BROAD—"Under the Red Robe."

To-morrow night at the Broad Street Theatre, Philadelphia, theatregoers are to be treated to a new play which has been one of the brilliant successes of recent years. It is "Under the Red Robe," the stage version of Stanley J. Weyman's beautiful French romance, which has been prepared by Mr. Edward Rose, and in which Charles Frohman's Empire Theatre Stock Company will appear. Mr. Rose, it will be remembered, made the adaptation of Anthony Hope's "Prisoner of Zenda," doing a remarkably clever piece of work with it, and it is said that in his handling of the Weyman romance he has succeeded even better than he did in the Hope play. He is given credit for having transferred to the stage the characters of the Weyman story with sufficient of vividness and truthfulness to make them as interesting as they were in the book, and he has also preserved the charming atmosphere which invested them in the original work. He depicts the agony of shame and horror and remorse which overtakes the spy in the carrying out of the distasteful task which he has undertaken to save himself, and, it is said, gives excellent portrayals of the exciting episodes of the book. The play is said to be the best, so far as opportunities for acting are concerned, that the Empire Theatre Company has ever had. All the leading players of this organization are admirably fitted with parts, and Mr. William Faversham, who is the new leading man, and Miss Viola Allen, who is still the leading woman, are said to have in the roles of Gil de Berault and Renee de Cocheforet, the hero and heroine of the story, work in which they cover themselves with new distinction. The other members of the company are J. E. Dodson, Charles Canfield, Fritz Williams, W. H. Thompson, Jameson Lee Finney, Ferdinand Gottschalk, W. H. Crompton, Joseph Humphreys, Guy Standing, E. Y. Backus, J. P. Pierce, Mary Hampton, Elsie de Wolfe, Ida Conquest, May Robson, Margaret Gordon, Jane Harwar, Ellen Gail, Catherine Mulkins.

PARK—"The Geezer."

Donnelly and Girard, after a lapse of two years, will again visit Philadelphia, at the Park Theatre this week and present for the first time here the spectacular operetta, "The Geezer" (a travesty on "The Geisha"), the latest success from the pen of Joseph W. Herbert. This play ran a whole season in New York and this is the first season outside of New York. It is full of comedy and funny situations; humor is dominant and fun reigns supreme from start to finish, such a thing as a dull moment being an absolute stranger. The scene of the piece is laid in China, where Two Hi conducts a number of tea houses and pictures Nellie Fly, an American journalist, on her trip around the world. She visits Li Hung Chang, who is preparing to leave for America, where he is to seek for an American heiress to wed the Emperor of China, with the idea of using her millions to relieve the embarrassed condition of the empire. Li Hung's safe arrival in New York, reception tendered him by his countrymen in Chinatown, his aptness in acquiring American customs, his success in winning the wanted prize, his disposal by auction of Chinese maidens and return to China, are all shown. The Emperor celebrates the return of Li Hung by giving a great feast, at which he gets hopelessly inebriated, when Li Hung determines to marry the heiress himself. He is discovered in his treachery and stripped of his official character and thrown into prison. Donnelly and Girard, it is asserted, appear to the very best advantage in the characters of Li Hung Chang and Two Hi respectively and are more amusing than in any of their past characters. They have in addition to themselves a number of very clever artists.

WALNUT—Wilton Lackaye in "The Royal Secret."

Mr. Wilton Lackaye makes his reappearance in this city to-morrow evening at the head of his own company. He comes as a stellar attraction and will produce a play with the alluring title of "The Royal Secret." The pronounced success made by Mr. Lackaye in his portrayal of that effective but gruesome character, Svengali, has left a lasting impression of his work in the minds of theatre-goers. When he makes his entrance Monday night on the stage of the Walnut Street Theatre he will be seen in quite a different kind of part, one that will give him the advantage of handsome dressing and every opportunity to win the sympathies of his audiences by the romantic conditions which favorably follow him throughout the play. "The Royal Secret" is described as a romantic comedy by P. D. Reinau and W. T. Price, and those authors have delved into French history for situations upon which to found their story. The period in French history in which Louis XIV figures so prominently has been the basis of their dramatic operations. Some of the characters are of historical interest, while others are only the result of the author's conceit. Mr. Lackaye is considered a good judge of plays, and it is said he has selected "The Royal Secret" for his second season as a star should bring to his support the public, which has every confidence in his abilities as an actor. The production is complete in every respect and the scenes will be as elaborate as anything in the dramatic line that has been seen in this city. The costumes of the period are described as being beautiful and in this respect Mr. Lackaye's company will have the advantage of being seen in the silks and satins of court life. Mr. Lackaye's company includes Edmund Collier, James D. Barrows, Italia Lewis, George Donald, Alexander Kearney, John Lancaster, Russell Weyler, Edmund Wallace, Vincent O'Sullivan, Maurice Evans, H. Chamberlain, Fanny MacIntyre, Britta Griffin and Alice Evans.

