Dramatic AND Musical

SALT LAKE takes a vivid interest in the operations of the great syndicate in New York known as the theatrical trust, for the reason that it is this syndicate that sends us 90 per cent of the plays that every season affords. Salt Lake amusement lovers, therefore, will be interested to learn that the syndicate has stretched its arms across the Atlantic and taken hold of the London theaters. Of equal interest is the announcement that the indefatigable and irrepressible Belasco, who fights the syndicate with every weapon at his command in New York, has flung down the gauntlet to them in London. Belasco is now in Great Britain where he has issued formal notice that a new Belasco theater is to become a permanent London institution, as it has already become in New York. Mr. Belasco says that Mrs. Carter will open the play house with a new play, and that she will be followed by Mr. Warfield and Blanche Bates. He informs the British public frankly that he is no longer able to obtain a route for a full season in America, and that he must, therefore, look to England to obtain his stars a hearing. In the meantime the syndicate is not idle, Charles Frohman, who spends most of his time in London, announces that he will control from 10 to 16 theaters there in the near future, an announcement which impels Mr. Belasco to remark:

"I have been in consultation with some leading theatrical managers regarding the Theatrical trust and find them in a nervous condition over the outlook. They don't quite know what's going to happen, but realize that the trust intends to get control of the situation here.

"English managers apparently are terror stricken and don't know what to do to combat it. They know apparently that all the authors are under control. Their plays, finished or unfinished, are contracted for for years to come. The managers here cannot compete in the markets, for the trust can afford to pay fabulous prices for attractions, even losing money. The trust, however, does not depend for profit on attractions, but, as I have frequently asserted, on a 'rake off' from a long line of managers in America. The English manager has not that field and is powerless to compete.

"Another dread here is that the English stage may be stripped of the best actors and actresses of experience and the most promising young ones who are bound by the syndicate. For instance, the young man who is drawing £7 or £8 a week is sent for and engaged at a salary of £25."

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A "News" reporter asked Prof. Jonas the other day what the thought of the present status of the musical art in the United States, and he said it was steadily improving, but he regretted that it was the policy of the United States government to extend no assistance whatever in the development of the art in this country, but to leave it entirely to private enterprise. It is no longer necessary for American students to go to Europe for their preliminary training or ground work. That can be given better now at home than abroad. Then when a complete mastery of the elementary features have been acquired, he said, it will do very well for the student to travel abroad and gain a polish that can not be found on this side of the water, because of the atmosphere that results only from centuries of tradition, the work of succeeding generations of composers, and the publication and performance of musical works. Such a condition can only be found in Europe. It is foolish for many Americans to study abroad for the reason that while they are abroad they persist in living in American colonies, they speak their own language, and make no effort to mingle with foreigners or foreign surroundings. Such students might much better remain at home.

When asked what he thought of the practise so universal with the average American music teacher, in teaching their pupils pieces for exhibition purposes, when they are really not beyond the elementary stages, Prof. Jonas replied that it was detrimental to the pupils. It held them back and misdirected their energies—all for the advertisement of the teacher. The pupils might make a so-called brilliant showing in the special pieces they had been practising on and practising on, to the exclusion of needed scale and exercise work, but when other music is set before these pupils they immediately show their general ignorance, and are unable to make even a respectable showing. "Keep pupils on scale and exercise work that is graded from easy to the difficult," said Mr. Jonas, "until they have mastered piano technique, and then they can play anything. Take two pupils of equal abilities, give one the instruction that is given by so many American teachers, and keep the other on the style of study suggested, and in two years the difference in favor of the latter will be very marked."

Prof. Jonas was questioned as to the use of mechanical appliances for the strengthening of the fingers, to secure suppleness of the wrist, the cutting of the middle finger tendon, the use of corks between the fingers, etc., and he was not slow in condemning them all. He held that all that is necessary is to practise faithfully, according to proper methods and the special muscular facilities desired will come of themselves.

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The final performance of the "expurgated" "Sapho" will be given by the Elitner company at the Grand tonight. Next week the company will present two bills, the first being "The Senator's Wife," opening Monday, and the second "An American Girl," commencing Thursday. The management is ready for all kinds of weather on July 4. Should it rain, a regular matinee performance will be given, but if there is no rain, the house will be closed for the afternoon.

