

The Waning Theatrical Season

DURING the dozen or so years which have elapsed since Charles Frohman became something of a figure in the theatrical world he has perpetrated a good many jokes. Some of them have been excellent, others have been ordinary, while still others have been very bad indeed. Up to the present time Mr. Frohman's star joke was the publishing in the advertisements of his various attractions his own opinion of them, with his name attached thereto. The apparent idea was to convince people that the plays must be pretty good, or the manager would not thus aggressively give his endorsement. The scheme failed in so far as it was intended to engender a feeling of thorough trust in the conscientiousness of the manager, but it was a howling success in exciting laughter, degenerating

not infrequently into ridicule. So, after all, the 30 or 40 or 50 or 60 cents a line that the advertising cost was not wasted, for New Yorkers like a good joke, no matter how far-fetched it may be, and that was a good joke.

Funny as that was, however, there came a time when its humor palled. Something new must be had, for Mr. Frohman must make the public believe that he is doing for it more than any other manager could or would do. So recently he advertised a revival of "Diplomacy" with an "all star" cast. "Diplomacy" is a very old Sardou play, melodramatic, theatrical and impossible, but entertaining withal. There could be no possible excuse for its revival unless that event were to be accomplished through the medium of an interpreting company of exceptional strength. Mr. Frohman evidently realized this, hence his "all star" cast.

Now, it must be understood that an "all star" cast is not what it used to be. It is true that ignorant persons of the old school, when they see a production advertised with an "all star" cast, stupidly jump to the conclusion that practically all of the players engaged are or have been stars of some importance. But that is where they are wrong. Under modern methods that which makes an "all star" cast is the dictum of the manager. If he permits his forthcoming production to be announced as with an "all star" cast, it is an "all star" cast.

Why? Because it is. Hasn't he admitted that it is? Even Mr. Frohman, however, must have seen the absurdity of this designation in connection with the Empire theater revival of "Diplomacy," for the programme announced it as a "special cast," although the newspaper advertisements stuck to the words, "Empire all star cast."

This is Mr. Charles Frohman's master joke. If you don't believe it, read the following distribution of characters of "Diplomacy," as it was given by the "Napoleon of the American theater" who in small type conveys the information that he is the manager of the Empire, Criterion, Garrick, Madison Square and Garden theaters, New York city, and requires big capitals to impart the information that he is also the manager of the "Duke of York's and Vaude-

ville theaters, London, Eng." Here is the cast:

Henry Beauchere.....William Faversham
Captain Julian Beauchere.....Charles Richman
Count Orloff.....Guy Standing
Algie Fairfax.....Wallace Worley
Rosa Stiles.....Edwin Stevens
Markham.....George Cabonne, Jr.
Antoine.....Frank H. Brownlee
Shppard.....George Sylvester
Frascola.....William Barnes
Moussinget.....James West
Countess Zicka.....Jessie Millward

the Dora was Maude Granger, the Stein was J. W. Shannon and the Orloff was Frederic Robinson. That certainly was a trifle better company than the one which exploited "Diplomacy" at the Empire. So also was the one which much later at the Star theater in New York appeared in this play with Rose Coghlan as Zicka, Charles Coghlan as Henry, Mr. Robinson as Orloff and Sadie Martinot (and later Maxine Elliott) as Dora.

No one would have the temerity to assert that the Empire theater company is not able to give an excellent performance of almost any modern play, and yet it did not do so with "Diplomacy," entirely apart from the fact that this melodrama had been given heretofore by especially notable casts. The previous productions undoubtedly affected the opinions of auditors because they had seen the roles played as they should be played and were not willing to accept 50 per cent or 75 per cent or even 95 per cent in exchange for their recollection of a marvellously good performance. That is why "Diplomacy" is not

make the part "stand out," is perhaps not entitled to special credit.

"The Prima Donna" is a three act musical farce, for the libretto of which Harry B. Smith, author of more comic operas than any man that ever lived, acknowledged his culpability. The music is by Alce Lachaux, who is known to fame as the husband of Pilar Morin and as the composer of the beautiful incidental music of the pantomime, "L'Enfant Prodigue." If Mr. Smith's libretto were as good as Mr. Lachaux's music, "The Prima Donna" might have some sort of a chance for life. As it is, however, it practically died a-borning.

