

Date

"Chris and the Wonderful Lamp," a comedy by Glen MacDonough, music by John Philip Sousa, has been well received here. The principal parts are taken by Edna Wallace Hopper and Jerome Sykes.

ESTABLISHED: LONDON, 1861. NEW YORK, 1866.

Cutting from

Address of Paper

Stage Debut of Bates's Coat.

The famous \$200 driving coat of Charles F. Bates, better known through horse show reports as "Fatty," made its first appearance on any stage at the Victoria last evening in "Chris and the Wonderful Lamp." Jerome Sykes wore it. In the second act he makes up as the winner of blue ribbons. The coat he wore was not so "horsey" as Mr. Bates's famous garment, and the gentleman suggested that he wear the real coat. This coat was the centre of interest at the last horse show. It is made of very thick cream colored stylish melton, with a bell skirt and very large sleeves. Although Mr. Sykes is a 250-pound man the coat is large enough to fold around him twice. There are five pockets, two on each side and in each well a pocket.

HAMMERSTEIN'S

VICTORIA

42ND STREET AND BROADWAY

WEEK COMMENCING MONDAY EVENING, JAN. 1, 1900
Regular Matinee Saturday.

KLAW & ERLANGER and B. D. STEVENS
Present the Extravaganza, in Three Acts,
CHRIS AND THE WONDERFUL LAMP
Music by JOHN PHILIP SOUSA. Book by GLEN MACDONOUGH.
Introducing
JEROME SYKES and EDNA WALLACE-HOPPER.
Produced under stage direction of BEN TEAL.

Cast of Characters.

THE GENIE, the original Slave of the Lamp.....	JEROME SYKES
CHRIS WAGSTAFF, a "boy about town".....	EDNA WALLACE-HOPPER
SCOTTY JONES, a boy of all work at Miss Prisms' Academy.....	JOHNNY PAGE
LOVEMONEY, a New England money-lender.. }	RANDOLPH CURRY
THE GRAND VIZIER IN ETHERIA..... }	
PETTINGILL..... }	HERBERT CARTER
AL KHIZAR, chief of Etheria's Secret Police.. }	
SELWELL, an auctioneer.	CHAS. H. DREW
CAPTAIN OF THE GUARDS.....	FRANK TODD
FANNY WIGGINS, star pupil at Prisms' Academy.....	ETHEL IRENE STEWART
ALADDIN, Prince of Etheria.....	EMILIE BEAUPRE
MISS PRISMS, principal of the Academy.....	MABELLA BAKER
AMINE, a talking doll in Etheria.....	NELLIE LYNCH
STELLA... }	EDNA HUNTER
DELLA... }	
BELLA... }	EDITH BARR
ELLA... }	
NELLA... }	VIOLET JEWELL
QUEEN OF DREAMS.....	
	ADELE NOTT
	STELLA MADISON
	MAY NORTON

Guard, Attendants, Slaves, Dancers, etc.

Scenic Synopsis.

ACT I.—Scene 1—A room in the New England home of Prof. Cypher (Emens).
Scene 2—Grounds surrounding Miss Prisms' Academy (Emens). Scene 3—*a.* Grand Central Depot, 42d Street, New York City; *b.* Aboard ship; *c.* The land of Etheria, Aladdin's home (Gates & Morange).

ACT II.—Scene—Aladdin's palace (Gros).

ACT III.—Scene—Gardens surrounding Aladdin's palace (Gros).

Scenery designed and painted by Ernest Gros, Homer Emens and Gates & Morange.
Mechanical construction by McDonald & Hagen.
Dresses designed by F. Richard Anderson, and made by Simpson, Crawford & Simpson.
Special properties by Robert J. Cutler.
Dances arranged by Madame Malvina.
The Electric Butterfly Dance in Act II. invented and patented by H. Harndin.

EXECUTIVE STAFF FOR KLAW & ERLANGER AND B. D. STEVENS.

A. KRAUSSE.....Musical Director	WILLIAM AYERS.....Carpenter
CHARLES H. DREW.....Stage Manager	MRS. SHRADER.....Wardrobe Mistress
LOUIS SHRADER...Assistant Stage Manager	A. NELSON.....Electrician

FRANK V. STRAUSS & CO.,
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NEW YORK.

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McDougall and "The Matinee Girl"

Draw and Write of

"Chris and the Wonderful Lamp."

When two clever and well known players like Jerome Sykes and Edna Wallace Hopper break loose and go off on a joint twinkle, everybody yearns to behold the result. Even one new star in the theatrical heavens will cause considerable excitement. But a brace of stars! Gee whizz! Why, they will make us sit up and take notice every time. And when we get two merry luminaries and one of John Philip's tuneful operas all in a bunch, it's going to take a straighter and a narrower gate than that one leading into the Victoria to keep us out.

We have grown a-weary of "the lads and lassies gay" and the "so merrily tripping tra la la" sort of thing, which keeps us



During the only interval in which he is not engaged with Edna W. Hopper Mr. Sykes has a moment in which he supports Violet Jewell in a statuesque pose.

waiting indefinitely for the principals. Therefore, it is just too delicious to see an entertainment of this class starting off at a good brisk pace, without any preliminary pander on the part of the chorus. In "Chris and the Wonderful Lamp" we are pitchforked head first into an action scene which is stirring and full of snap. Of course, the lamp is the whole plot of the piece and little Edna, in the nattiest of riding breeches and the cutest wig ever, succeeds in annexing it before the curtain has been up five minutes and after that things come her way with a rush. The first rub brings Skyes. And that's the best rub of the lot. Perhaps some time that lamp will bring Edna a voice. Let us hope so. She has a slight one now. There was a



Miss Emilie Beaupre, as the reincarnated Aladdin, who had the copyright on the old lamp.

time when Edna could not make herself heard beyond the third row. That was when she used to hop around Hopper like a wren around a maypole. She used to look as though she might be twittering and we would lean over and say to our next neighbor in an orchestra chair, "I say, is it Edna or the gas?" We don't do that any more. We can hear her all right now. She is not likely to get either the North or the East river on fire with her vocal efforts, but she's the prettiest boy that ever came over the pike, beating Vesta Tilley and Georgia Caine hands down. She is a dead swell little Johnnie, and doesn't stand with her feet a yard and a half apart, as most women do when they don male attire. She gives men the credit of standing occasionally with both feet on the same side of the street.

Contrasts are always fascinating, and in these two bright new scintillating stars we have one calculated to charm the birds off the trees. Sykes is funny without saying a word. His eyes have that peculiar expression which we notice in a person who has been suddenly awakened from a sound slumber. I call it dreamy. A friend of mine says "dopy" is the word. But



Miss Baker as Miss Prisms, in a sort of De Wolf Hopper-Frank Daniels costume, who acted as foil (tin foil) to Mr. Sykes.

which give us heart disease. Miss Lynch has promised me that in the event of her ever having the X-rays turned on to her internal economy I shall be present. I would like to know whether she accidentally swallowed those spiral springs, or whether they just grew there naturally. There is a pretty little ingenue in "Chris and the Wonderful Lamp." Her name is Ethel Irene Stewart when she's at home, and she looks the schoolgirl to the life. So much so, indeed, that we are amazed when she bursts into song. Her numbers are



Johnny Page, who breaks into a dance as if it were a bank vault. These are duck trousers.

written in Sousa's best style—or second best, anyway, and trimmed a good deal with frills and ruffles and things. And she sings them nicely so long as she doesn't attempt to go too far upstairs. The second and third story of her voice is very musical and sweet. But her attle tones are too reminiscent of Sister Jane. Johnny Page is a young man who is made of gum elastic. He can actually "walk off on his ear." We've heard enough about this trick. Johnny does it for fair. Petty girls are thick as spatter, and Mabella Baker as Miss Prism, teacher at the seminary, is delightful. Miss Baker is always all right. We are sure of her. Just start the music



Problem picture. Find Edna W. Hopper. She was there, but Sykes totally eclipsed her, and if she had not squeaked would not have been discovered.

and toss her the key and she'll do the rest. Klaw & Erlanger know a good path

CHRIS AND HIS LAMP TAKES THE TOWN

Received with Enthusiasm at
the Victoria.

SPLENDID RATHER THAN STRONG

Ingenious Effects, Particularly in the
Ballet—Sykes and Mrs. Hopper
Win Unbroken Favor.

At Hammerstein's Victoria Theatre last night, at the conclusion of the second act of "Chris and the Wonderful Lamp," there was a scene of extraordinary enthusiasm that lasted for an unusual length of time, and was only quieted after the curtain had been raised and lowered five or six times and Mr. Jerome Sykes had spoken a few words of acknowledgment.

The act ends with John Philip Sousa's newest march, called "The Man Behind the Guns," interpreted by the full chorus and a brass band in addition to the principals and the regular members of the orchestra. It is a stirring melody, and after it has once been finished and the curtain has been rung down upon it and hauled up again, the members of the chorus come upon the stage waving British and American flags, and the march is repeated.

It was at this point last evening that the applause broke into cheering, and a theatrical effect which had already scored successfully passed along to an occasion of positive triumph.

"Chris and the Wonderful Lamp" is not a particularly stalwart literary product. In fact, it is rather thin from this point of view. But it is magnificently staged, it is admirably played and its score is in Mr. Sousa's best vein.

The effects introduced are exceedingly ingenious, and, in some instances, bewildering. This description applies with especial force to an electrical ballet in the second act.

Five Spectroscopic Maidens.

The stage is darkened and five girls suddenly appear at the back in skirts of filmy material and wearing helmets upon their heads. Through the fabric of their dresses as they go through a number of slow, rhythmic evolutions, various lights are shown, the colors constantly changing, and at the end of the dance their bodices are illuminated to show a number of gayly colored butterflies, while fluttering upon the tops of their helmets there are other butterflies of dazzling whiteness.

This is by all odds the most effective electrical dance ever introduced in this country, and it is comforting to perceive, according to an announcement printed upon the programme, that the effect is patented and therefore not at the mercy of every unprincipled person who may desire to appropriate it.

There are other commendable things in "Chris and the Wonderful Lamp" than the Sousa march and the electrical ballet, although it is perhaps not necessary to describe them at length. The show is intended simply as a light, frothy series of incidents strung together upon just enough of a thread to keep them from falling apart.

It tells of a sportive young New Yorker who becomes the possessor of Aladdin's lamp and is transported to Etheria, where Aladdin himself has been sleeping in his palace for 2,000 years. There the lamp falls into the hands of its original owner, and after some tumult the New York youngster is allowed to return to his home.

One of his companions falls in love with a talking doll in Etheria, and she comes to life. Aladdin, in turn, becomes infatuated with the New York chap's sweetheart, and there is trouble over that. Through the general mixup wanders the genii, or slave of the lamp, an exceedingly modern, up-to-date personage, assumed with amiability and infectious jocosity by Mr. Jerome Sykes.

He Swore Off Long Ago.

This genii is pursued by an unquenchable thirst, a condition perhaps not surprising in view of the fact that he has not taken a drink in fifty years. But he rattles along, cracking jokes and singing amusing songs just as though he had not been haunted by his persistent yearning for stimulants.

As the genii almost incessantly accompanies the young fellow from Broadway, who is impersonated by Edna Wallace Hopper, it will be seen that there is plenty of contrast, in a physical sense, between the two central figures in this piece. Sykes is large and bulky, and Mrs. Hopper is small and dapper. They work together very well indeed, and secure the unbroken favor of the spectators.

Ethel Irene Stewart is the young lady from a female seminary with whom the New Yorker and Aladdin are alike in love. She is evidently somewhat lacking in experience as an actress, but she sings charmingly, although once or twice last night she strayed from the key. Nellie Lynch is one of the talking dolls of Etheria, and she and little Johnny Page last evening made a great hit with an acrobatic dance that was novel to Broadway, although parts of it have been done by the Cohans, and other parts by O'Brien and Havel, in the vaudeville theatres. It was an excellent piece of copying.

The scenery, by Ernest Gros, Homer Emmens and Gates & Morange, is quite delightful, and the costumes, designed by F. Richard Anderson and executed by Simpson, Crawford & Simpson, are both sumptuous and picturesque.

The first night's performance was witnessed by an audience that must have pretty nearly broken the record of Mr. Hammerstein's theatre, for it filled all the seats and packed the standing room.

L. R.

Wspaper Cutting Bureau in the Victoria
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SIDEWALK TICKET SPECULATING.

Why the Victoria's Brief Campaign so Suddenly Collapsed.

The sudden determination of the Victoria management to abandon its scheme for the routing of the sidewalk ticket speculator was the subject of considerable comment in theatrical circles yesterday, and amazement was expressed at the retreat of the managers after their first victorious onslaught upon "the man on the sidewalk."

"Why did we give it up?" repeated Mr. A. L. Erlanger, one of the managers of "Chris and the Wonderful Lamp," in reply to a query. "Because every paper in town jumped on us on Tuesday morning for causing a jam in the lobby. We were doing this thing for the benefit of the public—to save them from annoyance, but evidently they'd rather be annoyed by the speculators than wait a minute or two in the lobby. At least that was the way the papers talked about it. Why, what some of the papers said was enough to keep people away from the house entirely. We couldn't stand that. We couldn't afford to antagonize the public and the press, too, just to beat the speculators. So we got back to original methods as quickly as possible. That was all that was left for us to do as business men."

Mr. Oscar Hammerstein, the manager of the Victoria, thought that the press had been very severe in its comments on the working of the system on Monday night. "They ought to have given us a chance to get the thing in working order," said he. "The scheme was tried to benefit our patrons. If it annoyed them instead why, there was nothing for us to do but give it up."

"The system worked beautifully," said Mr. Mayer, the business manager of the house and the inventor of the new scheme. "There was a tremendous crowd on Monday night, and they all came in a bunch, but there wasn't a mistake made in a single ticket. Naturally, there was a little delay, but that was to be expected. We could have arranged later on about opening more doors. But what was the use after the black eye we got in the papers Tuesday morning?"

The managers were all talking about it yesterday. Mr. Theodore Moss, of Wallack's Theatre, thinks that the only effectual way of dealing with the speculators is to refuse admittance to every one who buys seats on the sidewalk. "I have done it at my houses," said he last night. "Put some good men on the sidewalk to warn the people, and if they don't heed the warning refuse them admittance, and give them back the price of their tickets. That's my scheme. And it works, too. You never see speculators around my house."

Mr. Charles Frohman, of the Empire, is of the opinion that a change of law is necessary before the speculator can be permanently squelched. Mr. Harry Mann, of the Knickerbocker, holds the same view.

Mr. Lawrence, of the Lyceum, drove the speculators away from that house by refusing admission to persons who bought tickets on the sidewalk. "A theatre ticket is revocable

at the pleasure of the manager," said he. "I availed myself of my legal right, and it wasn't long before the speculators gave it up."

The speculators themselves were jubilant. "Fahaw!" exclaimed one of them last night. "Of course, it wouldn't work. The public wants us, see? We're here, ain't we? Yes, a you bet your life we're going to stay. The city licenses us, and we've as much right to earn a living as anybody else, see?"

McDougall and "The Matinee Girl"

Draw and Write of

"Chris and the Wonderful Lamp."

When two clever and well known players like Jerome Sykes and Edna Wallace Hopper break loose and go off on a joint twinkle, everybody yearns to behold the result. Even one new star in the theatrical heavens will cause considerable excitement. But a brace of stars! Gee whizz! Why, they will make us sit up and take notice every time. And when we get two merry luminaries and one of John Philip's tuneful operas all in a bunch, it's going to take a straighter and a narrower gate than that one leading into the Victoria to keep us out.

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Miss Emilie Beaupre, as the reincarnated Aladdin, who had the copyright on the old lamp.

time when Edna could not make herself heard beyond the third row. That was when she used to hop around Hopper like a wren around a maypole. She used to look as though she might be twittering and we would lean over and say to our next neighbor in an orchestra chair, "I say, is it Edna or the gas?" We don't do that any more. We can hear her all right now. She is not likely to get with her vocal efforts, but she's the prettiest boy that ever came over the pike, beating Vesta Tilley and Georgia Caine hands down. She is a dead well little Johnnie, and doesn't stand with her feet a yard and a half apart, as most women do when they don male attire. She gives men the credit of standing occasionally with both feet on the same side of the street.

Contrasts are always fascinating, and in these two bright new scintillating stars we have one calculated to charm the birds off the trees. Sykes is funny without saying a word. His eyes have that peculiar expression which we notice in a person who has been suddenly awakened from a sound slumber. I call it dreamy. A friend of mine says "dopy" is the word. But never mind. It's fascinating to the thirty-second degree, and that's sufficient to go on with. Miss Lynch shuts herself up like a jack-

which give us heart disease. Miss Lynch has promised me that in the event of her ever having the X-rays turned on to her internal economy I shall be present. I would like to know whether she accidentally swallowed those spiral springs, or whether they just grew there naturally. There is a pretty little ingenue in "Chris and the Wonderful Lamp." Her name is Ethel Irene Stewart when she's at home, and she looks the schoolgirl to the life. So much so, indeed, that we are amazed when she bursts into song. Her numbers are



Johnny Page, who breaks into a dance as if it were a bank vault. These are duck trousers.

written in Sousa's best style—or second best, anyway, and trimmed a good deal with frills and ruffles and things. And she sings them nicely so long as she doesn't attempt to go too far upstairs. The second and third story of her voice is very musical and sweet. But her attic tones are too reminiscent of Sister Jane. Johnny Page is a young man who is made of gum elastic. He can actually "walk off on his ear." We've heard enough about this trick. Johnny does it for fair. Petty girls are thick as spatter, and Mabella Baker as Miss Prism, teacher at the seminary, is delightful. Miss Baker is always all right. We are sure of her. Just start the music



Problem picture. Find Edna W. Hopper. She was there, but Sykes totally eclipsed her, and if she had not squeaked 'would not have been discovered.

and toss her the key and she'll do the rest. Klaw & Erlanger know a good pair to draw to, and with Sykes and little Hopper they are always sure to get a full house.

THE MATINEE GIRL.

CHRIS AND HIS LAMP TAKES THE TOWN

Received with Enthusiasm at
the Victoria.

SPLENDID RATHER THAN STRONG

Ingenious Effects, Particularly in the
Ballet—Sykes and Mrs. Hopper
Win Unbroken Favor.

At Hammerstein's Victoria Theatre last night, at the conclusion of the second act of "Chris and the Wonderful Lamp," there was a scene of extraordinary enthusiasm that lasted for an unusual length of time, and was only quieted after the curtain had been raised and lowered five or six times and Mr. Jerome Sykes had spoken a few words of acknowledgment.

The act ends with John Philip Sousa's newest march, called "The Man Behind the Guns," interpreted by the full chorus and a brass band in addition to the principals and the regular members of the orchestra. It is a stirring melody, and after it has once been finished and the curtain has been rung down upon it and hauled up again, the members of the chorus come upon the stage waving British and American flags, and the march is repeated.

It was at this point last evening that the applause broke into cheering, and a theatrical effect which had already scored successfully passed along to an occasion of positive triumph.

"Chris and the Wonderful Lamp" is not a particularly stalwart literary product. In fact, it is rather thin from this point of view. But it is magnificently staged, it is admirably played and its score is in Mr. Sousa's best vein.

The effects introduced are exceedingly ingenious, and, in some instances, bewildering. This description applies with especial force to an electrical ballet in the second act.

Five Spectroscopic Maidens.

The stage is darkened and five girls suddenly appear at the back in skirts of filmy material and wearing helmets upon their heads. Through the fabric of their dresses as they go through a number of slow, rhythmic evolutions, various lights are shown, the colors constantly changing, and at the end of the dance their bodies are illuminated to show a number of gayly colored butterflies, while fluttering upon the tops of their helmets there are other butterflies of dazzling whiteness.

This is by all odds the most effective electrical dance ever introduced in this country, and it is comforting to perceive, according to an announcement printed upon the programme, that the effect is patented and therefore not at the mercy of every unprincipled person who may desire to appropriate it.

There are other commendable things in "Chris and the Wonderful Lamp" than the Sousa march and the electrical ballet, although it is perhaps not necessary to describe them at length. The show is intended simply as a light, frothy series of incidents strung together upon just enough of a thread to keep them from falling apart.

It tells of a sportive young New Yorker who becomes the possessor of Aladdin's lamp and is transported to Etheria, where Aladdin himself has been sleeping in his palace for 2,000 years. There the lamp falls into the hands of its original owner, and after some tumult the New York youngster is allowed to return to his home.

One of his companions falls in love with a talking doll in Etheria, and she comes to life. Aladdin, in turn, becomes infatuated with the New York chap's sweetheart, and there is trouble over that. Through the general mixup wanders the genii, or slave of the lamp, an exceedingly modern, up-to-date personage, assumed with amiability and infectious jocosity by Mr. Jerome Sykes.

He Swore Off Long Ago.

This genii is pursued by an unquenchable thirst, a condition perhaps not surprising in view of the fact that he has not taken a drink in fifty years. But he rattles along, cracking jokes and singing amusing songs just as though he had not been haunted by his persistent yearning for stimulants.

As the genii almost incessantly accompanies the young fellow from Broadway, who is impersonated by Edna Wallace Hopper, it will be seen that there is plenty of contrast, in a physical sense, between the two central figures in this piece. Sykes is large and bulky, and Mrs. Hopper is small and dapper. They work together very well indeed, and secure the unbroken favor of the spectators.

Ethel Irene Stewart is the young lady from a female seminary with whom the New Yorker and Aladdin are alike in love. She is evidently somewhat lacking in experience as an actress, but she sings charmingly, although once or twice last night she strayed from the key. Nellie Lynch is one of the talking dolls of Etheria, and she and little Johnny Page last evening made a great hit with an acrobatic dance that was novel to Broadway, although parts of it have been done by the Cohans, and other parts by O'Brien and Havel, in the vaudeville theatres. It was an excellent piece of copying.

The scenery, by Ernest Gros, Homer Emmens and Gates & Morange, is quite delightful, and the costumes, designed by F. Richard Anderson and executed by Simpson, Crawford & Simpson, are both sumptuous and picturesque.

The first night's performance was witnessed by an audience that must have pretty nearly broken the record of Mr. Hammerstein's theatre, for it filled all the seats and backed the standing room. L. R.

Wspaper Cutting Bureau in the Victoria

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DEWALK TICKET SPECULATING.

Why the Victoria's Brief Campaign so Suddenly Collapsed.

The sudden determination of the Victoria management to abandon its scheme for the routing of the sidewalk ticket speculator was the subject of considerable comment in theatrical circles yesterday, and amazement was expressed at the retreat of the managers after their first victorious onslaught upon "the man on the sidewalk."

"Why did we give it up?" repeated Mr. A. L. Erlanger, one of the managers of "Chris and the Wonderful Lamp," in reply to a query. "Because every paper in town jumped on us on Tuesday morning for causing a jim in the lobby. We were doing this thing for the benefit of the public—to save them from annoyance, but evidently they'd rather be annoyed by the speculators than wait a minute or two in the lobby. At least that was the way the papers talked about it. Why, what some of the papers said was enough to keep people away from the house entirely. We couldn't stand that. We couldn't afford to antagonize the public and the press, too, just to beat the speculators. So we got back to original methods as quickly as possible. That was all that was left for us to do as business men."

Mr. Oscar Hammerstein, the manager of the Victoria, thought that the press had been very severe in its comments on the working of the system on Monday night. "They ought to have given us a chance to get the thing in working order," said he. "The scheme was tried to benefit our patrons. If it annoyed them instead why, there was nothing for us to do but give it up."

"The system worked beautifully," said Mr. Mayer, the business manager of the house and the inventor of the new scheme. "There was a tremendous crowd on Monday night, and they all came in a bunch, but there wasn't a mistake made in a single ticket. Naturally, there was a little delay, but that was to be expected. We could have arranged later on about opening more doors. But what was the use after the black eye we got in the papers Tuesday morning?"

The managers were all talking about it yesterday. Mr. Theodore Moss, of Wallack's Theatre, thinks that the only effectual way of dealing with the speculators is to refuse admittance to every one who buys seats on the sidewalk. "I have done it at my houses," said he last night. "Put some good men on the sidewalk to warn the people, and if they don't heed the warning refuse them admission, and give them back the price of their tickets. That's my scheme. And it works, too. You never see speculators around my house."

Mr. Charles Frohman, of the Empire, is of the opinion that a change of law is necessary before the speculator can be permanently squelched. Mr. Harry Mann, of the Knickerbocker, holds the same view.

Mr. Lawrence, of the Lyceum, drove the speculators away from that house by refusing admission to persons who bought tickets on the sidewalk. "A theatre ticket is revocable

at the pleasure of the manager," said he. "I availed myself of my legal right, and it wasn't long before the speculators gave it up."

The speculators themselves were jubilant. "Pshaw!" exclaimed one of them last night. "Of course, it wouldn't work. The public wants us, see? We're here, ain't we? Yes, and you bet your life we're going to stay, too. The city licenses us, and we've as much right to earn a living as anybody else, see?"

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In New York Theaters.

New York, Dec. 31.—[Special.—“Chris and the Wonderful Lamp” is the only theatrical novelty for this week. This latest offering is by Klaw & Erlanger and B. D. Stevens. It is a new extravaganza and will receive its first New York presentation at the Victoria tomorrow evening. In this vehicle Jerome Sykes and Edna Wallace Hopper are presented as joint stars, supported by a company of ninety-eight people.

ORK, 1884.

The story of Chris is told in seven scenes, one of which represents a voyage at sea, pictured on a panoramic drop 220 feet long, which is shown in two minutes. The two scenes showing the interior and exterior of Aladdin's palace are elaborate in design and brilliant in coloring.

The music is by John Philip Sousa. A new military song and a march by Sousa will have a conspicuous place in the program. MacDonough wrote the book. His

story was suggested by the old Arabian Nights tale of “Aladdin and the Lamp.” He took Aladdin, the lamp, and genie from this fanciful creation and transferred them to one of his own, in which the principal interest centers in Chris Wagstaff, a young man of the world, and the genie, or slave of the lamp, given an up-to-date aspect.

The first act takes place in Connecticut, New York, San Francisco, and at sea, and the second and third acts on the Island of Etheria. There are many specialties and several musical numbers.

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Chris and the Wonderful Lamp, a new musical extravaganza by Glen Macdonough and John P. Sousa, in collaboration, was

produced at Hammerstein's Victoria on Monday last. The piece is studded with topical songs, and it is scenically striking in at least one particular, and that is the ocean voyage, which is represented by a panorama two hundred and twenty feet long. The principals are Edna Wallace Hopper and Jerome Sykes.

ORK, 1884.

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NEW YORK, Jan. 5.—“Chris and the Wonderful Lamp,” which Klaw & Erlanger presented at the Victoria Monday night, has made a hit. The piece is a merry extravaganza, and a perfect razzle, dazzle of fun, song and dance. Jerome Sykes, an excellent comedian, is the jolly genius of the story and seems to be a personal friend to every one in the audience. He saturates every situation in which he is the central figure. Whether rolling around the stage as the intoxicated genius who has just sated his thirst of thirty years' standing, or the mock professor amid a bevy of handsome school girls, or the jocund narrator of decrepit stories for the purpose of exciting laughter in Aladdin, he is always intensely amusing. Edna Wallace-Hopper is an admirable contrast to him physically. She is graceful of figure, sprightly in action, and dresses within an inch of her life. Sousa's music is mostly of the filigree kind, the concerted numbers being far and away above that usually heard in extravaganza. Glen MacDonough has furnished some bright lyrics, and the management has contributed handsome scenery, pretty costumes and an excellent supporting cast, which includes Ethel Irene Stewart, Mabella Baker, Johnny Page and Nellie Lynch. The chorus is composed of a likely lot of girls—long-short and tall. Some with red, some with black and others with blond hair. Many were evidently selected for their charms of face and figure. Yes, “Chris” is a wonderfully attractive entertainment, and it will undoubtedly stay where it is for the remainder of the season.

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Edna Wallace Hopper, petite, dainty, attractive, never appeared to such advantage as she did in the old ante-divorce days—not so very long ago—when she and great big De Wolf Hopper were associated on the stage. They were such a contrast in every way that each seemed to emphasize and bring out the better points of the other.

It is such another physical contrast that one notices in a new co-star combination that Messrs. Klaw and Erlanger and Mr. Ben Stevens have formed for “Chris and the Wonderful Lamp.” Jerome Sykes is as big, physically and vocally, as his humor is broad and hearty, and he is just the man to be the opposite to that theatrical little bundle of femininity, Edna Wallace Hopper. So the pair ought to make a very good team.

Glen McDonough has done the libretto, and he has a keen sense of humor and a facile pen, they say he has taken the old fairy tale and brought it “up to date” with many a comical twist. The music is by Sousa—and that is as good as saying that there should be some lively two steps, some stirring marches, pretty solos and effective ensembles in the score.

In Glen McDonough's new version of the tale of the Wonderful Lamp, Aladdin of the fairy tale is replaced by Chris, a young man of sporting proclivities, who is very much in love with Fanny, a pupil of Miss Prisms' Select Academy for Young Ladies. Miss Prisms' academy is just the thing for comic opera, for you can imagine how the chorus can troop in and out and tra-la-la to their hearts' content. Fanny is the star pupil—which means that she wears better clothes, oftener holds the center of the stage and gets into the limelight more frequently than the other young women of Miss Prisms' intellect manufactory.

The rules of the seminary prevent Chris from seeing the young lady as frequently as he desires to, but, Aladdin-like, the possession of the lamp enables him to carry on his flirtation readily. The belongings of old Prof. Cypher have been sold, and Chris bought among the ancient bric-a-brac a lamp, which is said to have the merits of the article mentioned in the Arabian tale. Chris rubs it, the Genie—the slave of the lamp—appears, and up pops Jerome Sykes.

The slave wants to know what he can do to oblige the gentleman, and the gentleman suggests that it wouldn't be a bad idea to translate Miss Prisms' entire school to the mythical island of Etheria, in the Pacific, where Aladdin has slept for fifty years. No sooner said than done. Off they all go and the trip to the enchanted island and their stops on the way give opportunity for several attractive scenes and the introduction of a number of clever specialties.

Miss Prisms' young ladies are swished along to San Francisco, they are trotted aboard ship for the island of Etheria and they bring up at the home of Aladdin, in the Pacific.

This will give some general idea of how the piece runs and how it is kept going by the dialogue and lyrics of McDonough, and the songs, dances and stirring marches of Sousa.