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Tomorrow night in the Eighteenth ward will be "choir evening" and the services will be entirely musical, with one exception, which will be a recitation by Hubon Whitney. Miss Emma Lucy Gates, a former member of the choir, will take part, singing several solos and a duet with Mr. Pyper. A feature of the evening will be selections from the sacred cantata, "The Daughter of Jairus," by the choir, with solos by George D. Pyper and Mrs. Margaret Patrick, Miss Alice Farnsworth reading the written portions.

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It is a matter of regret in local musical circles that the board of education fails to see its way clear to give Prof. Weizel the help he has asked for in teaching music in the public schools. He had planned to have an assistant, and to greatly improve and extend the work of grounding the children in the rudiments of music, but now this has to be given up, and he will have to get on alone as best he can.

* * *

There was a proposition to introduce music into the High school, but Principal Eaton is opposed to it, on the ground that it would stir up trouble in arousing the jealousies of the many local vocal and instrumental teachers in this city, who would claim that their way is the only true way in which music can be taught. This would in all likelihood, Prof. Eaton thinks, cause the board a good deal of annoyance, especially should parents become enlisted in the interests of the opposition. However, it claimed on the other side that the instruction would be of such an elementary and general character that the question of differentiation in "methods" could hardly with reason be considered. As for stirring up a controversy or a row, there is hardly a bitterer fight carried on in the schools than over the selection and use of text books, fights that sometimes get into the courts, and methods of instruction outside of music is at times the occasion of severe jangling. However Prof. Eaton claims the place to study music is at home or in the conservatory, and as long as he is opposed to including music in the High school curriculum there is not much chance of its being put there.

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A feature of tomorrow morning's services in the Westminster Presbyterian church will be singing by a men's quartet, of songs appropriate to the Fourth of July.

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Mrs. Ella Cumming Wetzel has gone to Portland to visit during the hot season, with her brother's family.

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Prof. W. A. Wetzel went directly east this week from the southern part of the state, to Asbury Park, N. J., in attendance on the National Educational association. He will preside over the music section, and make an address. The professor has been in southern Utah attending teachers' institutes in the interest of music in the public schools.

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Local music houses report sales of sheet music good; only there is not much call for such compositions as appeared on the programs played Tuesday and Wednesday evening by Prof. Jonas.

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There is not very much going on this week among the local studios as this is vacation time, and pupils are going off for the summer.

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The service in the First Methodist church tomorrow evening will be largely musical, and a number of the pupils of Miss Agatha Barkhusen, the choir director, will sing in honor of the visit here of Madame Ancella M. Fox. Among the singers will be Mrs. Fisher Harris, Mrs. A. S. Peters, Miss Clara Hall, Miss Rena Redmond, and Miss Beatrice O'Conner, with the full choir.

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At St. Paul's Episcopal church tomorrow morning the quartet will sing a new Te Deum composed by Willard Foster, a promising young composer, formerly a resident of this city, but now of New York. Miss Clara Hall will sing the offertory.

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Miss Romrey (beg pardon, Mrs. Geo. Q. Morris) remarked to a "News" reporter this morning that she did not intend to give up her singing, but that her friends would hear from her later on. She is too devoted to the divine art to cast it aside now.

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A special number on Sunday afternoon's program at Liberty park will be Rossini's "Stabat Mater," by Held's band of 30 men.

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Prof. Careless remarks anent young vocal students, that there are far too many who, when the voice is placed, and they have learned the rudiments fairly well, immediately imagine they are full fledged performers and prepared to appear on the public stage.

SHARPS and FLATS.

Reginald de Koven and Frederick Ranken have just finished a new opera, called "Elysia," for De Wolf Hopper.

Petschnikoff, the violinist, is to make a tour of America in the winter of 1906-7. That same season will also see the return of Eugen Ysaye.

Plans have been matured whereby Fritzi Scheff will be seen in London, season of 1906-7 in her entire repertoire of American successes. The season is for eight weeks, and there will be a change of opera weekly.

A trio has been formed in Berlin of Leopold Godowsky, piano; Willie Burmeister, violin, and Anton Hekking, cello. The combination is one difficult to improve upon, and is regarded as the finest trio in the world.

"Forty-five Minutes from Broadway" has now been decided upon by George M. Cohan as the title for the new musical play which he has just completed for Fay Templeton, and in which she will star next season.

Florence Ziegfeld has secured Alice Nielsen for a grand operatic concert tour, beginning next October, when the American prima donna will be seen in scenes from her favorite operas, supported by a company and orchestra of 75.

