Dramatic AND Musical

RUMORS thick and fast have been flying about this week concerning the intentions of the new Orpheum theater regarding the booking of attractions owned by the "Independents." The reports said that such artists as Bernhardt, Mrs. Fiske, Blanche Bates, Mrs. Leslie Carter, Henry Miller and Margaret Anglin, and other attractions which have been tabooed by the "Syndicate," would be given a berth by the Orpheum, as they were barred out of both the Salt Lake Theater and the Grand. One of the local directors of the Orpheum was asked today as to the truth of the rumors. He emphatically denied them and said that the Orpheum would be open to vaudeville attractions sent from the east exclusively. He added that the general manager from the east would be here at once, when the time for opening the house would be decided on.

It is understood that the house will maintain an orchestra of nine, and that Willard Weihe has been engaged as leader.

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The newly christened Lyric theater, formerly the Utahna, will be opened two weeks from tonight for a season of 40 weeks of musical comedy and extravaganza. The house will be run on the regular popular priced scale, and the same shows that appear in the big cities of the east as well as in San Francisco, will be presented here complete and unabridged. The opening bill will be Drew & Campbell's "Colonial Belles." This will run an entire week with popular priced matinees three days during the week. Other shows during the season will be as follows: Sam Devere's company, Williams Ideals, the "Kentucky Belles," Whalen & Martell's "Merry Waters," Martell's Brigadiers, the Fay Foster company, Drew & Campbell's "Dainty Paree," the Jolly Girls, the Bowery Gaiety girls, Carr's "Thoroughbreds," Miner's Burlesquers, New London Gaiety Girls, the Stair company, May Howard's company, the Star Show Girls, the Jolly Grass Widows, Washington Society Girls, Drew & Campbell's Tiger Lilies, Kernan & Rife's High School Girls, Dreamland Beauties, the Utopians, Columbia Girls, Watson's Orientals, Miner's Bohemians, Miner's Americans, the Yankee Doodle Girls, the Innocent Maid's company, Baltimore Beauties, Williams' Imperials, Drew & Campbell's "Avenue Girls," Butler's "Mascots," the New Century Girls, the Merry Maidens, the Cherry Blossoms, the Empire Burlesquers, Hopkins' Famous Transatlantiques, and Riley & Woods' Big Show.

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The Utahna Park theater will change their run from vaudeville next week and present a straight dramatic offering in the popular drama entitled "New England Folks." There will be no change in prices and no deviation from the established policy of the park management.

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Manager Pyper has made two bookings recently which give him a great deal of satisfaction. The first is Wilton Lackaye, who will appear in "The Pit," accompanied by the original cast. The second is Louis James who will return to his old repertoire "Richelieu," "Virginius," and "The Gladiator."

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Mrs. Emma Ramsey Morris received a letter during the week from Mr. Leonard Liebling of the New York Musical Courier, in which he congratulates her on her marriage, and in which he expresses the wish that all her future notes will be notes of pleasure and that her whole career may be one of harmony.

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Miss Para Dalton, who has been attending the Sherwood Conservatory of Music in Chicago, has returned to Salt Lake and for the coming year will study with Mrs. Emma Ramsey Morris.

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The Utah Ladies' quartet, composed of Emily Larson, Miss Owen, Julia Jones and Emma J. Sanders, will sing at Lagoon tomorrow afternoon and evening.

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Held's band will play the overture to Rosamond by Schubert at tomorrow afternoon's Liberty park concert.

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Fred Graham, who has been spending the week loading up his tenor registers with the invigorating ozone at Brighton, will sing tomorrow morning in the First Congregational church, and in the afternoon and evening at Saltair. Mrs. Browning will also sing at Saltair, her selection being "Sing Me to Sleep." Miss Sigrid Pedersen and Willard Squires will also sing as usual.

* * *

Prof. Wetzel, supervisor of music in the Salt Lake public schools, is in favor of using a mechanical piano player with which to illustrate before the pupils the works of the great masters. He says, "If I read a selection before school children, from Shakespeare, Longfellow, Wordsworth, Whittier, or any of the well known poets, and ask as to their authorship, many of the children will raise their hands at once, to answer the question. But if I ask what composer wrote such and such a great work, how many could answer? Now my idea is to make the children familiar with the more important musical compositions, at the same time making them familiar with the history of the composers and the special environment of their times. This I can do by having a machine at the piano, and having some bright pupil from the audience manipulate it, and then having some other pupils read short papers on the lives and times of composers whose works may at the same time be rendered by the machine on the piano."