CHESTNUT ST. OPERA HOUSE—The Bostonians in "The Serenade."

The musically inclined theatregoers will this week have the pleasure of welcoming the Bostonians in a new opera, this famous organization, which has not visited us in two years, will appear at the Chestnut Street Opera House, in Victor Herbert and Harry B. Smith's latest work, entitled "The Serenade." The action of the opera takes place in Spain at the beginning of the eighteenth century, and the story deals with the flirtation of Alvarado, a dashing baritone of the Royal Opera, with Dolores, a lady of rank, and ward of a jealous hidalgo of the highest degree. As the singer has won the favor of his inamorata by means of a serenade addressed to her the Duke of Santa Cruz flies with the heroine to his castle in the mountains, but the ardent baritone, disguised as a postillion, manages to accompany the party. Besieged by brigands in the castle, the postillion assumes the duties of a cook, and the near-sighted Duke harbors his rival within his own household. A counter bit of comedy is injected into these adventures through Romero, a monkish bandit, and by a lovelorn, stagestruck tailor, and a broken-down tenor, who, warbling the detested serenade in the presence of the Duke, are mistaken for the actual rivals, and imprisoned. Meanwhile the action changes to the grounds of a monastery and an adjoining convent. The Duke has Dolores conveyed to the convent, and the baritone, Alvarado, seeks refuge in the monastery in order to escape the attentions of a jealous danseuse, Yvonne, who learns of the presence of Dolores. Numerous complications ensue, but everything is worked out happily at the last, in true comic opera style. Mr. Herbert is said to have given this opera his best work, and Mr. Smith is credited with a very clever book. "The Serenade" will be finely mounted, with picturesque scenery and handsome costumes, and there will be an efficient chorus. Henry Clay Barnabee, William H. McDonald, Jessie Bartlett Davis, Eugene Cowles, George Frothingham, Josephine Bartlett, Alice Neilson, J. H. Boyle, James F. Miller, Harry Dale, Harry Brown and Bertha Lovejoy are among those in the cast.

KEITH'S BIJOU—Vaudeville.

The faculty possessed by the management of the Keith houses for providing excellent entertainment, is exemplified in the announcements for this week at the Bijou. The program is headed by Mr. Felix Morris, who will present "The Game of Cards," in which he made a pronounced hit some months past at this house. He will have the same supporting company as upon the occasion of his previous visit, and which includes Walter Lennox, Sr., Miss Jane Lennox and B. S. Cutler. Surrounding this act will be O. A. Duncan, the ventriloquial comedian, who is always up-to-date; Harrigan, the tramp juggler, a great favorite; Conroy and McDonald, who are newcomers to the Bijou, and whose act is novel and full of bright Irish wit; Smith and Cook, acrobatic comedians; Fred M. Wilson, a California singing comedian; Carrol and Hindes, plantation comedy sketch artists; Matt Farman, Irish dancing comedian; Fanson, Courtney and Fanson, novelty skeeter trio; Mazziotta, tumbleronicon soloist; the Grahams, specialty sketch artists; Emerson Quartet, popular vocalists, in a pleasing repertoire, and Hassan Ben Ali's troupe of sensational Arabian acrobats. The will kinetoscopic views shown in the biograph, and the panoramic view of Haverstraw tunnel will continue to arouse laughter and comment. There is diversity of entertainment enough in this list, it would seem, to satisfy the most cynical as well as the ordinary theatregoer.

FOREPAUGH'S—"Passion's Slave."

Another melodrama of the romantic school will be presented at Forepaugh's Family Theatre this week by the stock company. It is John A. Stevens' popular play, "Passion's Slave," which has not been seen here for several years. The incidents are all laid in the South and the story is one of love, jealousy, vengeance and retribution with the elements of comedy and villainy well seasoned. Among the thrilling and interesting episodes are the murder by the villain of the brother of the hero, the crime being laid upon the latter; his imprisonment and struggle in the jail with the murderer, and his escape by leaping from the cliffs into the ocean, where he is rescued by a passing vessel. He returns home disguised as a tramp, makes himself known to his sweetheart and is detected by the assassin of his brother. They fight in a deserted signal station and a Creole woman comes to the aid of the hero and denounces the villain and all ends well. Some of the situations are remarkable for their effectiveness and the comedy vein is an important factor in the success of the piece. The management announces that some notable stage pictures have been completed for this production. All the favorites of the company will be in the cast.