The production of this piece was several times postponed owing to the serious illness of Miss Mabelle Gilman, who was engaged for the titular role. Finally Miss Lulu Glaser was secured in her place, and "The Prima Donna" was presented at the Herald Square theater with a wealth of scenery and costume and a length if not an excellence of cast worthy of a better cause. The critic who can do justice to "The Prima Don-

TAYLOR-JACQUELIN RACE

NOVELTIES IN SPORTS

THE FISHING SEASON

ALL branches of sport nowadays have a decided tendency toward innovations. "Something new, something new" is the cry going up in every direction. The true sportsman is nothing if not up to date, and he has an appetite for things savoring of originality that seems absolutely insatiable. To many people taking part in an indifferent interest in sporting affairs, the extreme limit of progress in the development along these lines appears to have been reached. The supposition, however, is manifestly unfounded. Every season brings to the front certain distinctive features in both indoor and outdoor pleasure pursuits, and from all indications the year 1901 bids fair to be a record breaker in this respect.

The yachtsmen have been very busy of late in the introduction of special features. Probably one of the most striking of these is a turbine yacht which a member of the New York Yacht club is building. This vessel will be the fastest pleasure craft in the world, and in comparison the fastest of the steam and sailing yachts will resemble low born "selling platers" in heavy going.

The turbine yacht will be of unusual size, having a length over all of 180 feet. There are to be two shafts, with a screw on each, which will be run by turbines at the rate of 700 revolutions a minute. The owner's name is guarded with what might be termed "true Herreshoffian secrecy."

The defenders of the America's cup have many new points. Herreshoff's Constitution has the distinction of being the first boat ever constructed with frames extending from bow to stern instead of the time honored ribs or frames of steel reaching from keel to rail. If this scheme proves a success in accelerating the speed of the craft, it will mark a new era in yacht building.

The Lawson boat, Independence, has been equipped with two rudders. Besides the ordinary steering apparatus attached to the keel she has a "balanced" rudder projecting from the overhang of the hull on a level with the water line.

The challenger, Shamrock II, will present a surprising appearance when she arrives on this side of the pond because of her mast. The spar will be a single piece, and from stem to truck will tape 148 feet, making it the longest stick ever known to have been put into a vessel. This abolishing of the topmast and cross-tees is calculated to do away with

readily be imagined that Maher depended on the very sound of his invention's title to effect the finish of his antagonist.

A bluff lead to clear the path is the opening move in delivering the "piston rod." The left looks bad to the man it's going at, and he throws up his guard to stop it. That is just what is desired, and Maher is ready for the shift. He sends his right straight from the shoulder to the point of the jaw with a force said to be so terrific that no man will "come back" after it lands. It has worked very satisfactorily—in training.

Down in Australia, where the "strenuous life" is almost a necessity, a new athletic exercise, typical of the region, has been originated. Axmanship is its name, and it has taken the preeminence over all other pastimes. What the bull-fighter is to Spain and Mexico, the cricketer to England, the swordsman to France, the hockey player to Canada and the baseball hero to the United States, the champion axman has become to the brawn loving Australian.

The axmanship contest is designed to test a man's ability in tree felling. A log 6 feet 4 inches in girth is placed upright in the ground. In order to insure fairness all the logs are carefully measured by a referee and, where necessary, are trimmed to the proper size. Axmanship contests are very exciting, and the Australians award them a generous patronage. This sport would doubtless be well received in the United States, where battles of strength always command attention and admiration.

Dog fanciers of late have had called to their notice the entrance into the canine world of a new competitor for public favor. He is known as the "dingo." The dingo rivals the fox in cunning. He is of a reddish brown color and is a descendant of the wolf. J. T. Benson, a well known Boston dog breeder, has several dingo puppies, and fanciers from all over the country have become interested.