"Yes, but how are you going to get the board of education to expend $250 or $300 in a machine?" was asked. "O, I'll take care of that myself. I won't ask the board to spend the money. I'll see that means are found to secure a machine," was Prof. Wetzel's reply. Prof. Wetzel here showed a circular letter from Prof. W. T. Harris, commissioner of education of the United States at Washington, in which the commissioner expressed his emphatic approval of the use of these machines. He says, "This wonderful invention places great music within the means of the aspiring youth who wishes to devote his hours to the mastery of the aesthetics of the musical art without being obliged to spend years of busy days upon the mechanical effort required to master the technic. I think that a selection of one of the great works of Beethoven and the listening to its performance once a week, would by the close of the school year make the entire school familiar enough with the work to name it among their favorites."

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Tracey Y. Cannon will officiate at next Friday afternoon's organ recital in the Tabernacle, and at the regular services during the absence from the city of Prof. McClellan. The latter will, however, play next Tuesday afternoon.

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On the 18th of this month Miss Lulu Gates, Prof. J. J. McClellan and Willard Weihe will leave with Conductor Joseon Ballantyne and the Ogden tabernacle choir, 200 strong, for Portland, where they will give Prof. McClellan's Irrigation Ode. Miss Gates is to sing all of the solos and of the 24 pages of the score, her work will cover 18. The organ and piano work will be done by Prof. McClellan, and Mr. Weihe will play several violin solos. Miss Gates will do "The Pearl of Brazil," the flute obligato being rendered by a Portland performer.

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Local music houses report sales for the week as very fair in the piano line, and collections tolerable. Sheet music sales are good.

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Hugh Dougall left yesterday for the lung expanding environment of the Wasatch divide, and expects to return with three lungs instead of two.

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Choirmaster Karl Scheid of St. Mark's cathedral is out of town on a two weeks' vacation, leaving Prof. Peabody in temporary charge of the choir.

CLEVER ACTRESS TO DO SPECIALTIES FOR JOE WEBER.

Mlle. Yvonne Lamor, the little actress who has made such a hit in London this last season at the Palace theater, has signed a contract with Joe Weber to fill a thirty-weeks engagement. Miss Lamor speaks with the funniest combination of French, Spanish, Irish and English accents. Her father was a Spaniard, her mother an Irish woman. She was born in Paris, and for six years she studied painting in England. Mlle. Lamor has played in the English provinces and in France and Germany, but this is her first appearance in America.

SHARPS and FLATS.

"Joe" Weber is now abroad getting chorus girls for his New York show next winter. He is to make an innovation in the way of a cosmopolitan chorus, and in addition to 24 American girls, will have eight from England, eight from France and eight from Vienna.

Henry W. Savage is to send "The Prince of Pilsen" out this coming season with the strongest cast it has yet had. The wonderfully successful piece is as big a moneymaker today as when first staged, and has outlived all other works produced at the time it was brought out.

The Henry Russell opera company is to begin its American season in November. The works of the great composers will be given by celebrated artists, a chorus of 80 and an orchestra of 60—all at ordinary theater prices. The organization is now at the Waldorf theater, London, where appearances have been made of Calve and Alice Nielsen.

Miss Fritzi Scheff, who has been in Switzerland since she finished her season in America, has now gone to her home at Frankfort-on-Main. At the end of this month she purposes going to Santa Moritz for a couple of weeks, after which she will sail for New York to begin rehearsals of her new opera, "Mlle. Modiste," by Victor Herbert and Henry Blossom.

Bessie Abbott, the American soprano, now engaged at the Grand Opera in Paris, is coming to this country in December next for her first professional tour under the management of Henry Wolfsohn. Miss Abbott is summering in Switzerland with a party of American friends, including Mme. Ashforth, who was her teacher while Miss Abbott was living in this country. Miss Abbott will sing with the leading orchestral societies, oratorio societies and in song recitals, and quite possibly with the Coarted Metropolitan Opera company, towards which end negotiations are now being carried on.