Miss Hopper wears what the management is pleased to call “several very swagger boys' costumes,” and we are told that she “imparts pleasing vivacity to every scene in which she appears.” Jerome Sykes, as a twentieth century Genie is “up to date” in personality and costume. The cast includes a number of well-known comic opera actors, such as John Page, Randolph Curry and Herbert Carter, and leading parts are given to Ethel Stewart, Emily Beaupre, Mabella Baker and Nellie Lynch.

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Victoria (Oscar Hammerstein, manager).—“Chris and the Wonderful Lamp,” a three act extravaganza, book by Glen MacDonough, music by John Philip Sousa, was given its first metropolitan production Monday night, Jan. 1, at this house. The work was given its initial performance Oct. 23 last, at the Hyperion Theatre, New Haven, Ct. The audience on Monday night was large and enthusiastic. The cast: The Genie, Jerome Sykes; Chris Wagstaff, Edna Wallace Hopper; Scotty Jones, Johnny Page; Lovemony, the Grand Vizier, Randolph Curry; Pettingill, Al Khizar, Herbert Carter; Seiwel, Charles H. Drew; Captain of the Guards, Frank Todd; Fanny Wiggins, Ethel Irene Stewart; Aladdin, Emily Beaupre; Miss Prisms, Mabella Baker; Amine, Nellie Lynch; Stella, Edna Hunter; Della, Edith Barr; Bella, Violet Jewell; Ella, Adie Nutt; Nella, Stella Madison; Queen of Dream, May Norton.

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“CHRIS AND THE WONDERFUL LAMP.”

At the Victoria on Monday evening, Edna Wallace Hopper and Jerome Sykes made their appearance as joint stars in “Chris and the Wonderful Lamp.” For want of a better term, it might be called an extravaganza. It is a composite affair, with an abundance of music, a good quality of pantomime and spectacle, incessant action and a mere modicum of dialogue.

The librettist, Mr. Glen MacDonough, has had an easy task. He imagined a clever story—the old tale of Aladdin resurrected and made to serve in modern mode. It might have been

developed more in detail, but that would have involved less of the other ingredients, so he unselfishly contented himself with sketching the scenario, writing just enough dialogue to connect the sequential incidents, and jotting neat lyrics that read well but are enjoyed in the song of all the company.

The composer, Mr. Sousa, has been generous. The score is not continuous. It is a charm of incidental melodies. There are a few soli, a duet or two, several ensembles, a dozen or so of choruses, some elaborate, with the parts for the mixed voices fully developed, others sung unaccompanied, still others simply written for divided female voices, and finally several marches, one in particular which is stirring, but in which the melodic attractiveness has been sacrificed to the vigor of the rhythm.

All this music is composed with proper appreciation of the fact that the work has not the substance of comic opera, but is a mere bit of fantasy for the pleasure and amusement of a few hours. The popular note is the key note. It is sounded and insisted upon.

The music for the voices is well written. The scoring is full of body and ingenious in device. One member has an effective harp accompaniment that gives it a very definite identity.

The march has a good title. “The Man Behind the Gun.” It is dashing and exciting.

Sousa has evidently realized this, for he adds on, with splendid effect, his familiar “Hands Across the Sea,” with the chorus waving Union Jack and the Stars and Stripes in fraternal union. Monday night this bit of business won much enthusiasm. The audience was not pro Boer in its feelings.

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Enthusiasm ran high at the close of the second act of “Chris and the Wonderful Lamp” at Hammerstein's Victoria Theatre, New York, Monday night. Sousa's newest march, “The Man Behind the Guns,” rendered by a full chorus and brass band, caused the curtain to be raised and lowered a half-dozen times. Jerome Sykes, who plays the “Slave of the Lamp,”

1884.

to Edna Wallace Hopper's “Chris,” quieted the popular demonstration with a neatly worded curtain speech.

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New Year's night had no dramatic novelty; but Messrs. Klaw and Erlanger produced a new extravaganza, “Chris and the Wonderful Lamp,” at the Victoria music hall, with Edna Wallace and Jerome Sykes as twin stars, and the Hanlon's Superba, with new scenery, costumes and magical effects, drew a crowded house at the popular Star, where Manager Nugent gives a first-rate variety concert every Sunday.

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The new piece this week was "Chris and the Wonderful Lamp," an extravaganza, book by Glen MacDonough, music by John Philip Sousa, and was produced at the Victoria theater. It took up the old story where the Arabian narrator had left off. The original account was treated by Mr. MacDonough as a prologue, too familiar to require representation, yet a necessary preface to the new matter. There was a lapse of 2,000 years between the adventures of Aladdin and those of Chris Wagstaff, who bought the battered lamp at an auction sale in Connecticut village, and with Yankee ingenuity soon ascertained its magic value. The genius whom it summoned was as obedient and resourceful as of yore. The youth was not slow to turn the slave's service to account in making the rough course of his courtship run smooth. He wished himself straight into the boarding school, where Fanny Wiggins had been put away from him.

Commencement exercises were going on, and the boy and his comrade figured therein as bogus professors. As the one was the small Edna Wallace Hopper, while the other was the big Jerome Sykes, there was much and obvious fun. The pretenders were exposed, after their antics had lasted long enough, and then a rub of the lamp transported all concerned to Aladdin's present kingdom, on a Pacific island.

One of the dances employed five girls dressed in thin silks over various colored electric lights which made a pretty effect. The songs had been well written by Mr. McDonough. His lyrics were jingling and his wording clever, though his ideas were rather conventional. The music by John Philip Sousa can hardly be spoken of as good. Lacking melodies he had tried to fill the deficiency with noise. The result was not pleasing. Then he had fitted the voices poorly, writing the songs out of the singers' range. Of course, the second act ended with a march. This was sung by the entire company and played by a brass band on the stage and by the orchestra. It had for its refrain "The man behind the gun," used also for such a song as "Three Little Lambs." As an encore Mr. Sousa's old two-step, "Hands Across the Sea," was given. All the singers carried American and British flags, which brought the curtain down on patriotic applause.

Of the performers Mr. Sykes and Mrs. Hopper were, of course, the most prominent. Mr. MacDonough had fitted them well. Mr. Sykes was comic as the Slave of the Lamp who had not had a drink for fifty years, and to use his own words, he was so dry that his throat was dusty. It came to his lot to speak most of the author's comic lines, which were quite as racy as anything that Hugh Morton wrote for the Casino when that theater was the home of clever burlesque. Mrs. Hopper, however, had not been forgotten in distributing the bright lines. She worked hard and received much applause and many flowers for her efforts. Nellie Lynch and John Page were a couple of really exceptional acrobatic dancers. Ethel Irene Stewart, Emilie Beaupre, Charles H. Drew and Randolph Curry filled smaller parts acceptably. The extravaganza has been excellently staged by Ben Teal. The piece will probably please New Yorkers for a couple of months. Mr. MacDonough's book is clever. Mr. Sousa's music is almost a continuous march, and Mr. Sykes and Mrs. Hopper are well fitted.

As the boy "Chris," Mrs. Hopper scored the most artistic success of her career. And she made her hit without any assistance from her two staunch and most comely coadjutors—her pedal extremities. For two whole acts Mrs. Hopper concealed them in the most baggy of boy's trousers. She wore her clothes with the grace of a Vesta Tilley and finally, when in the last act she did don tights, the audience had become so accustomed to regarding her as an artist that they rather resented being called upon to appreciate her as a figurante.

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Whatever may be the large number of extravaganzas derived from the tale of Aladdin, there is one more of them in New York since last night. The new variant was called "Chris and the Wonderful Lamp." It took up the old story where the Arabian narrator had left off. The original account was treated by Glen MacDonough, author of the piece, as a prologue, too familiar to require representation, yet a necessary preface to the new matter. There was a lapse of 2,000 years between the adventures of Aladdin and those of Chris Wagstaff, who bought the battered lamp at an auction sale in a Connecticut village, and with Yankee ingenuity soon ascertained its magic value. The genius whom it summoned was as obedient and resourceful as of yore. The youth was not slow to turn the slave's service to account in making the rough course of his courtship run smooth. He wished himself straight into the boarding school where Fanny Wiggins had been put away from him. Commencement exercises were going on, and the boy and his comrade figured therein as bogus professors. As the one was the small Edna Wallace Hopper, while the other was the big Jerome Sykes, and as the amusing ways and means of both those players are familiar, the reader may readily conceive that there was much and obvious fun.

The pretenders were exposed, after their antics had lasted long enough, and then a rub of the lamp transported all concerned to Aladdin's present kingdom, on a Pacific island. Here they met with more trouble which did not end, last night, until almost the first hour of the morning. However, as this time was filled mainly with amusement there was no complaint. It gave a chance for a number of songs and dances. One of the latter employed five girls dressed in thin silks over various colored electric lights which made a pretty effect. The songs had been well written by Mr. McDonough. His lyrics were jingling and his wording clever, though his ideas were rather conventional. The music had been written by John Philip Sousa, a fact which may make it popular. It can hardly be spoken of as good. Lacking melodies he had tried to fill the deficiency with noise. The result was not pleasing. Then he had fitted the voices poorly, writing the songs out of the singers' range. Of course, the second act ended with a march. This was sung by the entire company and played by a brass band on the stage and by the orchestra. It had for its refrain "The man behind the gun," used also for such a song in "Three Little Lambs." As an encore Mr. Sousa's old two-step, "Hands Across the Sea," was given. All the singers carried American and British flags, which brought the curtain down on patriotic applause. This same arrangement of the popular march was used in London last summer by De Wolf Hopper in "El Capitan."

Of the performers Mr. Sykes and Mrs. Hopper were, of course, the most prominent. Mr. MacDonough had fitted them well. Mr. Sykes was comic as the Slave of the Lamp who had not had a drink for fifty years, though, to use his own words, he was so dry that his throat was dusty. It came to his lot to speak most of the author's comic lines, which were quite as racy as anything that Hugh Morton wrote for the Casino when that theater was the home of clever burlesque. Mrs. Hopper, however, had not been forgotten in distributing the bright lines. She worked very hard and received much applause and many flowers for her efforts. Nellie Lynch and John Page were a couple of really exceptional acrobatic dancers. Ethel Irene Stewart, Emilie Beaupre, Charles H. Drew and Randolph Curry filled smaller parts acceptably. The extravaganza had been excellently staged by Ben Teal. The piece will probably please New Yorkers for a couple of months. Mr. MacDonough's book is clever. Mr. Sousa's music is almost a continuous march, and Mr. Sykes and Mrs. Hopper are well fitted.

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METROPOLITAN THEATERS

FEW NOVELTIES LAST WEEK, BUT MUCH PROMISED.

Sousa's New Piece—The Disappointment by the Castle Square Opera Company—Other News.

[Special to The Indianapolis News.]
 New York, January 6.—The sole theatrical novelty here during the first week of the new year is "Chris and the Wonderful Lamp," which, after a three months' circle of the East, was brought to the Victoria to be passed upon by critical New Yorkers. "Chris and the Wonderful Lamp" is called a musical extravaganza, and is by John Philip Sousa. There is no doubt but that it will be a huge success, as everything in it is good, from Jerome Sykes, with several new jokes, to Edna Wallace Hopper, with her faultlessly creased trousers and red socks, and from Ethel Stewart, who scored a hit with her sweet voice, to the chorus, which is full of youth and beauty, and can sing. Sousa did not spare his muse in its composition, nor Oscar Hammerstein his money in its production. Mr. Glen MacDonough, the librettist, has told in his own way the old tale of Aladdin, resurrected and made to serve in the modern mode. Edna Wallace Hopper and Jerome Sykes, of course, made the hit of the show. They were called before the curtain repeatedly, and Mr. Sykes was forced to make a speech.

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Despite the many objections filed against this paper's review of "Chris and the Wonderful Lamp," it is a notable fact that, after two months on the road, the Sousa-Macdonough extravaganza received the same treatment from the New York critics that it got here. "Music—catchy; scenery—beautiful; acting—good; book—atrocious"—this was the consensus of opinion in Gotham. Doctors do agree sometimes.

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Jerome Sykes and Edna Wallace Hopper, the new joint stars, and Sousa and MacDonough's musical extravaganza, "Chris and the Wonderful Lamp," are making a big hit at the Victoria. The piece is full of bright lines, taking music, beautiful scenery and costumes, and a large number of the prettiest and most shapely girls ever seen on a New York stage.

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MANHATTAN THEATRE NOTES.

THE only novelty of the current week is "Chris and the Wonderful Lamp," a three-act extravaganza by Glen MacDonough, with music by John Philip Sousa. It was brought out at the Victoria last Monday with much success. The story is that of Aladdin brought up to date, the action opening in a Connecticut village. Thence it passes to New York City and finally to Aladdin's home on an island in the Pacific. The book possesses sufficient humor for what is required of it and the music is very bright. The piece is elaborately staged. The chief features of the cast are Edna Wallace Hopper and Jerome Sykes, who appear as Chris and the Genie respectively.

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 JAN 6 - 1900

CHRIS AND HIS LAMP.
 "At the Museum last night a great audience applauded with the most cordial enthusiasm the new Sousa extravaganza, 'Chris and the Wonderful Lamp.' Klaw & Erlanger and B. D. Stevens, names associated with the rarest beauty shows of our generations, fathered the show, and it was an exceedingly artistic piece of engineering, graced with clusters of girls of the vintage of 1900."—Boston Advertiser.

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 JAN 7 - 1900

The production of "Chris and the Wonderful Lamp" at the Victoria, in which Jerome Sykes and Miss Edna Wallace Hopper are now exploited joint stars, has made a hit, which will undoubtedly assure it a long run. Mr. Sousa has provided a tuneful score.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

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Address of Paper _____

CHICAGO, ILL
Date _____

DULL DAYS IN NEW YORK

Gotham Passes Another Week Almost Without Productions.

"Chris and the Wonderful Lamp," Staged at Hammerstein's Victoria, Proves a Success for Sousa and the Scene Painter, But Will Win Few Laurels for Glen Macdonough.

NEW YORK, Jan. 6.—"Hoop la! Here we are again!" Only now the year is 1900 and folk of the metropolis at last deem themselves in the century with which they have classed themselves for so long. But the lights of the theatres flare out and the cabs hurry across Herald Square and Oscar Hammerstein continues to build palaces as though we had not changed three figures on our stationery. Perhaps, next time these figures are changed the lights will still flare and the cabs still hurry and palaces still be built, though not by Mr. Hammerstein. A hundred seasons is not much to the world.

Leaving which irrelevant subject, I wish to chronicle that on last Monday but one production of consequence was made in New York. That production, which took up the boards of the Victoria, was John Philip Sousa and Glen Macdonough's "Chris and the Wonderful Lamp," which, in the course of its travels, already had reached Washington. This fact renders it unnecessary for me to say much of the offering.

"Chris" is beautifully staged, the costumes and scenery being exceptional. The chorus includes all styles and forms of pretty girls. John Philip Sousa's music is catchy and full of color. But it is difficult to understand how even Glen Macdonough could get so little out of a subject as fertile as that used. The ordinary author might take a character like that of the up-to-date Genii and gild it with countless witty lines and laughable situations. Mr. Macdonough has done no such thing. His libretto is dreadfully prosaic. Edna Wallace Hopper and Jerome Sykes—think of a greater physical contrast—are the principal people engaged in the interpretation, while their chief assistants are Ethel Irene Stewart, Mabella Baker, Johnnie Page, and Nellie Lynch.

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Date _____

DRAMATICS IN GAYEST GOTHAM

SUCCESS OF JEROME SYKES IN "CHRIS AND THE WONDERFUL LAMP."

MATINEE IDOL WEDS TROY GIRL

Mr. Charles Richman Is Now a Benedict—James K. Hackett's New Play "Pride of Jennico"—New Attractions.

New York, Jan. 6.—"Chris and the Wonderful Lamp," which Klaw and Erlanger presented at the Victoria Monday night, has made a hit. The piece is a merry extravaganza, and a pot pourri of fun, song and dance. Jerome Sykes, an excellent comedian, is the jolly genius of the story, and seems to be a personal friend to every one in the audience. He saturates every situation in which he is the central figure. Whether rolling around the stage as the intoxicated genius who has just sated his thirst of thirty years standing, or the mock professor amid a bevy of handsome school girls, or the jocund narrator of decrepit stories, for the purpose of exciting laughter in Aladdin, he is always intensely amusing. Edna Wallace Hopper is an admirable contrast to him physically. She is graceful of figure, sprightly in action. Sousa's music is mostly of the filigree kind, the concerted numbers being far and away above that usually heard in extravaganza. Glen MacDonough has furnished some bright lyrics, and the management has contributed handsome scenery, pretty costumes and an excellent supporting cast, which includes Ethel Irene Stewart, Mabella Baker, Johnny Page and Nellie Lynch. The chorus is composed of a likely lot of girls, many evidently selected for their charms of face and figure. "Chris" is a wonderfully attractive entertainment, and will undoubtedly stay where it is for the remainder of the season.

The continued attractions are Julia Marlowe at the Criterion; "My Lady's Lord" at the Empire; Nat Goodwin at the Knickerbocker; "Sherlock Holmes" at the Garrick; the Primrose and Dockstader Minstrel company at the Herald Square; Richard Mansfield at the Garden; Anna Held at the Manhattan; Frank Daniels at Wallacks; "Three Little Lambs" at the Fifth Avenue; "Miss Hobbs" at the Lyceum; "Ben Hur" at the Broadway; Alice Neilson at the Casino; "The Man in the Moon, Jr." at the New York; "Way Down East" at the Academy and "The Village Postmaster" at the Fourteenth Street Theatre. At the last-named house hundreds are being turned away nightly.

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SKETCHES FROM "CHRIS AND THE WONDERFUL LAMP" VICTORIA.

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Address of Paper _____

The Victoria, which until this week had a show of the Weber and Fields sort, now has a change in "Chris and the Wonderful Lamp." Instead of Gus and Max Rogers as chief funmakers, they have Edna Wallace Hopper and Jerome Sykes. This change is not for the worse.

NEW YORK, 1901. New York, 1901.

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SOUSA'S music in "Chris and the Wonderful Lamp" is essentially of the popular quality. Its melodic vein is rich in a catchy sense. It is brimful of spirit and life. Its rhythms are those that are instinctive with the many. One thing to be noted is the skill with which Sousa has solved the problem of writing vocal music for voiceless actors and actresses. He did compose some numbers with some floridity to them for the one person in the cast who has pretensions to voice and vocal training. Unfortunately, Miss Ethel Irene Stewart, the person in question, sings poorly, and what is worse, she has a very unpleasant voice—shrill, thin and utterly lacking in sweetness.

The single event of interest in New York last week was the coming of Edna Wallace Hopper and Jerome Sykes to Oscar Hammerstein's Victoria Theater in a musical extravaganza, "Chris and the Wonderful Lamp." The lamp was the one of Aladdin fame, but Chris was a being of the present, who bought the battered lamp at an auction sale in a Connecticut village. The new adventures apparently were found as marvelous as the old, for the players and the extravaganza were accepted as entertaining. The music is by Sousa, and the book by Glen Macdonough. The company played an engagement in Boston before opening in New York.

NEW YORK SUN

from _____
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THEATRICAL DISCUSSION.

POINTS IN THE LATEST EXAMPLE OF FARCEFUL EXTRAVAGANZA.

The Writing of Short Plays for Vaudeville—German Comicality According to Schweighofer—The Question Whether Immorality in Women Should Be Depleted. The audience at the first performance of "Chris and the Wonderful Lamp" repaid study. There were men whose clothes looked as though they ought to smell of the race track. There were women whose diamonds were clearer than their reputations. There were soubrettes who remarked that Mrs. Hopper was just the sweetest girl in the alley, and all that, but they would play the part so and so. There were men who spoke of Jerome Sykes as "dear old Jerry," though they probably did not know him except across the footlights. There were theatrical managers of all kinds and sizes. There were many Willie boys from that undefinable region known as high society. These youths wore painfully base expressions, were bored to death when they thought they were being observed and tried to appear as if they had seen all of life and found nothing in it. Of course, there were people in plenty out for amusement without egotism and without affectation. It was these that yelled at the Sousa final to the second act. The coffin drapers, as a set of base first-nighters have been dubbed by theatrical people, were outdone by the genuine enthusiasts. A march, about the coziness of the evening, had been played by the orchestra and a brass band, and sung by the entire company. It was almost tuneless, but it had the required swing and more than the desired noise. This was followed by "Hands Across the Sea," with which the singers waved American and British flags. The bid for patriotism hit the right spot hard. Every one beat time with his feet, and when the curtain had fallen the demand was for Sousa. Somebody had to be called, for the enthusiasm was wrought up, so as Sousa's name was in the largest letters on the programme, it fell to him. Every one concerned had done more for the success of the show than he. Glen MacDonough had written a clever book. Mrs Hopper had been pleasing in her usual small way. Jerome Sykes had been rarely comic. Klaw and Erlanger had produced the extravaganza expensively. Yet Sousa, whose music was bad, not only from a critical standpoint but from every other view, was called for. But he was not there. All this is away from the merits of "Chris and the Wonderful Lamp." Later audiences have been genuinely entertained by the extravaganza. Though the piece is conventional there is one surprise in it—a disappointment to some, but a welcome change to many. When "Yankee Doodle Dandy" was produced Mrs. Hopper made a startling display of herself in tights. In "La Belle Helene" she showed even more. It was lobby talk at the Victoria as to what more she could possibly do. What she did was to wear modest costumes.

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Rotund Jerome Sykes, sprightly Edna Wallace Hopper, and Klaw & Erlanger and Ben D. Stevens' lavish production of "Chris and the Wonderful Lamp" have scored a hit at the Victoria which will result in a long and very prosperous run. A New York audience never showed more enthusiasm over a musical extravaganza than was manifested at the initial metropolitan performance last Monday night. Mr. Sykes and Miss Hopper each made strong individual hits. Besides the ability of the co-stars, "Chris" has many merits to commend it to the amusement seeker. Sousa has written his brightest music for the score; Glen MacDonough has done over the old Aladdin story with an up to date polish that makes it comic, smart and bristling with funny incidents; the scenery is massive, artistic and novel; the costumes are revelations in color schemes and the company in general is well selected.

Cutting from COURIER.
Address of Paper BOSTON MASS
Date JAN 7 - 1900

THE THEATRES AND OPERA IN THE METROPOLIS—THE MEETING OF THE MANUSCRIPT SOCIETY—ANTIQUES, THE NEW PUBLICATION.

[Special Correspondence to the Boston COURIER.] 1894.
January 4, 1900.

"Chris and the Wonderful Lamp" opened at the Victoria on Monday night last, to an unusually appreciative crowd. The advertised attractions of the play proved a drawing card in spite of the bitter cold, tempting out a large audience, who were amply repaid for their tingling ears, aching fingers and stiff toes. Edna Wallace Hopper gave a great impersonation of "Chris." Jerome Sykes was silently humorous, and Mabella Baker, as "Miss Prism" was charming.

When John Philip Sousa puts his name to music it is certain to be good, and the score of "Chris and the Wonderful Lamp," will be reckoned one of his happiest productions. A comic opera which wastes no time tra-la-lain, but admits one to the plot without unnecessary foolery is sure to be appreciated by playgoers, and when in addition it is as sprightly and good as Chris has proven, a very decided impression may be said to have been scored—and the people are not slow in showing their appreciation of genuine originality. Taken all in all it is well worth seeing.

Last week saw the conclusion of a most successful run of Barbara Frietchie at the Criterion, with Julia Marlowe as Barbara. Miss Marlowe's simplicity and tact adapt her especially for just such parts as this, and though the play was excellent and the support irreproachable she was far and away the main attraction. Enthusiastic admirers and friends declare Barbara to be her best work and pronounce her interpretation of the part faultless.

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Date JAN 7 1900

At the Play and With the Players

All this has nothing to do with the review of the week, which must begin and end with a word or two about "Chris and the Wonderful Lamp," the new burletta at the Victoria. This has a good subject for such a piece, a story taken from a serial published in The St. Nicholas Magazine some years ago. The original story is not mentioned in the house bill, perhaps because its author does not care to share the uncertain glory of Mr. Glen MacDonough. As a matter of fact, much more might have been made of the ideas at hand. The second of the three acts is surprisingly deficient in incident, motion, and snap. But it contains one of the loveliest terpsichorean divertissements seen in New York in my time, the electric dance, and has a swinging military finale. Sousa's music is singable and is sometimes sung, while Edna Wallace Hopper is sprightly and Jerome Sykes droll in his ponderous way.

EDWARD A. DITHMAR.

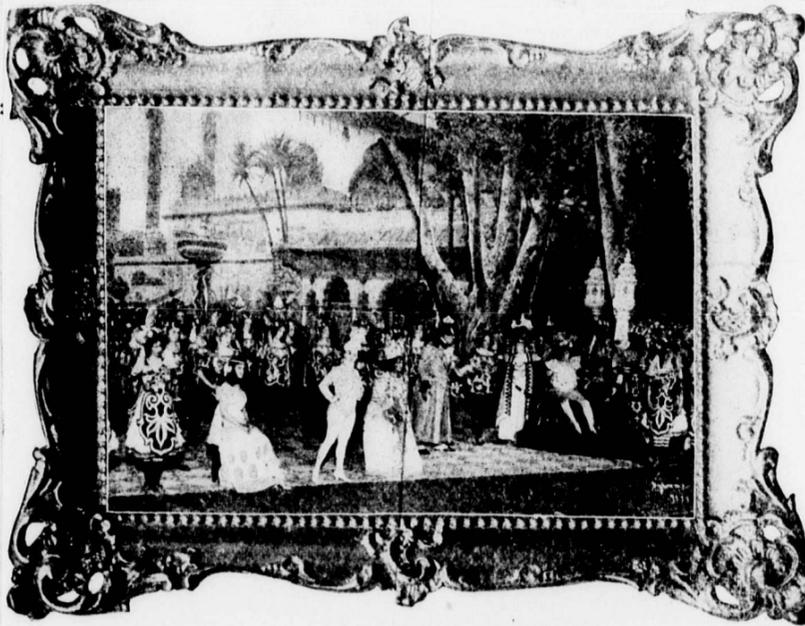
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Date JAN 7 - 1900

Cutting from _____
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New York has taken kindly to "Chris and His Wonderful Lamp," the big musical extravaganza, which is described by one critic as an affair by Glen MacDonough, plentifully soaked with Sousa music. Jerome Sykes and Edna Wallace Hopper are big hits in the piece, and Nellie Lynch and Johnnie Lynch are second only in importance to them. There is much improvement noted in the costumes of the diminutive Mrs. Hopper, and, judging by the increased number of clothing worn, it is estimated that she will get back to skirts in 1910.

Newspaper Cutting Bureau in the world.

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Date JAN 7 - 1900



"CHRIS AND THE WONDERFUL LAMP."
At Hammerstein's Victoria.

In the Mimic World—After the theatrical feast of Christmas week, there came a famine. For the first week of the new year there has been but one new play presented. Edna Wallace Hopper has appeared in New York again, and with Jerome Sykes as a co-star, is presenting at the Victoria an extravaganza called Chris and the Wonderful Lamp. Glen McDonough has taken the old story of Aladdin, and without much regard for plot of the original has written a pleasing and decidedly humorous piece to which has been added many new songs and marches by Sousa, who is responsible for the other musical features of the performance. The scenery is most striking and original, and the people employed in the representation number over 100. The costumes are elaborate, and the chorus possesses some good voices. One of the laughable features is the contrast in the size of the two stars, Edna Wallace Hopper appearing as the diminutive "Chris," while Sykes towers above her in the character of the "Geni." The play has made a hit and will have a long run, in all probability.

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Jerome Sykes, Edna Wallace Hopper and "Chris and the Wonderful Lamp" have made a hit at the New York Victoria and have settled down for a long run. This production has been splendidly mounted by Klaw & Erlanger and Ben Stevens, who have given it most costly and lavish adornment in costumes and scenery, and their new stars a very strong supporting company.

Cutting from NEW YORK EVENING TELEGRAM
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Date JAN 8 1900

Jerome Sykes has created considerable interest among New York horsemen by his make-up as "Fatty" Bates in the second act of "Chris and the Wonderful Lamp" at the Victoria. Up to Wednesday evening he wore a most curiously cut driving coat, which was a laugh creator in itself. Charles F. Bates, the winner of horse show blue ribbons, heard of Mr. Sykes counterfeiting his personality. He saw a picture of his make-up and pronounced the driving coat not the real thing. With his compliments he sent Mr. Sykes his \$200 road coat, which created so much interest at the horse show, to wear on the stage. Mr. Sykes appeared in it for the first time Wednesday evening, Mr. Bates enjoying Mr. Sykes' fun over the coat from a box.

Mr. Bates' coat shows that garments worn in real life are sometimes more ludicrous than those utilized in comedy on the stage. It is cut "box" with immense sleeves and a great bulging bell-shaped skirt. It is made of cream colored English melton as thick as a board and weighs at least thirty-five pounds. There are two side pockets on either side and over each pocket are five welts. In each welt there is a pocket. Twenty-four pockets in one coat.

Cutting from N. Y. EV'G SUN
Address of Paper _____
Date JAN 9 1900

Here's a how-de-do! The young ladies of the chorus in "Chris and the Wonderful Lamp" are deliberately accusing Mr. Rice's brigade of lady rounders of plagiarism. The "Chris" ladies declare that their rights have been infringed upon by the Little Red Riding Hoods of the Casino. "Just because we happened to have had a fire panic behind the scenes on Tuesday night, which attracted some little attention, those Casino girls down the street then had to try and go us one better the very next night," exclaimed a "Chris" amazon yesterday. "We all think—and quite justly, too—that they might have allowed a day or two to elapse before they attempted to steal our thunder. Still, as I said to the girls last night, one can't blame these old costumes of Rice's for throwing themselves into a panic at the sight of water!"

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MUSICAL AND DRAMATIC.

Sousa's Latest Comic Opera Success, "Chris and the Wonderful Lamp." is being received with acclaim by the crowded audiences at Hammerstein's Victoria, New York. The author of the piece, Glen Macdonough, hit upon a happy idea, and has worked it out fairly well. The magic lamp of Aladdin appearing once more in burlesque. This Genie in the person of Jerome Sykes, who is well-fitted in this role as he was in that of estimable Foxy Quiller, is always amusing and at times amazing. In his comings and goings from the heart of New York to the fabled island of Etheria he is accompanied by that brisk and comely little body, Edna Wallace Hopper, in the guise of Chris, a modern and extremely sophisticated youth, who gets possession of the wonderful lamp in an exceedingly strange way and makes use of it in the manner of one who never misses a chance.

John Philip Sousa's music has much of the dash and spirit expected of his compositions. March movements abound. The principal songs are taking. Mr. Sykes sings in half a dozen of them. His tropical song, "Ho couldn't do a thing without me," reveals the fact that Aladdin's lamp has been in use more recently and nearer at home than we have hitherto known. At the close of act II, one of Sousa's characteristic patriotic finales with a brass band to supplement the orchestra, and a crowded stage, sets an audience to cheering.

