

1891 (1)



DE
WOLF
HOP-
PER
&
HIS
COMPANY



DE WOLF HOPPER

IN
A
NEW
SOUSA
OPERA

THE
CHARLATAN





DE WOLF HOPPER
As Demidoff, The Charlatan—*Act First*

DE WOLF HOPPER

AND HIS COMPANY,

PRESENTING A NEW COMIC OPERA,

THE CHARLATAN

Music by JOHN PHILIP SOUSA.

Book by CHARLES KLEIN.

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

CAST OF CHARACTERS.

DEMIDOFF.....	DE WOLF HOPPER
PRINCE BORIS.....	EDMUND STANLEY
GOGOL.....	MARK PRICE
JELIKOFF.....	ALFRED KLEIN
CAPTAIN PESHOFKI.....	GEORGE W. BARNUM
GRAND DUKE.....	ARTHUR CUNNINGHAM
KOREFF.....	HARRY P. STONE
SHOWMAN.....	CHARLES ARTHUR
ANNA.....	NELLA BERGEN
KATRINKA.....	ALICE JUDSON
SOPHIA.....	KATHERINE CARLISLE
GRAND DUCHESS.....	ADINE BOUVIER
Chorus of Bridesmaids, Ladies in Waiting, Cossack Guards, Guards of the Grand Duke, Pages, Courtiers and Peasants.	

SYNOPSIS OF SCENERY.

ACT I.—Village of Bohkara.

ACT II.—Gogol's House.

ACT III.—Courtyard Grand Duke's Palace.

Locale—Russia.

Time—Early Nineteenth Century.

SOUSA AND HIS BAND

DE WOLF HOPPER AND COMPANY

Under Management of EVERETT R. REYNOLDS.

Address all business communications for both attractions to

EVERETT R. REYNOLDS, Astor Court Building, 18-20 West 34th St., New York.



DE WOLF HOPPER

"Oh no! We are not in the consommé"--*Act Second*

STORY OF THE OPERA



The action of the play takes place in Bokhara, a province in the southern part of Russia. Previous to the opening of the opera Prince Boris' father has contracted an alliance with a peasant girl, which has so angered the Czar that a decree has been issued to the effect that should the offspring of the issue marry any one beneath the rank of princess his title and estates are to be forfeited to the next of kin. The young fellow is very much of a ladies' man, and Gogol, his only surviving relative, confidently expects that his nephew will ultimately lose his rank and inheritance.

This condition of affairs is disclosed when the curtain rises on a country fair. The main feature of this exhibition is the appearance of a famous prestidigitateur named Demidoff, and his pretty daughter, Anna. Demidoff is an unscrupulous charlatan, and lends himself readily to Gogol's scheme to palm off his daughter to Boris as the Princess Ruchkowski, a title which the conspirator believes to be extinct. Boris falls in love with her, much to the chagrin of Sophia, Gogol's child, and greatly to the delight of Demidoff, who believes that he is making a wealthy match, not having been informed of the Czar's decree.

Sophia learns of the trick as the marriage is about to take place, and enters into a scheme with a young girl attached to Demidoff's caravan, Katrinka by name, to make her appearance on the scene as Princess Ruchkowski. Her plans miscarry, however, and the marriage takes place. During the festivities immediately following the ceremony, the real Princess Ruchkowski, accompanied by her husband, who is no less a personage than the Grand Duke, enters, and immediately sends for the girl who is usurping her title. The conspirators are very much frightened at the situation, and diverting situations ensue.

Demidoff thereupon pretends that the whole scheme is one of his famous optical illusions, and transforms Anna into space by means of magic. The Grand Duke orders him seized by the guards, accusing him of witchcraft, and seeing that he is in danger of bodily harm, the fakir attempts to bring his daughter back. Anna, however, feels keenly the shame of having disgraced the prince, whom she loves, and runs away. Demidoff is seized and accused of being her destroyer.

The third act discloses the trial scene. Demidoff is convicted, but as the court retires to consider his punishment the daughter returns, and the prisoner confesses to the Grand Duke the deception practiced on them all by Gogol. This dignitary then promises to secure a cancellation of Boris' punishment from the Czar, and all ends well.



DE WOLF HOPPER

"I now know what Peshofki meant when he said I'd get it in the neck"—*Act Third*

THE MUSIC



Sousa's score is full of gems.—*New York Press*.



NELLA BERGEN

A fine example of spirited, melodious scoring.—*Boston Globe*.

"The Charlatan" March is the equal of any of Sousa's.—*Baltimore Sun*.