Is rehearsing, after all, a useless thing—a waste of time and money? Here is the London Symphony orchestra for example. It is made up of men who seceded from Henry Wood because that excellent conductor would no longer allow them to indulge in their beloved habit of sending substitutes to his rehearsals. Its concerts are presided over by famous foreign conductors. One of these, Arthur Nikisch, the other day expressed in glowing terms his appreciation of the high standard of artistic excellence the band has attained. "I am," he said, "in a position to judge, because I have conducted the finest bands in Europe, and am the director of the long-famed Gewandhaus and Berlin Philharmonic orchestras, and I do not hesitate to say that your organization is one of the finest orchestras in the world." A suspicion here obtrudes itself. Can it be possible that these musicians, now that they no longer get regular payment, but play "on shares," find it worth while to attend the rehearsals for their concerts.

A cable from London says: William Waldorf Astor arranged his first concert in a novel way this year. As a rule he has the program printed on invitation cards, but this time all was planned as a surprise, and the whole thing would have gone off well but for Mme. Melba's jealous temper. She arrived rather late, in the best of spirits, but hearing that Yvette Guilbert was to sing as well as recite, she exclaimed that she would not put up with such an insult, and in the artists' room she stamped about, using vigorous language. Astor had to exert himself greatly to soothe her, and to insure the success of his concert.

THEATRE GOSSIP

Paul Gilmore is to star in the romantic play "Captain Debonnaire."

Ethel Barrymore, upon her return from London, will start for the Pacific coast, where she will inaugurate her tour in the great success, "Sunday."

May Buckley, who has just closed her engagement at Elitch's gardens, Denver, was given a magnificent silver loving cup, flowers and a bouquet Wednesday evening.

Louis James announces his plans for the coming season. He will appear here under the management of J. J. Coleman in revivals of "Virginius," "Ingomar" and "Richelieu."

Lawrence Hanley, once a famous and brilliant actor, who was a leading man in the great Booth and Barrett combination, is dying of consumption at the Los Angeles County hospital.

Ada Rehan has almost recovered from her recent attack of appendicitis, and will sail for New York in September. Miss Rehan is very fond of her country home in Wales and remains there every summer until within a fortnight of the time appointed for the first assemblage of her company.

A Baptist minister is to become an actor. His name is John R. Wright, and he hails from Columbus, Kan. He is to play John the Baptist in "The Holy City," and the minister uses the line of argument that he thinks he can do more good by acting than by preaching the Gospel.

Aubrey Boucicault, it is said, is recovering from a nervous attack at Carlsbad, but has decided owing to his health to remain in Europe next season. It is even intimated that Boucicault will be a member of George Alexander's company and that he may be starred later in a new romantic comedy.

Henry Guy Carleton, the well known playwright, walked out of St. John's hospital, Long Island City, recently, much improved in health. He had been under treatment there for some weeks, having gone there after his return from Jacksonville, Fla., where he was stricken with paralysis.

Mrs. James Brown Potter is to make a 20 weeks' tour of the American vaudeville theaters. Mrs. Potter's specialty will consist of a recitation of "Ostler Joe" and other dramatic poems in which she has been heard. She will also give "Constellations," the dramatic readings to music, which she popularized in England.

Richard Golden has been engaged by Henry W. Savage to play the principal role in the new George Ade comedy, "The Bad Samaritan." Mr. Golden will play the part of Isaac Gridley, a retired dealer in hides and tallow, whose efforts to be philanthropic are always misunderstood by unappreciative friends, and hence the title, "The Bad Samaritan."

Dustin Farnum is spending his vacation at Bucksport, Me. He is enjoying a new automobile, in which he expects, if the automobile is agreeable, to make his return from Bucksport to New York in time for rehearsals of new members of "The Virginian" company, Aug. 20.

Eleanor Robson is having two new plays written for her, one by George Bernard Shaw and the other by Clyde Fitch. Shaw is anxious that Miss Robson open in his piece in London before putting it on in New York, and that may be the plan decided upon. Miss Robson and her mother, Madge Carr Cooke, have arrived home from their vacations abroad.

