

(David Williamson in the London Magazine "The Young Woman.")

"Well, I can hardly collect the time when I did not sing. Didn't I begin singing when I was five, Poppa?"

"Yes, but I can't make Mr. Trout,"

"Then, though I never had proper lessons, I was always singing somewhere. But it was when Dr. Joseph Parry came to our little town of St. Albans, Vermont, at our Elstedford in 1838 that I made my biggest success in public. We had an Elstedford just like the Welsh have, and he was singing before more than 10,000 people in the great Tabernacle. They use that building for all kinds of gatherings, and we gave operatic airs and songs in the great hall of the Tabernacle. The people in Salt Lake City were so interested in the singing that they got the best singers to come there."

"Dr. Parry talked to Poppa about my having a real good musical training, and he said I should go to college. He talked to us again and again. He told us all about the different colleges over here, and the clever teachers; and the money that was given to the students here. So at last we all packed up and came about two years ago."

"And how have you liked the college?"

"I think that she had shaken hands with me and thanked me for my singing! We American girls all know the queen's reputation, but she has been so kind to have sung to her, and I can tell you I did feel happy. Poppa went off and cancelled home to Ogden the news, and she was so glad to hear that she had met Nannie Trout has been to Buckingham Palace. What did I think of the queen? Why, just that she's the loveliest, kindest, and most beautiful girl I have ever dressed in a very simple style, but anything would look perfect on her, I think for she has such a graceful figure, and she is so kind and so generous and so nice, because she was so kind and appreciative. Oh, she was sweet!"

Queen Alexandra has added one more crown to her many crowns, and she who have been privileged to meet, in private, the first lady in the land, and her majesty has today no more enthusiastic admirer than I, the young singer who will never forget the March afternoon when she had the honor of singing before the queen. The young singer is expected to remain in England for the rest of this summer, but I hope that America will not rob us of one who promises to be a very welcome addition to the British Empire."

Special Correspondence.

NEW YORK, Aug. 22.—Labor day will see a great nearly all the theaters in New York will open, the period being considerably earlier than that which has marked the general launching of stage attractions in the metropolis heretofore. Already there is "something doing" to an unprecedented extent with the Majestic, the Princess, the Academy, the West End, the Star, the Herald Square, the Garrick, the New York and other playhouses in line, supplemented by announcements of Saturday night openings at the Grand Opera House, the American and the Fourteenth Street theaters. The two most important openings of the current week are "Military Songs," which began its career at the Garrick on Monday evening, and "The Isle of Spice," which served to attract attention to the Majestic theater on Tuesday evening. The former is an adaptation for the stage of a play which has been made over for the American market by Leo Ditrichstein, who has enjoyed considerable experience in this line, some of it of his own making. This dealing with the worries of a retired soldier who hopes to spend a large country estate, but finds himself the center of a military encampment, and men and arms, and the various sportive tendencies of soldier men. The strange elements arising from this condition are sufficiently obvious to require no extended statement that they are in the most often smart. Mr. Ditrichstein's piece is capably played by Henry V. Donnelly, Thomas A. Wise, Ida Conquest and a quite large organization of other performers, including Ditrichstein himself. Mr. Donnelly, who has been absent from Broadway for several years, covering the period of his absence, the Murray Hill theater, was received with earnest expressions of welcome Monday night, and recorded a particularly effective performance. In the cast who have been mentioned by name in this paragraph fully justified the regard in which they had been previously held, and their performance in general was of excellent quality.

"The Isle of Spice" came to the Majestic theater after a prolonged summer tour in Boston and there is little doubt that it will do an even better career in this city. The book, which is by Allan Love, formerly a newspaper writer of considerable prominence, is bright, lively and full of spirit, and colloquially described as "finker," and much of the music is spirited and melodious. The stage management of this offering is particularly noteworthy, for by reason of its entire originality and effectiveness. In these days, when so many of the producers of musical comedies are inclined to amuse themselves with merely reviving old groupings, figures and movements, the introduction of actually fresh pictures is rare. "The Isle of Spice" is a word for a word of commendation for the author, who, in this instance, is Augustus Rohke. The cast of "The Isle of Spice" includes, in addition to the above mentioned, Henry Conner, Herbert C. Worthine, Gilbert Gregory, Blanche Buckner, Susie Forester, Matie Maritz and a very large number of well drilled and captivating chorus dames, and a few new faces in the community. The production is the enterprise of B. C. Whitney, a brother of F. C. Whitney, under whose direction a number of excellent musical entertainments have been made known in

Queen Alexandra has added one more conquest to the long list of those who have been privileged to meet, in private, the first lady in the land, and her majesty has today no more enthusiastic admirer than Miss Nannie Tont, who will never forget the March afternoon when she had the honor of singing before the queen. The young singer is expecting to revisit the United States this summer, but I hope that America will not rob us of one who promises to be a very welcome addition to the British concert platform.

