"I Am Out For The Dough," Admits CHARLES HAWTREY.

English Actor Frankly Tells Why He Entered Vaudeville—Likes the Experience and Feels It May Increase His Audiences, but Rather Misses the Trick Bronco and Performing Dogs.

MR. HAWTREY had not arrived. He was somewhere between Proctor's Twenty-third Street and Fifth Avenue theatres. Just what spot in the road the urbane gentleman who had arranged the appointment couldn't say. He would like to say—I felt certain of that—and he seemed to feel apologetic because he couldn't say. He ventured the guess that at that particular moment Mr. Hawtrey was rounding the corner of Twenty-third street and Sixth avenue at a furious rate of speed.

One could see, in one's mind's eye, the cab balanced dizzily on one wheel, with Mr. Hawtrey, pale but determined, holding fast. Now, in his wild, vaudevillainous career, he was being whirled in and out of the delivery-wagon chain of the shopping district. Endangered pedestrians crossed the street in one leap, while others, in a fever of self-preservation, climbed the pillars of the elevated. Men frantically waved their arms and shouted a warning far down the street. Clear the track, for Hawtrey was coming! Shade of Sheridan and wraith of Revere! but this was thrilling. Hear the rumble! Hark the roar! See the scattering crowds! List to the howl of the yellow dog with the crushed, wagless tail! Never mind the apple-cart! Charge, Hawtrey, charge—charge it on your expense account! Smash! Crash! Only a peanut stand! Now the sharp, mad clatter of hoofs, the rattle of ——.

The urbane gentleman was speaking again. Wouldn't I come around to the back door and see Mr. Hawtrey alight from his cab? No, thanks, I wouldn't. The imaginary chase had been exciting enough. I felt no desire to be in at the death.

MR. HAWTREY was quite calm, though there was still something of the glare of adventure in his eyes, when we bearded him in his dressing-room. He shot a swift, suspicious glance at the human picture machine.

"Good gracious!" he exclaimed, "please don't sketch me while I'm like this!"

"Like this" meant collarless. Mr. Hawtrey threw a hand to his throat and stood a bachelor at bay. With the other hand he stealthily reached to his dressing-table for a fresh collar.

He brought to mind a young woman who once Mary-MacLeaned the litany into "From the collarless man, good Lord, deliver me." (She is still single.)

With the promise that he would be spared, Mr. Hawtrey sank back with a sigh, though he still clutched fearfully at the opened neckband.

"I suppose you have come to ask me why I have gone into vaw-de-ville, as it is sometimes pronounced?"

He smiled a miserable sort of smile. A hunted look came into his eyes. Without waiting for an answer, he querulously went on:

"Why should you ask me? What is there strange about it? Why shouldn't I go into vaudeville? Now that I've got you here, I'm going to interview you, you see?"

For a long time I had lived in dread of just such an ordeal. At last the worm had turned! The worm had assumed awful proportions. It raised its head and hissed painful questions. I wanted to go home. But it would not do to turn tail and wriggle out of the situation. The worm must be faced. The questions must be answered.

Wasn't it—please excuse the stuttering and stammering—wasn't it a trifle unusual for the best light comedian of the day to be "doin' the 'alls?" Wasn't it—pardon a gulp or two—wasn't it rather a long leap from Forty-fifth to Twenty-third street?

Obviously, Mr. Hawtrey enjoyed watching me squirm. He leaned forward—ah! cruelty is a fine art—and gloated:

"Why shouldn't I go into vaudeville?"

"Why did you?" I retorted, rebellious and defiant.

"Because," and Mr. Hawtrey clipped off each word between his grinning teeth, "I am out for the dough!"

NATURALLY, I had suspected that the English comedian's plunge into the "continuous" had pearls for its motive, but I had hardly expected such Americanized frankness.

"Out for the dough!" didn't sound like Hawtrey, as you will doubtless agree. It had, however, the virtue of sounding convincing. And the figure which Mr. Hawtrey let slip in an excitable moment was still more convincing. It would look very imposing set down here, but for various reasons the dollarmark must remain silent.

"Mr. Proctor, you know, might not like to have it made public, so you'll promise, won't you?"

For my part, I couldn't see why Mr. Proctor should object to the full extent of his enterprise being known; however, Mr. Hawtrey said "please" so prettily, and was so very amiable now that he had outed-for-the-dough and had on his collar, that there was no denying him. His golden secret shall be kept inviolate. Not even Mr. Proctor's press agent can wrest it from me.