Marc Klaw has completed final arrangements with Marion Crawford for the production of his new romantic play founded on his famous novel, "Zoroaster," which will have an important place in this firm's repertoire for next season. Mr. Klaw will bring with him the models for the scenery, a part of which will be painted by the greatest scenic artists of London.

In association with Joseph B. Grismer, on Sept. 4, W. A. Brady will produce at McVicker's theater, Chicago, a new American play entitled "As Ye Sow." Its scenes are laid in and about Cape Cod, and it will serve to introduce another new American dramatist in the person of the Rev. John Snyder, the pastor of a Congregational church in Boston.

Dr. Cyrus Townsend Brady will make his first attempt at dramatizing his own works. Harry Leighton has secured the rights to Dr. Brady's historical romantic novel entitled "Hohenzollern: a Story of the Time of Frederick Barbarossa." Mr. Leighton has been re-engaged by William A. Brady to play the leading business with Robert E. Mantell the coming season.

Maurice Grau is coming back from France restored to health, and proposes to give Herr Conried a run for his money in New York. If Impresario Grau is unable to secure his old stand at the Metropolitan, it is said, he will start a new one all of his own. Maybe the prices for singers won't go up and the prices for tickets come down, if these monarchs of grand opera get to competing in earnest.

For Robert Mantell, W. A. Brady plans a classic repertoire for next season. He has already provided Mr. Mantell with productions of "Richard III," "Richelieu," "Hamlet" and "Othello." Early in October Mr. Mantell will essay "Macbeth," following it a month later with an elaborate production of "King Lear." Besides his Shakespearian productions he will put on a play new to this city, entitled "The Dagger and the Cross."

Henry Miller and Margaret Anglin, who recently joined the forces of the Shuberts, will spend the greater part of the coming season at the Princess theater, New York. It is not the intention of this management to install a stock company on Broadway, as was at first announced, but the two stars will appear in a succession of new plays, most of which will have come from the pens of Americans. The first of these pieces is to be revealed on Sept. 18, under the title of "Zira," done last year in Salt Lake.

Norman Hackett, who was one of the conspicuous members of the sothern-Marlowe company, last season, is to be featured the coming year with Louis James, whom J. J. Coleman is to present in a repertoire of classic plays. Contracts to this effect were signed last week, whereby Mr. Coleman agrees to make Mr. Hackett a "featured" support to Mr. James for two years, and the third season to advance him to the position of a full fledged star, if a suitable play can be secured. Mr. Hackett has had long service as leading man with Mr. James, Modjeska, Frederic Warde and Kathryn Kidder, and is popular throughout the country.

Possessing all the elements of a genuine and emphatic dramatic success and given an enthusiastic reception by the audience that filled Parsons' theater, Hartford, Conn., the play based on the novel, "In the Bishop's Carriage," had its premier here. The work is cleverly constructed and has intense climaxes and sufficient humor. The role of Nance Olden was played by Julia Dean, whose conception of the part was admirable. She scored a signal success in the part. Those who have followed the career of Miss Dean and who witnessed her performance believe she will make a very favorable impression on New York audiences.

Two more theaters have been obtained by the Shuberts, in the opposition to the theatrical trust. They are Albaugh's Lyceum theater in Baltimore, and the Duquesne theater in Pittsburg. They will be opened as first class houses in October. The Belasco theater will henceforth be the name of the Duquesne. This is the Shuberts' tribute to their ally, David Belasco. Nearly $50,000 will be spent in remodeling the house and making it larger. None but independent attractions will be played at either the Duquesne or the Baltimore Lyceum. The Shuberts, Harrison Grey Fiske and Belasco will furnish most of them. There are now 22 theaters under the direction of the Shuberts.