Recognizing the fact that the modern sportsman does nothing by halves, certain eastern manufacturers have put on the market a new saddle. It is made expressly for women who wish to ride horseback astride. The saddle is made of soft, thin leather and has a low, rounded pommel. At the recent horse show in Boston several prominent society women used the new saddle, and as a result much adverse criticism has

streams have waited long and patiently for the time when ubiquitous anglers would cease from troubling them. The anglers in every state in the Union, protected by legal enactment, are now fishing poles and reels, sorting out the fish and hooks and smacking their lips in anticipation of pleasures in view. In several states, in fact, it is now an affair will not be general until the middle and latter part of May.

The government fish hatcheries throughout the country have done a tremendous amount of good during the last three years by distributing streams. Most of these fish are merging into maturity, and in consequence their class angling may be fairly denizens.

The indications are that the England haunts of the wary, entangling brook trout, the argumentative lake trout, the salmon trout, will be well patronized. As in the past, the Maine woods will doubtless attract the bulk of the spring sportsmen. The part of the spring sportsmen, the official season opens on the 15th of the month every game fish from the Maine Saco to the clustered Eagle lake. Anroostock county would do well to promote life insurance policies and to evade the lockjaw habit.

The Moonehead region and the New York lakes are reported to be uncommonly well filled with trout and salmon. Some of the oldest and most experienced of the Maine guides are of opinion that the "big catch" season of the season will be the warmest again. CHARLES E. EDWARDS

AN ENORMOUS PRODUCTION. Not even the production of "The Great Ruby," which Augustus St. Made at his theater just before the war, attracted as much attention from playgoers as does the big Broadway melodramatic production, "The Prince of Peace," which Jacob Litt is presenting at the Broadway theater, New York. In point of scenic effects and in number of people employed, "The Prince of Peace" is the biggest production that has ever been seen on Broadway. Three hundred and seventeen persons are in and out of the stage door at every performance. It takes 85 men to handle the scenery, besides a host of electricians and property men. There are 14 sets of scenery shown, some extremely handsome. Possibly the largest and most imposing scenes are the house of commons and Westminster abbey. The former is a particularly masterly setting and is an accurate reproduction of the lower house of the English parliament. It does not seem credible that the stage of the Broadway theater is more than two-thirds as big as the English house of commons, yet such is a fact. In the production at the Broadway the width and 42 feet in height. The actual dimensions of the house of commons in London are: Length, 75 feet; width,



FOUR PRINCIPALS IN THE RE-
VIVAL OF "DIPLOMACY."

a howling success, and that is why it is fortunate for Mr. Frohman that the company on its flying tour of the country will make one night stands of cities which in ordinary circumstances would profitably patronize "Diplomacy" for a couple of weeks or more.

Of the players in the Empire cast but one, Miss Margaret Anglin, gave a performance which may be denominated as more than commonplace. She made the role of Dora stand out as the author never intended that it should, and this was due not so much to her very good work as to the fact that the other actors were decidedly commonplace. Mr. Faversham was worse as Henry Beauchere than in any role in which I have seen him, and Mr. Charles Richman's fitness for leading business in a stock company in a small city would be questioned by any one who had never seen him do anything but Julian Beauchere. Edwin Stevens' Baron Stein had an offensive vaudeville flavor, and Miss Millward's Countess Zicka might have come out of a melodrama which had been successful in the "popular price" houses.

Mr. Standing's Orloff should be excepted from the general condemnation. In fact, his performance was quite good. Still there is a theatrical tradition to the effect that no one has ever failed to play Orloff well, and therefore Mr. Standing, as he did not in any sense

na," considering it from a Broadway standpoint, does not live, so far as I am aware. If he does, his command of the English language must be marvellous, for "The Prima Donna" is certainly "the limit."

Arthur Crispin
New York.

BOXING IN CHICAGO.
There is some talk of more boxing bouts in Chicago, and the patrons of the game there have begun to realize that six round affairs are very unsatisfactory.

While contests of six rounds' duration would be welcomed, there is a general desire to see the bouts lengthened, if such a departure meets with the approval of the powers that be. It is pointed out that a six round bout calls for little or no training, and moreover, that the majority of contests just about reach the exciting stage when six rounds have been boxed.