Wilhelm Middleschulte, the organist of Chicago, who has played at a number of Cincinnati May festivals has refused an offer to become organist of the city of Pittsburg, which position has been made vacant by the resignation of Edwin Lemare.

John Slavin, the comedian, last season with Schumann-Heink, is to be a full-fledged star. He is to head the "John Slavin Opera company," under the management of F. C. Whitney, in a new comic opera by Stanislaus Stange, with the original English Pony Ballet as a feature.

Sir Edward Elgar, the foremost English composer, accompanied by his wife, is a visitor to our shores, being the guest of friends at Bridgeport and New Haven, Conn. There is no professional significance in Dr. Elgar's visit this year, it being purely a pleasure trip. It is hoped, however, that he will be induced to come back next year.

Goldmark, the composer, has just completed his seventy-fifth year. His manner of spending his birthday was quite characteristic. He went to the Austrian Riviera and spent the day on a little steamer which plies between Abbazia and Fiume, in order to avoid congratulations. He seems to be as "young" an old man as Verdi was and is contemplating a new opera.

Geraldine Farrar was certainly born under a lucky star. Three days before the premiere of Mascagni's new opera at Monte Carlo, Calve, who was to have created the role, suddenly exercised her well known prerogative of declining to sing." Farrar, who happened to be playing a guest engagement there, took up the role, which was absolutely new to her, and had the most tremendous success.

Mascagni is the Francis Marion Crawford of operatic literature, and, like his literary colleague, Le sacrifices quality for quantity. An Italian paper brings the news of a contemplated opera which is to have for its text the dramatic story of "Beatrice Cenci," the famous member of the patrician Roman family of the Cencis. It is the gruesome details of this horrible occurrence which Mascagni has chosen for musical illumination.

Negotiations that have been pending for some time to bring Alfred Reisenauer, the German pianist, to this country for a series of recitals, have resulted in the closing of contracts in which the second American tour of the distinguished virtuoso will be under the direction of Loudon G. Charlton. His first concert will probably be given early in November. Reisenauer played himself into instant favor on his first American engagement almost two years ago.

Corinne, the prima donna who formerly was a star at the head of her own company, managed then by her shrewd mother, Mrs. Jennie Kimball, has been engaged to play the leading feminine role with the Rogers Brothers in Ireland next season. Corinne at present is playing on the New Amsterdam roof in New York, having been hurriedly pressed into service to fill Fay Templeton's place when that comedienne was compelled to lay aside her work temporarily the night before the performances on the roof were to open, and undergo an operation necessitated by a long standing throat trouble.

Early in the week a story came out of the northwest saying that Manager Kingston of the Red Feather Opera company, had skipped out with the last week's receipts and left the company stranded in St. Paul. It develops that Mr. Kingston, who was directing the tour for Manager Flo Ziegfeld, has only held back the last weeks' salary of Grace van Studdiford, the prima donna of the company. Miss Van Studdiford, it appears, was indebted to Manager Ziegfeld, and he instructed his business representative to hold back the salary as part payment of that indebtedness. This is more likely the truth of the matter, as Sam Kingston has long been connected with the big American theatrical enterprises, and his friends were naturally surprised by the alleged reports of any defalcation on his part. Mr. Kingston sailed last week for Europe to spend his vacation in Paris with Manager Ziegfeld and his wife, Anna Held. There is a movement on to have Anna Held play a season in London, supported by a big American musical comedy organization.

BLANCH WALSH ABANDONS THE MORBID.

This picture illustrates the popular actress in the new role she has chosen in "The Woman in the Case." Miss Walsh has evidently wearied of the tremendous work she was called on to perform in morbid plays like "Resurrection," and will henceforth content herself with "straight" plays or dramas in which the female character belongs in the list of average every-day mortals.

WELL KNOWN ACTRESS TO MARRY.

Miss Olive Celeste Moore will leave the stage, and abandon her plan to become an opera singer to become the bride of Archibald S. White, a well known broker. Miss Moore showed her rare talent in the role of Alan-a-Dale in "Robin Hood," and in many other plays. She is a westerner and has been seen on the western stage a great deal. Miss Moore's father, Fabian Moore, is the president of the First National bank of St. Cloud, Minn. The wedding will take place in St. John's church, St. Cloud, and it is said will be an elaborate affair.

THEATRE GOSSIP

Henry Miller is tired of the glamour of vaudeville, and will return to more legitimate endeavors next season.