One day the elder Sothern, who was a famous practical joker as well as an actor, went with Mrs. Wood into an ironmonger's shop and asked for Macaulay's "History of England." "We do not sell books, sir," said the assistant. "This is an ironmonger's shop." "Well, I'm not particular," said Sothern, pretending to be deaf, "I don't care whether it is bound in calf or Russia." But this is not a bookseller's," shouted the assistant. "All right," said Southern. "Wrap it up neatly. I want it sent down to the hotel. It is for a present I wish to make to a relative." "We don't keep it," shouted the assistant, getting red in the face. "Do it up as if it were for your own mother. I don't want anything better than that," said Sothern. "I would like to write my name on the fly leaf." "Sir," bawled the assistant at the top of his voice, "can't you see that we don't keep books?" "Very well," said Sothern, quite undisturbed, "I'll wait for it." The clerk appealed to his master, and said he thought the customer must be off his head. "What is it, sir? What do you desire?" the proprietor asked of Sothern. "I want a file," said the actor, "a plain file, four or five inches long." "Certainly," said the master, casting a withering glance at his assistant.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Aug. 9.—May Yohe has pawned what is practically her last piece of jewelry. The process begun after Captain Putnam Bradlee Strong had been cut off by his family subsequent to his marriage to Miss Yohe. At that time the young woman had gems and jewelry that had cost more than $300,000. One by one the rings, brooches, tiaras, necklaces and jeweled watches went into the hands of "mine uncle," and the amounts realized upon this mass of blazonry were squandered in the expense of reckless living. Not so many months ago May Yohe returned to the stage, of which she had never been a very great ornament, and it was supposed that the home-coming was a matter of mere wilfulness on her part. Not so. The plain truth was that her stock of costly ornaments, given to her by Lord Francis Hope and a long line of miscellaneous admirers, was running short. May needed the money. To tell the truth, she was received with considerable enthusiasm by a public that perpetually chases after persons of notoriety. Then, after going the rounds for one trip, May sent for hubby, and he joined her, at first as the bearer of her satchel and afterward as co-star upon the vaudeville circuits. He was a bad actor, a very bad actor, but that didn't matter. The open-mouthed throng flocked to see him, to guess what manner of man he was, and the theaters for a time were crowded full. All this while May Yohe was holding out a final piece of jewelry—holding it out for an emergency. But the pair were living beyond their means, as they had always lived since the alliance began, and the wife produced her solitary necklace. Captain Putnam Bradlee Strong, so May is alleged to have said, jumped four feet in the air with joy, and the necklace went into pawn. The friend to whom all this information is said to have been given noted a casual remark to the effect that Lord Francis Hope had been making overtures to the former Lady Hope to return to his embraces. From all this the reader is fully entitled to the privilege of drawing his or her own deductions. The Strongs are billed for a return engagement in New York in the immediate future, but it is very doubtful that they will continue together before the public for any considerable time to come. The fact that Lord Hope desires a reconciliation is an indication that he enjoys the strenuous life. Americans who visited the Hope residence in London when May Yohe was her ladyship, brought back stirring tales of the things that happened in the more or less exalted domestic circle of the Hopes. On one particular Sunday afternoon, subsequent to dinner and the potential libations which accompanied that function, Lady Hope entertained her guests and amused herself by chasing Lord Francis around the enclosed yard with a gun, occasionally taking a shot at him by way of punctuating his frantic appeals to be let alone. It was a gleeful Sabbath, and hugely amusing to the visitors.

* * *

The coming of Rigo the gypsy fiddler, is now an announced fact. Probably he will create some attention among a certain class of morbidly curious persons of the gentler sex—but solely by reason of his notoriety through his intrigue with the sumptuous and salacious Princess Chimay, formerly Clara Ward of Detroit. For the benefit of such damsels as may be interested it may be said that Rigo is an under-sized, greasy looking individual with black hair and eyes, a sallow complexion and a large, protuberent mustache. His selection as an associate by the evil-minded princess is an indication of what she might ultimately have come to had she remained in America. In London a few years ago I picked up a photograph of the princess and her dusky lover for which they had posed in company. She was standing upright in a white robe of gossamer texture, and he was crouched on one knee at her feet with the flowing skirt of the robe drawn around his shoulders. It was altogether the most bestial picture I ever saw, and fully in keeping with the character of both figures. When Rigo comes to town, in order to create a realistic atmosphere there ought to be a revival of coon songs.