1884.



NELLIE LYNCH, JEROME SYKES, EDNA WALLACE HOPPER AND JOHN PAGE,
In "Chris." at the Victoria.
-Photo by Gilbert & Bacon.

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FIRE STAMPEDE AT THE VICTORIA

Fatal Panic Averted Only by Sykes' Coolness.

SANG HIS SONG IN SMOKE

Several Chorus Girls Prostrated by Excitement--Incidents of the Fire.

884.

While the last act of "Chris and the Wonderful Lamp" was drawing to a close at the Victoria Theatre last night the auditorium was suddenly filled with dense volumes of smoke, and for an instant it seemed that a general and fatal panic was inevitable. The electric light wires on Seventh avenue had burned through the insulation and a great sheet of flame shot up in the street.

Ushers ran back and forth attempting to quiet the audience, and momentarily checked the stampede. Suddenly a great cloud of smoke poured from behind the scenes and the patrons arose to their feet as if to make a rush for the doors. Jerome Sykes, however, was equal to the emergency. Calmly stepping before the footlights, he began to sing his song ending with "He's the nicest man I ever worked for."

Sykes Lulled Them.

The effect was instantaneous on the audience. Every person resumed his seat and Sykes continued to sing, while the fire engines came tearing down Seventh avenue with their whistles shrieking. The clanging of bells from the hose wagons and the trucks again frightened the audience, but Sykes sang louder and harder than ever, and the crowd again sat down. Stanza after stanza was reeled off, and by the time Sykes had reached the eighth repetition of the song about the nicest man he ever worked for, a few were applauding him loudly.

Still the smoke poured in and still the engines came, but the comedian had no doubt and the danger of a panic was averted. The curtain was then slowly lowered and the people quietly fled out.

The electric plant which controls a number of the Broadway theatres went on a racket last night, and there was temporary darkness in the playhouses. Gas took the place of the greater power till the electricity could be coaxed back to service. At the Victoria the insulation on some of the wires in the cellar began to sizzle, and this brought on a thick, ill-smelling smoke, which filled the auditorium and frightened the playgoers, most of whom left. However, the performance of "Chris" was nearly over, so not much harm was done. Three of the chorus ladies ran out in their terror and silk tights, and furnished a Broadway spectacle for gods and men and cable cars. They were finally induced to return.

On the stage there was a far different scene. The members of the chorus, when they saw the great volumes of smoke pouring in, became alarmed. When the curtain was dropped, many of the girls believed the auditorium was filled with flames.

Girls Fled to the Street.

In the dressing rooms the smoke was stifling and the girls ran out into Forty-second street without waiting to adorn themselves with any more clothing than they already had on.

Bessie Foy, one of the members of the chorus, who suffers from a weak heart, ran into the Hotel Metropole in her stage costume, which was very scant indeed. The sight was startling to the spectators who were coming from the other theatres. Miss Foy suffered greatly from shock, and she is now lying in a room in the Metropole under the care of a physician.

Amy Was Sensational.

Miss Amy Lawrence was another of the panic stricken chorus girls. Clad only in a filmy waist and green gauze tights she rushed into the Metropole yelling that she was on fire. She called earnestly to the fire department to put her out.

Fifteen minutes later she borrowed an overcoat from one of the accommodating bartenders and went back to her dressing room amid the cheers of the great crowd that had assembled to watch the fire. She declined to respond to an encore.

Edna Wallace Hopper was as cool as Sykes. When the smoke poured in thickest she called for a carriage and entered it, dressed only in her stage clothes, which were not abundant, and a shawl which her maid threw around her. She did not care to take chances with her voice by entering her smoke filled dressing room.

Thought It Was Paradise.

The fire was caused by the burned insulation on the electric light wires in the subways. The current for that particular circuit is furnished by the United Electric Light and Power Company, and comes from the power house on Eighth street. Earlier in the evening the circuit was awry, causing darkness in the Victoria, the Casino, the Broadway, the Hotel Metropole, Hotel Rivers and Hotel Normandie. During the second trouble these places were again plunged in darkness.

When the smoke was thickest twenty-five members of the chorus walked out into Forty-second street in their stage costumes, and the crowds emptied from the other theatres got an additional show without paying for it. Some of the gentlemen in the Metropole rathskeller thought the millennium had come and hailed the new street costumes of the chorus girls with paeans of unbridled delight. Some declared that it must be paradise.

BROADWAY PLUNGED IN UTTER DARKNESS

Electric Lights Went Out in Hotels and Theatres.

1884.

TALLOW CANDLES SUBSTITUTED

Did Not Disturb the Victoria, as Chris Had His Wonderful Lamp, and Audience Was Satisfied.

The theatre district in upper Broadway was swamped in utter darkness last night at the most important hour of the twenty-four. While the crowds were swarming to the theatres one of the electric light circuits furnishing illumination to some of the principal hotels and playhouses got a kink in it and refused to go on. Several of the huge electric signs went out on strike and the street was dimmer than a country turnpike.

The treacherous circuit was connected with the Victoria, the Casino, the Broadway, the Hotel Metropole, Hotel Normandie, Hotel Rivers and many other smaller places. While all the electric lights went out the shows went on as usual until the current was restored. At the Victoria darkness reigned supreme. There was not a spark of illumination outside the theatre, and the lobby was as dark as a tomb. Inside, however, no inconvenience was suffered, as the footlights blazed as bright as ever.

As in the Broadway Theatre, the Victoria has its own stage plant, and was therefore equal to the emergency. The only light in the lobby was the illumination shed by the beatific smile of Oscar Hammerstein, who said that everything would be all right in a few minutes, as "Chris" could light his wonderful lamp.

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Jerome Sykes and Edna Wallace Hopper in Chris and the Wonderful Lamp played to more money and more people at the Victoria New Year's night than were ever before in this theatre.

ESTABLISHED: LONDON, 1861 NEW YORK, 1884.

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Appearances indicate that "Chris and the Wonderful Lamp," at the Victoria, in which Jerome Sykes and Edna Wallace Hopper are the chief attractions, and to which Sousa's seductive strains lend a decided charm, is to have a long run at Hammerstein's new place. It has been most expensively staged and is produced with rare skill and judgment. Those who love good music can find plenty of it in New York at present.

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A Spendthrift Extravaganza.

QUAINT, quaint are the things and the people that get into comic opera! There's the poster craze, for example. It is such an old, stale subject that it gives an antediluvian sensation to the publishing world. But two of this season's comic operas have songs all about the miscoloration of posterdom.

Then the people that get in under the tent! You'd think that the first thing required of a comic operator would be a voice, not necessarily a beautiful or a perfectly trained voice, but one that did not positively hurt the hearer, or, at the very least, a voice that could be heard. Yet, just think of the actual state of affairs! Some of the most prominent people in comic opera are either painful or inaudible as vocalists. There's Francis Wilson, who gets his voice so far back in his throat that it is a positive gargle. And now comes Mrs. Edna Wallace Hopper, a neat little minx enough, who did excellent well as a soubrette, but whose voice has an extreme range of about two notes, both bad, and neither audible without a microphone. Mr. Cyril Scott used to amaze one in the same way, but he was decoyed back to his proper niche recently. The result of the present experiment does not seem to indicate that the public feels a crying need for Mrs. Hopper in comic opera, and it is to be hoped that she will return to reason and those rôles that are "to be spoken."

This opera, in which Mrs. Hopper is so shineless a star, is "Chris and the Wonderful Lamp." The lamp is Aladdin's rediscovered, but its wonders are not half so great as the miracle wrought in getting such a work a production in such a place.

Think of it, a child-story taken from the chaste pages of "St. Nicholas" and turned into a matter of Tenderloin slang and tights and produced in the luxurious, but smoky and drinky, paradise of Hammerstein's! *Horresco referens!*

Now, as Solomon, or somebody writing under his name, has said, "There is a time for 'St. Nicholas' and there is a time for Hammerstein's," but the sage mentions no time when the two may be taken together. They won't emulsify.

Thirdly, brother rounders—you see the languages simply won't agree—in the third place, the production was as curiously incompatible with itself as the original idea. The plot might please a Christmas pantomime audience; to anything more adult, it is puerile to an astounding degree. The situations are for the nursery, not for the theatre—above all, not for such a theatre. The people, except two, are like a pack of amateurs at a church fair, with unchurchly interludes by an interloper, Mr. Jerome Sykes, who is as uproariously funny, but also as much out of place, as a hippopotamus in a bowl of goldfish.

The original wit of the piece, save for the evident interpolations, consists almost altogether in puns of complete flagrancy. The love interest is the most tenuous affair ever seen in comic opera, the scene of greatest excitement being reached when Mrs. Hopper, as the boy *Chris*, and Miss Beaupré, as the prince *Aladdin*, make love as rivals to the smirking schoolgirl. And to crown all, the word "Genie" suffers mispronunciation and misrhythm throughout.

The music is by Mr. Sousa, whose best work has no greater admirer than I; but the book must have been a narcotic to him, for there is just one piece of music in the work, and for that he has delved into his past and dramatized his superb and stirring march, "Hands Across the Sea."
Rupert Hughes.

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SOUSA'S THE OFFICIAL AMERICAN BAND IN PARIS

Will Play at the Exhibition and Make a Tour of European Countries.

Everett R. Reynolds, general manager for John Phillip Sousa, has received notification that Sousa's band has been designated the "Official American Band" of the Paris exposition. In conjunction with this engagement the band will make an European tour chiefly in Germany, Holland, Belgium, France and England. Immediately after the closing of their American tour, which will be April 1, the band will sail and will play at the opening of the exhibition on April 14. The present scheme is for the band to spend eight weeks in Paris, where they will play a conspicuous part in the general music scheme of the exposition. On July 4, when the Lafayette monument presented by the school children of the United States to the city of Paris, is unveiled near the Louvre, this band will furnish the music and will play a new march which Sousa is to write in honor of the event.

The European tour is to include four weeks in the principal cities of Germany and several weeks in England and the other countries.

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YANKEE PLUCK IN A THEATER.

Actors Sang and Audience Applauded While Smoke Filled the House.

SPECIAL TO THE EVENING NEWS.
NEW YORK, Jan. 10.—American pluck was exemplified at Hammerstein's Victoria Theater last night, when a large audience calmly remained seated and the actors continued their parts, while the vast auditorium slowly filled with smoke. At last, when it became apparent that there really must be fire where there was so much smoke, the curtain was rung down.

The spectators then arose and filed out in an orderly manner, giving three cheers and a tiger for the plucky performers who had held the stage until the smoke choked them.

Trouble began almost with the rise of the curtain on "Chris and His Wonderful Lamp." A moment after the first performer appeared, the electric lights went out and the house was in complete darkness for several minutes. Then the lights shone out again and the play went on. In the middle of the third act there was heard a sharp, snapping sound behind the scenes, and again the house was plunged into darkness.

Edna Wallace Hopper was singing a love song at the time, to Ethel Irene Stewart, and she kept right on, while attendants rushed around lighting the long disused gas jets. These gave but a feeble glimmer in comparison to the bright incandescent lights, and in the midst of the semi-funeral gloom Jerome Sykes and the rest of the company came on the scene to wind up the evening's entertainment. Mr. Sykes was singing, while a light film of smoke was observed arising in the theater. It kept growing in density and appeared drifting in a volume towards the stage.

A man arose and started to go out, but only a few followed him, and the majority of those in the house hissed them and yelled for them to sit down. Several did so.

The entire company was now on the stage, and attendants were rushing wildly about to locate the fire, if there was one. Mr. Sykes continued to sing and the audience to encore him, until the smoke grew so thick that the players began to cough, and the curtain was lowered.

Then, and not till then, the audience arose, and when someone proposed three cheers for *Chris*, etc., they were given with a vim, after which the house was quickly emptied.

The fire was finally located in the engine room and an alarm turned in. The firemen speedily extinguished it.

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Address of Paper _____
Date _____

Victoria—Chris and the Wonderful Lamp.

Extravaganza in three acts: book by Glen MacDonough; music by John Phillip Sousa. Produced Jan. 1.

- The Genie..... Jerome Sykes
- Chris Wagstaff..... Edna Wallace Hopper
- Scotty Jones..... Johnny Page
- The Grand Vizier..... Randolph Curry
- Al Khizar..... Herbert Carter
- Salvatore..... Charles H. Drew
- Captain of the Guards..... Frank Todd
- Fanny Wiggins..... Ethel Irene Stewart
- Aladdin..... Emilie Beaupré
- Miss Prisms..... Mabella Baker
- Amine..... Nellie Lynch
- Stella..... Edna Hunter
- Della..... Edith Barr
- Bella..... Violet Jewett
- Killa..... Adele Nott
- Stella..... Stella Madison
- Queen of Dreams..... May Norton

At the Victoria Theatre, on Jan. 1, there was presented for the first time here a three-act extravaganza, *Chris and the Wonderful Lamp*, book by Glen MacDonough, music by John Phillip Sousa, which had been produced originally at the Hyperion Theatre, New Haven, Conn., on Oct. 23.

The story begins in a Connecticut town, where Fanny Wiggins, at boarding school, is loved by Chris Wagstaff, a gay New York youth. Chris buys a lamp from a Yankee money-lender, and it turns out to be the justly celebrated lamp of Aladdin. Absent-mindedly, Chris rubs the magic lamp and to him appears a Genie, slave of the lamp, who volunteers to be of any service in his unlimited power. Chris expresses a wish to see Fanny, who is locked up in the school, whether he and the Genie promptly proceed, disguised as visiting professors. The deception soon discovered, the lamp is again rubbed and the Genie transports the entire outfit to Etheria, Aladdin's home. Aladdin, meanwhile, has been on a still hunt for the missing lamp and gathers it in at first sight. Moreover, he falls in love with Fanny, and trouble brews between himself and Chris, which eventuates in a general sentence of dire punishment to each of the visiting mortals as well as to the Genie. Fanny, however, contrives to recapture the lamp, the tables are turned, and the party from earth gladly set forth on a return trip to Connecticut.

This not highly original narrative is disclosed in a mechanical sort of way with dialogue and lyrics bristling with tags of remote antiquity, interrupted only occasionally by a ray of humor in the verses. The music is of most commonplace kind, the one number of more than ordinary interest being a march song, "The Man Behind the Gun," which, however, suffered by comparison with the composition of like theme already read in *Three Little Lambs*. This particular song was the saving feature of the second act of the extravaganza and came as a great relief after a long, soporific line of joyless jokes and dreamful ditties.

Jerome Sykes, of course, was amusing as the genial Genie, and he sang very well indeed except in his first song, when indistinct articulation lost perhaps the best lyric lines of the play. Edna Wallace Hopper was a trim and jolly little sporty boy; Ethel Irene Stewart was an acceptable Fanny; Emilie Beaupré made a statuesque Aladdin, and Mabella Baker was a cheerful spinster schoolmistress. Nellie Lynch and Johnny Page scored prodigious hits in their familiar acrobatic specialties, and the other roles were played fairly. There was a large and comely chorus, uncommonly well trained and showily dressed, and the scenery was very pretty.

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BLAZE IN A THEATRE.

Smoke Stops Show at Victoria and the Curtain Is Rung Down.

While the members of the Society for Political Study were stampeded yesterday by a false alarm of fire, the ladies in the audience at Hammerstein's Victoria were not much disturbed by a real blaze.

"Your wonderful lamp is too smoky," said one man in the audience to Sykes. Every one laughed, but as the smoke continued to pour in, the curtain was rung down, and the people went away, unharmed and orderly.

It was found that some of the electric wires in a vault under Seventh avenue had burned out.

The Hotel Rivers and the St. Cloud Hotel are on the circuit with the theatre, so they were obliged to burn candles.

The first demonstration that something was wrong with the electric system came when early birds were going to the theatres. Then the electric lights in Wallack's, Daly's, the Bijou, the Casino and the Broadway all went out, nor could they be lit again for thirty-five minutes.

The Society for Political Study was meeting in Tuxedo Hall, when a baker's boy, a guest of the proprietor, howled: "Meyer! Meyer!"

The three hundred women on the second floor thought the cry was "Fire! Fire!" and there was a stampede.

ing from NEW YORK WORLD

ess of Paper _____

JAN 10 1900

DARKNESS AND SMOKE EMPTY A THEATRE.

1884.

Women Faint When Electric Lights
Suddenly Go Out in Ham-
merstein's Victoria.

CHORUS GIRLS IN A STAMPEDE.

Three, in Tights, Run to the Hotel Rivers
and Delight the Assembled
Multitude.

TWO HOTELS ALSO IN DARKNESS.

Early the Electric-Light System
Failed in Several Broad-
way Theatres.

The electric lighting apparatus in sev-
eral Broadway theatres got out of kilter
last night, and their patrons—and chief-
est those of Hammerstein's Victoria—
were made very unhappy for a time.
Some timid people in the Victoria
showed panicky symptoms, two women
fainted and three chorus girls stampeded
to the Hotel Rivers, just across Forty-
second street.

The last act of "Chris and His Won-
derful Lamp" was about to end at 10.50
P. M. Jerome Sykes and the chorus
were singing, when all the electric lights
in the building were suddenly extin-
guished. People in the audience laughed
while ushers and attaches hurried to
light the gas. But then smoke began to
be wafted into the auditorium and the
place was filled with the odor of burn-
ing rubber. The smoke grew thicker,
the odor stronger. Women anxiously
looked at each other and their escorts.

Arthur Penny Moore, who was in the
orchestra chairs, cried to Sykes:

Lamp Too Smoky.

"Your wonderful lamp is too smoky."

Every one laughed, but several women
and the men with them left the theatre.
As the smoke still continued to pour in,
the curtain was abruptly rung down and
the people went away, unharmed and
orderly. But Miss Dives and Miss Wei-
sel, who live at No. 71 East Eighty-
seventh street, were so frightened they
fainted. They soon revived, however.

It was found that some of the elec-
tric wires in a vault under Seventh ave-
nue had burned out and the insulating
material was burning. A stairway leads
from the vault and the smoke thus blew
up to the body of the house. The fire
was quickly put out. When the curtain
was rung down some of the chorus girls
gave way to their fears. Miss Law-
rence, Mrs. Kean and Mrs. Sylvester ran
out of the stage door to the Hotel
Rivers, and much delighted and aston-
ished the guests by affording them a
view of twinkling tights. Miss Bessie
Foy, a chorus girl, fainted.

Hotels in the Same Fix.

The United Electric Light and Illu-
minating Company, which lights the Vic-
toria, turned off the current.

The Hotel Rivers and the St. Cloud
Hotel are on the circuit with the theatre,
so they were burning candles at these
hours at midnight.

The first demonstration that something
was wrong with the electric system came
at 7.30 P. M., when early birds were
going to the theatres. Then the electric
lights in Wallack's, Daly's, the Bijou, the
Casino and the Broadway all went out,
nor could they be lit again for thirty-
five minutes. There is no gas in some of
the theatres, and many people arriving
at their doors saw them dark and went
elsewhere.

utting from _____

dress of Paper WASHINGTON, D.C.

JAN 14 1900

Klaw & Erlanger are having a run of
luck this season. Every production and
every theater in which they are inter-
ested is a big money winner. In New
York, "Ben-Hur," at the Broadway, and
"Chris and the Wonderful Lamp," in
which Jerome Sykes and Edna Wallace
Hopper are the joint stars, at the Vic-
toria, are establishing new records, and
in Boston, "The Rogers Brothers in Wall
Street," at the Boston Museum, is playing
to capacity. Saturday night, the 6th in-
stant, "Ben-Hur" had been presented
forty-eight times to receipts of \$96,326.00,
an average of \$2,006.80 for each perform-
ance. "Ben-Hur" begins its eighth week
tomorrow.

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dress of Paper HUFFALO, N. Y.

JAN 10 1900

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NEW YORK. HOUSE REFUSED TO BE STRUCK BY ANY PANIC.

1884.

AUDIENCE IN HAMMERSTEIN'S
VICTORIA THEATER SAT OUT
THE PERFORMANCE DESPITE
FIRE.

CHEERED THE ACTORS
WHEN SMOKE CHOKED THEM.

After the Cloud Became Too Thick
the Curtain Fell and the House
Was Emptied of Audience in Good
Order.

New York, Jan. 10.—American pluck
was exemplified at Hammerstein's Vic-
toria Theater last night, when a large
audience calmly remained seated and the
actors continued their parts, while the
vast auditorium slowly filled with smoke.
At last, when it became apparent that
there really must be fire where there was
so much smoke, the curtain was rung
down.

The spectators then arose and filed out
in an orderly manner, giving three cheers
and a tiger for the plucky performers
who had held the stage until the smoke
choked them.

Trouble began almost with the rise of
the curtain on "Chris and His Won-
derful Lamp." A moment after the first
performer appeared, the electric lights
went out and the house was in complete
darkness for several minutes. Then the
lights shone out again and the play went
on. In the middle of the third act there
was heard a sharp, snapping sound be-
hind the scenes, and again the house was
plunged into darkness.

Edna Kept on Singing.

Edna Wallace Hopper was singing a
love song at the time, to Ethel Irene
Stewart, and she kept right on, while at-
tendants rushed around lighting the long
disused gas jets. These gave but a feeble
glimmer in comparison to the bright in-
candescent lights, and in the midst of the
semi-funeral gloom Jerome Sykes and the
rest of the company came on the scene to
wind up the evening's entertainment.
Mr. Sykes was singing, while a light film
of smoke was observed arising in the
theater. It kept growing in density and
appeared drifting in a volume towards
the stage.

A man arose and started to go out, but
only a few followed him, and the major-
ity of those in the house hissed them and
yelled for them to sit down. Several did
so.

Rushing Around for Fire.

The entire company was now on the
stage, and attendants were rushing wild-
ly about to locate fire if there was one.
Mr. Sykes continued to sing and the au-
dience to enquire him until the smoke
grew so thick that the players began to
cough and the curtain was lowered.

Then, and not until then, the audience
arose, and when some one proposed three
cheers for Chris, etc., they were given
with a vim, after which the house was
quickly emptied.

The fire was finally located in the en-
gine room and an alarm turned in. The
firemen speedily extinguished it.

Newspaper Cutting Bureau in the World.

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Address of Paper _____

Date _____

CHRIS AND THE WONDERFUL LAMP.

Produced at the Victoria Theatre by Klaw
and Erlanger and B. D. Stevens, January 1,
1900. Book by Glen MacDonough; Music
by John Philip Sousa. Staged by Ben Teal.

The Genie	-	-	-	Jerome Sykes
Chris Wagstaff	-	-	-	Edna Wallace-Hopper
Scotty Jones	-	-	-	Johnny Page
Lovemoney	-	-	-	Randolph Curry
Grand Vizier in Etheria	-	-	-	
Pettingill	-	-	-	Herbert Carter
Al Khizar	-	-	-	
Selwell	-	-	-	Charles H. Drew
Captain of the Guards	-	-	-	Frank Todd
Fanny Wiggins	-	-	-	Ethel Irene Stewart
Aladdin	-	-	-	Emilie Beaupre
Mi-s Prisms	-	-	-	Mabella Baker
Amine	-	-	-	Nellie Lynch
Stella	-	-	-	Edna Hunter
Della	-	-	-	Edith Barr
Bella	-	-	-	Violet Jewell
Ella	-	-	-	Adele Nott
Nella	-	-	-	Stella Madison
Queen of Dreams	-	-	-	May Norton

"Chris is all right," said a theatre-goer after
the marvelous second act of Chris and the
Wonderful Lamp at the Victoria Theatre on
New Year's night, and a hundred old-time
men about town who have witnessed every-
thing since 1860 echoed the sentiment. They
are about right. Chris is all right and the
production is about as gorgeous as any we have
ever had. A morning newspaper says Chris
and his Lamp takes the town. It has taken
more. It has taken everything within a ra-
dius of hundred miles around the town, for the
Victoria Theatre has been crowded to its doors
every night during the past week. From the
rise to the fall of the curtain the eye was
treated to a marvelous sight, the ear was sat-
isfied with the charming music and there was a
brilliancy of wit in Mr. MacDonough's book that
caused incessant laughter. The extravaganza
is in three acts and five scenes. The first act
had three settings, that of Aladdin's Home by
Gates and Morange being a beautiful picture.
The second act showed Aladdin's Palace and
the third act was an exterior scene by Ernest
Gros.

The book, by Glen MacDonough, contained
many brilliant lines. In fact as much brilli-
ancy was shown as can be found in extrava-
ganzas which do not depend much upon a
libretto but more upon the company. The
music by Sousa included a series of marches

and pleasant jingles which are easily remem-
bered and sure to be utilized in the streets.
The march, The Man Behind the Gun, prom-
ises to be famous. There are many stirring
scenes in the production, and the introduction
of the American and English flags at the
finale of the second act raises the audience to
a pitch of enthusiasm sufficient to carry the
noise far into the avenue.

The staging of Chris was remarkable. The
expenditure for costumes and scenery must
have been a small fortune, for nothing more
pretentious has been seen here since the days
of Kiralfy. The electrical ballet was an inno-
vation, and in fact Ben Teal gave so much and
with such elaborateness that the audience was
astounded.

The story of Chris has been printed in
these columns. It was told with all the splen-
dor and magnificence money could buy, and
it served to bring back to Broadway that
dainty actress, Edna Wallace Hopper, who
never appeared to better advantage. Miss
Hopper was given an ovation and, incident-
ally, a wagonload of flowers. Her work was
noticed for its sincerity, and she was entirely
in accord with the part. Jerome Sykes, who
stands alone as an operatic comedian, as the
Genie, was full of fun, and made a splendid
foil to Mrs. Hopper, because the contrast in
size between them was a good point. Mr.
Sykes is bulky—Mrs. Hopper is small and
dainty. Johnny Page was in evidence with
his acrobatic work, and Nellie Lynch danced
nimble. Emilie Beaupre, as Aladdin, looked
picturesque and sang superbly. She is a
splendid addition to the cast, while Ethel
Irene Stewart and Mabella Baker were of
much value. Chris and the Wonderful Lamp
is bound to remain on Broadway all the sea-
son. It has never been surpassed by any ex-
travaganza, and it is an entertainment which
appeals to all, for it is bright, original and
breezy.

utting from _____

dress of Paper PHILADELPHIA, PA.

JAN 14 1900

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Jerome Sykes and Edna Wallace Hop-

per in "Chris and the Wonderful Lamp"
have made a hit at the Victoria in New
York. Their opening night, the 1st inst.,
both in receipts and number of people,
was the largest in the history of the
theatre. The first Saturday afternoon
performance broke the matinee record.

IN REGARD TO TICKET SPECULATORS.

My Dear Mr. J. W. Mayer
 Jan 13.

Last week THE DRAMATIC NEWS explained at length a new system devised by Mr. J. W. Mayer, the manager of Hammerstein's Victoria, to prevent speculators from securing tickets for this house and vending them in front of its doors. It was put into operation for the first time Monday evening, the 1st instant, when Jerome Sykes and Edna Wallace Hopper made their New York debut as joint stars in Klaw and Erlanger and Ben D. Stevens' production of Chris and the Wonderful Lamp. It proved absolutely effective and not a speculator was seen about the theatre—a most significant circumstance in itself, and doubly so in connection with the "first night" of an important attraction opening on a holiday. But, much to everyone's surprise who knew of this system, it was abandoned the next day.

The opening of Chris, both in money and people, was the largest in the history of the theatre. There were 1984 people in the house, and at least 1500 of them arrived at the door between 8:10 and 8:25 o'clock, the curtain rising at 8:30 o'clock. This would have made a jam under any circumstances at any theatre, but notwithstanding this rush the audience was seated before the curtain was raised. As an actual fact, more people in number than constitutes a regiment of soldiers passed the Victoria door in about twenty minutes, which is in itself proof that the new ticket system did not cause the jam. The crush was natural, because the larger part of the audience all came at the same time. In connection with the rapidity with which the people were admitted to the Victoria Theatre New Year's night, it might be interesting to compute how long it will take a regiment of soldiers, marching four abreast, to pass a given point. Under the new formation a regiment is composed of a little more than a thousand men.

But the new ticket system, designed solely to protect the public from speculators, and put into execution at great expense, had attracted much attention and the great crowd at the door was, on a snap judgment, laid to it. While several newspapers, notably the Herald, congratulated the management on the absence of speculators from the Victoria doors, many of the notices of the opening were interpolated with such comments as these:

"But their enthusiasm was nearly frozen in the outer lobby, where there was a most unconscionable crush and delay in getting into the theatre. The management were trying the old Biblical experiment of passing a rich man through the eye of a needle—letting in an enormous audience through a single two-foot-six inch door. The ladies were nearly chilled to the bone during the wait, and men growled naughty words under their breath."—Herald.

"The management had cunningly contrived to lead the audience through a labyrinthine passageway, the termination of which was a narrow slit in the wall, jealously guarded by a gentleman who regarded all-comers with suspicion and some quasi accusation. Through this slit the audience were permitted to file one by one, after having worked its way for twenty minutes like sheep to the front of a box car. Just what the extraordinary manoeuvre was intended to symbolize was not explained in so many words by the management, but the wiser of the audience saw in the situation handwriting to this effect: 'The sweets of victory are attained only after the galls of difficulty. You have been inconvenienced so that the glory of the performance will break upon you with all the greater force.'—Evening Telegram.

"It was hard work getting into the Victoria to see Chris. A new form of torture was devised, and handsomely headed, lacey ladies almost had their gowns torn from their backs, squeezing through one little door that was opened grudgingly."—Journal.

"The crush at the entrance last night was fearful. The entire audience had to make its way through one little door in Indian file and, and for nearly twenty minutes women and men shivered and swore in the ice-cold lobby. On the other hand, it is worth recording that the new ticket system which has been introduced at the Victoria has knocked out of the speculators entirely. There was not one of the species in sight last night."—Evening Sun.

Any one with the slightest knowledge of the effect of newspaper comment can readily realize what a damage these were to the Victoria. It led the public to believe that the new system was entirely responsible for the condition at the door, which is as convenient as the entrance to any theatre in New York and had been tested many times before by great crowds of people without adverse comment.

In this connection it should be mentioned that the new entrance to the Victoria was opened this evening, adding at least 395 square feet of floor space to the entrance area, which had always before been considered sufficient.

Nothing remained for the management to do but to "cut out" the new system, and it was done Tuesday evening. Then followed editorial and other comments by various newspapers mildly condemning the management for abolishing a system that had proved effective in preventing speculation. These writers did not seem to realize that their own adverse comments had a tendency to prejudice the public against it to the detriment of the business interests of the Victoria. For their own protection the management had no other recourse than to stop its use.