Denman Thompson, who has been a hard and steady worker all his life, made up his mind to reduce his labors for the future. He said last night I shall play but 16 weeks in any year and I shall not be able to follow my own inclinations I should not have appeared at all in public during the coming season. But Klaw & Erlanger created a great stir when they offered me the season at the New York theater and while I was at it I concluded that I might as well fill eight weeks as four. I have been thinking at the conclusion of the run here, I am in the seventies, and I don't see like exerting myself as I did in my younger days. I have now tried simultaneously to write plays to play in them and to play the stock market and the race tracks. I don't like any of them. I have bought and sold stocks and the horses for good and all and am satisfied to go ahead with my profession exclusively from

Special Correspondence.
LONDON, Aug. 17.—Probably because the theatrical season just ended was one of the worst on record, London managers are starting in early for the fall campaign. The ball will be set rolling by Cyril Maude with his new play by W. W. Jacobs, the story-writer, and Louis N. Parker, which has been named "Beauty and the Barge," and which is to be seen in America later on, will be given here on the 30th of the month. A few days later, Lewis Allen begins operations at the Imperial, Mrs. Langtry's theater—which has made to pay thus far—with a revival of "Miss Elizabeth's Prisoner." This play of the Revolution seems to have been a comparative failure at home, but Waller has found it a money-maker. George Alexander's appearance in "The Garden of Lies" will occur five evenings later, to be followed closely by the production of Henry Tristram Jones' new play at the Garrick. Later in the season new pieces are expected by both of the managers, and there is considerable curiosity regarding both. Of the announcements made for the coming season, however, by all the most attractive to Londoners are those of the new Charles Frohman just before quitting these shores the effect that not only Eleanor Robson but Maude Adams and Willie Collyer.

AMERICAN PLAYS
IN LONDON.

that which inspired those two charming romances, "Love and Mr. Lewisham" and "The Wheels of Chance." Something has been said already about the play by W. W. Jacobs, author of "The Skipper's Wooing," which Cyril Maude will produce at the new theater. Its title is "Beauty and the Barge," and the beauty being Jesse Bateman, who was so much admired at home when she appeared with Charles Hawtrey in "Message from Mars." Edna May, who has arrived in the United States by the time will probably have made it known

Once more Gabriele D'Annunzio is in a slipper. He lost patience several months ago, and he remembered over the way in which disaster had dogged his footsteps in connection with the production of his play, "The Daughters of Jorio." Then, however, he had good reason for his anger, for he really looked as if fate had decided that a drama never should see the light. Duso deserted at the last moment, quarrels arose between the other members of the cast, and the play was suddenly was taken sick, accident after accident, until at last only two of the artists engaged in painting the scenery, and other misfortunes followed. However, the piece was given at last, made a hit, and had been running ever since. Not long ago he struck Scarpetta, the Neapolitan comic actor, that there would be money in trust for the D'Annunzio play, and accordingly he had to work on one which he means to call "The Son of Jorio." Of course, as soon as he heard of it, D'Annunzio was up in arms and ordered Scarpetta to a letter to the newspapers, and he was finally satisfied by demanding to know if D'Annunzio had copyrighted the entire Jorio family, and a lively correspondence has followed.

English Novel Writers

Beerholm Tree is to re-open His Majesty's with one of his elaborate, Shakespearian revivals—"The Tempest," this time, but play goers are more interested in the new piece by Stephen Phillips, which is to follow. Mr. Phillips is a student and consequently young, and nothing whatever has come from him since the production of "Ulysses," over two years ago. It was known that he had a new play under way, and now it is that "The Tempest," which, even as *herod* was the central figure in one of Phillips's other poetic dramas. The theme is full of possibilities, few of which are likely to have been missed by the author of "Ulysses."

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BY T. W. PARK.

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