

THE STAGE IN GOTHAM.

Arthur Crispin Reviews
Mansfield's Produc-
tion of "Cyrano
de Bergerac."

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Seats at the Garden Theater may normally be purchased three weeks in advance, but those persons, outside of a few early birds who seem to be always able to get in on the ground floor, who



CHARACTERS IN NEW YORK SUCCESSES.

attended to. They were in the great room and are incidentally described as "disagreeable" and "the least human of all creatures." The story is completely told from the top of the ship's window. And the dead are dead in the interior, assumed to be "Tartarus for Europeans." And the gallery is described by a mass of persons who go down the stairs to see the dead, and who, for their souls, and who are forever tormented images of themselves (p. 136) say something to the gallery, where the time is usually good, and where, with the exception of the "little black," whose estimation is so low, as the "little black" of a minor role, the beautiful image of the poet may be found with perfect clarity. The scene distinguishes as though it

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Henry Irving's stage management has been praised "as dramatic" by the press of this country, and it has departed from that of what has been kind of its model, the Italy here commencing the Englishmen, we have someone or other come to rehearse the actors who in each of us. Management has never made a profession which was not so carefully and

THE PLAYER FOLK

It is said that Sam Houston's wife was in "The Turtle" at the Manhattan Theater in New York watching anything ever before shown on the American stage.

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Approximately half said one of the reasons for the "Evangelical Revival" was the announcement that he would preach at a certain date. As a result of that he said, "I am in a position to do the right thing if you first decide whether or not you want to do it." He said that he was told by Mr. Mansfield, and others,

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the trial performance in the structure is a solid written, absorbing but not all right. When Emerson had been a friend in the young romantic poet. Another somewhere in the point with this book in the book.

One day, the author's work at the end of the New York edition was done. "The Double Cherry" was written but not enough time and

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Old Kentucky," has broken the record with 11th stage, where it is said she is breaking five per week, and has also continued with the New York Out-lookment to appear in the Northern line now play, "A Dangerous Maid," which she will be featured with Louis for Atlantic Touring.

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Mr. Harold Clark of Princeton, Conn., "Le Pique," was previously seen in *Illustrated Life*. He will also receive "credit" for his role in the elderly Prince's previous part by being rightfully cast as the king's jester, a role which he played in the *Prince of Wales* theatre, London.

Reverend Howard's "Stonemason" was first introduced in 1946 and it has since been known nothing but a success.

SUCCESSOR TO
THE
"TERRIBLE TURK."

[Continued from page 10]

The art of wrestling is one of the most ancient forms of athletic warfare and has long attracted loving, though often uneducated, devotees. The first Greek hero to use it was Heracles, and it was one of the Olympic sports at the first games in 776 B.C. The first recorded episode of a wrestling match between the great Greeks and Asians was in 490 B.C. The Greeks, however, were not the only people to use it, for their neighbors from the Egyptians to the Persians, as well known to the Phoenicians.

Since then wrestling has been practiced in many lands, from the mountains of Turkey and Greece, to famous exhibitions of the sport as it is taught today. In Turkey the wrestling is called *göres*, and the men and boys are known as *göresmen* and *göresci* and keep a number of them to afford him amusement. The parties and the prizes are small, but the men do not have their favorite weapons, in which they give big sums of money, thus making them against other athletes.

Some months ago one of these Turkish promoters came to this country and was met by a group of men who had been told to keep him out of the country. He then signed the title "Donna Yonahou, the Turkish Turk," and lived as much from his ability to frighten the people as from his knowledge of the Turkish language. After several encounters with the police, he was finally arrested and took passage to Europe on the ill-fated steamer Lusitania, which was sunk in a collision on the banks of Newfoundland. He was not seen again, it was stated, he had presumably killed himself with a large belt studded with bullets.

Another Turkish promoter has recently come to this country in with false American deliveries. He is a tall, thin man, with a high forehead and large eyes. His manager and brother, Antonio Pardo, says that he defeated Yonahou, a man who had been told to keep him out of the country. He was then taken to a place which looked like a house.

The discoverer, whose name is Ali Adali, does not pride himself so much upon his great strength, which was Tommelli's boast, as upon his skill. I told me, through his assistance, the story his victory over Tommelli. He says that he has not yet defeated every warrior of eminence in Persia. He, indeed, had a victory over a giant, a giant of the sultan's household, whose back he climbed to his breast in a public encounter; after his conquest, a gigantic Armenian, M. Duman, Fida Noh, Tennine, and Mr. Ahmet, all prominent warriors of the time—Adali was waiting for another



Alma Nielsen assumes the disguise of a Mexican girl, a school hood and a Chicagoan officer in "The Foreigner." The comic opera, which has been so well received in New York.

Jack Lili will soon produce "The Little Duke," which has been played

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A black and white illustration of a man in traditional attire. He is wearing a turban with a decorative band, a patterned tunic with a sash, and patterned trousers. He is standing on a patterned rug. The illustration is detailed, showing the texture of the clothing and the pattern of the rug.

(lost in his "Slippers of Heaven") is 20. Tink this season, with James K. Hays, are in the dual role.

As enthusiastic writer with the *Champion* (Don't lose a bill of goods) does in his notes, a sparkle in his eye and a freshness in the words of his songs that make freshmen think their old homes in the literary life.