Another thing, the six round clatter gives the pugilistic sprinter a decided advantage over the fellow who has plenty of stamina, but a dearth of speed. For these reasons and others it is to be hoped that if the boxing game gains a foothold once more bouts of eight or ten rounds will be contemplated.

MITCHELL'S MELODIOUS MUSINGS.
"I have arranged a big mill with Jim Corbett, to take place in America next autumn," quoth Charley Mitchell to the listening scribes when he arrived on the shores of Albion from his last American trip.

How sweetly familiar the foregoing bulletin reads! There is as much chance of Corbett and Mitchell coming together in the ring as there is of old John L. regaining the heavyweight championship, and the artful Charley is well aware of the fact. But business is business, and as Charley intends to run a saloon at Buffalo during the American exposition a little timely advertising is not to be despised.

To slightly paraphrase the words of the immortal Joey Bagstock, "Charley is sly, sly; devilish sly."



Photo by Cole & Springstein, New York.

THE NEW YORK SPEEDWAY, THE FINEST IN THE WORLD.

much top weight and to lessen the chance of accident in heavy winds.

Of course the pugilists have fallen into line with something new. When these loquacious gentlemen are not engaged in oratorical splurges and newspaper duels, they oftentimes find opportunities for evolving novelties.

It was thought not long ago that the supply of new blows had been exhausted. The "corker" of Kid McCoy and the "scissors" of Gus Ruhlin were featured as works of art by the indefatigable press agents, though neither blow could be pronounced practicable, and for that matter neither has been used in a ring contest. Terry McGovern plunged into the limelight's glare before he started on his western tour by springing a newfangled punch called the "catapult." When McGovern gets ready to use the "catapult," he makes a bluff smash for his opponent's jaw with the left and purposely misses. He lets his own arm swing across his breast, and then, instead of bringing it back with the elbow in play, he shoots his right hand over, not under. Terry says that he uses this punch with such lightning rapidity and gets it in so quickly that an opponent has not the slightest chance of escape.

Just why a free, heavy hitter like McGovern should have any use for novel blows is hard to understand. He has won his way with straight, hard, clean fighting without too much science. The next thing we know the fighters will have so many new jabs that they'll be compelled to enter the ring with maps, signboards and diagrams to keep from making mistakes.

Peter Maher evidently thought that he would "see" Terry's contribution to the records of fistiana, and "go him a few better." After the latter's blows were featured as works of art by the indefatigable press agents, though neither blow could be pronounced practicable, and for that matter neither has been used in a ring contest. Terry McGovern plunged into the limelight's glare before he started on his western tour by springing a newfangled punch called the "catapult." When McGovern gets ready to use the "catapult," he makes a bluff smash for his opponent's jaw with the left and purposely misses. He lets his own arm swing across his breast, and then, instead of bringing it back with the elbow in play, he shoots his right hand over, not under. Terry says that he uses this punch with such lightning rapidity and gets it in so quickly that an opponent has not the slightest chance of escape.

Mme. Nordica is going to Paris, where she will remain for a few weeks and then go on a summer pleasure jaunt to Venice, Lake Como, the Black Forest and Lucerne.

Lillian Burkhardt, the popular vaudeville star, has consented to return to the legitimate stage to originate the ingenue role in Charles Dickens' new play, "The Girl We Love," when it is first produced in Brooklyn.

Campanari, the noted baritone of the Metropolitan Grand Opera company, New York, has been engaged to sing in the French and Italian operas at Covent Garden, London, this summer. He has taken a house in a fashionable quarter of the city, which he will occupy with his family during the season.

George V. Hobart has concocted another burlesque for the New York theater. It is called "A Supper at Sherby's."

Mme. Schumann - Heinek of the Munich Grand Opera company will remain in America until June. She will sing in the three day festival in Buffalo

been aroused. The women, true to the traditions of their sex, insist that it is no worse than riding a bicycle. In the words of the immortal Chimmie Fadden, it's a "cinch bet" that the women will ultimately carry the day.