* * *

Altogether the most skillfully devised sensation of the summer roof garden season has been the dancer known as "The Girl with the Red Domino." This young woman was last season the principal toe-dancer of the "Buster Brown" company," a shapely little miss with a good deal of talent for the art of Terpsichore. In the early spring she was sent to Europe to be "prepared" for her American debut in the guise of ensanguined mystery upon the roof garden over the New York theater. One of the best known press agents in the country was dispatched to London to do the boosting from that quarter. He had been a man of complete sobriety for many years, but one night in the Cecil hotel in the British metropolis he fell from his state of grace and was soon crazy drunk. In this condition it occurred to the press agent that it was his duty in life to warn the newspapers against every form of deception, particularly "The Girl With the Red Domino." So he betook himself to the London office of the New York Herald, and informed the person in charge that the domino affair was a fake, intended solely for advertising purposes. After that the American press agent was sent to a sanitarium and the work of exploitation went on without him. The Herald people were kind enough not to expose the true condition of affairs and the domino girl came on as advertised. She has worn her red clothing and red mask whenever she has been in public, day or night, and has undoubtedly "made good" in the way of dancing. Probably she is responsible for the greater part of the large business that has been done all summer at the Roof Garden, where she has been appearing.

* * *

H. B. Warner, who has arrived in New York from London to become the leading man with the company supporting Eleanor Robson, may conclude to remain permanently in this country. He is a fine, stalwart young fellow, and is said by those who have seen him in England to be an exceptionally impressive and convincing actor. If this report is correct, young Warren comes of his talent by heritage. He is a son of Charles Warner, as great an actor as England has produced in a score of years, and as fine a man as one will discover in a long day's ride. Charles Warner was here last season with a revival of "Drink," in which his performance of the honest laborer reduced to ruin and death through liquor, is a veritable masterpiece. He is at present playing in London, where he has achieved a renewed and almost startling success. This assures his return to America, under the Frohman direction, and probably the first visit to this country of his gifted daughter, Grace Warner.

* * *

The young woman who under the name of Carmencita is buck jumping a la Espagnole at Oscar Hammerstein's roof garden, is a source of considerable controversy. She is supposed to be the real Carmencita, but persons who were familiar with that Spanish dancer when she was in this country, do not recognize the present wearer of the title. Indeed, persons with an inordinate desire for amusement have gratified themselves within the past few days by putting questions to the alleged Carmencita that were designed to entrap her. For example, one of these mischief makers in the course of a conversation the other night reverted to old times at Koster and Bial's and among other things asked Carmencita if she remembered the magnificent plush curtain which was hung at that establishment. The young woman went into ecstacies over the beauty of that particular piece of drapery, thus revealing the fact that she was not at all familiar with the Koster and Bial resort, where there was no curtain at all, but a barrier in the shape of an outspread fan between the performers and the audience. However, this Carmencita is quite as good a dancer as her predecessor, and he favoring fact is recorded that she is accompanied by a very pretty and skillful girl dressed as a toreador instead of the beetle-browed and pie-faced dago who usually plays the opposite to persons coming from sunny Spain to show us how to dance upon our heels.

* * *

Luna Park will make vastly more money this summer than ever before—a condition due in the first place to increased attendance, but more than this to the fact that the outside expenditures of this vast entertainment have not been as large as they were last year. To be sure, the shows are even more numerous and costly than those placed upon exhibition heretofore, but there has been a heavy curtailment in the matter of the bill-board advertising. Last season, when they saw approaching a possible competitor in Dreamland, almost at their gates, the Messrs. Thompson and Dundy seized all the advertising space within many miles of New York and covered every inch of it with signs extolling the beauties of Luna Park. This proceeding cost them a round one hundred thousand dollars, but it served for purposes, for Luna Park had its adversaries completely snowed under, if one may apply such a term to a hot weather show setting. It has not been necessary to repeat the investment this season and the amount of last year's outlay will naturally be added to the dividend in September.

LEANDER RICHARDSON.

NEWS of the LONDON STAGE

Special Correspondence.

LONDON, July 29.—Gerald Du Maurier's recent selection to succeed Cyril Maude at the Haymarket is another feather in the cap of this comparatively youthful actor, who is a notable exception to the rule that the son of a great man must needs be a mediocrity. Of course young Du Maurier owed his first engagement, which was by Beerbohm Tree, chiefly to the fact that his father was the famous cartoonist and author of "Trilby," but from the first the son showed that he was able to stand on his own legs. Appropriately enough, his debut with Tree was made as "Little Billie," and his successful work soon led to his engagement by Charles Frohman, with whom he is now parting.