"YES"—the conversation was now bowling along a course where there were no pitfalls—"this new experience of mine is very interesting, and I am enjoying it immensely. To be sure, it's a bit strenuous to be doing two theatres and four shows a day, to say nothing of the drives, but it's good fun—and good pay—for all of that. And, professionally, I don't see that it can make any difference with me. I feel satisfied that my old clientele will be as interested in seeing me when I return to this country as it was before I became identified with vaudeville; and, what's more, I may make some new friends. I find that vaudeville patrons make just as appreciative an audience as the theatre-goers further uptown. I can honestly say that, on this score, I have not noticed the slightest difference. I like my new acquaintances, and I may cultivate them still further. I may go out on the circuit, as they call it. Yes, to other cities—as far as Chicago, perhaps. This is not settled. I may end my vaudeville career here and go straight home. I was to have sailed Wednesday. But I cannot go on Wednesday, in any event. The Brooklyn Handicap is to be run on Thursday, you know; therefore I cannot sail on Wednesday. The Brooklyn Handicap is a hobby of mine."

Mr. Hawtrey treated me to another smile. He also dropped a bit of information. He is not to remain away for three years. He is coming back in 1905.

"I will do 'Mars' again then and offer a new play. I don't know what the new play will be. I have several on hand. I will try them in London, and bring over the best one. I shall endeavor to get something this time which is not too English. The trouble with 'The Man from Blankley's' was that it was too local. That's the trouble with most of the American pieces which are taken to London. English audiences cannot understand, cannot appreciate them. New York and Boston understood and appreciated 'The Man from Blankley's,' but other cities didn't. In Chicago we received splendid notices in the newspapers, but the public stayed away. The audiences were big in the one-night stands. They may have gone away wanting to stone us, but" (that smile again!) "we had their money."

There's nothing like a peep behind the scenes to show us what a mercenary world this is!

MR. HAWRTEY'S talk was running into money again.

"You see," he reminded me, reveling in the repetition, "I am out for the dough. That's why I have turned 'Time is Money' to vaudeville account. I have owned the sketch for a long time. In England it wasn't worth fourp'nce-ha'penny. Here I suddenly found it was worth $$$$, and I am very happy at the way things have turned out."

"Even at finding yourself sandwiched between a contralto and a roller-skating act."

"I must confess," he chuckled, "that I had rather hoped for a trick bronco and performing dogs."

BOYS came out from either side of the Fifth Avenue Theatre stage and placed on easels cards bearing the simple announcement:

MR. HAWTREY.

Beneath the name I saw in invisible letters of bright gold:

"I AM OUT FOR THE DOUGH."

CHARLES DARNTON.

New Summer Show and Popular-Priced "Parsifal."

GEORGE W. LEDERER will put on a new summer show, "The Southerners," at the New York Theatre Monday night. Will Mercer and Richard Grant are responsible for the book, and Will Marion Cook wrote the music. Effervescent Elfie Fay will bubble up in a principal part, and others in the company are Junie McCree, William Gould, Vinie Daly, Eddie Leonard, Reine Davies, Wilmer Bentley, William Wallace Black, Sally Lomas, Joseph W. Standish, Louise Lathrop, Paul Decker, Kathryn Bartlett, Cecil Summers, Mollie McConnell, Joseph Smith, Hattie Burdell, Ella Ray and Ethel Davies. There will also be a big bunch of show girls and not a few persons of "color."

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Popular-priced "Parsifal," in play form, will be offered for the first time in Manhattan at the West End Theatre on Monday night. Marie Doran's English version of Richard Wagner's music drama—said to be the one Richard Mansfield thought of producing—will be given. Thurlow Bergen will play "the guileless fool," and Una Abell-Brinker will have the role of Kundry. There will be a professional matinee on Thursday.

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A new edition of "The Man from China" will be offered for inspection at the Majestic on Wednesday night. The libretto will be considerably changed and several new specialties introduced. That clever Lilliputian, Master Gabriel, has been added to the cast, and through him the idol will be brought to life. Another new feature will be a Scotch Fusilier drill by thirty-two girls. A comedy detective will be played by William Phillips.

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The Bostonians, with those old favorites Barnabee, MacDonald and Frothingham, and with Agnes Cain Brown, Gertrude Zimmer, Adele Rafter and Howard Chambers among the younger singers, will give De Koven & Smith's ever-green comic opera, "Robin Hood," at the Grand Opera-House all next week.

Hoyt's "A Rag Baby" will be the offering of the Murray Hill stock company, the cast including Henry V. Donnelly as Old Sport, Georgie Lawrence as Venus, and Charles Hutchinson as Tony Gay. New songs and specialties will be introduced.

Annie Ward Tiffany in "Shadows of a Great City" will be the attraction at the Metropolis.

"David Harum" will be played at Proctor's Fifty-eighth Street Theatre.

Louise Beaton in "Rachel Goldstein" will inaugurate Sullivan, Harris & Woods's mangement of the People's Theatre.

"The Little Mother" will come to the Star.

"The Little Church Around the Corner" will be found at the Third Avenue.

Rice & Barton's Gaiety Company will be the attraction at the Dewey.