Newspaper Cutting Bureau in the World.

ing from _____
 Address of Paper _____ WASHINGTON, D.C.

JAN 14 1900
 "Chris and the Wonderful Lamp," which you also saw first, is holding forth at Hammerstein's Victoria Music Hall, and apparently doing a Rogers Brothers business. There is a dearth of musical farce (in which New York especially delights) just at present, the only rival of "Chris" being "The Three Little Lambs" at the Fifth Avenue. These are the same muttons I wrote you about from Boston soon after their professional birth. They have grown older, and if anything tougher, being entertaining only in spots. Therefore "Chris" has a good chance of reaping laurels on Broadway.

Newspaper Cutting Bureau in the World.

Cutting from _____
 Address of Paper _____
 Date _____ JAN 14 1900

Jerome Sykes and Mrs. Edna Wallace Hopper continue in "Chris and the Wonderful Lamp" at the Victoria. There are one hundred people in this company. The joint stars are aided by several clever people, among them John Page, Miss Nellie Lynch, Miss Ethel Irene Stewart, Miss Mabella Baker and Miss Emily Beaupre.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

Cutting from _____ NEW YORK DAILY NEWS
 Address of Paper _____

JAN 14 1900
 THE VICTORIA.—Jerome Sykes and Edna Wallace Hopper, in "Chris and the Wonderful Lamp," are meeting with very flattering success at the Victoria. This attraction is a fun show simply, envied by very beautiful and artistic scenery and embellished by brilliantly colored and rich costumes, which produce charming effects in the groupings in the ensembles. The music by Sousa is very pleasing, and in the book Glen MacDonough has created a rapid-fire battery which keeps the company moving with commendable spirit. The company supporting the joint stars is an excellent one. The principals are all clever and the chorus is attractive and can sing. The electric butterfly ballet is a most artistic and original novelty.

ing from _____ NEW YORK SUN
 Address of Paper _____

te. _____
 "Ben-Hur" will have an exceptionally long and successful run in New York. Edward J. Morgan will leave the cast soon to appear with Daniel Frohman's stock company at Daly's in "The Ambassador," a comedy by John Oliver Hobbes that was popular in London a year ago. The various chorus girls who ran out into the street from the Victoria the other night when there was a fire scare there have been collected and "Chris and the Wonderful Lamp" is being performed as usual. Edna Wallace Hopper and Jerome Sykes make a good team of fun makers with Glen MacDonough's libretto and John Philip Sousa's music.

Newspaper Cutting Bureau in the World.
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 Address of Paper _____

JAN 14 1900
 The employment of electric lighting appliances on the stage is still in its infancy. The use of colored incandescent bulbs in the dress of the ballet dancers in "Chris and the Wonderful Lamp" is more ingenious and effective than any such device has been hitherto since the late Mr. Daly illuminated Shakespeare's fairies with electricity in "A Midsummer Night's Dream." But these and all such devices are merely trifling. With the improved lighting machinery that is sure to come effects of light and shade in stage scenery can be secured that will greatly enhance the pictorial impressiveness of such plays as "Macbeth." At present the fireflies, the ignes fatui, and the lightning on the stage are too obviously electrical and fresh from the shop.

ing from _____ NEW YORK EVENING POST
 Address of Paper _____
 Date _____ JAN 16 1900

"Chris and the Wonderful Lamp" continues to draw large houses to Hammerstein's Victoria. The show is a good one, and Edna Wallace Hopper and Jerome Sykes are the chief fun-makers. Its stay at this theatre bids fair to continue indefinitely.

Cutting from _____
 Address of Paper _____ New York City
 Date _____ JAN 14 1900

Victoria.
 Jerome Sykes and Edna Wallace Hopper have completely captivated the fun hunters of New York in "Chris and the Wonderful Lamp" at the Victoria. The financial record of their run at this theatre will be a very flattering one. In the Sousa-MacDonough extravaganza they have an exceptionally fitting vehicle for the display, not alone of their talent, but of the entire one hundred by whom they are surrounded. "Chris" is a fun show of the Gating gun variety and things move very swiftly from the first rise of the curtain to its final fall.

Cutting from _____
 Address of Paper _____
 Date _____ JAN 17

It appears as though Mrs. DeWolf Hopper had benefited from her separation from her husband. "Chris and the Wonderful Lamp" opened at the Victoria in New York the first of the week and scored a big hit. Mrs. Hopper is one of those who aid in making "Chris" the bright, sparkling, spectacular piece which most of the New York critics say it is.

Frederick Edward McKay in the New York Mail and Express tells of an incident which occurred on the first night "Chris and the Wonderful Lamp" was presented in New York. It shows that the comedian, though he invariably seems to be at ease to those in front of the foot lights, has moments of embarrassment as well as the rest of us. Here is the anecdote: Jerome Sykes will have to take lessons in first-night speechmaking. At the Victoria on Monday evening when the audience called him and Mrs. Hopper, jointly featured in "Chris and the Wonderful Lamp," to the footlights for a personal ovation, Mr. Sykes, who had been giving what is technically termed a smooth performance of the Genie, became perspiringly nervous and started in to wish his auditors a merry Christmas. It was the cool-headed Mrs. Hopper who savagely nudged him in the ribs and hissed in what was intended to be a stage whisper, "No, no; happy New Year!"

Of course, it was the comedian's first appearance in town as practically a star, and he must have remembered all the while that he was next to the little soubrette who had assisted at so many of the 'impromptu' curtain remarks of that great specialist at studied impromptu, DeWolf Hopper.

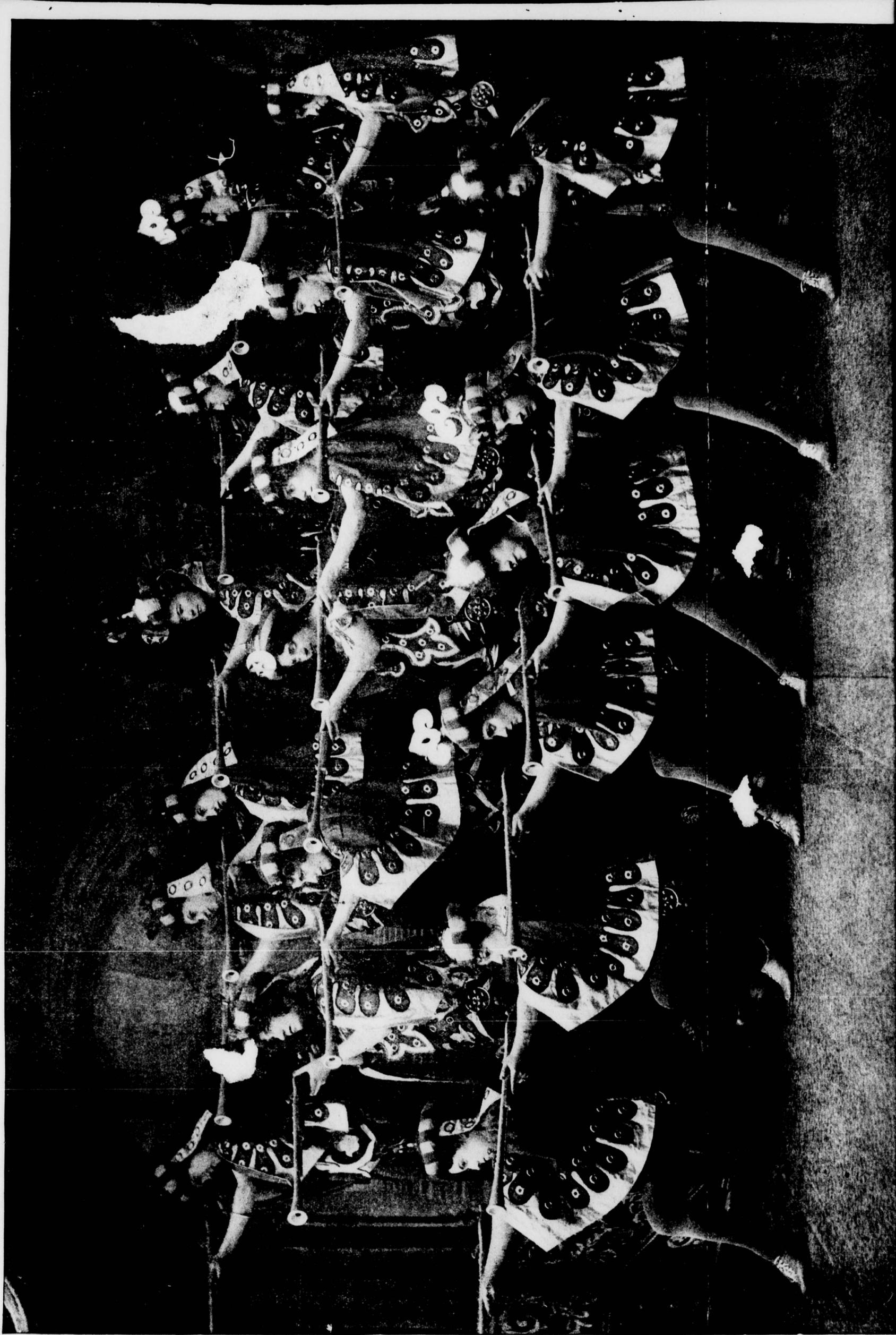
ing from _____ MORNING TELEGRAPH
 Address of Paper _____

JAN 16 1900
 "Chris and the Wonderful Lamp" is a solid success at the Victoria Theatre. It is a comic opera par excellence, interspersed with Sousa music, which is tuneful and of a militant character, and several striking ensembles. Jerome Sykes has the leading role. He is a splendid

comedian, and not so much unlike DeWolf Hopper in style, although possessing more rotundity than the elongated one. With an eye closed and with Edna Wallace Hopper beside Mr. Sykes, one would think that she and her former husband had joined forces again, so well are they matched as to height and shortness, as well as in mannerisms in their acting. Mrs. Hopper has partly slighted her admirers. They expected to see her in a close fitting costume, minus the cumbersome skirts, etc., similar to the bathing adornment with which she startled us not so long ago. However, the great portion of the night she is garbed in sailor boy's clothes and makes a decidedly pretty picture. This raiment may cause in time a falling off of bald heads and callow youths in the front rows, but it has its advantages in that it shows that Mrs. Hopper can reach the height of success by her own abilities and not solely by the aid of startling wearing apparel.

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Date JAN 7 - 1941

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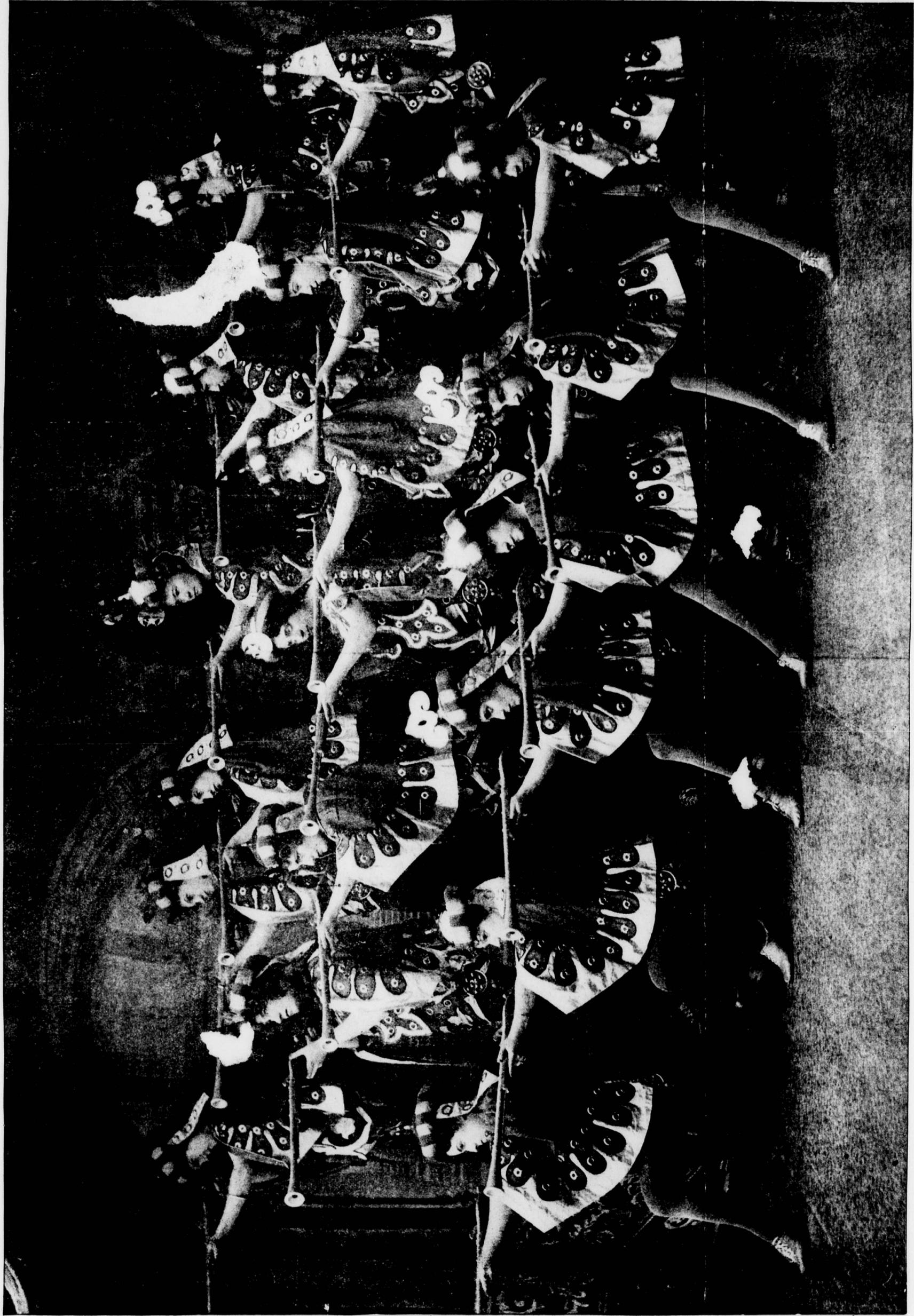
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Address of Paper.....
Date..... JAN 7 - 1947

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ALADDIN'S ARMY IN "CHRIS AND THE WONDERFUL LAMP" AT THE VICTORIA.

The big fairy story extravaganza, which has come from Boston to Broadway, has a plentitude of pretty girls, as well as a notable list of laughmakers. This, with Edna Wallace Hopper and Jerome Sykes in the leading roles, and Nettle Lynch and Johnny Page aiding in the fun, assures a long run for this glittering show at Hammerstein's playhouse.

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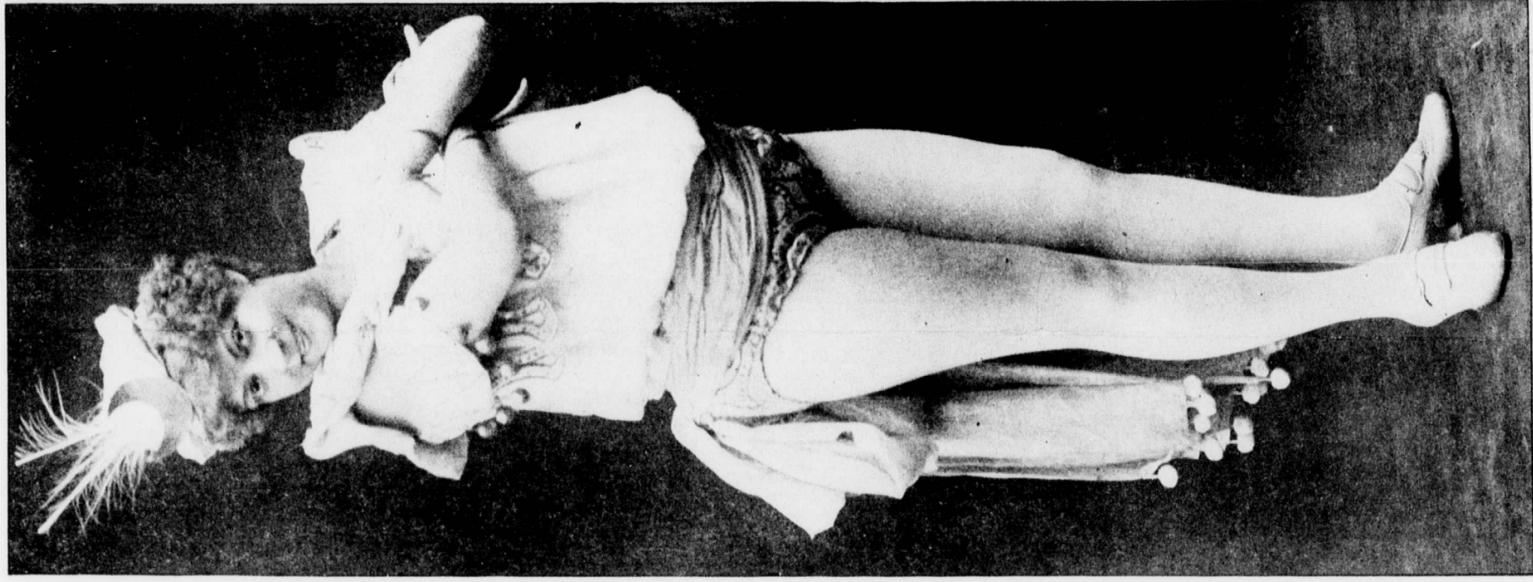
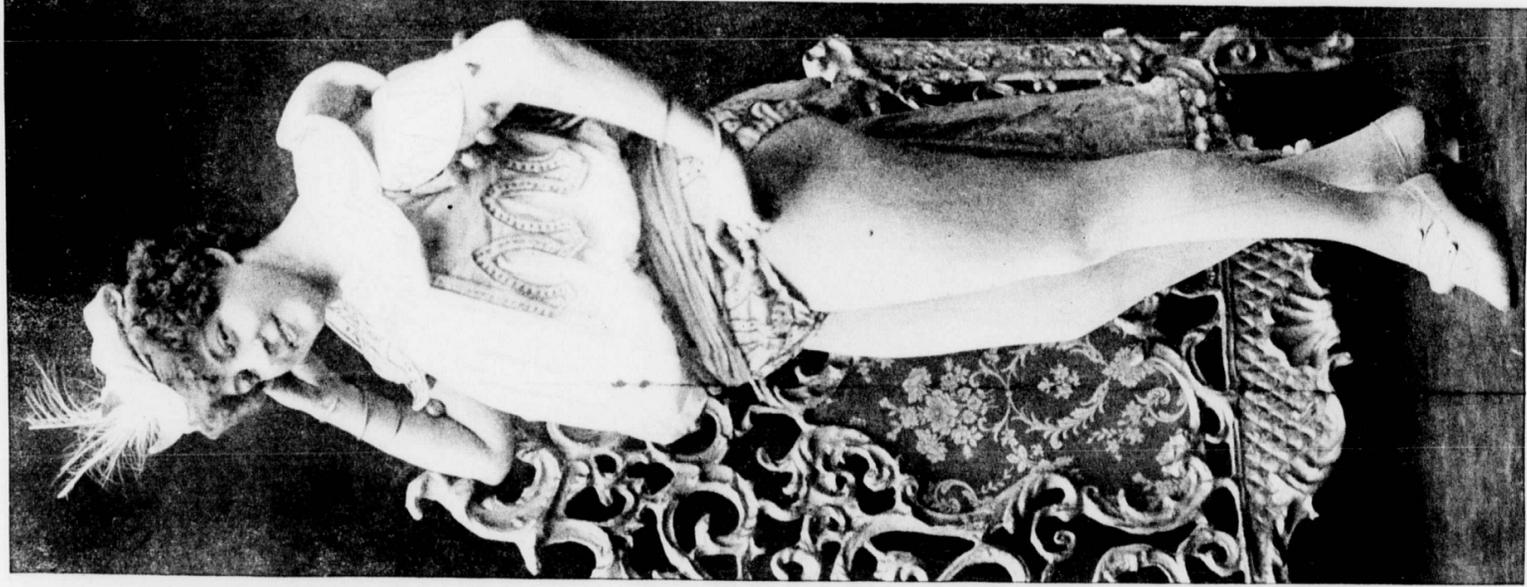
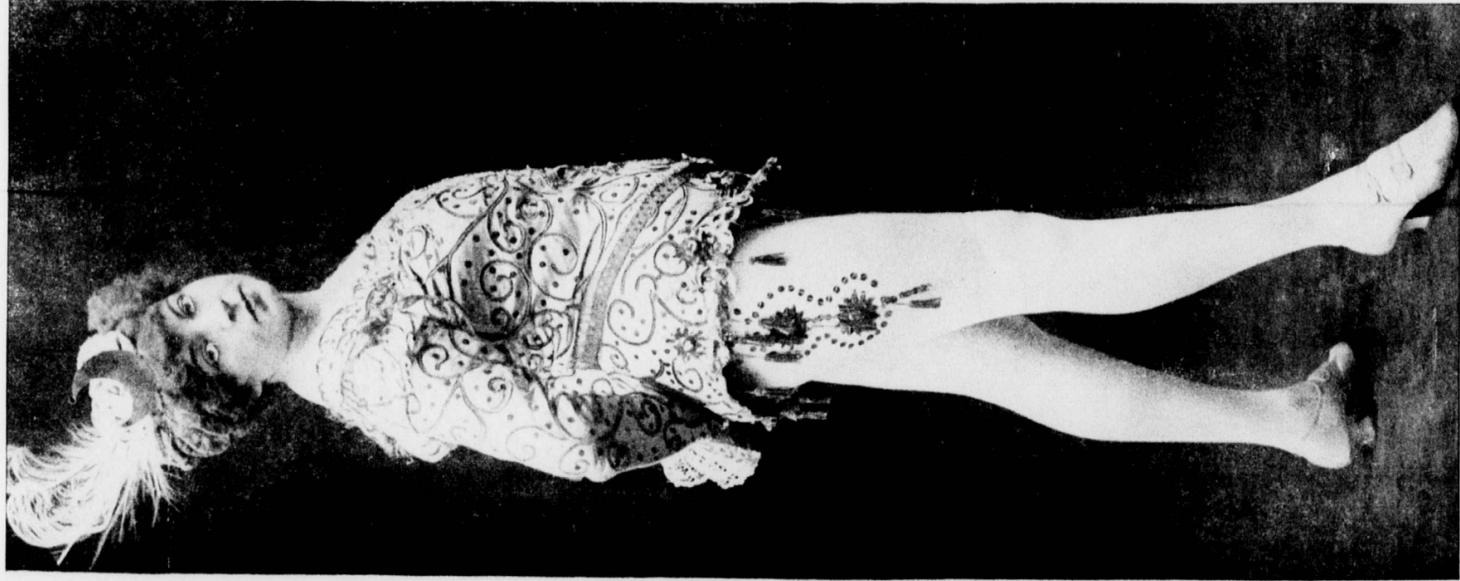
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JAN 11 1904

HARRY HOUDI

ME PROFES

Photos by The Telegraph's Studio.



EMILIE BEAUPRE, WHO ADEQUATELY PORTRAYS THE ROLE OF ALADDIN IN "CHRIS AND THE WONDERFUL LAMP."

The Lord of Etheria, as Depicted on the Victoria Stage, Has a Graceful and Shapely Prince to Care for Its Fortunes.

cutting from THE MORNING TELEGRAPH
Address of Paper 207 N. 1st St.
Date JAN 14 1900



Photos by Telegraph's Studio.

JOHNNY PAGE AND NELLIE LYNCH, TWO VERY CLEVER ARTISTS, IN A NEW AND NOVEL DOLL DANCE, WHICH IS A LEADING FEATUR

As Scotty Jones, the Boy of All Work at Miss Prism's Academy, and Amne, a Talking Doll in Etheria, They Create Considerable Laughter, and Are Easily



ANCH. TWO VERY CLEVER ARTISTS, IN A NEW AND NOVEL DOLL DANCE, WHICH IS A LEADING FEATURE IN "CHRIS AND THE WONDERFUL LAMP."

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Cutting from NEW YORK TIMES
Address of Paper _____
Date JAN 10 1900

THEATRE FILLED WITH SMOKE.

Audience at Hammerstein's Victoria Frightened and Some Chorus Girls Fainted.

The shutting off of the electric light, causing a delay of the performance of thirty-five minutes and the burning of the wire insulation of an electric converter in a vault under the sidewalk of Hammerstein's Victoria, filling the theatre with a dense smoke and causing an uneasiness among the audience, gave the management of the theatre considerable trouble last evening.

During the third and final act of the extravaganza "Chris and the Wonderful Lamp," while Jerome Sykes was singing his topical song, "He's the Best Man I Ever Worked For," the auditorium began to fill up with smoke, causing many persons in the audience to get up and make a hurried exit from the theatre.

The alarm became quite general and the stage manager interrupted Mr. Sykes in his song and had him announce that the smoke in the house was not from any fire in the theatre building proper, but in a vault under the sidewalk outside. After making this announcement Sykes sang five more verses of his song. The theatre, however, continued to fill with smoke, which became so dense that the stage and the players could barely be seen.

The performance was then hurried through, many of the selections in the last act being omitted, and the curtain was rung down. During all the commotion in the front of the house several of the girls in the chorus fainted and were carried across the street to the Metropole Hotel. Others hastened to the street, returning only when assured that there was no cause for alarm.

Cutting from _____
Address of Paper TOLEDO, O.
Date JAN 11 1900

While the last act of "Chris and the Wonderful Lamp" was drawing to a close at the Victoria theatre Tuesday night the auditorium was suddenly filled with dense volumes of smoke, and for an instant it seemed that a general and fatal panic was inevitable, says the New York Telegraph. The electric light wires on Seventh avenue had burned through the insulation and a great sheet of flame shot up in the street.

Ushers ran back and forth attempting to quiet the audience, and momentarily checked the stampede. Suddenly a great cloud of smoke poured from behind the scenes and the patrons arose to their feet as if to make a rush for the doors. Jerome Sykes, however, was equal to the emergency. Calmly stepping before the footlights, he began to sing his song ending with "He's the nicest man I ever worked for."

The effect was instantaneous on the audience. Every person resumed his seat and Sykes continued to sing, while the fire engines came tearing down Seventh avenue with their whistles shrieking. The clanging of bells from the hose wagons and the trucks again frightened the audience, but Sykes sang louder and harder than ever, and the crowd again sat down.

Stanza after stanza was reeled off, and by the time Sykes had reached the eighth repetition of the song about the nicest man he ever worked for, a few were applauding him loudly.

Still the smoke poured in and still the engines came, but the comedian had won out, and the danger of a panic was past. The curtain was then slowly dropped and the people quietly filed out into the street.

Cutting from _____
Address of Paper SAN FRANCISCO
Date JAN 11 1900

Sousa's new version of "Aladdin," called "Chris and the Wonderful Lamp," was produced at the Hammerstein Victoria Theater in New York last week. It is said to be a rather poor book and Sousa has not given any new music of consequence. Edna Wallace Hopper is the boy.

Cutting from NEW YORK DAILY NEWS
Address of Paper _____
Date JAN 21

THE VICTORIA.—Jerome Sykes and Edna Wallace Hopper in "Chris and the Wonderful Lamp" are playing to remarkably large audiences at the Victoria Theater and are giving great satisfaction to their

patrons. Klaw & Erlanger and Ben D. Stevens deserve the success which this production has met with because of the extraordinarily artistic manner in which they have staged it and the excellent company which they have gathered in its presentation. Mr. Sykes and Miss Hopper will introduce new musical specialties to-morrow evening, and other new and original features will be presented by principals of their support. John Page and Nellie Lynch

are a great hit in their acrobatic dances, and the beautiful electric ballet never fails to meet with great applause. It is not only original in its conception, but magnificently artistic in its execution.

Cutting from NEW YORK SUN
Address of Paper _____
Date JAN 21 1900

Jerome Sykes and Edna Wallace Hopper came to the Victoria with the new year and will stay a long time yet. "Chris and the Wonderful Lamp" shows them off advantageously, and is a good entertainment. The use of the popular march, "Hands Across the Sea," makes a stirring finale to the second act.

Cutting from UNION & ADVERTISER
Address of Paper ROCHESTER, N. Y.
Date JAN 27 1900

The electric butterfly ballet is one of the many artistic hits in "Chris and the Wonderful Lamp." Eight pretty girls present a graceful dance on a darkened stage. Concealed in their costumes are vari-colored incandescent lamps of high power, which are worked by a concealed operator by means of a cable and key-board. As they dance butterflies appear, flitting all over them, and, on their exit, butterflies of electric flame appear in the air above the heads of the dancers. The effect is very beautiful.

Cutting from HOME JOURNAL
Address of Paper _____
Date JAN 21 1900

"Chris and the Wonderful Lamp" is put on the stage of Hammerstein's Victoria in liberal and grand style. There is much in it to please the ear and a very great deal for the eye also. Jerome Sykes sings several topical songs in capital style. He has a pleasing voice, and he makes himself understood, an important matter in singing topical songs. Sprightly little Edna Wallace-Hopper, who doesn't stand still half a minute the whole evening, is a great favorite with Victoria audiences. The girls' dresses are gorgeous; the three scenes for the three acts are beautiful; so are the majority of the dancers, while the electric "Butterfly Dance," in the second act, is not only novel but startling at first glance. Electric lamps are carried on the heads and worn under the thin, gauzy skirts of half a dozen dancers. The house and the stage are darkened for this dance to heighten the effect, and the applause which greets the scene is almost deafening. The electric butterfly dance is the invention of H. Harndin, who has patented his idea. "Chris and the Wonderful Lamp" will compare with anything of the kind that has been seen in New York.

Cutting from _____
Address of Paper TORONTO, CAN.
Date JAN 19 1900

John Philip Sousa's extravaganza, "Chris and His Wonderful Lamp," is said to be the biggest spectacular production of the year. The book, by Glen McDonough, is an Aladdin theme projected into the twentieth century. There is a new march song, "The Man Behind the Gun," and any number of catchy topical songs.

Cutting from COURIER & GAZETTE
Address of Paper ROCKLAND, N. Y.
Date JAN 27 1900

The opening performance of "Chris and the Wonderful Lamp" at the Victoria in New York, Edna Wallace Hopper received so many floral remembrances that a truck had to be procured to take them to her home after the entertainment. This dainty little comedienne is greatly admired by New York theatre-goers. She has made a hit in "Chris."

Cutting from _____
Address of Paper NEW YORK CITY
Date JAN 11 1900

THE ECCENTRICITY OF ELECTRICITY.