The audience was radiant with glee over Sousa's new opera.—*New York Press*.

Music is better than anything that Sousa has heretofore given us.—*New York Times*.

In respect to orchestration and general scheme, the work is better than "El Capitan."—*Boston Traveler*.

The score is filled with musical beauties of a higher order than the composer has hitherto offered.—*Lowell Courier*.

Of better musical quality than either "El Capitan" or "The Bride Elect."—*New York Evening Post*.

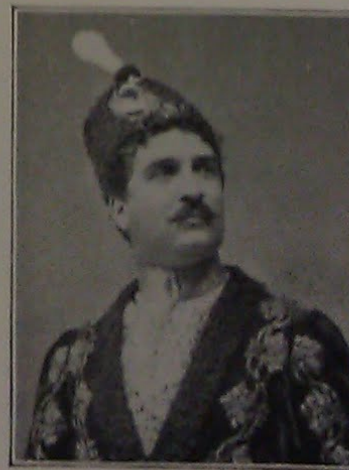
Sousa has never written and I have never heard an opera half so good as "The Charlatan."—*Washington Times*.

The finale of the second act was written by a master hand. Its melody is catchy, and its rhythm has all of Sousa's irresistible swing.—*New York World*.

The solos contain a delicacy and shading Sousa's work never seemed to possess prior to this presentation, and which is totally lacking in the compositions of some of the greatest masters the world has ever known.—*Washington Times*.

In none of the several comic operas which John Philip Sousa has written has he so well exhibited his musicianly abilities as in "The Charlatan." His melodic matter is pleasing throughout, his choral writing is skilful, and his orchestration is refined and ingenious.—*New York World*.

"The Charlatan" is a genuine comic opera of the best type. The music is full of ginger and entrain. Before we knew it we were reveling in Sousaism, affable waltzes, two-steps that made us yearn to get up and trip it lightly—and jolly, rollicking ensembles. Sousa is the comedian of music. The lyrics are extremely clever.—*Alan Dale in New York Journal*.

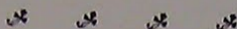


EDMUND STANLEY



MR. BARNUM MR. KLEIN MR. HOPPER
"Excuse me, gentle stranger, but this is no lady"

THE BOOK



Extremely clever lyrics.—*N. Y. Journal.*



ALICE JUDSON

A story with a definite plot.—*New York World.*

A worthy successor of "El Capitan."—*New York Press.*

The libretto is full of Hopper humor.—*Baltimore Herald.*

"The Charlatan" is Charles Klein's best work.—*Washington Post.*

The lyrics are not the least enjoyable feature of the presentation, with their wealth of ingenuity and humor.—*Washington Times.*

That the performance last night pleased the audience was evident from the continuous laughter and applause.—*Washington Star.*

The book is full of bright and witty lines, the lyrics are very pleasing, the topical songs really funny and the ensemble work is great.—*Washington Star.*

The libretto is exceedingly clever, and sparkles all through with the drolleries which Mr. Hopper is so happy in bringing out in his own original way.—*Montreal Star.*

"The Charlatan" received the unanimous approval of an immense and thoroughly delighted audience. The libretto is humorous and decidedly novel.—*Montreal Herald.*

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

The plot of the opera is tangible and of ample merit to permit the construction of a "straight" comedy from its elements. There is plenty of novelty and an abundance of situations that could not fail to be mirth-provoking under the most adverse circumstances. The result is a libretto which in evenness and brilliancy of construction has not been rivaled within the last twenty years.—*Washington Times.*

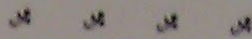


ALFRED KLEIN



MR. KLEIN MISS BERGEN MISS JUDSON MR. HOPPER
Social Laws—The Etiquette Quartette

THE PERFORMANCE



All that Mr. Hopper touches turns to laughs.—*Boston Traveler*.

Mr. Hopper's company this year is the best that ever supported him.—*Washington Post*.

Mr. Hopper has unlimited opportunities for fun making, and he neglects none of them.—*Boston Globe*.

Mr. Hopper has the most admirable company that he has ever brought to Washington.—*Washington Star*.

We must confess that we laugh much more at Mr. Hopper than we did three years ago.—*Boston Transcript*.

The company is even better than the one which interpreted the popular "El Capitan," which is saying much.—*Baltimore American*.



ADINE BOUVIER

Mr. Hopper capers as nimbly, is as

mirth-provoking, is as droll in style and as unflagging in animation as he has been in any of the parts in which he has delighted his audiences.—*Boston Herald*.