One of the London theaters, possessing all other scientific means of keeping an audience cool, has a removable roof.

Mrs. Leslie Carter is still confined to her rooms by the injury sustained to her ankle which compelled the closing of the Belasco theater. Her foot is still in a plaster cast.

Lagrence D'Orsay, the English actor, who was made a star by La Shelle in "The Earl of Pawtucket," has been secured by Daniel Frohman, and will star under his management next season in the new Thomas comedy, "The Embassy Ball."

The report now is that the next New York season of David Warfield in "The Music Master" may be closed about January in order to permit Warfield to go to London with the Klein play, where, if his success is anything like it has been in this country, he will likely remain for two seasons or more.

Over $10,000,000 was spent in theater going last season in New York, and about 50,000,000 people attended the play during the course of the year. Despite this, big successes were few. "The College Widow" being the only comedy drama that ran the entire season in New York.

Frank Eldredge, formerly of this city, who last season so successfully presented "Eben Holden" with Blanche Kendall Thomas featured in the leading role, has organized a large circuit of theaters in New England and has plans under way whereby he will control the bookings of over 200 theaters in one night stands in the Eastern states.

Maxine Elliott can safely be put down as the one American actress who has scored big socially and artistically in London since the days when Mary Anderson triumphed at the old Lyceum theater. Miss Elliott is playing to large audiences nightly at the Savoy theater, and they are composed of royalty, or very near it.

John A. Stevens has written an original comedy-drama in four acts, entitled, "A Man Forgotten," in which the author will appear in a character comedy part. The drama is located at Santa Fe, N. M., the "City of the Holy Faith." Two of the most important scenes are in and around San Miguel's chapel, the first Catholic church built on the American continent, 1580.

Stephen Phillips, after the completion of "Nero," which he is writing for Beerbohm Tree, will address himself to the tragedy of Harold, the Saxon king who was defeated by William of Normandy on the field of Hastings. The love interest will be of an absorbing kind, and the poet's pen will be put to its finest uses in portraying the grief of the devoted Edith and her supplications to the conqueror for the body of the slain king.

Charles Frohman has almost completed his plans for his English stars and attractions for the season of 1905-6 in England. He will have playing in London, or on tour, no less than 16 enterprises, his stars including Marie Tempest, Ellen Terry, Huntley Wright, Seymour Hicks and Ealine Terriss. He is trying now to cancel some of William Collier's American time, so as to keep that star in England the best part of next season.

The reports from England regarding Sir Charles Wyndham are interesting. During his visit here last season Mr. Wyndham was struck by a trolley car and injured his arm and shoulder. The injury was not considered permanent, and arrangements were made by Mr. Frohman to have the actor appear in the London production of "Leah Kleschna." Letters received from London indicate that the actor is suffering from a paralysis of the injured arm. He has gone from the Riviera to his home in England, will not appear on the stage for a long time, and possibly may never resume acting.

Olga Nethersole will act in America next season, beginning in New York in October, with Paul Hervieu's "Le Dedale" ("The Labyrinth,") which stirred Paris a few years ago, and the English rights of which Miss Nethersole has held since. "The Labyrinth" is a grim prose tragedy of men and women of today struggling between their duties and their passions, striving to reconcile themselves to the moral laws that they must obey and the circumstances in which they must live. At each effort the labyrinth becomes more tangled, the striving more hopeless, and the end is dark. C. B. Dillingham will direct Miss Nethersole's tour.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, June 26.—Oscar Hammerstein's new "find," dug out of a beer garden on the Bowery at Coney Island and introduced on Monday to the patrons of the Paradise Gardens, doesn't look as if her parents would have intentionally named her Flossie unless they were inmates of an asylum for the blind. But that is her name—Flossie Crane. Flossie is a robust woman somewhere around the age of 30, probably on the far side of it. In her conversation she reminds one of the late Steve Brodie, who was famed for the toughness of his speech and for having jumped off from several bridges—which as a fact he never really did. That, however, is another story. The voice of Flossie Crane, which is either a heavy tenor or a light baritone, was uplifted one night in a lachrymose ballad concerning dear old mother. The scene was Coney Island and the properties included a piano out of tune, a string of waiters engaged in the congenial art of "jerking" beer and a gathering of thirsty individuals sitting around tables and dividing their time between libations, remarks of a directly personal character and applause for Flossie. At that moment Oscar Hammerstein pulled up his horses in front of the place. Oscar was on his way to dinner at the seashore when the notes of a remarkably vibrant voice issuing from the beer saloon struck upon his hearing. "That fellow sings well," ruminated Hammerstein. "I'll have a look at him." And when the "him" turned out to be a "her," Oscar made up his mind in an instant. Result: the Broadway debut of Flossie Crane and the intense delight of the Paradise Roof Garden contingent. Flossie was scared half to death when she faced her first New York audience. She was "ragged out" as she had never dreamed of being, and the luxury of her attire added to her embarrassment. The applause that fell to the lot of Flossie was of great volume, but she didn't seem quite able to make up her mind whether it was genuine or in the nature of a "guy." At any rate, there is no doubt in the world that Mr. Hammerstein, by the introduction of the reverberant Miss Crane, has added very materially to the gaity of summer life in Gotham town.