An electric light wire was grounded somewhere last Tuesday evening, and five or six Broadway theatres were suddenly darkened early in the performances. Gas came to the rescue and, after a while, the electric lamps began to glow again. Over at the Victoria the chief excitement came later. Smoke of a particularly formidable rubbery odor filled the theatre during the last act of "Chris and the Wonderful Lamp."

When Jerome Sykes weighed in with a topical song the smoke waxed dense and obvious. Certain persons arose and left the theatre, while more grew nervous, wildly encoring the topical song. The heroic Sykes valiantly sang on and on, telling the audience between verses that the fire was outside the theatre in a vault under the sidewalk. But the smoke floated merrily in, thicker and thicker, and when the entertainment was finally ended, those of the audience that yet remained rushed out into the street, and some chorus girls, arrayed in stage clothes, dashed hysterically into the open air, but were subsequently recaptured without loss of life.

Meanwhile, firemen had arrived, with engines and hooks and ladders and things, and they found that the smoke emanated from a place in the cellar where the electric wires came in, having been caused by the combustion of certain rubber insulations. Altogether, it was a red-letter evening for the electricity, which hasn't been having much fun of late, and is beginning to complain of overwork.

Cutting from _____
Address of Paper _____
Date _____

VICTORIA THEATRE.—"Chris and the Wonderful Lamp." These things will not be tolerated forever. The public will make an example of a music hall review one day which will be as effective as horrible.

Cutting from _____
Address of Paper _____
Date JAN 21 1900

The music halls are doing fairly well, with the exception of Koster & Bial's, which is changing management as frequently as it changes bills. Weber & Fields have a gold mine in their little Broadway music hall, where the latest successes are cleverly burlesqued. The Victoria is at present given to

"Chris and the Wonderful Lamp," but this is not making anything like the success anticipated. The latest production at the Herald Square is David Belasco's venture in comedy, called "Naughty Anthony." For this he enlisted a remarkably strong company, but the consensus of opinion is that the play is quite unworthy of the effort. His usual facility in devising incidents and situations has no opportunity in this play, and the supposedly sensational episode concerning the display of hostility has fallen rather flat.

Cutting from NEW YORK TRIBUNE
Address of Paper _____
Date JAN 28 1900

Jerome Sykes, Miss Edna Wallace Hopper and "Chris and the Wonderful Lamp" have made a hit at the Victoria, and begin the fifth week of their run at this theatre to-morrow evening. The co-stars and the production have proved potent in drawing large audiences. The coming week there will be changes. John Philip Sousa, who wrote the music for this extravaganza, has nearly completed a new march, which will soon be introduced.



Posed in The Sunday Telegraph Studio. "STELLA," "DELLA," "BELLA," "ELLA" AND "NELLA," THE TALKING DOLLS IN THE MYSTIC LAND OF ETHERIA, IN "CHRIS AND THE WONDERFUL LAMP." Away from the Footlights They Are Known as Misses Hunter, Barr, Jewell, Nott and Madison.

Newspaper Cutting Bureau in the World.
 THE MORNING TELEGRAPH

ing from _____

ress of Paper _____

JAN 30 1900

An important change was made in "Chris and the Wonderful Lamp" at the Victoria last evening, introducing an entirely new feature at the opening of the second act—an Oriental song and march and cocoanut dance. It was received with great applause and made a distinct hit, greatly adding to the interest of this portion of the performance. Sousa's new march will be introduced during the latter part of the week. On Saturday night a test of public opinion as to the merits of the war between England and the Boers was made at the finale of the second act, when a man in the dress of a soldier of the Transvaal waved a Boer flag among the American and English flags displayed in "Hands Across the Sea." The Boer emblem was received with great applause, and showed that, even though the flag of England had many sympathizers in the audience, a very large contingent were in sympathy with the cause of the South African republic.

1884.

NEW YORK EVENING POST

Cutting from _____

Address of Paper _____

Date _____

A new march will soon be introduced in "Chris and the Wonderful Lamp" at Hammerstein's Victoria Theatre. The house is crowded nightly, and Edna Wallace Hopper and Jerome Sykes are fully equal to the demands of the audiences.

ESTABLISHED LONDON, 1857. NEW YORK, 1894.

ing from _____

ress of Paper _____

JAN 25 1900

"Mam'selle 'Awkins," it is reported, has been booked for the Victoria to succeed "Chris and the Wonderful Lamp," when that entertainment reaches the end of its career. LEANDER RICHARDSON.

Newspaper Cutting Bureau in the World.
 COMMERCIAL

Cutting from _____

Address of Paper _____

Date _____

The employment of electric lighting appliances on the stage is still in its infancy. The use of colored incandescent bulbs in the dress of the ballet dancers in "Chris and the Wonderful Lamp" is more ingenious and effective than any such device has been hitherto since the late Mr. Daly illuminated Shakespeare's fairies with electricity in "A Midsummer Night's Dream." But these and all such devices are merely trifling. With the improved lighting machinery that is sure to come effects of light and shade in stage scenery can be secured that will greatly enhance the pictorial im-

RR, 1894.

pressiveness of such plays as "Macbeth." At present the fireflies, the ignes fatui, and the lightning on the stage are too obviously electrical and fresh from the shop.—N. Y. Times.

utting from _____
 DRAMATIC NEWS

dress of Paper _____
 New York City

JAN 20 1900

Chris and the Wonderful Lamp has made a pronounced hit at the Victoria, which is doing the greatest business in its career. Jerome Sykes and Edna Wallace Hopper are proving a most entertaining pair, and the many beautiful features of the extravaganza make it a most noteworthy production.

ESTABLISHED: LONDON, 1857. NEW YORK, 1894.

1884.

Newspaper Cutting Bureau in the world.

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Jerome Sykes, Edna Wallace Hopper and "Chris and the Wonderful Lamp" have scored a hit at the Victoria, where they begin their fifth week Monday evening. Sousa, who wrote the score of "Chris," has nearly completed a new march for this extravaganza, which will shortly be rendered as a special feature. The dancing dolls, the electric ballet, the finale of the second act, and Jerome Sykes' joke book scene in the last act are a few of the many pleasing features of "Chris."

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"Chris and the Wonderful Lamp" has but a short time longer to stay at Hammerstein's Victoria Theatre. In the meantime the houses are crowded nightly, and at the matinees—when smoking is not permitted—there are scores of children. A new march by Sousa will soon be introduced.

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Cutting from SAN FRANCISCO, CAL.

Address of Paper _____

Date JAN 13 1900

NEW YORK

Special Correspondence.

NEW YORK, Jan. 7.—Chris and the Wonderful Lamp, an extravaganza by Glen McDonough and John Philip Sousa, came to the Victoria last week under the management of Klaw and Erlanger and B.D. Stevens. Mr. Stevens' connection with the enterprise is significant from the fact that it was under his management that De Wolfe Hopper became so successful as a comic opera comedian, and it is under his management that Edna Wallace Hopper and Jerome Sykes are brought together in the new extravaganza. Jerome Sykes does not imitate De Wolfe Hopper. Sykes is as broad as he is tall. But like Hopper, Sykes has a good singing voice and an abundant fund of humor. If he is not quite so tall as Hopper he looks bigger, and beside little Edna Wallace Hopper the contrast is even more striking than was that of the two Hoppers, once united and now separated artistically and domestically. Soon after the Hopper divorce John Sebastian Hiller, the musical director who had been with De Wolfe Hopper for years, went to Washington to act as the director of the Lillian Russell Company with which Edna Wallace then was playing. Hopper was so overcome by the meeting she fell upon his neck and wept. "It sees like old times," she sobbed, "to see you leading the orchestra, Jack." This incident and certain others which followed gave rise to the rumor that it would not be long before Ben Stevens would be back managing a company including both Hoppers and Director Hiller. The rumor only came half true this season. Hiller joined Hopper in London, kept him off the toboggan and contributed largely to the English success of the elongated comedian. Mr. Stevens took back under his managerial wing Edna Wallace Hopper and secured for her comedy foil the best substitute he could find for De Wolfe Hopper. Mrs. Hopper is therefore very much at home in Chris and the Wonderful Lamp and it looks as though she and her new antithesis would make an exceptionally clever team. The story of the extravaganza is founded upon the old tale of Aladdin and his lamp, but the old story is told quickly in a prologue and then the new story gets up-to-date by having Chris Wagstaff buy the old battered lamp in a Connecticut auction house. From that time on there are bright lines and amusing situations in boarding schools and in Pacific Islands. The scenery is brilliant. McDonough's story is saturated with Sousa music. The Man Behind the Gun march, which is used in the Three Little Lambs, is also used as a march in Chris and the Wonderful Lamp, and as an encore Hands Across the Sea is given with the same arrangement that was used by De Wolf Hopper in El Capitan in London last summer. Among others in the cast of the extravaganza are: Charles H. Drew, Nellie Lynch, Johnny Page, Ethel Irene Stewart, Emile Beaupre and Miss Mabella Baker. Miss Baker, as the principal of the seminary had some very funny scenes with Sykes and Mrs. Hopper. All in all, it was a combination that ought to be a go, and San Franciscans who drop in on us will not fail to see how their little Edna Wallace is getting on.

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Extract from Topical Times

Date Jan 14

Address of Journal _____

TOPICAL NEW YORK.

[FROM OUR OWN CORRESPONDENT.]

"CHRIS," an extravaganza by Macdonough and Sousa, on the old theme of "Aladdin," has been produced at the Victoria Theatre, with Edna Wallace Hopper and Jerome Sykes, late the Bostonians in the principal parts. The play itself was rather a disappointment; and Sousa has given us none of the inspiring music we look for from him.

Extract from "THE ERA, LONDON."

Date 13/1/1900

Address of Journal _____

"CHRIS AND THE WONDERFUL LAMP," presented for the first time in New York, at the Victoria Theatre, on last night, after a prosperous career on the road, is an up-to-date version of the good old story of "Aladdin," which has done service in countless extravaganzas, burlesques, and pantomimes. The book is by Glen Macdonough and the music by John Philip Sousa. Edna Wallace Hopper plays the part of Chris, and Jerome Sykes that of the Genie. Both are very popular in New York, and their appearance as joint stars was welcomed as a pleasant event of the season. Chris is in love with a beautiful girl in Miss Prism's seminary. He cannot marry because of the stringent rules of the institution, but last he is attracted to an auction sale of curios which have been in the possession of the late Professor Cypher, of Yale College. Chris acquires possession of an old lamp, and not knowing of its mystic attributes, rubs it to test the metal. Instantly the Genie appears at his elbow and informs him that any desire in life is within his reach. Aided by the Genie, Chris secures admission to the seminary, where he meets his innamorata. He is discovered by the vigilant Miss Prism, and at his command the Genie transports all the occupants of the seminary to the island of Etheria, in the Pacific Ocean, the home of Aladdin. Here new complications arise through the efforts of the original owner of the lamp to regain possession of it. This struggle proceeds to the end of the play, when Chris and his party escape from the island in safety. The scenes show a room in the house of Professor Cypher, the grounds of Miss Prism's seminary in Connecticut, the Grand Central Station in New York, on board ship in the Pacific, and the approach to the island of Etheria. A novel scenic effect is shown in the final act by a panoramic background which pictures the movements of the ship from San Francisco to the island of Etheria. The action is plentifully interspersed with "specialties" and Sousa's score with its dreamy waltzes, spirited marches, and melodious jingles could not be otherwise than popular. The second act has a stirring finale in which "the man behind the gun" and American sympathy for Great Britain are again in evidence. Sousa's popular march "Hands Across the Sea" is sung by the entire company and played by orchestra aided by a brass band upon the stage.

Cutting from NEW YORK SUN

Address of Paper _____

Date _____

"Chris and the Wonderful Lamp" has been a time yet to Hopper and Jerome Sykes, who are of fun-makers, and who are to come to Mr. Hammerstein's theater to play "Mam'zelle" with the Victoria.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

Cutting from _____

Address of Paper _____

Date JAN 30 1900

An important change was made in "Chris and the Wonderful Lamp," at the Victoria last evening, introducing an entirely new feature at the opening of the second act—an oriental song and march, and coconut dance.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
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Victoria. 3400

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Date 13/1/1900

Address of Journal _____

"CHRIS AND THE WONDERFUL LAMP," presented for the first time in New York, at the Victoria Theatre, on Jan. 1st, after a prosperous career on the road, is an up-to-date version of the good old story of "Aladdin," which has done service in countless extravaganzas, burlesques, and pantomimes. The book is by Glen Maedonough and the music by John Philip Sousa. Edna Wallace Hopper plays the part of Chris, and Jerome Sykes that of the Genie. Both are very popular in New York, and their appearance as joint stars was welcomed as a pleasant event of the season. Chris is in love with a beautiful girl in Miss Prism's seminary. He cannot marry because of the stringent rules of the institution, but last he is attracted to an auction sale of curios which have been in the possession of the late Professor Cypher, of Yale College. Chris acquires possession of an old lamp, and not knowing of its mystic attributes, rubs it to test the metal. Instantly the Genie appears at his elbow and informs him that any desire in life is within his reach. Aided by the Genie, Chris secures admission to the seminary, where he meets his innamorata. He is discovered by the vigilant Miss Prism, and at his command the Genie transports all the occupants of the seminary to the island of Etheria, in the Pacific Ocean, the home of Aladdin. Here new complications arise through the efforts of the original owner of the lamp to regain possession of it. This struggle proceeds to the end of the play, when Chris and his party escape from the island in safety. The scenes show a room in the house of Professor Cypher, the grounds of Miss Prism's seminary in Connecticut, the Grand Central Station in New York, on board ship in the Pacific, and the approach to the island of Etheria. A novel scenic effect is shown in the final act by a panoramic background which pictures the movements of the ship from San Francisco to the island of Etheria. The action is plentifully interspersed with "specialties" and Sousa's score with its dreamy waltzes, spirited marches, and melodious jingles could not be otherwise than popular. The second act has a stirring finale in which "the man behind the gun" and American sympathy for Great Britain are again in evidence. Sousa's popular march "Hands Across the Sea" is sung by the entire company and played by the orchestra aided by a brass band upon the stage.

Cutting from NEW YORK SUN

Address of Paper _____

Date _____

"Chris and the Wonderful Lamp" has some time yet to stay at the Victoria. Edna Wallace Hopper and Jerome Sykes are a popular pair of fun-makers, and are surrounded by good assistants in comicalities. The next extravaganza to come to Mr. Hammerstein's theatre will probably be "Mam'zelle 'Awkins."

ESTABLISHED: LONDON, 1881. NEW YORK, 1884

ing from _____

ress of Paper _____

Date JAN 30 1900

Klaw & Erlanger have outlined for Jerome Sykes and Edna Wallace-Hopper in "Chris and the Wonderful Lamp" the longest tour that any of the companies under their management has ever played. The tour will embrace all the principal cities, including a run at the Columbia Theatre, Chicago, commencing May 7, and is contracted to appear clear into the Summer months, ending its long season at Manhattan Beach, where it will play an engagement of two weeks. The entire organization of over one hundred people, now appearing at the Victoria Theatre, will be carried intact.

Cutting from _____

Address of Paper _____

Date JAN 30 1900

An important change was made in "Chris and the Wonderful Lamp," at the Victoria last evening, introducing an entirely new feature at the opening of the second act—an oriental song and march, and coconut dance.

ORK, 1884.

Newspaper Cutting Bureau in the World.
 Cutting from _____
 Address of Paper New York City
 Date JAN 27 1900

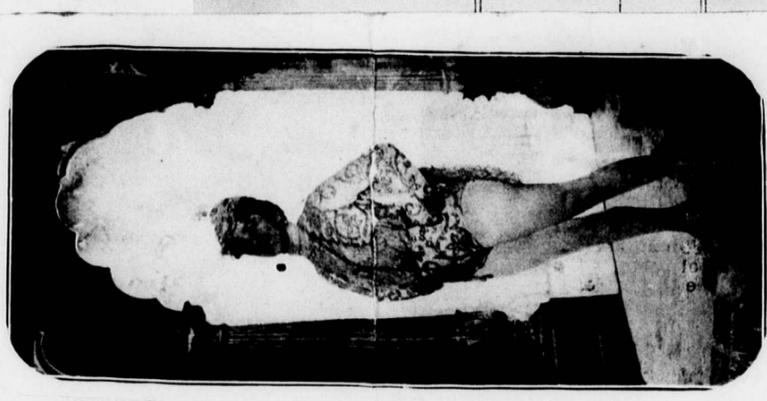
A new march by John Philip Sousa will be the feature introduced into Chris and the Wonderful Lamp at the Victoria next week. A march by Sousa is always a wonderful feature in the world of music.

Cutting from AMATIC NEWS
 Address of Paper New York City
 Date JAN 27 1900

Little Edna Wallace Hopper is getting a big girl now, and has suffered for some time—indeed almost ever since the beginning of the New York run of Chris and the Wonderful Lamp—with real prima-donna sore throat. Dr. H. Holbrook Curtis, who is, of course, looking after the relaxed vocal chords of the little comedienne, has brought her throat to the convalescent stage, and the plucky young singer hasn't lost a performance.

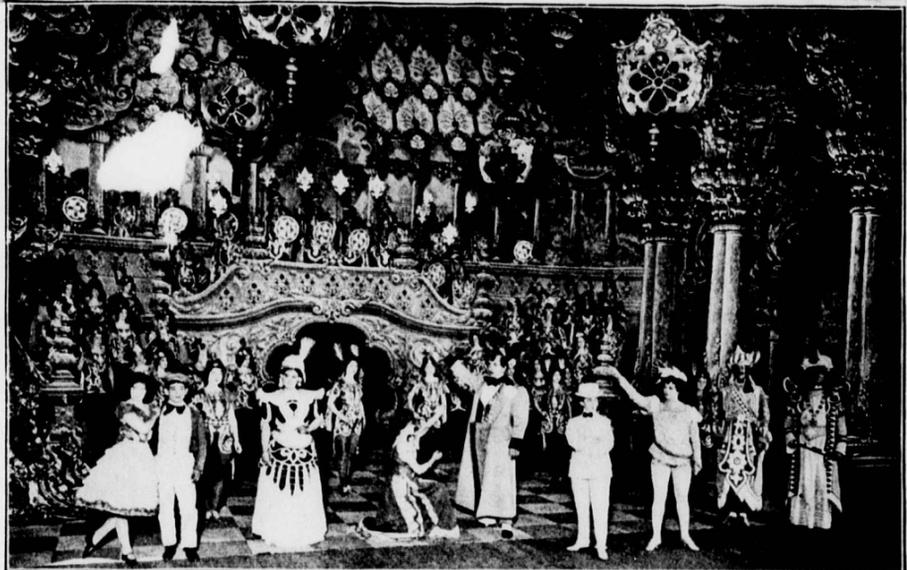
1884.

Edna
 Paper New York City
 FEB -- 1900



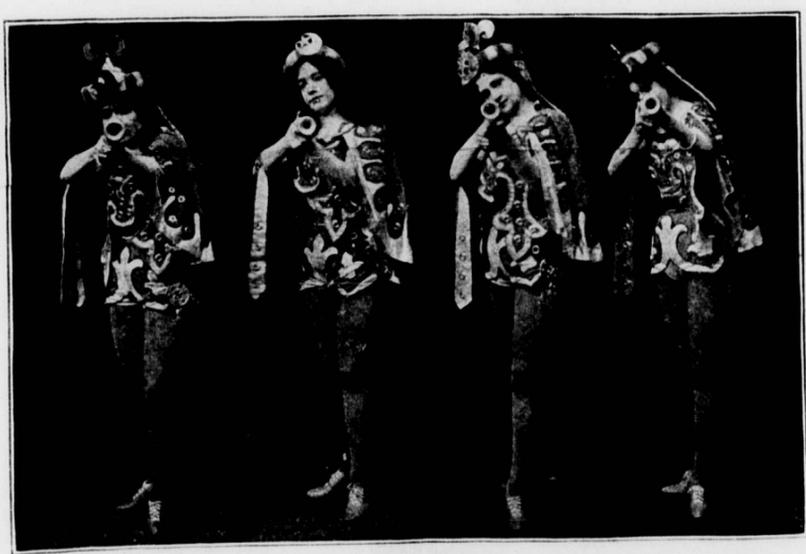
Flashlight by Byron, New York City.
 EDNA WALLACE HOPPER.

Cutting from SPRING TELEGRAPH
 Address of Paper New York City
 Date JAN 21 1900

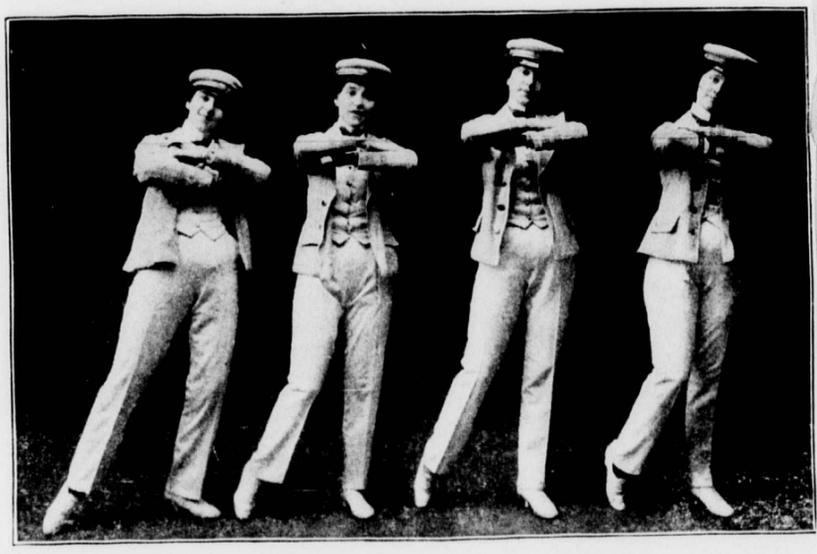


Flashlight by Byron, New York City.
 SCENE FROM "CHRIS AND THE WONDERFUL LAMP" AT THE VICTORIA THEATRE
 NOTE—The maltese cross shows the position of Edna Wallace Hopper.

FOUR PICTURES THAT SHOW THE PRETTIEST MEMBERS OF THE CHORUS IN "CHRIS AND THE WONDERFUL LAMP."



Aladdin's Alert Sharpshooters.



The Four Jaunty Sailor Boys.



Aladdin's Expert Swordsmen.



The Precocious School Girls.

Cutting from Times

Address of Paper New York City

Date FEB 7 1900

· TYPES ·

CHRIS AND THE WONDERFUL LAMP



ILLUSTRATED BY ARCHIE GUNN.

There is a genial manager by the name of Stevens—Ben Stevens of the "Chris and the Wonderful Lamp" Company—who can get more quiet enjoyment out of a joke than any man I ever saw. When this same Mr. Stevens escorted us behind the scenes at the Victoria and turned us over to the tender mercies of the stage manager, Mr. Drew, I thought I detected a funny little twinkle in his eye. After the curtain had gone down on the last act, leaving us with just sufficient strength to get out of the theatre, it slowly dawned on me that the twinkle had indicated that Mr. Stevens knew what we were "going up against," and unfortunately we did not.

when the lights go out during a change of scene.

"Chris and the Wonderful Lamp" is a bully good show. It's hard to beat a combination like good-natured Jerome Sykes, petite Edna Wallace Hopper and Sousa.

When I first saw Sykes he was trying to persuade himself to wear again a coat which the redoubtable Fatty Bates, of horse show renown, had lent him. Every one knows that Sykes is no airy lightweight, but throw out his chest as he would he couldn't begin to fill that coat, and, as it weighs only twenty or thirty pounds, Jerome confided to me that he had worn it for one consecutive night, which he considered enough.

JERRY SYKES
WEARS
FATTY BATES
COAT FOR ONE
CONSECUTIVE NIGHT. WEIGHT 20 LBS.

If you ever go behind the scenes at a comic opera, take my advice and always keep right beside the stage manager if you can. If you can't do this, crawl under the stairs leading to the dressing rooms

The previous evening there had been a fire scare at the theatre. Sykes has admirable



THE STAGE MANAGER
FINDS IT NECESSARY
ONCE IN A WHILE TO ADMONISH THE CHORUS.

· TYPES ·



The Evening Star.

Star of the opaline twilight sky
 My beautiful ev'ning star!
 I dream as I gaze . . . Ah, what am I
 In this wildering world afar?
 Only a worshipping pilgrim maid;
 And I sigh, as I watch your beam
 Through dew-soft mist, like a tangled braid,
 Oh, . . . if I could plan, or scheme
 An ev'ning gown of your silvery shade
 Would n't it be a *Dream*?

Madeline S. Bridges.

NO MORE FOR HIM.

The spruce young man in the loud plaid suit alighted from his buggy and entered the dingy little country store. Its windows were covered with cobwebs, dust lay thickly on counter and shelves, and a general air of neglect pervaded everything.

The storekeeper, a bald headed, dejected little man, looked up as the visitor entered.

"No," he said, after a moment's scrutiny of the newcomer, "I don't want no lightnin' rods."

"I'm not a lightning rod agent," said the young fellow.

"Wall, I don't want no sewin' machine, nuther."

"I'm not selling sewing machines."

"It don't make no odds. I don't need no life-insurance, ner fire-proof paint, ner trees fer my lawn, ner patent rat-traps, ner nuthin' at all."

"But I don't want to sell you anything."

"Heavens and airth!" exclaimed the storekeeper, rising with a look of amazement, "you don't mean ter tell me that you've come in here ter *buy* sumthin'!"

"No," laughed the stranger, "not exactly that. I've come here to show you the advance sheets of a new and live newspaper that is about to be started in this county. If you want to sell goods and get rich just let me put your advertisement in—"

"Advertisement!" interrupted the little man, raising his voice to a perfect shriek, and upsetting a box of clothes-pins in his frenzy. "Did you have the almighty cheek to come here and expect me ter *advertise*? Why, you—"

At this moment the back door burst open and a big, raw-boned woman rushed in. "What's the matter with you now, you good fer nuthin', lazy, shif'less apolergy fer a man?" she howled in a voice like a steam siren. "Just let me at yer!"

The advertising man made his escape by the front door, but quick as he was, the storekeeper got out first.

"Say, young feller!" said

the latter, when they had retired to a safe distance. "I'm a mild-mannered critter, but if you ever come here and say 'advertise' ter me ag'in, I won't be responsible fer my actions. I never advertised but once. Then I advertised for a wife, and there," pointing to the raging Amazon behind them, "is what I got."

Joe Lincoln.

INTACT.

Whittler—I wonder where that girl of ours gets her extravagance from?
 Mrs. Whittler—Not from me.
 Whittler—No. You havn't lost any of yours.

A MATTER OF TENDERNESS.

Kentucky is a State noted for its fine cattle, but its beef-steaks are not always toothsome, judging from a message recently sent by a customer over the telephone to a butcher in a Kentucky town.
 Butcher—Hello! what is it?
 Customer—Send me up a steak—to eat.

PATIENCE.

The Wife—Oh John, I'm so glad you've come. Baby's so sick. Run for the doctor. But no, not yet. Wait a few minutes.

The Husband—Why wait?

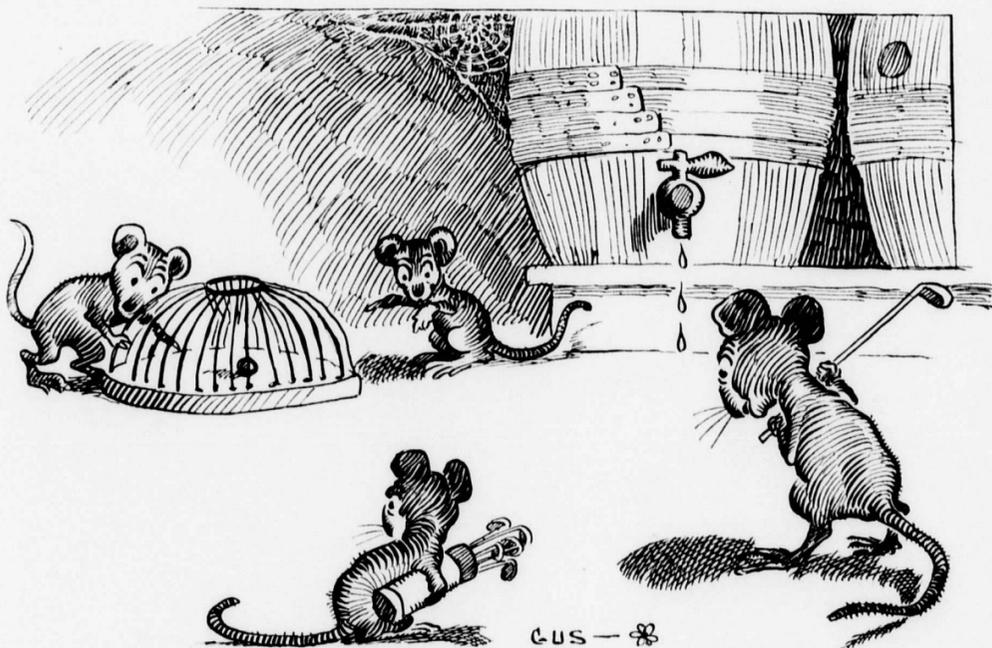
The Wife (faintly)—I don't believe he has had time to get home yet.

PRECEDENCE.

Clara Slimson (to her brother)—Willie, don't you tell papa and mama that Mr. Tutter was kissing me in the parlor last night.

Willie (provokingly)—Why not?

Clara—Because I want to be the first to break the glad news.



Mr. Long Tail—Say, fellows, I guess we'll have to call the game. Our ball has gone into the trap.

· TYPES ·



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 in the wings.
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TYPES

1900

TYPES

A MATTER OF TENDERNESS.
Lucky is a State noted for its fine
steak. Its beef-steaks are not always
coming from a message received
over the telephone.
Is it?
steak—to eat.



presence of mind, and notwithstanding that the house was filled with smoke, he kept the audience amused by singing fake encore verses to his topical song. He plays the Genii of the Wonderful Lamp and always carries the lamp with him. A very amusing incident occurred during the fire scare, which in a great measure helped to prevent a panic. Arthur Moore, better known in sporting circles as the "Irish King," and several other members of the N. Y. Athletic Club, were prominent in the front row. When the smoke became stifling Arthur called out to Sykes:

"Say, Jerry, your lamp is smoking!"

This sally brought down the house, and every one forgot about the fire.

Edna Wallace Hopper, petite and pretty, got her

more than another it is to get her clothes soiled. She usually wears white and, as she said to me, "It just breaks my heart to get my clothes dirty."

She threatened to murder Mr. Gunn, if he sketched the spot on her trousers, and knowing that the latest fad of this little lady is "bag punching," Gunn wisely refrained from doing it.