The coming match race between "Major" Taylor and Jacquelin, the champion cyclist of France and undoubtedly the fastest rider in all Europe, will be one of the most important cycle events of the year. The colored cyclone is without equal in America. His ability as a sprinter, combined with his hardihood and endurance in long distance races, renders him a bad man under all circumstances.

The strongest feature of Jacquelin's riding is his ability to spurt at the finish no matter how punishing the pace during the early part of the race. He has never been excelled in this. Tom Cooper went to Paris knowing full well the heart-breaking wind was the dying Frenchman was wont to indulge in during the final couple of hundred yards or so and trained accordingly, but he was easily disposed of.

Taylor, however, may defeat Jacquelin. He is now at the zenith of his career, and the chances are that he will be never faster. If he keeps up his winning gait throughout the rest of his tour on the continent, he will come back with a record almost equalling that of Arthur Zimmerman, the famous "Jersey Mosquito" of days gone by.

The Taylor-Jacquelin race will probably take place in Paris. Since the "Majah" has been abroad he has shown splendid form and will no doubt cause a number of cold chills to glide down the backs of the other American professionals when he returns to this country. He is booked to be here in time for the opening of the grand circuit of the N. C. A. A. July 5.

Volaries of the rod and reel who know the pleasures of angling in pellucid

feet; height, 41 feet. The scene represents the house in full session, crowded with the dramatic death of the prime minister of England, who had died at the end of a masterly speech vindication of the foreign policy of the party. There is no doubt that the Price of Peace" will dash the Broadway theater. Even during the week the audiences were exceptionally large, and now the theater is crowded at every performance.

"SOLED" AND "SOLED."
William Courtleigh, who plays a Blessing, the hero, in "Lost River," a pathetic story about a new hotel boy that he ran against last season, is playing in the west. Courtleigh has a pair of boots that need repair, and he rang for a boy. The new one is so good.

"Take those boots that are outside the door," said the actor, "and have them soled."

The new boy dashed off with the shoes and returned in half an hour. He entered the room and handed to the astonished actor.

"What's all this?" cried Courtleigh. "Where are my boots?"

"You told me to have them soled," replied the amateur. "That's all I got for them."

EDDIE FOY'S TOUR.
Eddie Foy has completed his arrangements for his tour in the musical comedy by George V. Hobart and a Ballerina. The organization will be a comparatively small one, 20 people all making up the roster.

The season will begin in the latter part of August under the general direction of David C. Henderson. The production of nearly all the large cities throughout the country, in which popular priced houses will be played. Proceeding the opening of the season Foy will appear in vaudeville for about a month.



Photo by Chickering, Boston.



Photo by Clement Maurice, Paris.

TAYLOR AND JACQUELIN, CHAMPIONS WHO WILL SOON RACE.

GLIMPSES OF THE STAGE.

Emil Goulsen, a noted Danish actor, is coming to America this summer to give a series of readings from the Danish drama in the principal cities of the country.

Vailecia having purchased two leopards from the Cincinnati zoo, his act will be known hereafter as Vailecia's mountain lions, panthers and leopards. The board of directors of the Gran

Parque Porfirio Diaz, City of Mexico, has appropriated \$10,000 to John D. Bauman to put on there a spectacular reproduction of the battle of Puebla.

Annie Lloyd is making a hit in the leading role of "Queen of the Orient."

Henry W. Savage has purchased all the scenery, costumes and properties used by the Grau-Savage English Grand Opera company and will send

them west for the use of his Castle Square Opera company in Chicago and St. Louis.

Ward and Vokes will soon produce a new musical comedy, "The Head Waiters."

Rudolph Aronson has gone to Europe to recuperate from the effects of his recent illness.

William Bramwell, leading man at the Murray Hill theater, New York, has just made a hit in a new line of work,

playing Bill Sikes in "Oliver Twist" in a manner that won the highest commendation of the Gotham critics.

John E. Brennan, now playing Hi Hoiler in "Way Down East" (western), will at the close of the season return to vaudeville in a New England sketch, "The Chorus Boy," assisted by Florence Sinott.

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