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This week an alleged cable dispatch to a New York morning newspaper quite largely given over to the publication of "news" of theatrical and sporting affairs, elaborately described the current visit and doings of Marie Dressler in London. Only a few hours before the appearance of this "dispatch" Miss Dressler, with several friends, was observing the performance upon the stage of one of the New York roof gardens. As a fact, the talented actress (whose old associates call her "Sag," not by reason of any tendency in that direction, but because when a youngster she made her first stage hit in Saginaw) has not been to Europe this season, and isn't going. She has a pleasant little home down on Long Island and is spending most of her summer there. Miss Dressler goes back to the Joe Weber company next autumn, having become extremely popular with the audiences at the Weber Music hall. Two recently announced engagements for this establishment—those of Edwin Foy and James J. Morton—have fallen through. Foy will probably be starred at the head of a musical organization, while Morton in all likelihood will remain in vaudeville. It was thought that the Morton line of work was so much like that of Peter F. Dailey as to invite comparison. These might not be favorable to Morton—not that he is inferior to Dailey, but for the fact that Dailey was on Broadway first.

William A. Brady's Boer War spectacle down at Brighton Beach, in addition to vastly interesting great crowds of people several times every day, has stirred to revolt the neighbors living within a quarter of a mile of the amphitheater. The cannonading is so heavy that it has shaken down half the plastering in the Sheepshead Bay summer houses, and the concussion has killed large number of chickens in the coops near at hand. The other day somebody started to circulate a petition to the authorities to enjoin the Boer War performances, but this resulted in nothing at all. Several residents who declined to take part in this hostile movement approached Mr. Brady and Captain Lewis amicably, and had not the slightest difficulty in securing compensation for their damages and inconvenience. All told, the war show from South Africa is quite the most tumultuous thing we have had in this vicinity in recent years.

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The Australian season of Andrew Mack, the favorite Irish comedian, will doubtless be extended considerably beyond the time at first held in contemplation. I have a letter from Mr. Mack, written in Melbourne the last of May, and enclosing a large number of newspaper clippings containing criticisms that would seem fulsome to one not already acquainted with the complete charm of Mack's acting and singing. From these it is quite clear that the actor has made a success in the antipodes far in excess of his fondest anticipations. In his letter he says: "If you please the people here they cannot do too much for you and they are certainly the most hospitable I have ever met. Which in this instance proves the old adage, 'God is good to the Irish.'"

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The Hippodrome crowds are holding up clear to the end of the early summer season. The announcement of the final nights served in fact to stimulate the public interest and the enormous auditorium has been filled at every representation of the great and multi-featured show. The performers will have a vacation of four or five weeks, and then the doors will be thrown open again for the admission of New Yorkers and the throng of August visitors from other parts of America. There can be no doubting the magnitude of the sensation that has been created by this undertaking, immeasurably the biggest ever organized for indoor amusements in any country. The effect that the Hippodrome as a permanent institution will have upon theatrical life in New York can only be guessed at this writing, but it is undoubtedly a fact that many managers regard the outlook with uneasiness.

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The company headed by young George M. Cohan interpreting "Little Johnny Jones," will not close its season at all, but after finishing in Chicago will return to the New York theater, the scene of its last appearance here. The date set for what may be regarded as a homecoming is July 24, and the Cohan cohorts will remain here until the end of August. At that time McIntyre and Heath will make their metropolitan debut as the star feature of a mainly new farce called "The Ham Tree" and written around the minstrel sketch of that name long in use by these blackface comedians.