The chorus is unusually large and the voices well balanced. It is given considerable work to do and it does it well. It showed to excellent advantage in the Russian National Hymn, and in the march with which the second act closed.—*Washington Star*.

The cast employed is one of exceptional ability, while the star himself never appeared to better advantage. An intelligent and well-trained chorus of over forty people completes the extraordinary equipment of an organization that merits the greatest success for its ability, its presentation, and for the enterprise the management has shown in preparing it for the road.—*Washington Times*.

De Wolf Hopper and his excellent company have come and gone, leaving behind the impression of one of the finest comic opera performances ever seen or heard in Manchester. "The Charlatan," by John Philip Sousa and Charles Klein, and interpreted by Mr. Hopper and a splendid support, delighted the largest audience of the season, and one of the greatest and most enthusiastic crowds in the history of the opera house.—*Manchester, N. H., Union*.



ARTHUR CUNNINGHAM



MR. KLEIN MISS JUDSON MISS BERGEN MR. HOPPER
"In far away Japan they have a custom which we hope will never leave that land"

THE PRODUCTION



The opera is gorgeously presented.—*Baltimore Herald*.



GEORGE BARNUM

The opera is beautifully staged.—*New York Evening Post*.

Exquisite scenery and gorgeous costumes.—*Baltimore Herald*.

I have never beheld more effective pictures or groupings.—*Baltimore Sun*.

Nothing more beautiful has been seen here for a long time.—*Boston Traveler*.

The staging of the opera was magnificent in the extreme.—*Baltimore Herald*.

"The Charlatan" sets a new standard of beauty in comic opera.—*New York Press*.

The costumes are exquisite, rich, gorgeous and beautiful in their color scheme.—*New York World*.

The blaze of rich and harmonious color is beautiful and impressive beyond description.—*Boston Herald*.

The production is one of the most elaborate and beautiful that has ever been given on the comic opera stage.—*Boston Globe*.

"The Charlatan" has a very brilliant mise-en-scene, and the company clad regardless of expense.—*Alan Dale in New York Journal*.

Costumes, scenery and accessories all combine to give a picture that has not been equaled for brilliancy in the history of comic opera.—*Washington Times*.

Charming stage effects, as pretty as Gros ever painted, and costumes as artistic in color and as rich in material as Mrs. Siedle and Dazian ever planned between them.—*New York Herald*.

Mr. Hopper is to be congratulated upon his new production. It will surely bring him much additional artistic fame, and should result in many gratifying box-office statements. He has spared no effort in staging or costuming, and in these respects the production is superb.—*Boston Herald*.

As for the staging and costuming of this opera, nothing like it has been seen on the local stage. It is a kaleidoscope of barbaric color, harmonized into a perfect whole, which makes Lillian Russell's magnificent production of the "The Tzigane" look like 30 cents in comparison.—*Washington Post*.



MARK PRICE



The Bridesmaids

WHEN HOPPER COMES TO TOWN



When DeWolf Hopper comes to town nature seems to put on a smiling face, care takes wing, and joviality reigns in its place. Barnum attracts crowds to the sidewalks. Hopper brings cheerfulness to the heart of man.

When Hopper comes to town the jaundice-eyed, the morose, the sour-spirited, the splenetic, and the sullen men appear to throw off their humors and enter into the frisky frivolities of life with undreamed of interest and fervor.

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

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

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

When Hopper comes to town fat men lose their flesh, through shaking their sides, thin men get fat through feasting their risibles on Hopperian humor.

When Hopper comes to town his voice will not be found of that colorature quality which charms birds off the bushes, but rather of that manly, full and stirring basso cantante type which opens the ears of the stupid, rouses the supine into attention, engrosses the listless, awakens the preoccupied, and attracts the giddy.

When Hopper comes to town the deaf hear and trumpets fall into disuse.

When Hopper comes to town all these things happen, because Hopper is the potent elixir, the revivifying essence, the compound of mirth, the collyrium of joviality, the panacea for jaundice, the restorative for the dejected, the balsam for the dumps, and the never-failing cordial for the sorry sight.

When Hopper comes to town you can no more keep the populace from flocking to see him than can an oak clasp and hold back the blasts that blow through it.

When Hopper comes to town swollen, senseless stupidity will be as unseen as a disbanded rainbow. All will be bright and gay as the wings of a butterfly.

When Hopper comes to town we will have a speech, rigged out in all the gay plumage of rhetoric, ornate and grand as the golden chariots of Montezuma.

When Hopper comes to town he will be seen in Sousa and Klein's new comic opera, "The Charlatan." Could more in prospective be desired.



THE COSSACK GUARDS