Du Maurier made a distinct hit in "The Admirable Crichton," as the young aristocrat whose head had to be frequently immersed in a pail of water, and improved his reputation still more by really exceptional acting as the son in "Little Mary." In fact, J. M. Barrie wanted Young Du Maurier's services right along, and he played the pirate chief in "Peter Pan," which Maude Adams is to give in the United States next season; and has recently been playing in "Pantaloon," the little curtain raiser which Barrie wrote for his play "Alice Sit-by-the-Fire," which Ethel Barrymore is to have at home. Du Maurier and his wife, who was Muriel Beaumont, one of the prettiest girls on the London stage, left town a few days ago for Dieppe, the French seaside resort, where they are going to pass the dog-days. At the Haymarket Du Maurier will be seen first in "The Love Path," the new American comedy by C. M. S. McLellan. He has got to be so great a man that almost everyone has forgotten that he is his father's son.

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Apropos of J. M. Barrie, I have the playwright's own authority for stating that the report was mistaken which affirmed that he was about to visit the United States. In reply to a written inquiry of mine—Mr. Barrie objects to interviews—the author replies, briefly: "I am not going to America this year, though I once thought of doing so."

* * *

That distinguished poet, John Davidson, harbors a rather uncommon grievance against theatrical managers. He is sore over being regarded by the public as an unsuccessful playwright—or at best as a "one-play man"—notwithstanding the fact that none of the several original plays of which he is the author ever has been produced. It will be remembered that Mr. Davidson made the English adaptation of "Pour la Couronne," which Forbes and Robertson gave over here and which was also performed in the United States.

"The success of this play," says Davidson, "attracted the attention of managers to the adapter, and various proposals for versions were made, but no one as yet thought of giving me a commission for an original play; an adaptation of mine had succeeded or seemed to succeed, therefore I was to be an adapter. So I began again upon a French play with considerable license of adaptation, but this license I overstepped, and the matter fell through.

"I then wrote a play of my own and read it in succession to three managers who listened politely. I afterwards published this play. Again I made a play of my own, this time upon commission, for the theater is gallant and likes perseverance; but the actor-manager for whom I wrote it deemed it unsuitable and again I published. Being now once more mollified, not by success, I accepted commissions for adaptations and in due course made versions of several foreign dramatic pieces, besides, at my own urgency, two original plays."

Mr. Davidson does not specify, but one recognizes one of these as the adaptation of "Ruy Blas" which Lewis Waller produced at the Imperial. It was a success, and evidently the other adaptations mentioned had the same fate.

"This," says Mr. Davidson, "is an unusual record and the comedy of it lies here—not one of these adaptations was in any degree of my own initiation, nor, although I prepared all of them faithfully, and some of them con amore would I have chosen any of them; yet it is by them my ability as a playwright has been tested, and it is upon their failure I have been condemned; while my own plays, 'Godfrida,' 'Self's the Man,' and 'The Knight of the Maypole' remain unproduced."

Mr. Davidson's best known book of poems is, of course, his "Fleet Street Eclogues," while one of the best of his shorter works is "The Testament of an Empire Builder."

* * *

William Shakespeare is to be given another chance in London next fall. Arthur Bourchier, who must have made a barrel of money out of "The Walls of Jericho," is going to risk losing some of it by putting on a revival of "The Merchant of Venice," in which he and his wife, Violet Vanbrugh, will play the principal parts. There are few more capable actors than Bourchier on the stage at present, and his Jew should be a striking figure, but it takes a really sensational production of any of Shakespeare's plays to draw the London public, nowadays.

* * *

London is at present the abiding place of a monkey who has the distinction of having once assaulted the sultan of Turkey.

This is Fasolin, an Italian trained ape, who is now appearing at one of the London "halls." Two years ago when at Constantinople, Fasolin's manager, Signor Volpi, received a command to perform at Yildiz Kiosk. During the performance Fasolin became frightened and, instead of leaping from one of his trapezes to the other, he swung to one of the great chandeliers with which the saloon was decorated, from which fastness he pelted the sublime porte with lustres, one of which blackened Abdul's eye. Great was the consternation of all present, but the sultan laughed heartily and far from being angry, presented the simian's trainer with the order of the Medjidie, and a splendid gold watch.

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