Edna is making rapid strides in her new line, and she would undoubtedly fill a long-felt want in London since Nellie Farren has been out of the field.

From a mechanical standpoint "Chris and the Wonderful Lamp" is a very clever production. One of the most interesting effects to me was the manipulating of the immense panorama of the Pacific Ocean. This panorama is 241 feet long and is run across the stage in about one minute, keeping time with a song. The stage is set for a scene aboard ship, and the huge panorama shows the Pacific all the way from San Francisco to Etheria, where is located Alladin's Palace.

All the scenery is beautiful and the Palace, with its electrical effect, is dazzling. Nothing prettier or more effective has been done on the stage than the Electric Ballet in this scene. The mechanism of it is a carefully guarded secret, and the inventor is indeed clever.

Sousa's music is always catchy, and his march "The Men Behind the Gun" is bound to be popular.

There are many pretty girls in the chorus, and as usual Mr. Gunn had his hands full in selecting poses. When he takes out his sketch book in the wings you can always count on his instantly being surrounded by a bavy of pretty girls.

Of course Jerome Sykes has many good jokes, and the libretto by Glen McDough is excellent.

When Sykes likens the futile efforts of Mr. Roberts, of Utah, to get into the House of Representatives to, as he puts it, "the same old game of a man going up against a full house with three queens," a decided hit is apparent.

To-night we are going to see "Ben Hur" so watch out for the next TYPES. *The Novice.*



EDNA WALLACE HOPPER AND JOHNNY PAGE



BEHIND THE THRONE

Cutting from Broadway Magazine
Address of Paper
Date FEB 1900

Newspaper Cutting Bureau in the World.

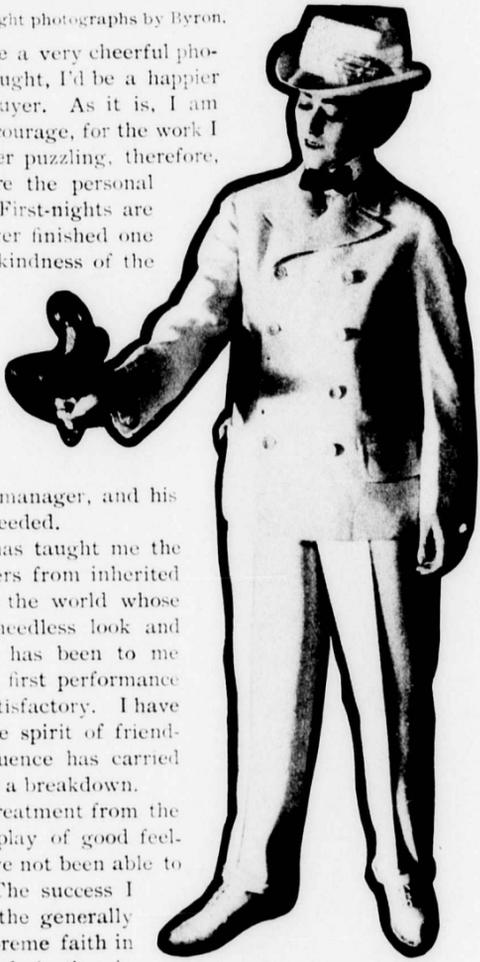
Cutting from AMERICAN
Address of Paper New York
Date FEB - 2 1900



EDNA WALLACE HOPPER HAS STAGE FRIGHT.

WRITTEN ESPECIALLY FOR BROADWAY MAGAZINE.
Illustrated with flash-light photographs by Byron.

WHAT I think of myself wouldn't make a very cheerful photograph. If self-esteem could be bought, I'd be a happier woman, for I would be an extravagant buyer. As it is, I am obliged to fight all the time to keep up my courage, for the work I do is never finished to suit me. It is rather puzzling, therefore, that I get on so well in a business where the personal trait of vanity is said to be so necessary. First-nights are a positive nightmare to me, and I have never finished one without a feeling of despair; but for the kindness of the audience I am sure I could not have gone through at times. It is an awful experience for me, and probably due to what they call "temperament." If anxiety marks the face with lines of age, Nature must be a good mother to me, or my countenance would have become a jumble of care-eaten tracks. Fortunately, I have always had a considerate manager, and his cheering words have been a help I sorely needed.



MISS HOPPER
Sings a song in "Chris and the Wonderful Lamp."

It's dreadful to be so sensitive, and it has taught me the value of sympathy for those silent sufferers from inherited nervousness, of whom there are so many in the world whose gentle souls are crushed hourly by the heedless look and word. And here is where the audience has been to me "a friend in need." I cannot imagine any first performance of mine being other than uneven and unsatisfactory. I have always had something to lean upon in the spirit of friendship shown by my audience, and that influence has carried me safely over a point dangerously near to a breakdown.

Although no one could ask for better treatment from the critics than I have received, nor a finer display of good feeling on the part of the general public, I have not been able to grow out of this acute self-depreciation. The success I have had looks like a contradiction to the generally accepted theory that one must have a supreme faith in self to command any special degree of admiration in others. But if this old notion proved true all the time, what a crowded place the stage would be for genius!

New musical features will have a place in the programme at Hammerstein's Victoria Theatre, where "Chris and the Wonderful Lamp" is now in its fifth week, and is enjoying unusual prosperity.

Cutting from
Address of Paper
FEB 1 1900

Jerome Sykes, Edna Wallace Hopper and "Chris and the Wonderful Lamp," with its company of clever people and pretty girls, remain but this week at the Victoria, the long engagement of this entertaining aggregation ending next Saturday evening. To-morrow night Jerome Sykes will introduce a new drinking song, for which Sousa composed special music. An extra matinee will be played next Thursday afternoon, Washington's Birthday.

Newspaper Cutting Bureau in the World.

Cutting from
Address of Paper

Jerome Sykes, Edna Wallace Hopper and

"Chris and the Wonderful Lamp" end their engagement at the Victoria Theatre next Saturday evening. Monday evening Mr. Sykes will introduce a new drinking song and scene in the second act of "Chris," the music for which was composed by Sousa. A special matinee will occur next Thursday afternoon (Washington's Birthday).

Cutting from
Address of Paper

Sousa's Whale Song.
(From the New York World.)
Sousa tells an amusing story of the hard time he had with his song of the ambitious whale in "Chris and the Wonderful Lamp," most of which he wrote at Manhattan Beach. He had the idea; it came to him in a flash of inspiration, but he could not work out the details.
"I wrestled with it for days," said he "I thought of it at meal time, on the bicycle track, on the stage, everywhere and all the time. I dug down in sub-strata and worried and wrestled until finally I had it in a shape that I was satisfied with. I think I could have captured a real whale without much more trouble."
Persons who saw him during this time wandering on the beach, with intense, preoccupied air, doubtless wondered what was troubling the composer.
Sousa wrote most of "El Capitan" in the South, and his little daughter, who inherits his musical talent, learned it as fast as he composed it and used to sing it for him while he tried it on the piano. "The Bride Elect" was written while he was on his long tour to the Pacific Coast.

Newspaper Cutting Bureau in the World.

Cutting from NEW YORK JOURNAL
Address of Paper

FEB 18 1900
"Chris" Will Soon Go.
"Chris" will rub his wonderful lamp for the last time at the Victoria on Saturday night, although it is doubtful if he will be able to switch the three carloads of costumes and scenery for Manager Ben Stevens as inexpensively as Mr. Aladdin. He will probably have to pay his railroad fares as promptly as any other American citizen, although a scene with Jerome Sykes and Edna Wallace Hopper trying to persuade a N. J. C. R. R. conductor that the lamp scheme was "all right" and ought to work over his system would be exceedingly funny.

Cutting from
Address of Paper BROOKLYN, N. Y.
Date FEB 1900

Klaw and Erlanger and Ben. D. Stevens' new musical extravaganza, "Chris and the Wonderful Lamp," which, during the past two months, has been playing in Manhattan, and has attracted unusual attention, will be the bill at the Montauk Theatre for the week beginning Monday evening, Feb. 26. This is one of the real successes of the year. The music is by John Phillip Sousa, the march king, who wrote for it the brightest light compositions that he has yet composed. The book is by Glen MacDonough, the author of "Sister Mary," "The Prodigal Father" and several other musical successes. The production is splendidly staged, with very elaborate special scenery and beautiful and artistic costumes. There are 100 people in the company. The principal roles are played by the joint stars, Jerome Sykes and Edna Wallace Hopper. The former plays the Genie, the slave of the mystic lamp, and the latter Chris, a young man about town, who secures possession of the lamp of Aladdin at an auction sale of curios belonging to a Yale professor. From start to finish the piece is a rapid fire exposition of music and fun. Both Mr. Sykes and Miss Hopper are well fitted in the parts they play. The chorus of the new production is remarkable for its very pretty and shapely girls, who have and can really sing.

Cutting from New York City
Address of Paper

Date FEB 1900
Sousa has written a new march for Chris and the Wonderful Lamp, and this, together with the irresistible Jerome Sykes and popular Edna Wallace Hopper, draws large audiences to the Victoria.

Cutting from
Address of Paper

Klaw and Erlanger and Ben D. Stevens' Chris and the Wonderful Lamp, with its joint stars, Jerome Sykes and Edna Wallace Hopper, will remain but two more weeks at the Victoria. This attraction has played to most creditable receipts at the Hammerstein Theatre and it was desired to continue the run, but contracts made previously to the opening of the New York engagement rendered an extension of time impossible. From the Victoria Chris goes to the Montauk in Brooklyn borough and from there to Philadelphia, where a two weeks' engagement to enormous receipts was played earlier in the season. Chris is one of the substantial hits of the year and its promoters deserve success, for it is that rare combination—true art and a good show.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Jerome Sykes and Edna Wallace Hopper in "Chris and the Wonderful Lamp" are making new records at the Victoria. During the New York run several new features have been added to this beautifully staged extravaganza, already crowded with novelty. John Philip Sousa will introduce a new march into the score of "Chris," which will undoubtedly attract as much attention as any composition he has yet made.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Henry Wolfsohn, who will direct the tour of Sousa's Band in Germany, will sail for Europe by the middle of this month, to take the preliminary steps to secure a favorable reception for the great American band leader.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Henry Wolfsohn, the New York manager, will go to Germany in February to arrange for a six weeks' tour of Sousa's band, immediately following his engagement at the Paris Exposition, in April and May.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

The electric butterfly ballet is one of the many artistic hits in "Chris and the Wonderful Lamp." Eight pretty girls present a graceful dance on a darkened stage. Concealed in their costumes are vari-colored incandescent lamps of high power, which are worked by a concealed operator by means of a cable and key board. As they dance butterflies appear flitting all over them, and, on their exit, butterflies of electric flame appear in the air above the heads of the dancers. The effect is very beautiful.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Edna Wallace Hopper returned to the cast of "Chris and the Wonderful Lamp" last night. The body of her stepfather, who died suddenly at the Imperial Hotel, will probably be shipped to California for burial.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Jerome Sykes, Mrs. Edna Wallace Hopper and "Chris and the Wonderful Lamp" will remain at the Victoria only three more weeks. They begin their sixth week to-morrow evening. The Oriental march and cocoanut dance introduced as a special feature at the opening of the second act last week will be continued as a part of the programme. To-morrow evening several new musical features will be introduced, and before the end of the week it is expected that Sousa's new march will be performed for the first time.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

New York has taken kindly to "Chris and His Wonderful Lamp," the big musical extravaganza, which is described by one critic as an affair by Glen MacDonough, plentifully soaked with Sousa music. Jerome Sykes and Edna Wallace Hopper are big hits in the piece, and Nellie Lynch and Johnnie Lynch are second only in importance to them. There is much improvement noted in the costumes of the diminutive Mrs. Hopper, and, judging by the increased number of clothing worn, it is estimated that she will get back to skirts in 1910.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

A Long Season for Chris and the Wonderful Lamp. Klaw and Erlanger have outlined for Jerome Sykes and Edna Wallace-Hopper in Chris and the Wonderful Lamp the longest tour that any of the companies under their management has ever played. The tour will embrace all the principal cities, including a run at the Columbia Theatre, Chicago, commencing May 7, and is contracted to appear clear into the Summer months, ending its long season at Manhattan Beach, where it will play an engagement of two weeks. The entire organization of over two hundred people, now appearing at the Victoria Theatre, will be carried intact.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

"Chris and the Wonderful Lamp," the Macdonough-Sousa extravaganza that was given here in the Autumn, is to follow Mrs. Langtry as the attraction in the Opera-House.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Jerome Sykes introduced a new drinking song during the performance of "Chris and the Wonderful Lamp" at the Victoria last night, and it was received with marked favor. Mr. Sykes and Edna Wallace Hopper are happily placed in this spectacle, and both have scored personal successes.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

"Chris and the Wonderful Lamp," the latest Klaw and Erlanger and B. D. Stevens' extravaganza, with Jerome Sykes and Edna Wallace Hopper, in the stellar roles, will begin a week's engagement at the Opera House Monday evening next. "Chris" received a rousing welcome in Philadelphia upon its first presentation at the Opera House early in the season, a verdict which has been unanimously approved in its subsequent long engagements in New York and Boston. In addition to the enlarged orchestra, a military band on the stage will assist in the great number, "The Man Behind the Gun," at the end of the second act.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

After a run of hardly over two months—a run sustained by the aid of every means at the power of its producers—"Chris and the Wonderful Lamp" is about to be taken out of New York. Evidently, The Times' judgment of Glen Macdonough's "brilliant" work was not far wrong, after all.

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Chris and the Wonderful Lamp. To the Chestnut Street Opera House next week come Jerome Sykes and Edna Wallace-Hopper in "Chris and the Wonderful Lamp." The merry extravaganza is full of Sousa's music. There are the best of Mr. Sousa's specialties, including the new electric ballet, presented upon a darkened stage, and that clever conceit entitled "Dance of the Dolls."

Newspaper Cutting Bureau in the World.

Cutting from _____

Address of Paper _____

Date _____

Edna Wallace-Hopper did not wholly dominate the performance at the Montauk Theater last night, although she was, as usual, dainty to her finger tips, and although, too, she presented herself in breeches and revelatory fleshings and comported herself generally with sprightliness and vivacity. The triumph of the evening was (to the minds of many) achieved by a walking doll named Nellie Lynch, and by a versatile young gentleman, whose name is Johnny Page, but who appeared on the play-bill as "Scotty Jones."

The play, if it could be dignified by such a title, was, paradoxically enough, not a play at all, but a three-act musical extravaganza, entitled "Chris and the Wonderful Lamp," with music by Sousa and the libretto by Glen MacDonough. As the name indicates, the theme is that of the familiar fairy tale of Aladdin, to which has been imparted a modern twist by the author, Glen MacDonough. But nobody expects fidelity in an extravaganza and nobody was a bit surprised when at every other turn he was confronted by myriads of nimble limbs in more or less variegated fleshings and shimmering short skirts and dazzling smiles of their own and hair of somebody else's. Nor was anybody surprised when these flashing young damsels bubbled into song at every conceivable opportunity and excuse and very often without any excuse at all.

"Chris and the Wonderful Lamp" is a desperately near approach to an English pantomime. The dialogue does not on any possible occasion demand any mental exertion; it never becomes exalted enough for that. Its redeeming quality is that it does not become tiresome. The extravaganza is never dull and Sousa's music is uniformly inspiring and appealing, alike in his concerted numbers, in his solos and in his choruses.

There was a very large audience in the theater last night and everybody appeared to be delighted with the performance. Considerable curiosity was manifested in Edna Wallace-Hopper, because it was thought here and there that she had gone the way of other ladies of the "profession" in seeking advertisement. One notable actress, for instance, had been sued for not paying for her milk baths, others had mysteriously lost their diamonds, but it remained for Mrs. Wallace-Hopper alone—as was publicly announced yesterday—to be sued for not paying for her "pants." She made claim that her trousers didn't fit, but in "Chris and the Wonderful Lamp" last night the "pants" and the lady alike were a delight to the eye from the moment that she made her appearance early in the first act in a patter song.

Mr. Jerome Sykes, with his quiet, unctious humor, was as inimitable as ever throughout as the slave of the lamp and he was given a drinking song in the second act, which he rendered with gusto and hearty appreciation.

The musical honors of the evening fell mainly upon Miss Ethel Irene Stewart and Miss Emilie Beaupre, who, incidentally, with Mrs. Wallace-Hopper, sang a pretty little trio, which was vastly enjoyed. There were several stirring choruses, too, which were admirably rendered by a large and well-distributed body of voices.

Johnny Page and Miss Nellie Lynch, in a grotesque and unique tumble-about dance, fairly brought down the house, as the saying goes. Encore after encore was flurled at the two until, through fair exhaustion, Mr. Page had to plead immunity from further exertion. The extravaganza was lavishly and picturesquely staged and a notable incident was a dance toward the close of the second act by a quartet of girls, who used electric incandescent lights with pretty, telling effect.

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Edna Wallace Hopper.
 The two Stars of Chris and the Wonderful Lamp.

JOURNAL
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From a Regular Correspondent.
NEW YORK, Jan. 26.—Judging by the manner in which "Chris and the Wonderful Lamp" is taking with the patrons of Mr. Hammerstein's Forty-second street amusement palace, that merry show will not turn its steps west ward during the present theatrical season, and you of Detroit will have to look forward to it as a feature of your next winter's amusement.
 If I were held to strict consistency I should not incorporate a notice of "Chris" in a letter on musical topics. In this subtle struggle Mr. Sousa may consider his success. Whenever I have expressed an unfavorable opinion of Mr. Sousa's talent for writing opera scores, in the presence of his admirers I have been asked: "Have you heard his 'Bride Elect'?" Unfortunately, I am thus far obliged to respond in the negative. "They you don't know what his talent is!" they triumphantly assert. Clearly, that put me out of the argument. And so I shall not even hint that John Philip cannot write music for the stage. I content myself with saying that I always thought his "El Capitain" exceedingly commonplace, with the exception of the march theme, and that I deem the music of "Chris and the Wonderful Lamp" infinitely inferior to that of "El Capitain." The score really isn't worth mentioning in any review of the production, unless one wishes to dilate upon its stupidity. To be sure, there is the inevitable march with the inevitable brass band marching down the stage and playing out of time with the orchestra, and the inevitable flags waved by shrill-voiced chorus girls, who make "free" rhyme sharply with "liberty." But in this case it is a tremendous effort with very little result. For the inevitable encore of this scene—the brass band is always encored—Mr. Sousa's "Hands Across the Sea" is utilized, with much commingling of American and British flags. By the way, this combination of national colors is not as popular as it was prior to the South African war, and there were plenty of hisses for the English flags the night that I attended "Chris."

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In "Chris and the Wonderful Lamp" Jerome Sykes and Edna Wallace-Hopper—she hyphenates her name now after the most approved fashion—will entertain audiences at the Montauk during the current week. The attraction is billed as an extravaganza, and the title is more suggestive of coherency than the plot. Glen McDonough is responsible for the latter, while John Phillip Sousa has supplied the music, which is by long odds the best feature of a production that is commendable for reasons other than the merits of its libretto. To put it briefly, the general scheme furnished to the composer by his collaborator is a not uningenious and modern application of the old fairy tale of Aladdin and his wonderful lamp, in which, for a time, a New England boy (Edna Wallace-Hopper) sees some extraordinary adventures through the assistance and in the company of an up-to-date genie, who is represented by the physically imposing Mr. Jerome Sykes. Chris Wagstaff is the New England, or, to be more specific, the Boston boy—for he has a distinctly metropolitan air—who buys a venerable lamp at an auction sale and discovers that he has come into possession of the identical piece of bric-a-brac that made Aladdin a power in the world in the days of once upon a time. In the second act we learn—by inference—that the lamp was purloined centuries before from the realm of Elheria, where its original owner had been a potentate for several thousand years. The lamp enables Chris to outwit the elderly head of a girls' academy, of which his intended, Fanny Wiggins (Ethel Irene Stewart) is a pupil, and the meeting between the lovers results in a voyage to Aladdin's realm, where the lamp is ultimately restored to its rightful owner without in any way affecting the future relations of Chris and his sweetheart. The extravaganza is handsomely staged, under the direction of Mr. Teal, whose arrangement of the butterfly dance in the second act produces one of the most beautiful electrical effects ever seen upon any stage. This feature alone counterbalances considerable defects in construction and a not infrequent scarcity of the humorous. In her boyish costumes Edna Wallace is dainty and attractive, but Brooklyn audiences have seen her in roles in which her Dresden China beauty shows to better advantage than it does in its present setting; her voice is still sweet and pleasing and just as wanting as ever in the qualities which give value to the singing of her associate, Miss Stewart. Jerome Sykes' ability as a comedian has long ago obtained suitable recognition; his work in this instance is the saving element in several situations, the failure of which would have seriously marred the production. Beside the two stars, the more conspicuous figures in the cast are Johnny Page, Emille Beaupre, Mabella Baker, Nellie Lynch, Randolph Curry and Charles H. Barker. Next week, "A Runaway Girl."

"Chris, and the Wonderful Lamp."
An audience of good size was attracted to the Montauk Theatre last evening by "Chris and the Wonderful Lamp," with Edna Wallace-Hopper and Jerome Sykes as the star performers. "Chris" is, according to its producers, an extravaganza in three acts. The book is by Glen MacDonough, and the music by Sousa. The book does not sparkle with bright lines. Wherever there is any sparkling, Mr. Syke's own wit is responsible for it. As for the music, there is but a single air that one carries away with him and remembers distinctly. This is "A High-Toned Genie." It is sung by Mr. Sykes, and the composer thought it so good that, to the music of it, the curtain comes down finally, and sends the audience home with pleasant recollections. Mr. Sousa does not neglect to furnish a march, "The Yankee Boy," but it is not so easy to get upon familiar terms with its strains. There are one or two pretty little songs, "Fannie," which is in the line of a popular effort, is pleasing. But while the score is as a whole satisfactory, it is not particularly bright; and seldom is it brilliant. Of course much lies in perfect presentation, and Mr. Sousa might receive more general applause for his music if some of his songs were entrusted to a prima donna who would sing them better than Miss Ethel Irene Stewart sung them last night. At times Miss Stewart sings very sweetly indeed, but so small is her voice that it is doubtful whether the audience in the rear of the theatre actually heard half what she sang. The same criticism might apply to Edna Wallace Hopper, but one expects a small voice from so wee a body. And, although her voice is small, her enunciation is clear and distinct. She sang "Fannie," and scored quite a hit. She is a charming little actress, active and

PLAYS AND PLAYERS.

"Chris and the Wonderful Lamp" opened its half week's engagement at Parsons' theater last night and in the language of the small boy it "made good." The piece is a spectacular extravaganza in three acts with the music contributed by Sousa and the book from the pen of Glen McDonough, a well known New York newspaper man. Throughout the piece the

master hand of Ben Teal, the prince of stage managers, was clearly discernable. The story of "Chris" is not an elaborate one nor is the plot hard to follow. What there is of the book is mostly devoted for an excuse to display some really excellent scenery and also to fill the stage with an array of chorus girls in glittering costumes. The music is of the familiar Sousa type and is well worth hearing. The finale of the second act especially is in Sousa's master style and encore after encore was demanded and given.

The chief interest of the evening centered in Edna Wallace Hopper. She was cast in the role of "Chris Wagstaff" and certainly at no time in her stage career did she appear to better advantage. Mrs. Hopper is dainty and fetching in her style of acting and with an abundance of vivacity simply forced her claim for recognition upon the audience, and what was more to the purpose she accomplished her desire. Her work was most favorably received and her dashing manner and easy assumption of the role of "Chris" gained her many new friends in this city. It was a pleasure to witness her interpretation of the part.

Jerome Sykes contributed enough entertainment during the evening to supply half a dozen farce-comedies. He is a natural born comedian and does not have to strain himself seeking a laugh. He wanders through his part as unconcernedly as if work and himself were strangers. His methods are to be commended and the merriment he created is the best evidence that he brought out faithfully all that the role assigned him contained. Alexia Bassian as "Fanny Wiggins" demonstrated that she is the possessor of a pure, sweet voice which she carefully uses. While not a strong voice, nor containing much volume, still Miss Bassian manages to please all hearers. Emily Beaupre made a statuesque "Aladdin" and Mabella Baker did clever work as "Miss Prisms," an old maid school teacher. Nellie Lynch and Johnny Page gave Jerome Sykes quite a run for first place in fun-making. Their act which was seen here in "Jack and the Beanstalk" caught the fancy of the audience and it seemed that the applause would never cease. Miss Lynch can, without dispute, claim to be related to the boa constrictor. "Chris and the Wonderful Lamp" will be repeated at Parsons' this and tomorrow evenings with the usual Wednesday matinee. It is a rare treat and so full of entertainment that it cannot fail to amuse.

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Date

When Chris and the Wonderful Lamp leaves the Victoria for the Montauk Theatre in Brooklyn Borough next Saturday evening, the 24th inst., it will contain many new musical features composed by Sousa, and new situations, lines, quips and jokes by Glen MacDonough. Changes have been made each week during the New York run and the most successful of these will be retained in the programme, greatly adding to the interest of the piece. A new drinking scene and song for Jerome Sykes, introduced in the second act, has made an especially strong hit. From the Montauk Chris will return to Philadelphia.

clever, and makes as pretty a boy as the stage can show.

The story of the extravaganza revolves around her. She is Chris, and Chris is a youngster about town who secures possession of the original Aladdin's lamp, by the rubbing of which he can accomplish such wonderful things. The genie in the case (Sykes) is considerably up-to-date. He dresses as a swell of half a century ago, but his ways are those of the Tenderloin of to-day.

As the genie, Sykes furnishes the laughs, but he divides the honors with Johnny Page, as Scotty Jones, a tough youth, whose eccentric pedestrianism is responsible for more than one hearty outburst of laughter.

Chris and the genie invade a girls' school disguised as professors. Upon their identity being discovered, Chris rubs the lamp, and, together with the pupils, and Miss Prisms (Mabella Baker), their principal, are transported to Aladdin's palace, at Elheria. The transposition of the scenery from the Academy grounds to the Grand Central station and then aboard ship on the Pacific, and finally to the palace is skillfully done. The scenery is beautiful, and the effect produced by the "sailing" of the ship is unique.

Arrived at the palace, the Yankees meet with Aladdin, who at once falls in love with Fannie (Miss Stewart), Chris' sweetheart. Incidentally Aladdin recovers the lamp and disaster follows in the footsteps of Chris, his friend the genie, and the Prisms Academy folk. Of course everything works out all right in the end, and Chris and his sweetheart are not parted.

There are many young women in the production. All are pretty, and only a few are not shapely, albeit a number are of slender proportions. The costumes are elegant.

Page, with Nellie Lynch, as a talking doll, do a clever turn; and a doll dance is taking. The electric butterfly dance in the second act is exceptionally novel, the lamps being concealed beneath the light drapery covering four shapely young women.

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MONTAUK THEATRE.—There is to be at the Montauk this week a spectacle which has attracted considerable attention in Manhattan, where it was first presented some weeks ago. It is "Chris and the Wonderful Lamp," with Jerome Sykes and Edna Wallace Hopper in the principal rôles. Edna Wallace Hopper plays Chris, a boy's part. She seems to have taken to those rôles recently, and her success in the present part has been flattering to her judgment in adopting them. Jerome Sykes plays the Geni and extracts a good deal of broad humor from it. The lines are bright and the music full of dash. There are a lot of funny situations, of which the comedians in the cast make the most. There is much to be said for the mounting of the play. It is declared that no spectacle on the stage has been more beautifully staged than this one. There are one hundred persons in the company, and eighty of them are very pretty girls, who sing in the chorus. They have been drilled to perfection, and only young women, with good singing voices, have been admitted to their ranks. The costumes are said to be gorgeous.

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MID-WEEK THEATER NOTES.
"Chris and the Wonderful Lamp," the offering for next week at the Montauk, is the latest success at Hammerstein's Victoria, where it has had a long and successful run, which has been well deserved, as it is one of the brightest and most tuneful as well as one of the cleanest and most wholesome of recent musical productions.

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Sousa's brilliant extravaganza, "Chris and the Wonderful Lamp," which was such an immense success at the Opera House not long ago, returns to that theatre March 5, following the engagement of Mrs. Langtry in "The Degenerates."

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EXTRAVAGANZA will be the order of things at the Montauk, where Monday's change of bill will be the transfer of "Chris and the Wonderful Lamp" from the Victoria. It has been running at the latter house since New Year's night with a success that promises much for a favorable reception here. Glen McDonough, who is responsible for the book, has gone back to Aladdin's lamp for his inspiration. Chris Wagstaff buys the famous lamp, which has turned up in New England, and rubbing it, sees before him the Genie. Accepting the latter's offer to assist him in attaining any desire that he may have, the two pretend to be professors in order to get inside the boarding-school that harbors Chris's sweetheart. In the second act everybody is at sea bound for the home of Aladdin, while the third and last is spent in that mysterious island country. Aladdin becomes Chris's rival in love, and having recovered his lamp, his prospects seem good; but they are frustrated in the end. Chris regains possession of both his lamp and bride and the final curtain falls on preparations for the return trip to the United States. This is a pretty slight plot, but it serves its purpose well enough. Mr. McDonough has invested it with bright lines and humorous lyrics. The latter have been set to music by John Philip Sousa, whose work is marked by the swing and catchiness that his admirers like so much. There are a lot of tuneful numbers, the march finale to the second act being the most pretentious. The principals engaged in the production of "Chris and the Wonderful Lamp" are headed by Jerome Sykes, who, as the Genie, does some of the cleverest work in his career, and Edna Wallace-Hopper, who finds in Chris a most congenial rôle. They are a jolly pair—these two. But while they furnish much of the fun, a goodly quantity is the result of the efforts of Ethel Irene Stewart, Emilie Beaupré, Mabella Baker, Nellie Lynch and Johnny Page. A comely chorus, some very beautiful



"CHRIS AND THE WONDERFUL LAMP."
(Mr. Sykes, Miss Baker, Miss Stuart, Mrs. Hopper and Mr. Page.)
Montauk.

ballets, uncommonly pretty scenery and bright costuming are other features that assist materially in making "Chris and the Wonderful Lamp" a very taking production.

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FAVORITES OF THE STAGE.
Edna Wallace Hopper, in "Chris and the Wonderful Lamp," Now Playing at the Victoria, in New York.

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EDNA W. HOPPER,
AND JEROME SYKES
At the Montauk.