The Gotham will have the Dainty Duchess Burlesquers.

Continuing engagements at other theatres will be Raymond Hitchcock in "The Yankee Consul," Broadway; "The County Chairman," Wallack's; Henrietta Crosman in "Sweet Kitty Bellairs," Belasco's Theatre; William Collier in "The Dictator," Criterion; "Piff, Paff, Pouf," Casino; De Wolf Hopper in "Wang," Lyric; Elizabeth Tyree in "Tit for Tat," Savoy; Charles A. Bigelow in "The Man from China," Majestic; "Two Little Sailor Boys," Academy of Music, last week; "A Venetian Romance," Knickerbocker, last week; Julia Marlowe in "Ingomar," Empire, last week; Weber & Fields, New Amsterdam, last week of the comedians' association.

A fine bill, including Eddie Foy, Aubrey Boucicault, Emma Carus, Elfie Fay and many others, has been arranged for the benefit performance to be given M. S. Bentham, the booking agent, at the Grand Opera-House tomorrow night.

The benefit performance for John R. Rogers will be given at the Lyric on Friday afternoon.

DUSS AND "VENICE."

Duss will reopen Madison Square Garden with a revival of "Venice" to-morrow night. He will once more have the Metropolitan Opera-House orchestra, and again Mme. Nordica will be the special attraction at the first concert. As May 22 is the anniversary of Richard Wagner's birth, the programme will be made up wholly of selections from that composer's music dramas. It will be as follows: "Rienzi," overture; "Meistersinger," prize song (violin solo), Nahan Franko; "Lohengrin," introducbeth aria, "Dich Theure Halle," Mme. tion to Act III.; "Tannhauser," Eliza-Nordica; "Rheingold," entry of the gods into Valhalla; "Parsifal," prelude; "Tristan and Isolde," Isolde's Liebestod, Mme. Nordica; "Siegfried," Waldweben; "Die Walkure," the ride of the Valkyries.

VAUDEVILLE BILLS.

Jessie Millward will be next week's shooting star at Mr. Proctor's downtown theatres. Assisted by E. Boyd Putnam she will present J. Hartley Manners's romantic comedy, "A Queen's Messenger" at the Twenty-third Street Theatre at 3 and 9 o'clock, and at the Fifth Avenue Theatre at 4.15 and 10.15. Mr. and Mrs. Mark Murphy in "Why Dugan Swore Off" will be another feature at the Twenty-third Street Theatre, while at the Fifth avenue house the stock company will present "When We Were Twenty-one," and Clarice Vance will lead the vaudeville list. The One Hundred and Twenty-fifth Street Theatre stock company will play Sydney Rosenfeld's comedy "The Club Friend," and Ed Grey, a monologist, will be the principal entertainer among the vaudevillians.

Blanche Ring, with a new lot of songs, will be the headliner at Hammerstein's. Others will be Clayton White and Marie Stuart, Ethel Levey, Irving Jones, A. O. Duncan, Robertus and Wilfredo in a novel European juggling act, and Marco Versella and his military band.

Robert Loraine, who supported Grace George in "Pretty Peggy," will make his vaudeville debut at Keith's in "A Little Tragedy in Tien Tsin," which tells of the love of a mandarin's wife for an Englishman who is brought injured to her home. Merriam's Pantomimic Dogs, Holcomb, Curtis and Webb in "A Winter Session," Ward and Curran in "The Terrible Judge," and Will McIntyre and Edith in "Brannigan and the Leading Lady" will be other features.

The Circle announces the engagement of Van Rensselaer Wheeler, Frank Belcher, Sidney Deane and Herbert Ayling, who are to present the musical comedietta "Christmas on the Island," the piece that made the hit of the Lambs' Club gambol recently. Miss Gertrude Haynes and her Choir-Celestial, Frank Bush, Sidney Grant and O'Brien and Havel will be among the other attractions.

Tony Pastor's bill will include Collins and Hart, "The Two Strong Men," just returned from Europe; Edwin Latell, the musical comedian; Joe and Nellie Doner, late of the "Prince of Pilsen" company; James Richmond Glenroy, Lillian Tyce and Irene Jermon in "The Arrival of Aunt Bedella," the D'Elmar Trio and Wayne and Lamar.

Hurtig & Seamon's list will be headed by Duryea and Mortimer in "The Impostor," and others will be the Empire City Quartette, August and Weston, comedy jugglers; Herbert Crowley, female impersonator; Tascot, the coon shouter; the Lorre Trio, grotesque acrobats; Gebest Sisters, and Magee and Walsh.

New war pictures will be shown at the Eden Musee.

Huber's Museum will have many new attractions.

Those two great show-places, Luna Park and Dreamland, at Coney Island, will be in full swing, with a number of new attractions at both places. The Johnstown Flood is once more one of the great sights at Coney.

HIS ADVICE.

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