NATIONAL—Edward Harrigan.

Edward Harrigan, the popular Irish comedian, has been before the public so long that his annual appearance is looked upon by theatre-goers as the season when they can laugh to their heart's content. He is popular in everything that he does, and, therefore, does not enter into comparison with any other player, but stands alone in his particular line of comedy. Mr. Harrigan studies the characters that he intends to portray as the artist studies the face he is about to paint, so the impersonation is always true to nature. This week, at the matinee, Mr. Harrigan will present his latest, and what is said to be, his greatest success. It has the peculiar title of "The Grip," not referring to the recent disease that has been so epidemic, but to pledges of handshake between two comrades of the late war.

There is more story and compactness of plot in "The Grip," than in any other of Mr. Harrigan's many dramatic efforts. The comical sayings and racy wit keep every one in the best of humor. Mr. Harrigan will be supported by an efficient company and Mr. Dave Braham, whose songs have been sung the world over, has written a number of new ballads for this production.

GRAND OPERA HOUSE—"Clover."

The production of "Clover" at the Grand Opera House brings back recollections of the famous Lecoq Opera Company, for it was at the time when this great organization was in the zenith of its excellence that "Clover" was given us. The cast was a great one. It included Eugene Oudin, De Wolf Hopper, Marion Manola, Charles W. Dungan, Annie Myers, Josie Knapp, Jeff De Angelis, Herbert Cripps, Edmund Stanley, George Cerbi, Matilde Cottrelly and Lindsay Morrison. All of this company, with the exception of Eugene Oudin (peace to his ashes), are still entertaining the public. "Clover" is one of von Suppe's most entertaining works. It has a sweetness and daintiness, coupled with enough spirit to make it most attractive. It is in a prologue and three acts, and the story is full of dramatic incidents, while the music is catchy and at all times bright. The Casto Square Company, with all the favorites in the cast, will undoubtedly give it an enjoyable interpretation. The scenic equipment, it is promised, will be unusually handsome, and a number of strikingly pretty stage pictures will be shown. "Lily of Killarney" is announced for the next attraction at this house.

GIRARD AVENUE—"Innocent as a Lamb."

One of Roland Reed's comedies, "Innocent as a Lamb," in which he appeared several years ago, is announced for this week at the Girard Avenue Theatre. The piece was first called "The Prevaricator" by its authors, but Mr. Reed changed it to "Innocent as a Lamb" and toured the country in it, enacting the part of Tobias Pilkington, an old New York stock broker. Of all Mr. Reed's parts he was expected by Manager Durban as one best fitted for the theatre's stock company, it requiring an evenly balanced cast that would glean plenty of snap and ginger in its presentation. The part of Tobias Pilkington fell to Frank B. Hatch, who has successfully demonstrated his ability as a versatile comedian. The honors of the play may go to him by right of precedence, but his most energetic efforts will hardly win him more praise than will fall to the lot of Amy Lee, Valerie Bergere, Emma Modern and others who have prominent parts in the cast. Great care has been exercised in the casting of the comedy, so that it will develop with the required esprit and vim.

ELEVENTH ST. OPERA HOUSE—Dumont's Minstrels.

The peals of merry laughter coming from all parts of the house attested the approval of the audiences at the Eleventh Street Opera House, of the rattling burlesque "Gas Works to Let; or Who Gets It?" as presented by Dumont's Minstrels last week. The humorous phases of the tangle are shown in the most amusing manner. Citizens will now send in their protests or vote on the question of selling or keeping the gas works. Mr. George S. Christ will open the polls and keep a list of all voters at the box office daily. Another new burlesque is on the bill and called "The Detective's Mistake." It will be an eyeside of fun and timely satire. The warlike City Troop will be seen for the last time as new burlesques are ready for production. The ballads are changed this week. New sketches will figure on the new bill.

CHESTNUT ST. THEATRE—"Girl From Paris."

The fourth week of the prosperous run of "The Girl from Paris" at the Chestnut Street Theatre begins to-morrow night. There can be no doubt as to the success the breezy musical comedy has achieved since its first performance here and there is every reason to believe that it will steadily grow in popularity as the engagement progresses. The management is confident of this that the fiftieth performance is announced for Monday evening, November 1, when unique and handsome souvenirs will be given to all ladies having reserved seats on that occasion. In an entertainment of such startling diversity as that of "A Girl from Paris" much, of course, depends upon the players and it is not possible to conceive a more appropriately selected cast than that which Edward E. Rice has given. Louis Mann, Josie Hall, Clara Lipmann, Anita Wilson, the pretty young dancer, Alex. Clark, Phoebe Coyne and the others in the cast are adding new business at each performance.