The company which will support Jerome Sykes and Edna Wallace Hopper in Klaw & Erlanger and B. D. Stevens' musical extravaganza, "Chris and the Wonderful Lamp," which will appear at the Montauk Theater to-morrow night, is one of the largest musical organizations in this country. It is composed of twenty well known operatic artists and eighty pretty girls. The notable characteristic of this entertainment is its entire freedom from coarseness or vulgarity. The producers have not depended for success on anything except the artistic merit of the piece. It is most lavishly staged with beautiful scenery, and the costumes excel both in fabric and color schemes anything yet seen in a production of this character. In the field of musical extravaganzas it is what Ben-Hur is to romantic dramatic spectacle. In both these productions the projectors spent money without stint with the result of producing two of the most worthy theatrical entertainments that have ever been staged in America. The music of the piece, which has been written by John Philip Sousa, is catchy and well suited to the lines of the book which Glen MacDonough has furnished. "Chris" comes to Brooklyn direct from the Victoria, where it has been playing to large houses. That the piece will be a success upon the road there can be little doubt, for it is as bright as it is clean, and as tuneful as it is bright.

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Date FEB 25 1900

A typical extravaganza is "Chris and the Wonderful Lamp," wherewith Brooklynites became acquainted last night at the Montauk Theatre. It reminds one of the productions E. E. Rice used to put forth a few years ago, but it somehow doesn't possess as much "glitter" as characterized the Rice concoctions. Jerome Sykes and Edna Wallace Hopper are exploited. While they form an effective physical contrast and are supposed to divide the honors, Sykes has rather the better of the deal throughout. Sousa wrote the music. Several of his numbers do not lend themselves readily to vocal expression, that is, so far as words are concerned, and the best feature of the score is the "Hands Across the Sea" march, which is introduced. Last night the British flags that were waved in unison with the Stars and Stripes were received with mingled emotions by the audience, some hisses being mingled with the applause. The march itself, however, was generally relished. Another favorite factor was the electric dance in the second act. Glen McDonough, who wrote the book, is not up to his usual form as a perpetrator of smart sayings. Jerome Sykes has the best lines and he does them justice. Indeed he easily carries off the individual honors. But it is neither the book nor the music, but the combination of many ingredients that count in extravaganza, and collectively "Chris and the Wonderful Lamp" pleased. It is mounted with an eye to artistic effect and the spectacular aspect of the production shows liberality well directed.

Cutting from CITIZEN.
Address of Paper BROOKLYN.
Date FEB 25 1900

A man who was elderly, tall and spare, with a student stoop to his shoulders, and altogether a rather striking figure, stepped through the door of the Victoria in Manhattan the other night to see "Chris and the Wonderful Lamp." Under his right arm was hugged tightly a text-book on astronomy and a half-filled notebook containing remarks on the equinoctial paral-

lax. His presence shows that music, which hath charm to soothe the savage breast, also exercises a hypnotic influence over the mathematically kiln-dried intellect, for this gentleman was a scientist. He stayed to see the show out, even after he had found that he was in a theater and not a lecture room. An usher, who had been watching the old gentleman, hurried to inform Manager Ben Stevens that there was a play-pirate in the house, shorthand-ing Jerry Sykes' jokes. Mr. Stevens acted promptly but politely, and the gentleman with the notebook condescended to explain when he understood of what "crime" he was suspected.

"I was amusing myself with a little fanciful mathematical calculation," he said. "Its purpose was to determine for my own satisfaction, and, perhaps, for the edification of my class, the correctness of my new method for the estimate of the mass of irregularly-shaped bodies of similar component parts. I was using Miss Edna Wallace-Hopper and Mr. Sykes as the antithetical quantities to my calculation."

"And did you come to any conclusion?" gasped Mr. Stevens.

"I may say, with all due modesty, that I did," responded the venerable gentleman. "According to the angles defined by the field and spectrum of my opera glasses, Mr. Sykes is possessed of 2.9875 times the mass which nature has utilized in the construction of Miss Hopper. Of course, owing to the probable greater proportion of bony structure in the male genus homo

But Mr. Stevens had sought refuge in the box office and left Manager Mayer to endure the rest of the jolt.
THE LOUNGER.

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Date FEB 29 1900

"FATTY" BATES'S COAT TOO MUCH FOR ACTOR SYKES.

JEROME SYKES is a strong man, but board and weighing forty pounds was too not strong enough to wear "Fatty" much even for the very healthy Jerome Bates's new driving coat. Every one Sykes.

who went to the Horse Show remembers what a picture the popular horseman was in his \$200 forty-pound, cream-colored Melton overcoat. But Jerome Sykes declares that coat is an instrument of torture.

In the second act of "Chris and the Wonderful Lamp," at the Victoria, Jerome Sykes, who plays the Genie, makes up as Charles F. Bates, the famous New York horseman, who has become widely known through reports of the Horse Show at Madison Square Garden as "Fatty." Mr. Bates witnessed a performance of "Chris and the Wonderful Lamp," and thought his famous \$200 forty-pound coat, which attracted so much attention at the last Horse Show would be just the thing for Mr. Sykes to wear to complete the counterfeit of his personality.

He sent the coat to Mr. Sykes with his compliments and permission to wear it in the extravaganza. Mr. Sykes put it on one evening and wore it for about half of the act, when he found that he could stand it no longer. The heat of the stage when enveloped in a driving coat made of English Melton as thick as a



How Jerome Sykes Looked in Fatty Bates' Coat.

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"Chris and the Wonderful Lamp."

The familiar Sousa extravaganza, "Chris and the Wonderful Lamp," returned to the Chestnut Street Opera House, and introduced a new prima donna in the person of Alexia Bassian, who had already won the favor of local music lovers in concert. As Fanny Higgins, Miss Bassian made a pronounced hit, and, although this was her first appearance in the role, she displayed no nervousness, but sang and acted with admirable spirit. Her voice is a rich soprano, especially effective in the upper register.

Jerome Sykes as the Thirsty Zenie and dainty little Edna Wallace Hopper as Chris repeated their previous successes, while Johnny Page's acrobatic work, the electric butterfly ballet and all the other popular features of the production went with old-time gusto.

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PHILADELPHIA

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MAR 5-1900

Chestnut Street Opera House—"Chris and the Wonderful Lamp."

Jerome Sykes, Johnny Page and Nellie Lynch took the honors last night at the reappearance of Sousa's and Glen MacDonough's melodious and merry bit of nonsense. The first used up all the encore verses in his topical song about "The Nicest Men He Ever Worked For" before the audience would let him stop, while the others had to repeat their mechanical doll dance until they begged off. They were ably helped in the fun-making, however, by the rest of the large company, and the performance, as a whole, drew as much laughter and applause as when it was first seen here earlier in the season.

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Date _____

Klaw & Erlanger and B. D. Stevens' production of the new musical extravaganza, "Chris and the Wonderful Lamp," music by John Philip Sousa and book by Glen MacDonough, with Jerome Sykes and Edna Wallace-Hopper in the star roles, will be the attraction at the Montauk Theatre Monday evening and the remainder of the week. This entertainment comes here after two months' run in Manhattan, a month in Boston, three weeks in Philadelphia, and engagements in other large cities. Wherever it has been presented it has been highly commended as a very enjoyable performance, humorous, yet entirely free from coarseness or vulgarity. "Chris" is a refined attraction which appeals particularly to those who follow the theatre with discriminating taste. The merits of "Chris and the Wonderful Lamp" have been well tested and have not been found wanting, either in the production, the company, the music or the book. Sousa never wrote a brighter score than he composed for "Chris." It is tuneful, bright and catchy, and provides the whistler with a large stock of popular airs. Glen MacDonough has written several successful musical conceits, but in "Chris and the Wonderful Lamp" he has done his best work up to this time. The story is well told and is brim full of comic situations and bright and witty dialogue. It is founded on a suggestion from the Arabian Nights' romance of Aladdin and the mystic lamp. Mr. MacDonough has utilized the character of Aladdin, the Genie, or the slave of the lamp, and the lamp itself, but, further than this, has not depended on Haroun Al Raschid for inspiration. These characters he has given a modern guise, and the comic tale and all its personalities have every aspect of up-to-date extravaganza romance. It is related in three acts and seven scenes. The first act scenes show a room in the home of the late Prof. Cypher, of Yale, in New Haven; the grounds of Miss Prisms' academy for girls; the Grand Central Depot in New York, and the deck of a vessel sailing from San Francisco to the island of Etheria, the home of Aladdin, in the Pacific. In the latter scene a great panoramic background, 220 feet long and 35 feet high, depicting a voyage at sea, is shown in its entirety in two minutes. The scene of the second act shows the throne room in the palace of Aladdin in the Pacific, and that of the third, the grounds surrounding the palace. The scenery is extraordinarily beautiful and reveals several highly artistic color schemes. In this connection it can be said that the costumes, too, excel in richness of fabric, brilliance of color and novelty of design. The leading parts, the Genie, or the slave of the lamp, and Chris Wagstaff, a young man of the world, are played by Jerome Sykes, the popular comedian, and Edna Wallace-Hopper. While the piece is humorous in every respect, additional comedy interest is added to it by the contrast in personality of its leading artists. Jerome Sykes is big, jolly and naturally funny; Miss Hopper is petite and daintily humorous. "Chris" loves Fanny, a young girl at Miss Prisms' academy. He attempts to see her, but is prevented by the rules of the school. While in New Haven endeavoring to meet her, he attends an auction sale at Prof. Cypher's house and buys an old lamp, which proves to be the famous long-lost lamp of Aladdin. While examining it he gives the lamp a rub. It has lost none of its power. The Genie appears in Jerome Sykes, who has come to obey the commands of the present holder of the lamp. The fun begins at a hot pace. Chris suggests that the Genie translate him to Miss Prisms' school, where he may meet Fanny. Here they appear as Professors Wilder and Gilder. Their imposture is discovered and Chris commands the Genie to exercise his mystic power and send the entire school to the isle of Etheria, the home of Aladdin in the Pacific. This the Genie orders, and here several of the quickest changes of scenes ever made on the stage occur. The advent of the mortals in Etheria causes the awakening of Aladdin, and a conflict between him and Chris for the possession of the lamp, Aladdin finally securing it. In the third act, the garden scene, where the mortals are condemned by Aladdin should the Genie fail to amuse him, Mr. Sykes has a situation that is a comedy gem, and which affords him full opportunity to display his power as an entertainer. The action of this humorous conceit is interpolated with special musical numbers by Mr. Sykes and Miss Hopper. The notable specialties are an Oriental march and cocoanut dance, and a grand march finale, "The Man Behind the Gun"; an electric dance, the dance of the dolls, and a new acrobatic song and dance by John Page and Nellie Lynch. As an encore to "The Man Behind the Gun," the entire company sing a new military song, "Hands Across the Sea," to the stirring strains of Sousa's march of the same title. The company supporting Mr. Sykes and Miss Hopper is composed of 100 people, eighty of whom are pretty girls, who are notably fine singers and dancers. The principals of the support are Ethel Irene Stuart, Emilie Beaupre, Mabella Baker, Nellie Lynch, Edna Hunter, Edith Barr, Stella Madison, Charles H. Drew, Randolph Curry and Herbert Carter.

Address of Paper

Parsons's Theater.

Sousa's new collaborator is Glen MacDonough, a former New York newspaper writer of distinction, who recently married a granddaughter of Joseph Jefferson.

Victor Herbert, who wrote the pretty music of "The Wizard of the Nile," "The Idol's Eye," and "The Serenade," has, it is said, added materially to his reputation by his compositions in "The Ameer," the comic opera Frank Daniels is using this season and which he will bring to Parsons's next week Thursday, and Friday evenings.

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"Chris and the Wonderful Lamp" at the Opera House.

Edna Wallace-Hopper is the particular attraction of "Chris and the Wonderful Lamp" at the Chestnut Street Opera House this week. Mr. Jerome Sykes, her co-star, the huge genius to her tiny "Chris," is too good a fellow to mind my saying so, even though he is a large part of the show himself.

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"Chris and the Lamp."

Klaw & Erlanger and B. D. Stevens's new extravaganza, "Chris and the Wonderful Lamp," will be seen and heard at Parsons's theatre Monday, Tuesday and Wednesday, afternoon and night. Nothing finer in the line of scenery and appointments and no more effective company has been seen.

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Address of Paper BROOKLYN, N Y

Date

The brightest extravaganza that has come to Brooklyn in many a day is "Chris and the Wonderful Lamp," which began a week's engagement before a large audience at the Montauk Theatre last evening.

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CHESTNUT STREET OPERA HOUSE.

"Chris and the Wonderful Lamp," has returned to us, fresh from a long metropolitan run, just the same delicious, tuneful bit of nonsense. The performance has been brightened by the addition of new jokes and music.

Nellie Lynch and Johnny Page carried off the honors of the evening with their laughable acrobatic song and dance. They were greeted with storms of applause. The only new member of the cast, Alexia Bassian, is unfortunate in having to efface the memory of Ethel Irene Stewart, who was first heard in the role of "Fanny."

ing from UNION

Address of Paper SPRINGFIELD, MASS.

Klaw & Erlanger and B. D. Stevens will present Jerome Sykes, Edna Wallace-Hopper and the new extravaganza, "Chris and the Wonderful Lamp," for the first time in this city at Court Square theater Thursday evening, continuing Friday and Saturday, with a Saturday matinee.



EDNA WALLACE-HOPPER.

"Toreb Tep is the Boy for Me," "Where Is Love?" "The Lay of the Mechanical Dolls," "Mamma and Papa," and the characteristic Sousa march, "The Man Behind the Gun." It is the longest musical score Mr. Sousa has written, and he says that it is all keyed to please by its melodious note.

the kind that is sure to reach the heart of the amusement loving public.

This week's bill of the New Orleans

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ENTERTAINMENTS.

"Chris and the Wonderful Lamp" at Parsons's Theater.

After a week of popular priced attractions the appetite of theater goers was sufficiently whetted to take a large audience to Parsons's Theater last night. The attraction was Sousa's latest musical effort, "Chris and the Wonderful Lamp," the book being from the pen of Glen MacDonough. It is called an extravaganza, which seems to stand for anything from burlesque to comic opera. It is a rehash of the familiar attractive things that have made this sort of production a success—pretty jingling tunes reminiscent of Sousa's former works, acrobatic solos for the singers who have solos and a grand march at the close of the second act called "The Man Behind the Gun." The choruses are in Mr. Sousa's best vein and he has written two or three dainty little solos for Chris and some good comic song music for the Genie. Outside the march there is little that will remain in the memory and most of it has the flavor of the band rather than the orchestra and voice. The book is good, clean, quite bright and with enough plot to make the piece interesting. It is fully up to the average of many successful comic operas. Among the familiar mechanical effects is an electric dance done as far back as "Jack and the Beanstalk." The scenery is elaborate and fine. The moving drop in the ship scene and the last two scenes are the most effective, but all were fine bits of stage art. The costuming was up to the rest and the production finely staged throughout. The handling of the scenery in the quick changes was especially well done.

The cast is all that could be desired. Jerome Sykes, familiar in the Bostonians as understudy to H. C. Barnabee, and who was last seen here in a clever comedy part in "The Highwayman," has become a star. He deserves his elevation and makes the most of it. His voice is a good one, his humor infectious and legitimate and his methods free from mannerism. He plays with ease and seeming enjoyment and promises to head the list of comic opera comedians, with time and opportunity. His Genie is a congenial role and his solo in the second act which gives him an opportunity to use good vocal method was heartily encored. Edna Wallace Hopper has not been seen here since her connection with "El Capitan." She is the same vivacious, dainty little actress, with no voice to speak of but enough energy and dainty charm for two or three. Her success lies in her seeming enjoyment of her role and her dainty stage presence and grace. Her boy's costume suited her and the last one was especially handsome. Alexia Bassian, a new comer, sang the soprano role well. Her voice is cultivated and of fine quality. She seems to lack experience and uses concert methods but these will no doubt disappear with time. Nellie Lynch of "Miss Muffett" and other characters in the past does her dancing doll specialty and her sparring partner, Johnny Page, made a hit with the acrobatic acts similar to those of Harry Ladell in "A Female Drummer." The chorus was large and had plenty of voice. The singing was true and well trained and the ensembles therefore very effective. The extravaganza will be repeated this evening and to-morrow afternoon and night.

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OPERA-HOUSE.

"Chris and the Wonderful Lamp," an extravaganza by Glen MacDonough and John Philip Sousa that was made known here earlier in the season, is announced as the entertainment here. Our critics, upon the occasion of the previous engagement, decided that the "book" was funny, that the Sousa score was melodious and "catchy," and that the company, headed by Jerome Sykes and Edna Wallace Hopper, was a capable and clever organization. The scenery, the costumes, the choristers, the stage-management, the "effects," and the general manner of the presentation were awarded a great deal of printed praise. Since that engagement, the extravaganza has been endorsed by metropolitan theatre-goers, we are informed; and we know that the play-reviewers on the Gotham dailies expressed general satisfaction with the entertainment. Features that appeared to please when the play previously was given here were the electrically-illuminated ballet and the march-song of "The Man Behind the Gun"—the latter, a characteristic Sousa composition. John Page, Nellie Lynch, Mabella Baker, and Emily Beaupre are members of the company who are announced to reappear in their original roles. A new-comer of quality is billed in Alexia Bassian, a soprano who is said to be a good singer, a clever actress, and a handsome woman. Matinees of "Chris and the Wonderful Lamp" will be given on Wednesday and Saturday afternoons.

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The new extravaganza, "Chris and the Wonderful Lamp," is said to be about the most brilliant of its kind. It will be given four performances in this city, Thursday, Friday and Saturday nights, with a matinee Saturday. Musically it is Sousa against Herbert. Sousa is credited with some of his best music in "Chris," much of it being stirring and having a swing that puts it rather out of the ordinary. The principal march is "The Man Behind the Gun," which is already familiar here, and there are a good many other marches and songs that have proved very popular. The stage pictures are said to be remarkably beautiful, and no expense has been spared to make the setting as gorgeous as possible. Here is the story of the play: Chris Wagstaff, a boy about town, having fallen in love with Fanny Wiggins, her parents plan to end his courtship by sending Fanny to Miss Prism's finishing academy, a New England school for the daughters of the aristocracy. Chris follows her, and in his attempts to see Fanny, attends an auction, where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin, and that whoever holds it may ask what he pleases of the genie, the lamp's obedient slave. The genie left Aladdin sleeping in Etheria 2000 years ago, and following the fortunes of the lamp, has served a great variety of masters. Chris enlists the genie's services, and the two gain entrance to Miss Prism's academy in the guise of two professors who are expected at the commencement exercises. The two bogus professors are finally unmasked, and the genie transports everybody present to Aladdin's mystic kingdom in Etheria. The arrival of the party breaks the spell that has held Aladdin and his court in unbroken slumber for 2000 years. Aladdin meets Fanny and falls in love with her, while the genie demoralizes the court by the introduction of modern customs and amusements. At last the lamp is stolen by Aladdin while Chris sleeps, and mortal visitors are made prisoners by the Etherian army and condemned to death. As they are about to be handed over to the sack and bowstring the recapture of the lamp by Fanny saves them. Chris and his allies bid farewell to Aladdin and Etheria and set sail for Connecticut. Chris wins Fanny, the genie sacrifices his supernatural attributes and is accepted by Miss Prism. Jerome Sykes and Edna Wallace Hopper are the chief fun-makers. Miss Hopper plays the part of Chris, in which she is remarkably fetching, and big Jerome Sykes is cast as the genie. Other principals are Ethel Irene Stewart, Mabella Baker, Nellie Lynch, John Page, Randolph Curry and Charles H. Drew.

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Opera House—"Chris and the Wonderful Lamp."

Jolly Jerome Sykes and petite Edna Wallace Hopper, with a supporting company of 100 people, a full military band on the stage, a beautiful electric butterfly ballet and numerous other features, will be seen in Sousa's extravaganza "Chris and the Wonderful Lamp" at the Opera House this week. This extravaganza was seen and heard here earlier in the season and found instant and pronounced favor. It returns with the same cast, with the exception of Miss Alexia Bassian, a new prima donna, who makes her first appearance in Philadelphia. Miss Bassian is said to be a beautiful young woman, whose voice is described as a rich, full, true soprano and who is declared to be one of the musical "finds" of the present season. Since the extravaganza was last seen here, Messrs. Klaw and Erlanger and B. D. Stevens have made many improvements. Mr. MacDonough has written several new scenes, for which Mr. Sousa has provided some of his catchiest music. The second act will show a new supper scene, where Mr. Sykes conducts a small-sized but exceedingly active riot of fun and which achieved a remarkable success during the recent long run of the work at Hammerstein's Victoria, New York. Edna Wallace Hopper has an attractive role, "Chris Wagstaff," the modern Aladdin, in search of adventures.

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Chris and the Wonderful Lamp—Opera House

Klaw and Erlanger and Ben Stevens' massive spectacle, "Chris and the Wonderful Lamp," returned to the Chestnut Street Opera House last night for a brief stay of one week. This extravaganza, the work of Sousa and MacDonough, is a happy blending of tinkling music, bright dialogue and exquisite scenic effects. Some of the musical numbers are exceedingly catchy, and the spirited rendering of "The Man Behind the Gun" with full band effect by the entire company, is a beautiful and inspiring affair. Several new numbers were interpolated last night and they went with a hurrah. Edna Wallace Hopper, as the diminutive Chris, and Jerome Sykes, as the Genie, were foremost in the eye of the

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Chestnut Street Opera House.

To the Chestnut Street Opera House this week returns "Chris and the Wonderful Lamp," with its tuneful Sousa music, its company of one hundred people and its splendid scenery. The bright particular stars are again Jerome Sykes, the portly comedian of girth and humor, and Edna Wallace-Hopper, one of the cleverest and daintiest of all the American comic opera artists. Since their first appearance here in the extravaganza, some weeks since, they have repeated and emphasized their successes in long engagements in New York and Boston, and return to Philadelphia for one week, which will positively be the last this season. Mr. Sousa has written some new music, which will be heard for the first time, and there are some other features which will also be new to Philadelphia theatre-goers. The bewitching electric ballet, the novel "Dance of the Dolls," and the array of handsome young women, who can sing as well as they look, will doubtless prove magnets to attract enough to more than comfortably fill the Opera House during the company's short engagement.

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Klaw & Erlanger and B. D. Stevens's "Chris and the Wonderful Lamp," with its Sousa music, its "many sets of scenic splendor," its quaint dance of the dolls, its electric butterfly ballet and its company of more than 100 persons, headed by Jerome Sykes and Edna Wallace-Hopper, will be at the Providence Opera House March 19, 20 and 21. Mr. Sykes will be seen in his fun-making as the 20th century genie with a thirst that trips him up at the most inopportune moments, and Mrs. Hopper will impersonate Chris Wagstaff. Sousa's marches, "The Man Behind the Gun" and "Hands Across the Sea," are among the features.

The droll love scene in the last act of "The Ambassador" between Gwen Marleaze and Sir William Beaudevere may recall to some playgoers, says the New York Times, the scientific love-making in "Judah," Henry Arthur Jones's play, in which May Brooklyn and E. W. Gardiner acted so well when Mr. Willard produced "Judah" at Wallack's (then Palmer's) Theatre in 1891. Sophie Jopp, as the daughter of a scientific man and a student of science herself, regarded merely sentimental love with derision and contempt. Juxon Prall, a rising young scientist, had no use at all for romance. The courting of these eminently practical and sane persons was quite free from fervor and poetry. In the last act of "The Ambassador" Sir William is "thrown over" by Juliet Gainsborough, with whom he had foolishly permitted himself to fall in love, and resumes his entirely un-sentimental attentions to Lady Gwendolene. "Gwen," he says, "perhaps in two or three, possibly four years' time we may marry, you and I, and gather a circle of the very nicest people round us and exert the best influence on society." Poor Gwen yearns for just a trifle more rapture, but on the whole he and she are well-mated. Mr. Morgan and Miss Tyree get all that could be got out of this scene without caricaturing it.

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Opera House—"Chris and the Wonderful Lamp."

The spectacular production of "Chris and the Wonderful Lamp" returned to the Opera House last evening with Jerome Sykes and Edna Wallace Hopper still in the leading roles. A good deal of new material has been introduced into the extravaganza. Sousa has supplied some new musical numbers and Glen MacDonough has written a new scene showing the banquet provided by the good-natured genie. Mr. Sykes has developed his role along the same lines as before and added many topical hits and other humorous hits. Mrs. Hopper is the same roguish "Chris" as before, and she makes the fortunate boy-about-town a very popular personage with the audience. Emily Beaupre is still the shapely "Aladdin." The spectacular effects, particularly those associated with Aladdin's palace, are beautiful, and the master-mind of Ben Teal is seen in the pictorial work of the attractive chorus. The one newcomer in the cast was Alexia Bassian, a soprano, who made a favorable impression by her voice, face and figure and taking qualities as an actress. Johnnie Page and Nellie Lynch made a great hit with their acrobatic comedy. Sousa's patriotic march, "The Man Behind the Guns," evoked a great deal of applause, and the electrical ballet was so much admired that an encore was imperatively demanded.

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Sousa and His Whale.
John Phillip Sousa composes most of his operas while traveling with his band. His latest one, "Chris; or, The Magic Lamp," is an exception. He wrote most of that at Manhattan Beach between performances in the casino. He tells an amusing story of the hard time he had with his song of the ambitious whale. He had the idea. It came to him in a flash of inspiration, but he could not work out the details. "I wrestled with it for days," said he. "I thought of it at mealtime, on the bicycle track, on the stage—everywhere and all the time. I dug down in substrata and worried and wrestled until finally I had it in a shape that I was satisfied with. I think I could have captured a real whale without much more trouble."
Sousa wrote most of "El Capitan" in the south, and his little daughter, who inherits his musical talent, learned it as fast as he composed it and used to sing it for him while he tried it on the piano. "The Bride Elect" was written while he was on his long tour to the Pacific coast.

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"Chris and the Wonderful Lamp," with music by Sousa and book by Glen MacDonough, will be presented at the Providence Opera House the first three nights of the week. Jerome Sykes and Edna Wallace Hopper are the stars of this Klaw-Erlanger-Stevens production, which is said to be notable for scenery, costuming, electric ballets, the quaint dance of the dolls and Sousa's new march, "The Man Behind the Gun."

According to Mr. MacDonough's story Chris Wagstaff (Edna Wallace Hopper), is in love with Fanny Wiggins, whose parents plan to end his courtship by sending Fanny to Miss Prism's Finishing Academy, a New England boarding school for the daughters of the aristocracy. Chris follows her, and attends an auction where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin, and that whoever holds it, may ask what he pleases of the Genie, the lamp's obedient slave. The Genie left Aladdin sleeping in Etheria 2000 years ago, and, following the fortunes of the lamp, has served a great variety of masters. Chris at once enlists the Genie's services in his efforts to see Fanny, and the two gain entrance to Miss Prism's Academy in the guise of two professors who are expected at the commencement exercises. The two bogus professors are finally unmasked, and in answer to Miss Prism's threats of arrest, the Genie transports everybody present to Aladdin's mystic kingdom in Etheria.

The arrival of the Genie and his party breaks the spell that has held Aladdin and his court in unbroken slumber for 2000 years. Aladdin meets Fanny and promptly falls in love with her, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements. The placid Etherians are made familiar with cigarettes and champagne suppers. Several schemes Aladdin to recapture the lamp with it the power over the Genie, are blocked by Chris. At last the lamp is stolen by Aladdin while Chris sleeps, and the mortal visitors are made prisoners by the Etherian army. They are condemned to death, but a provision of the Etherian law postpones their execution. By this provision a condemned prisoner shall be pardoned if he succeeds in doing an impossible task selected by Aladdin. Tasks of this nature are assigned by Aladdin to the prisoners who struggle vainly to accomplish them. But finally they are saved by the recapture of the lamp by Fanny, and with the limitless powers of the Genie again at their command, Chris and his allies bid farewell to Aladdin and Etheria and sail for Connecticut. Chris wins Fanny, the Genie sacrifices his supernatural attributes and is accepted by Miss Prism, and a brilliant finale brings the story to a close.

The complete cast is: The Genie, the original Slave of the Lamp, Jerome Sykes; Chris Wagstaff, "a boy about town," Edna Wallace-Hopper; Scotty Jones, a boy of all work at Miss Prism's Academy, Johnny Page; Lovemoney, a New England money lender, the Grand Vizier in Etheria, Randolph Curry; Pettigill, and Al Khizar, Chief of Etheria's secret police, Herbert Carter; Sellwell, an auctioneer, Charles H. Drew; Captain of the Guards, Frank Todd; Fanny Wiggins, star pupil at Prism's Academy, Alexia Bassian; Aladdin, Prince of Etheria, Emilie Beaupre; Miss Prisms, principal of the academy, Mabella Baker; Amine, a talking doll, Nellie Lynch; Stella, Edna Hunter; Della, Edith Barr; Bella, Nan Hawley; Ella, Adele Nott; Nella, Stella Madison. "Chris and His Wonderful Lamp" has had long engagements in Boston, New York, Philadelphia, Washington and Baltimore, and is said to be more

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Chris and the Wonderful Lamp.
"Chris and the Wonderful Lamp" returned to the scenes of its former triumphs, the Chestnut Street Opera House, and a large audience again enjoyed its lively music, its abundant merriment and its numerous other entertaining qualities. The original company, for the most part, with Jerome Sykes and Edna Wallace-Hopper as the leaders, are still in the cast, a circumstance that naturally all the more makes for the general pleasure. A more satisfactory combination than Sousa's melodies with the spirited dialogue furnished by Glen MacDonough, could scarce be asked. And the same respects also comes out in its grand scenery, costumes and special elements. The main change in the list of principals was that of Miss Alexia Bassian, who very satisfactorily took the chief prima donna role. The butterfly ballet, as usual, made one of the greatest hits of the evening.

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"CHRIS AND THE LAMP."

Pert, petite Edna Wallace-Hopper and big, burly Jerome Sykes, the old and the new stars, make a team to conjure with, and there was any amount of conjuring at Parsons's last evening, where a good-sized audience had gathered to see Sousa's and MacDonough's extravaganza, "Chris and the Wonderful Lamp."

The piece is based upon the Arabian Nights' tale of Aladdin and with the traditions of that fairy tale brought up to date in a plausible manner and the first accidental "rub" to the lamp given with its startling effect, the way is clear for no end of spectacular effect. From that on the piece is a rapid traveler, and from the 42d street depot to Aladdin's palace is an easy thing with the lamp along.

The music is tuneful and catchy throughout, with no one number prominent above the rest. The choruses are given with a dash and go by a stage full of singers, and the principals have ample opportunities with their pretty solos and topical songs, which are sprinkled throughout the piece. The costuming is rich and new, and the scenery gorgeous, especially that of Aladdin's palace in the second act, and the expeditious manner in which it was handled reflects credit upon the local stage management.