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May Irwin's supporting company for the coming season is being organized upon a much more economical basis than that of last year. Players like A. S. Lipman, John Sparks, Nicholas Long and Edgar Atchison Ely, all of whom were in the cast, will be dispensed with hereafter. This may not cause so very much difference, in view of Miss Irwin's tendency to make her entertainment as far as possible a monologue. It is figured that as she dominates every scene and situation and practically all the specialty portion of the show, it doesn't much matter who her subordinates may be.

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The Brooklyn Rapid Transit company's continuous express train service from the New York end of the bridge directly into Luna park has turned out to be a big thing for the railway company as well as the resort mentioned. Undoubtedly, however, a large part of the attendance drawn from other channels of transportation is due to the superior extent, variety and character of the attractions housed within the gates of the park, which is crowded from noon until midnight and indeed is often densely packed. It is already clear that the heaviest dividend of all the [redacted] amusement corporation at Coney Island this year will be declared by the company originated by Frederic Thompson and Elmer Dundy. Luna park has become a distinct part of the summer fashion in New York, attracting from all classes. It is no uncommon thing to see from 40 to 50 big and costly automobiles lined up in the park garage, showing that cheap prices for popular entertainments do not appeal exclusively to persons of limited means.

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At the Wistaria grove, over the New York and Criterion theaters, the efforts of Messrs. Mark Luescher and Louis Werba to provide a seasonable entertainment, have been amply rewarded, and upon several occasions it has been found necessary to stop the sale of seats owing to the overcrowded condition of the very large audience room. A new burlesque is in active preparation for early presentment and the vaudeville features of the show are constantly revised and approved.

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"The Girl in the Red Domino," who was very successful as a drawing card at the Wistaria Grove, will, upon the completion of her engagement, transfer her services to the vaudeville theaters, beginning with the Keith circuit. She has been "boosted" with much shrewdness and energy.

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George C. Tyler, managing director of Liebler & Co., has finished his European automobile tour and settled down in London to the completion of his theatrical contracts for next season. Mr. Tyler will sail for New York July 15 and immediately plunge into the business of directing his numerous rehearsals.

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Wells Hawks, of the Frohman staff, who writes the advertisements of Sam Bernard and "The Rollicking Girl" at the Herald Square theater, thus bursts into rhyme: "Laughs that ring loud and true; Crowds that are jolly too; Rollicking fun that teems; Herald Square filled with screams; Rollicking songs and girls; Frolicking, rollicking, laughing whirls—Just the right show for you, Cool as the seashore too." It isn't exactly Tennyson, but it's timely.

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In all probability E. J. Morgan will have the leading role in Hall Caine's "The Prodigal Son," when that production is made known here by Liebler & Co. The scenic investment of this play is said to be far beyond the ordinary in cost, extent and elaboration of detail.

LEANDER RICHARDSON.

BREEZY WEEK ON LONDON STAGE.

Special Correspondence.

LONDON, June 17.—When Mrs. Brown-Potter was running the Savoy theater at a loss last winter and spring, and placarding the town with predictions that she would "win out," people wondered greatly where all the money came from. That curiosity has been satisfied in a rather sensational fashion. What might be called the tragedy of "The Angel and the Actress" has been played out in a court of law, with the result that the "Angel" goes to jail for five years for misappropriating trust funds, and the actress has betaken herself to the variety stage.

Alfred Fossick, the "Angel," well fulfilled the popular conception of that character. He was bald and suave and a church deacon and old enough to know better. For some years he had acted as Mrs. Potter's solicitor, and had exercised entire personal control of her affairs after she went into the Savoy speculation. It happened also that he had charge of securities amounting to over $60,000 belonging to the estate of the late Agnes Skinner. And it was that money which kept Mrs. Potter's theatrical venture afloat so long. When the executors found the securities had disappeared proceedings were, of course, begun against Fossick. Then the "Angel" turned on the actress. He declared that he had loaned her the money which he was accused of misappropriating and that she had broken her promise to repay him. He could never have escaped conviction on that ground, but it focused public interest in the case on the question whether or no Mrs. Brown-Potter knew how he had raised the money with which he had kept her going.

In the witness box she repudiated this delegation emphatically and heaped scorn and contempt on her erstwhile "Angel." A capital witness she made, too, answering all questions with instant decision, occasionally showing a touch of the hauteur of the Du Barri, or the plishtiveness of Santuzza, lately impersonated by her. Nor were her good looks and handsome costume lost on spectators and jury, who, apparently, felt that they were being treated to an excellent dramatic performance free of charge and appreciated it all the more on that account.