TROCADERO—Isham's Octoroons.

John W. Isham's famous "Octoroons" will begin a week's engagement at the Trocadero to-morrow afternoon. The great success of this organization is acknowledged by every audience before which it plays. Among the excellent artists engaged are Madame Flower, now so well known as the "Bronze Melba," because of her rarely sweet voice; Fred J. Piper, the rich baritone, who appears in operatic sketches with her; Madah Hyer, a noted vocalist, and the Mallery Brothers, fine musicians and actors. The entertainment embraces several skits of unusual merit one of which is the opening scene, entitled "The Blackville Outing," which aptly illustrates the happenings and characters of a darky outing. The whole program concludes with a round of the grand and comic operas, among which are selections from "El Capitan," "Tar and Tartar," "Cavelleria Rusticana" and "Il Trovatore."

LYCEUM—Rice and Barton's Co.

Headed by the managers themselves, Rice and Barton's Gaiety Extravaganza Company will be the attraction at the Lyceum Theatre this week. The program will include an amusing curtain-raiser, entitled "McDoodle's Flat," an otto introducing Barton and Eckhoff, the Hill Sisters, Miles and Raymond, Frankie Haines, Hattie Mills, Swan and Bombard and a series of living pictures by a corps of models under the direction of Ida Austin. The afterpiece is entitled "Naughty Coney Island," in which the "Five Girls from Paris" do a dance that is said to eclipse the famous Barrison Sisters for spiciness.

STANDARD—Steve Brodie.

"A Night at Steve Brodie's," with Brodie himself at its head, will be seen in conjunction with "The New York Stars," variety company, this week at the Standard Theatre. In his act, Brodie will introduce such features and characters as may be seen any day in his Bowery saloon, and which no other comedy now has before the public. The members in support are Annie Hart, Coakley and Hueated, Leslie and Curdy, Curtis and Gordon, Hiatt and Pearl, C. W. Williams and others.

PEOPLE'S—Gowongo Mohawk.

Gowongo Mohawk, the young Indian actress, who has recently returned from Great Britain, where she is credited with having made a success during the past few years, will appear at the People's Theatre this week. The play will be "Wep-Ton-No-Ziah," a romantic story of love and adventure on the prairies, in which the authoress plays the leading role of an Indian boy and gives exhibitions of her skill with the rifle. She will have an excellent company.

Programs of the Week

"Gayest Manhattan," a Musical Extravaganza, at the Auditorium.

The first experiment in the way of a road organization to be attempted by the famous music hall amusement purveyors—Koster & Bial—will be presented at the Auditorium to-morrow night. It is a musical extravaganza, entitled "Gayest Manhattan," which ran continuously during the winter season in New York and its success was supplemented by its performance during the entire summer at one of the beach resorts adjacent to New York. The story hinges upon a stage infatuated maiden, who, aided and abetted by a rich, fond and foolish father, comes to New York to study for the stage. The pair are rural and gullible, and like all people of that character coming to New York, are subject to the gold brick swindle. In Miss Ricketts' search for fame through histrionic channels she meets with some strange people, all the way from bogus theatrical managers to the real swelldom, and her fond father, Hiram, from Skowhegan, is thrown in contact with the choice spirits of the town. The awkwardness of the two and the impositions upon them afford the fun of the play for a time, but their progression is rapid, like the chrysalis of the worm to the butterfly, and while in the first act the immature Tess blushes at an undraped figure in the park, in the last she has developed into a full-fledged skirt dancer and prime favorite of the roof garden. The transition period is most interesting. The father undergoes no less a change, in fact, becomes one of the gayest blades in "Gayest Manhattan." The scenic effects of the play are spoken of as complete in detail and finish. Among others are mentioned the Mall in Central Park, the ball room at the Waldorf, New York's famous hotel, and the promenade floor of Koster & Bial's. Of course a musical extravaganza like "Gayest Manhattan" would fall flat without a chorus of pretty girls. They are considered an all important adjunct in every burlesque to enliven things when the scene approaches dullness, and to give chic and color to everything. The merry maidens in "Gayest Manhattan" have been selected with the greatest care, regarding both voice and shape. While the dialogue of "Gayest Manhattan" is at all times snappy and bright and the action as swift as a whirlwind, Mr. Harley, the manager, assures the public that nothing in the piece can be found offensive to the most fastidious taste.