Edna Wallace-Hopper is the same dainty picture that she was before her name was spelled with a hyphen. Her methods are clean and unobjectionable. Jerome Sykes adds to the success which he first made in "The Highwayman." His rich voice is well handled, his mannerisms are his own and his humor is infectious. Mr. Sykes would perhaps do as well to omit in his comic song the reference to Dewey and "You may fire when you are ready, Gridley." There are some words that have become so sacred, or more often, so momentous, that it's not profitable to joke with them.

Of the other principals Alexia Bassian has a pure, sweet soprano voice, which was heard with pleasure in several solos. Johnny Page, the boy of all work, was very amusing in his acrobatic oddities, and Nellie Lynch, who made her doll specialties a memorable part of "Jack and the Beanstalk," repeated them last night with equal success. The dances of the talking dolls and the electric butterflies were star numbers in the program.

The audience was in an expectant mood for Sousa's new march "The Man Behind the Gun," which was given with good effect and a liberal entwining of British and American flags at the end of the second act. Perhaps too much had been expected. At all events it seemed a bit disappointing.

Taken all through, the piece is bright, novel, full of action, amusing to eye and ear, and admirably staged. It will be repeated this evening and twice tomorrow.

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Jerome Sykes and Edna Wallace-Hopper in "Chris and the Wonderful Lamp" are now playing the principal

cities of New England. They will spend the month of May in Chicago. The season of this attraction will close very late, it being booked to open the theatre at Manhattan Beach this Summer.

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"Chris and the Wonderful Lamp." Opera House.

Big Jerome Sykes and little Edna Wallace Hopper once more pleased a large audience at the Chestnut Street Opera House, last evening, by their merrymaking in Sousa's operetta, "Chris and the Wonderful Lamp." They both have elaborated the mirthful details of their respective roles of the "sporty" genie and gay Chris since last seen here, and a new prima donna has been introduced in Alexia Bassian, who gives decided new value to the part of Chris' sweetheart. Her voice is of sympathetic quality, reliable and artistic in methods. The "Man Behind the Gun" march-finale is still an enthusiastically encored feature.

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"CHRIS AND THE WONDERFUL LAMP."

"Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza, has scored a prodigious hit at New York, Boston, Philadelphia and Baltimore, where overflowing praise has greeted its mirth, wit, magnificent stage settings and Mr. John Phillip Sousa's bright, graceful and tuneful music with delightful appreciation. The modern stage has not witnessed an equal prodigality of production nor a more powerful appeal to the taste for the beautiful. Jerome Sykes, the greatest of America's comic opera comedians, has a most congenial role in the "Twentieth Century Genie," whose grotesque, irresistible drollery makes the fun come fast and furious in every scene. Edna Wallace-Hopper has scored an equally positive success as the dashing boy about town, Chris Wagstaff, a youth in search of adventure, whose sharp appetite for pleasure becomes amply satisfied before the final fall of the curtain. The remainder of the remarkable cast, among whom are Miss Alexia Bassian, Miss Nellie Lynch, Miss Mabella Baker, Miss Ellie Beaupre, Mr. Johnny Page, Mr. Randolph Curry and Mr. Charles H. Drew, have each scored successes, while the great chorus of nearly 100, including the large bevy of beautiful young girls, have made a distinct impression in the ensembles. March 19, 20 and 21, with matinee the 21st, are the Providence opera house dates.

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WEDNA WALLACE TRAINING TO BE AN F



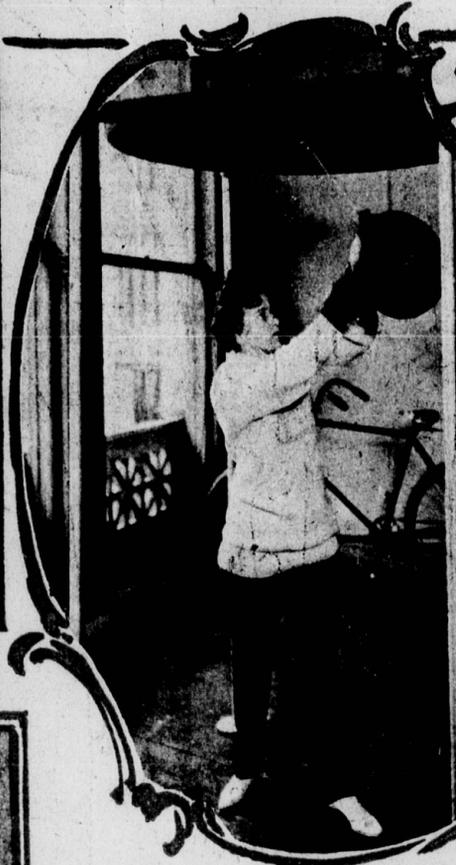
PUNCHING THE BAG IN EXPERT STYLE



THE MORNING CANTER IN THE TAN BARR



HOPPER VALETE.



PUNCHING THE BAG—ANOTHER POSITION OF THE HANDS



GIVING JACK COOPER AN UPPER CUT

STEPS AND GIVES JACK COOPER A SOLAR PLEXUS BLOW



SHE MAKES AN "EXTENSION" IN FENCING

bed with alcohol. She rests for an hour, and then eats her lunch, which is very light, but nourishing. At 3.30 o'clock every afternoon, except on Saturday, matinee day, and Sunday, when she does no training work, Miss Hopper goes to a gymnasium of a famous "professor" on Broadway, where she is receiving instruction in dumb-bell exercises under his direction, and in bag-punching, boxing and throwing the medicine ball, from Jack Cooper, the boxer.

She spends about twenty minutes punching the bag, which she considers "just a perfect spree." She is more fascinated with this than any other ex-

punching the bag. She is now thoroughly familiar with tricks in boxing—counters and cross-counters, side-stepping and in-fighting—and although a very little body, she makes it lively for Jack Cooper.

About an hour is spent in the Professor's school in these exercises. Then she steps under the "show" is thoroughly rubbed by her maid, and goes home to a 6 o'clock dinner with an appetite that would do credit to a longshoreman. But be she ever so hungry, she is careful not to overeat,

although her rigorous training justifies a hearty meal. Her diners consist of soup, carefully made to exclude fats, roast meats and light puddings. She avoids sweets and fats.

Miss Hopper has also taken up fencing; and, once in a while, as a diversion, goes to the academy of a fencing master and has a bout with the foils.

Miss Hopper is not training especially to reduce her weight; nor to increase it. All her work is very carefully gauged by her instructors so that neither of these effects will be produced. She delights in athletics, and realizes their value to health and poise of mind; and to this end enters into her exacting work with a most commendable spirit.

was born and raised in California, where women ride like Comanche Indians, both side and cross-saddle, and

clear of the lady patrons of the establishment, who stick to the old-fashioned side-saddle, and who would

Breathing Bathing Resting

EDNA WALLACE HOPPER, the petite comedienne of "Chris and the Wonderful Lamp," has joined the athletic women and has entered on a course of scientific physical training under the direction of skilled instructors. Her work includes general exercises, riding, walking, fencing, boxing and bag-punching. She has taken up this new fad very seriously for the dual purpose of maintaining vigorous health as well as the symmetrical figure which has made her such a pleasing personality on the stage.

Miss Hopper and her co-star, Jerome Sykes, began a long run in New York in January before coming to Philadelphia. Miss Hopper immediately seized the opportunity she had been looking for to take up athletics in earnest, and the beneficial effect of her work is becoming quite noticeable, even though she has been less than six weeks in training.

This is the regime she follows: She rises promptly at 9.30 A. M., and immediately jumps into a bath-tub filled with cold water. She remains in the tub about a minute—not longer—and is rubbed down by her maid with a very coarse towel till her skin glows with the blood drawn to the surface by the friction. She then dons a thick woolen bath-robe and goes through a series of very exacting breathing exercises, tending to strengthen the lungs and the vital organs, taking pains especially to exercise the diaphragm. She spends not more than ten minutes in this way, and shortly after eats her breakfast.

And here one of the rigors of her training comes in. She cannot eat what she would like, perhaps, but must do as her trainer instructs her, for she is now regulating her life under the rule of a veritable martinet, who lays down the law and insists that his directions be followed most carefully. She is allowed a porridge of oatmeal or hominy after eating a dish of stewed prunes or an orange. Then follow broiled chops or a steak, eggs, some stale bread and weak coffee. She is

especially restricted against over-eating.

An hour is spent in reading her mail and glancing over the papers. At about 12 o'clock, dressed in heavy wooten undergarments, a thick woolen gown, heavy shoes and a commonsense hat, Miss Hopper, rain or shine, goes out for a five-mile walk. Starting from her flat in Forty-seventh street, she goes over to Fifth avenue, turns up town to the Park, strikes out at a brisk pace in a square heel-and-toe walk, and keeps this up till she gets back to her flat, her face bright with color, and every nerve tingling with the excitement of perfect health.

She walks on Mondays, Wednesdays and Fridays. Tuesdays and Thursdays she alternates walking exercise with a ride on horseback on her own superb

saddle horse. When she first went to the school the hostlers sent her mount into the ring equipped with a side saddle. She noticed this from the ladies' balcony, and sent down word to have a man's saddle substituted. Every one about the school had expected to see a beautiful young woman mount the new horse; Miss Hopper looked more like a very handsome boy, dressed in an exact duplicate of the riding clothes she wears in the first act of "Chris." She vaulted into the saddle and galloped about the ring at a break-neck pace, making quick turns and swerves like a broadswordman in a mounted combat.

Her exhibition of rough riding was a surprise to the masters, who did not know, of course, that the vivacious little comic opera comedienne

was born and raised in California, where women ride like Comanche Indians, both side and cross-saddle, and excite no comment. Suddenly Miss Hopper created not a little consternation by riding out the door into Seventh avenue, turned into Fifty-ninth street, and made for the bridle path in the Park at a smart gallop, followed by a master, who hastily mounted his horse to see that no accident befell her. But such a precaution was not necessary. Miss Hopper galloped over the bridle path and returned to the school after inciting considerable interest among several equestrians in the Park.

Miss Hopper has ventured into the Park but two or three times, usually confining herself to riding in the school between 12 and 1 o'clock, when it is

clear of the lady patrons of the establishment, who stick to the old-fashioned side-saddle, and who would profess to be shocked at the sight of a woman riding astride, although many authorities claim it to be the only sensible and rational way to ride a horse. Miss Hopper's seat in the saddle and her perfect mastery of her mount is a contradiction of the contention made by many masters that a woman's limbs are not long enough to insure her a secure seat, and therefore render her peculiarly liable to be thrown when riding cross saddle. Her experience and skill show that if the horse is suited in size to the rider, this objection cannot hold.

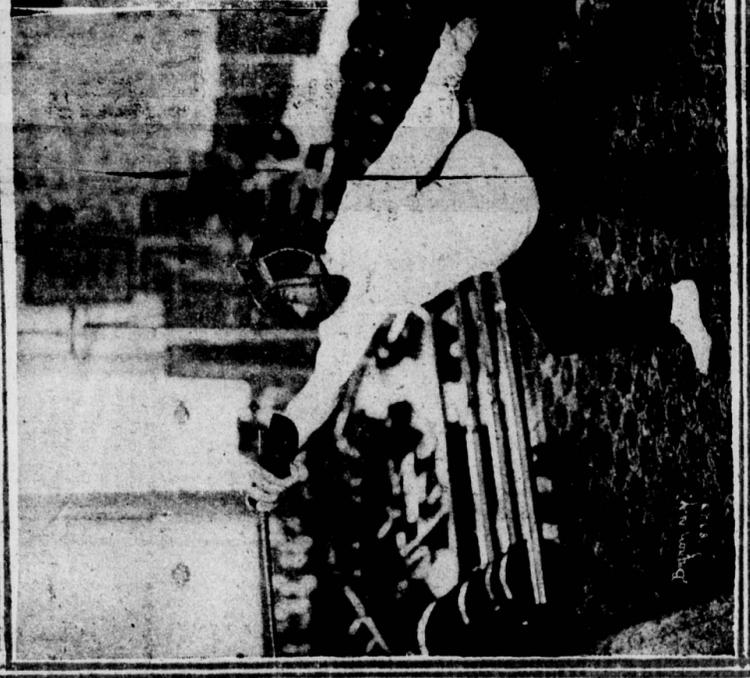
After her walk or ride, Miss Hopper returns to her flat, takes a bath in tepid water, and is thoroughly rub-

bed with alcohol. She rests for an hour, and then eats her lunch, which is very light, but nourishing. At 3.30 o'clock every afternoon, except on Saturday, matinee day, and Sunday, when she does no training work, Miss Hopper goes to a gymnasium of a famous "professor" on Broadway, where she is receiving instruction in dumb-bell exercises under his direction, and in bag-punching, boxing and throwing the medicine ball, from Jack Cooper, the boxer.

She spends about twenty minutes punching the bag, which she considers "just a perfect spree." She is more fascinated with this than any other exercise she is taking. This work develops lightness on the feet and strengthens and develops the muscles of the back, shoulders, arms and limbs. After punching the bag, with occasional rests of a moment or two for a "breathing spell," the Professor puts her through a course in dumb-bell exercises, using very light weights—two pounds—adapted to her physique.

Then follow a short rest and "a three-round go" with Jack Cooper with the gloves. Although short of stature and of light physique, Miss Hopper is very strong and shifty on her feet, and strikes with force and remarkable precision, both in boxing and

SHE SIDE-STEPS AND GIVES JACK COOPER A SOLAR PLEXUS BLOW



SHE MAKES AN "EXTENSION" IN FENCING



GIVING JACK COOPER AN UPPER CUT

punching the bag. She is now thoroughly familiar with tricks in boxing—counters and cross-counters, side-stepping and in-fighting—and although a very little body, she makes it lively for Jack Cooper.

About an hour is spent in the Professor's school in these exercises. Then she steps under the "show" and is thoroughly rubbed by her maid, and goes home to a 6 o'clock dinner with an appetite that would do credit to a longshoreman. But be she ever so hungry, she is careful not to overeat.

Breathing... Bathing... Resting

By Following These Rules a Rosy Skin and Much Symmetry of Figure Are Assured

A FEW breathing exercises every day, taken in the open air, if possible, will accomplish wonders in warding off disease, particularly colds. Stand erect, with the arms at the sides of the body, or the hands loosely on the hips. Expand the chest to its full extent by raising the ribs, thereby allowing air in abundance to stream into the lungs. When at the height of inspiration, the greatest expansion of the chest is reached, and it should be maintained for a moment. Then the ribs should be allowed to recede slowly, but completely, so that the cavity of the chest becomes narrowed and expiration should alternate regularly. In this way inspiration and expiration should alternate regularly. The diaphragm should take place chiefly through the nose, with the mouth shut. A cold plunge can be borne only by the robust, and a cold taken before breakfast should be taken by none but the vigorous. Cold baths should never be

taken when the body is exhausted. Elderly people should not take a bath below 70 degrees Fahrenheit. The best time for a warm bath is just before retiring, since it increases the flow of blood in the skin and opens the pores. If a woman is strong enough, after taking a warm bath she may turn on the cold water, thus gradually reducing the temperature of the water until it is cold, or she may follow the hot bath with a cold shower bath. The woman who wants to accomplish the most and best work possible will find that one hour's rest at a fixed hour every afternoon will do far more for her than but completely so that the cavity of the chest becomes narrowed and expiration should alternate regularly. In this way inspiration and expiration should alternate regularly. The diaphragm should take place chiefly through the nose, with the mouth shut. A cold plunge can be borne only by the robust, and a cold taken before breakfast should be taken by none but the vigorous. Cold baths should never be

although her rigorous training justifies a hearty meal. Her dinners consist of soup, carefully made to exclude fats, roast meats and light puddings. She avoids sweets and fats.

Miss Hopper has also taken up fencing; and, once in a while, as a diversion, goes to the academy of a fencing master and has a bout with the foil's.

Miss Hopper is not training especially to reduce her weight, nor to increase it. All her work is very carefully gauged by her instructors so that neither of these effects will be produced. She delights in athletics, and realizes their value to health and poise of mind; and to this end enters into her exacting work with a most commendable spirit.

1101

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If she is, she will be found by those who go to the Opera House to be one of the attractive features of an entertainment that in spectacular interest is more than ordinarily attractive. The scenery is handsome, elaborate and skillfully handled, with several suddenly surprising effects; the costumes are glittering, varied and new, and the many marches and ballets show the thorough drilling of Mr. Ben Teal, that past master in stage direction. In brightness and snap the book is not up to the best that Mr. Glen McDonough has written before, but it does not fall to the inanity of several comic opera librettos of recent date that might be named; and the music, while no more pretentious or serious than the light nature of the entertainment attempted calls for, is lively, robust and tuneful. It is just a lot of merry nonsense and musical jingles, of course, recalling the dear old fairy tales of childhood in other ways than by the use of Aladdin's magical lamp; and that sort of thing affords a pleasant diversion from the more serious affairs of life, especially when it makes no pretence to be more than it is.

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MRS. HARRINGTON

Ring Vandylke Bell and CORNER

AK, 188

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The performance will be repeated to-night, to-morrow night and to-morrow afternoon; and there is not likely to be another opportunity in the near future to see hodies and petticoats electrically lighted from beneath while in use.

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To get a successor to "Jack and the Beanstalk" was the aim of the New York managers who engaged Elen MacDonough and John Philip Sousa to bring forth "Chris and His Wonderful Lamp." The task was not an easy one, for "Jack" was a sprightly entertainment, what with its smart libretto and tuneful music. But Messrs. MacDonough and Sousa have approximated the success of "Jack and the Beanstalk," MacDonough particularly so as the librettist. The look is altogether the better feature of the extravaganza, despite the fact that much of it applies to New York and is redolent of the air of the race track and the cafe. Spoken by Jerome Sykes, MacDonough's humorous lines are all the more witty, but they would not lack lustre were they delivered by a less competent comedian than is the portly but graceful Sykes.

Sousa's music in "Chris and His Wonderful Lamp" scarcely comes up to the standard of that prolific composer. Outside of three or four numbers, at the most, it is without color or character, being little more than a medley of sound. The inevitable march song, "The Man Behind the Gun," was a pretty fair example of this absence of catchy melody.

Jerome Sykes has rarely been more congenially placed than he is as the genii in "Chris." His unctuousness and drollery permeated every scene in which he was the central figure. Whether as the intoxicated genii who had just quenched a thirst of thirty years' standing, the sham professor amid the group of boarding school girls, or the comical narrator of aged jokes for the amusement of the blase Aladdin, Sykes never failed to arouse that mood of hilarity in the audience that is the best testimonial of a comedian's competency. His prospective starring tour next season in "Foxy Quiller," being an elaboration of the self-satisfied dignitary of "The Highwayman," ought to be anticipated with a good deal of interest.

Edna Wallace, or Miss Hopper as she was spoken of by Mr. Sykes in their third call before the curtain at the Valentine last night, is impressive principally because of her appearance in masculine garb. She is one of various young women now on the stage whose vogue is principally in the sensational New York weeklies. Without any particular reason for it, she has been extensively pictured and written about in these periodicals, and the notoriety she has thus obtained does service for personal ability, which she lacks in a large measure.

Of course, Miss Edna Hunter was the "cynosure of all eyes." Her first appearance in the first act was followed with a smart show of applause, and the demonstration at the close of the first act, mistaken by the two stars as intended for them, was really meant for the Toledo girl. Miss Hunter showed remarkable self-possession, considering the fact that she was in the house of her friends, and made many new admirers by her graceful deportment, excellent voice, and charming stage presence. One of the hits of the evening was her lead in the school girls' chorus and dance in the first act. Altogether Miss Hunter's future looks decidedly more promising than that of two young women who were more frequently in the glare of the calcium last night than she was.

Johnny Page and Nellie Lynch had a small part in the evening's entertainment. Bertie Waltzinger, more advantageously located than she was in the melancholy "Dear Old Charley," sang in her usual excellent voice. The chorus was a good looking and efficient one, and the costumes and scenery represented a large outlay of money.

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CHRIS, THE LAMP AND THE PEOPLE.

"Chris and the Wonderful Lamp" puts you on terms with yourself. You are coaxed into enjoyment before you are hardly aware of it, and you go away satisfied and surprised that your watch shows 11 o'clock on the final curtain. It is not so much what they do, as the way they do it. Mirth, music and mystery are the basic elements of this extravaganza, and through it all there is not a thing that is not perfectly clean. There is no suggestiveness, there are no questionable lines, no problems to be probed.

You have heard of the hundred aids to memory and the aids to this, that and the other thing, but Chris and the Wonderful Lamp has a hundred aids to amusement in the 100 members that go to make up the company. In point of detail, color and stage management the production might almost be termed Irvingesque. One novelty, for Columbus, was the change of scenes, with all the lights up, and so expeditiously that none but an expert could see how it was done.

Edna Wallace-Hopper and Jerome Sykes are nominally the leading characters, but up until the last act it looked as though Johnny Page would eclipse that worthy, while as far as melody goes Bertha Waltzinger had all the best of it among the ladies. In point of looks, comedy and general stage attractiveness Nellie Lynch can be backed to win. Jerome Sykes has not the opportunities that he had in "The Highwayman," where he made "Foxy Quiller" famous, but the strength of his personality streams from the character of the genii who served Chris and the wonderful lamp, and his voice and his features made amends for what the book failed to do for him.

The story of the play can be told in five lines. Chris, a boy about town, buys Aladdin's lamp at an auction sale, uses it to get inside a female seminary, is discovered, in a rage transports them all to Aladdin's home, loses the lamp and has a hard time getting back home. The music is credited to Sousa, but it will not set the world on fire. However, it is pretty and not too military. "Fill Up, Here's to the Wine," is probably the one song in it that will remain, while orchestras will doubtless discourse the opening of the third act upon future occasions. "The Man Behind the Gun" and "Hands Across the Sea" are interpolated with telling effect.

The jokes are none of them "fire new from the mint" but they gain something by the way Sykes gets them off. The real glory of the production lies in the superb handling, costuming and singing of the chorus, most of whose members are good to look upon. The settings are an amazing maze of color and light, superior to anything of their kind shown here this season. The butterfly ballet is altogether the most beautiful chorus dance given this season and must be seen to be appreciated.

But the best criticism was the conduct of the house, which soon got itself out of its creases and by the end fairly shook with enjoyment. Almost everything was encored. There will be a closing performance Wednesday evening and if there are vacant chairs it will be because Columbus is not awake to what it is missing.

Cutting from _____
Address of Paper TORONTO, CAN.
Date APR 18 1900

STAR PIECE OF THE YEAR

"Chris and the Wonderful Lamp" to Be Presented at the Grand Opera House.

DAINTY EDNA WALLACE HOPPER

And Jerome Sykes in the Cast, as Well as a Host of Other Clever People With Some Extra Brilliant Features.

"Chris and the Wonderful Lamp," the new Klaw & Erlanger and B. D. Stevens extravaganza, with its Sousa music, its clever, witty book, by Eden MacDonough, will receive its initial presentations in Toronto, at the Grand Opera House, the week of April 9. The extravaganza will also introduce Jerome Sykes and Edna Wallace-Hopper as stars, a supporting company of 100 people, a profusion of magnificent scenic effects, a new, beautiful electric ballet, a quaint "dance of the dolls" and Sousa's newest march "The Man Behind the Gun." The entire production was staged by Ben Teal, and is upon the most elaborate scale of anything that Klaw & Erlanger and B. D. Stevens have yet attempted. The story of "Chris and the Wonderful Lamp" is an interesting one.

Chris Wagstaff, a boy about town, having fallen in love with Fanny Wiggins, her parents plan to end his courtship by sending to Miss Fanny Prisms' Finishing Academy, a New England boarding school for the daughters of the aristocracy. Chris follows her, and during an interval in his attempts to see Fanny, attends an auction in the village, where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin, and that whoever holds it may ask what he pleases of the Genie, the lamp's obedient slave. The Genie left Aladdin sleeping in Etheria 2000 years ago and following the fortunes of the lamp has served a great variety of masters. Chris at once enlists the Genie's services in his efforts to see Fanny, and the two gain entrance to Miss Prisms' Academy in the guise of two professors, who are expected at the commencement exercises. The two bogus professors are finally unmasked, and, in answer to Prisms' threats of arrest, the Genie transports everybody present to Aladdin's mystic kingdom in Etheria. The arrival of Chris and his party breaks the spell that has held Aladdin and his court in unbroken slumber for 2000 years. Aladdin meets Fanny and promptly falls in love with her, while the Genie demoralizes the court by the introduction of extremely modern customs and amusements. The placid Etherians are made familiar with cigars and champagne suppers. Several schemes of Aladdin's to recapture the lamp, and with it his power over the Genie, are blocked by Chris. At last the lamp is stolen by Aladdin while Chris sleeps, and the mortal visitors are made prisoners by the Etherian army. They are condemned to death, but a merciful provision of the Etherian law postpones their execution. By this provision a condemned prisoner shall be pardoned if he succeeds in doing an impossible task selected by Aladdin. Tasks of this nature are assigned by Aladdin to the prisoners, who struggle vainly to accomplish them. As they are about to be handed over to the sack and bow-string, the recapture of the lamp by Fanny saves them. With the limitless power of the Genie again at their command, Chris and his allies bid farewell to Aladdin and Etheria, and set sail for Connecticut. Chris wins Fanny, the Genie sacrifices his supernatural attributes, and is accepted by Miss Prisms, and a brilliant finale brings the story to a close.

To present this, the most modern of all the Aladdin stories, Klaw & Erlanger and B. D. Stevens have provided a remarkably strong cast of singers and fun-makers. The complete cast is as follows:

The Genie, the original slave of the lamp Jerome Sykes
Chris Wagstaff, a "boy about town" Edna Wallace-Hopper
Scotty Jones, a boy of all work at Miss Prisms' academy Johnny Page
Lovemoney, a New England money-lender
The Grand Vizier in Etheria
Pettingill and Al Khizar, chief of Etheria's secret police Herbert Carter
Selwell, an auctioneer Chas. H. Dray
Captain of the Guards Frank Todd
Fanny Wiggins, star pupil at Prisms' academy Bertha Waltzinger
Aladdin, Prince of Etheria
Miss Prisms, principal of the academy Emilie Beaupe
Amie, the talking doll in Etheria Mabella Baker
Stella Nellie Lynch
Della Edna Hunter
Bella Edith Barr
Ella Nan Hawley
Nella Adela Nott
Stella Madison

"Chris and the Wonderful Lamp" has played long engagements in Boston, New York, Philadelphia, Washington and Baltimore, and is said to be the greatest extravaganza hit in years. The Toronto performances are positively limited to one week only. A special holiday matinee will be given on Good Friday.

Cutting from SENTINEL

Address of Paper INDIANAPOLIS, ILL.

Date APR 21 1904

Great is "Chris and the Lamp" as given last night by a large and brilliant company at English's opera house. The audience was quite numerous but should have been more so. A more beautiful spectacle has not been seen in this city for a long time and the dialogue and lyrics were crispy, fresh and humorous. The Sousa score was all that could be desired. It is full of melody, catchy and spirit-rousing. "The Man Behind the Gun," the new Sousa march, was sung and played in the most captivating manner and received with immense enthusiasm throughout the house. The entire entertainment was very unique. Both eye, sentiment and ear were delighted. Mr. Sykes is a first-class comedian and in the fun-making and grotesque situations was particularly entertaining. Edna Wallace Hopper was a jolly second to Sykes. She was quite as charming as when she delighted Indianapolis theatergoers in "El Capitan" and other fun-making productions. "Chris" is full of bright epigrams, novel dances, tuneful songs, graceful girls, scenery of oriental brilliancy and rich variety of coloring. The groupings and marchings are superbly arranged and the butterfly ballet especially is a revelation to even old timers. Pretty girls who know how to dance and the deftly manipulated electric lights are a wonderful combination. A matinee will be given today and a final performance tonight.

1904.

Cutting from WORLD

Address of Paper TORONTO, CAN.

Date APR 12 1904

This is a Splendid Attraction.
 "Chris and the Wonderful Lamp," which is the attraction at the Grand Opera House this week, is one of the brightest, cleanest and most attractive shows which have been seen in Toronto for a very long time. As a spectacle it has no equal amongst its predecessors, for it is really grandly staged and the superb features of the performance which are so often exhibited entitle it to grand patronage from any audience that enjoys a good presentation of fun and pleasing scene, as well as a lot of delightful music. The chorus are young and beautiful. The comedians are funny and original. The singing is bright and entertaining, and the staging is simply

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wonderful. "Chris and the Wonderful Lamp" will be here all week.

Cutting from STAR

Address of Paper TORONTO, CAN.

As a vehicle of continuous amusement and as a purveyor of female loveliness and magnificent scenic embellishment, "Chris and the Wonderful Lamp," a modernized fairy tale built upon the Aladdin lamp fable, which last night opened a week's engagement at the Grand, is a glittering success. The music, credited to John Philip Sousa, is "tin-panny" and generally noisy, while the libretto by Glen MacDonough, is bright only in spots. As a gorgeous stage spectacle, though, the production must be ranked among the best, and as a beauty show nothing has been here this season to equal it. The ladies of the thickly-populated chorus are mostly all handsome in feature and form, besides being good singers and dancers, and probably, as a contrast, the management have picked up the homeliest aggregation of males to be found in a week's search. The stars of this musical extravaganza are Jerome Sykes and Edna Wallace-Hopper. Mr. Sykes will be remembered as the original Officer Quiller, in "The Highwayman." He is a splendid comic opera comedian, and is the life of the show. His humor is unobtrusive and very taking with his auditors. There is an air of jollity and mirth about him that compels laughter. Besides, he has a very mobile countenance and a fairly good voice, with a clear, distinct utterance that makes his topical songs doubly enjoyable. Why Mrs. De Wolf Hopper that was figures as a star is not quite apparent until the last act, when she shows two very good reasons. In the previous acts she wears men's clothes and sings with a voice much smaller than her charming self.

Strange to say, there is no tenor in the company. Bertha Waltzinger has an excellent soprano voice, of extensive range and adequate expression. Except Mr. Sykes and Miss Waltzinger, nobody else is called upon to do much solo work, but the chorus without accompaniment in the second act, is really the vocal feature of the performance. The acrobatic dancers, Johnny Page and Nellie Lynch, both of whom are well known in Toronto are evidently among friends who appreciate their unique talent, judging by the vociferous applause that greeted their specialty last night.

No one who enjoys a hearty laugh or a sight of pretty faces should miss a performance of "Chris and the Wonderful Lamp." It's a very cheering tonic.