Mrs. Brown-Potter denied that she had ever asked Fossick to advance her money on his own account. She left the arrangements for raising it entirely in his hands. He told her, she said, that he had clients who would loan her $65,000 on her property at Maidenhead. She signed a lot of papers but what they meant she did not understand. "I trusted him completely," she declared with tragic emphasis.

"When the lease of the theater expired," she continued, "I asked Mr. Fossick what was to be done. I told him that 'I Pagliacci' was run at a loss, and that I was 'down and out.' He proposed the Du Barri play and said he had found a syndicate to book it. He refused to say who composed the syndicate. Under the terms arranged I was to have £100 ($500) a week. And the salary was never paid," she added mournfully.

"The financial results of your association with Mr. Fossick are what?" asked the lawyer for the prosecution.

"I am ruined—" said Mrs. Potter, the rest of the sentence being drowned by the opposing counsel's vehement objection.

"Among the documents you signed was a bill of sale on your own property?" he queried.

"Yes," she retorted, turning almost fiercely towards the dock where Fossick sat with averted head. "I signed it because I thought it better that I should suffer myself than that a hundred and fifty poor people earning 30 shillings should go starving for want of their weekly wages."

Leaving behind the impression that she was a much maligned and self-sacrificing woman whose sole fault it had been to trust her "Angel" too implicitly, the American actress swept majestically from the witness box.

In passing sentence on Fossick, the judge said there was nothing to show that he had been incited by Mrs. Potter to misappropriate the securities entrusted to him in order to support her theatrical ventures.

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Is Alfred Capus—that luckiest of modern French playwrights—on the eve of getting popular in English? It looks rather like it. Up to now, it is true, most attempts to "adopt" M. Capus have had but indifferent results. Neither the English version of "La Chatelaine," nor that produced in the United States, proved a great moneymaker, and the transplanted "Two Schools" enjoyed only a short run.

There is no doubt, however, about the success just scored by George Alexander with the translation, not adaptation, of the French author's "Adversaire"—called in English "The Man of the Moment"—and the American rights probably will have been secured before these lines are printed. Meanwhile other prominent actor-managers are getting ready to try their luck with plays by Capus. Harry Melville, who translated "L'Adversaire" for Alexander, is putting "La Bourse ou la Vie" into English for Cyril Maude, and an Anglo-Saxon version of "Piegois," is being made for E. S. Willard, who intends to try it first in America. Both of these Capus plays were big successes in Paris, particularly the latter, which is the story of a nobleman's marriage with a woman whose great wealth does not make up for the fact that she is far below him in the social scale. There is talk, too, of an English version of Capus' "Notre Jeunesse," in which Coquelin has been appearing at the London Shaftesbury.

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The London production of "L'Adversaire," or, "The Man of the Moment," had an interest apart from the play itself—this being the appearance with Alexander of Madame Simone Le Bargy, whom the manager of the St. James' recently succeeded in persuading to cross the channel and to act in English. This was made possible by the fact that the famous star of the "Gymnase" has for several years been fairly proficient in the use of our tongue. She came bravely through the ordeal of appearing before an English audience, and gave a fine performance.

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"The Man of the Moment," however, did not have to depend on Madame Le Bargy for its success. It is a powerful play in which a conventional theme is handled with great skill. Maurice Darlay, a lawyer, is a rising man who has no great inclination to rise; his wife, however, is ambitious for his sake and would like to see him distinguish himself. He has made a mark in a much talked of case, but since then has been content to rest on his laurels. He is offered another opportunity, a case in which he is asked to defend a politician accused of fraud. He refuses to take up the case and recommends another young rising man who accepts the brief, secures an acquittal and makes a great name by the affair.

It is the irony of fate that Madame Darlay should become infatuated with the new "Man of the Moment." Finally her husband suspects and determines to cross-examine his wife. With this interrogation the third act, the big act of the play, opens. The lawyer uses the hand of steel in the glove of velvet so successfully that finally the woman breaks down completely and confesses everything. She pleads for forgiveness, but receives little encouragement. Her husband is bent on a separation. There is just a chance of his relenting, however, when his wife's mother, Madame Grecourt, appears on the scene, and, through endeavoring to mend matters, seals her daughter's fate. Madame Grecourt has partially divined the situation, but supposes it is the man who has proved unfaithful. So she urges her daughter to forgive, observing that men and women are not to be judged by the same code. "If it