DESERET EVENING NEWS: SATURDAY, AUGUST 27, 1904.

NANNIE TOUT'S CAREER ABROAD.

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

USICAL fame grows slowly in in this country. The immediate success, therefore, of Miss Nannie Tout is all the more noteworthy. She is only 18 years old, and only made her debut last November, yet she has leapt at once into popularity, and had the high honor of singing to Queen Alexandra at Buckingham palace under circumstances which I venture to think will be interesting. The day after she had sung to her majesty I called at the young singer's home, and heard the story of her er's home, and heard the story of her career partly from herself and partly from her father. Miss Tout is as bonny a specimen of the healthy American girl, reared in the invigorating atmos-phere of the Rockles, as one could wish to see. The moment this bright young lady stepped on to the platform of St. James' hall, with her dark hair hang-ing down her back, and looking just the schoolgirl she is, the audience be-can to take an interest in her. Then

the schoolgirl sne is, the audience be-gan to take an interest in her. Then when her lovely voice rang out with a strength and volume which rivalled its sweetness, Miss Tout captured every-one of her listeners. No one could have wanted a more instantaneous success, one of our greatest critics said after-One of our greatest critics said atten-wards, 'Here is our new soprano at last.'' It was her first appearance in London, but, as I heard from her fath-er, she had been singing before great audiences in America years ago. I saw an American newspaper in which her portrait figured when she was but 15, as one of whom her native state of Utah expected great things in the fu-tue.

asked her why she had not taken I asked her why she had not taken professional name more melodious than "Tout," and in true American spirit she replied, "I'd rather have my father's name than any other." So with the un-usual name of Nannie Tout she is on her way to fame. Of her early life I gleaned the following particulars from Mr. Tout, who has so much of the tyri-cal American's manner of speech that I was surprised to hear he was a Welsh-man by birth. "Yes, sir, I come from Wales, and as a young fellow I helped with some timber"—Mr. Tout called it "lumber"—"which was wanted for Ma-dame Patti's castle at Craig-y-Nos. So you see I had something to do with music even then! When I was 16 I emigrated to the states, and settled finally at Ogden, a town in Utah. It was then quite a small place, but it has developed rapidly, as you will see from these photographs." Ogden was cer-tainly an alive place, judging by the photographs which Mr. Tout displayed. There were fine broad streets with the inevitable cars running down them, and every sign of prosperity in the city. "I meaning and her the states and set is the states and streets with the inevitable cars running down them, and every sign of prosperity in the city. "I fessional name more melodious than every sign of prosperity in the city. every sign of prosperity in the clty. "I married an American, and have six children-all of whom have come over to England with us. My daughter Nan-nie's musical education was, of course, the first reason for our coming, but I don't regret it on behalf of the other children, for they are all doing wett with their education. We are all of us musical, and my wife and I have no greater pleasure than when the children sing and play to us in the evening. We sing and play to us in the evening. We have quite an orchestra at home, I asou, though just now our first vio-has hurt her arm and cannot We are so glad Nannie went to the Royal College of Music, though it was a narrow shave between her going there and having lessons from a fam-ous teacher in Wales. A Welsh friend, who had often talked to us about Nan-nie's voice, advised me to go and see this teacher before I settled the question, and I was actually on my way when something seemed to tell me not to trouble about it, but to take her to the Royal College. Well, a little while afterwards we went to the college, and the secretary told me that my daughter was below the age at which stu-dents were usually accepted. I said to him, 'Would you mind hearing her sing before you reject her?' He said, 'Oh, certain'y, we will hear her sing,' I forwhat it was she sang, but when Visetti heard her he said at once, must make an exception to our ,' and she entered the college." We Now, Miss Tout, I want the rest of the story from you can hardly recollect the time when I did not sing. Didn't I begin singing when I was five, Poppa?" "I guess you did," said Mr. Tout. Then, though I never had proper les-ns, I was always singing somewhere. But it was when Dr. Joseph Parry came to Salt Lake City to act as adjudicator at our Eisteddfod in 1898 that I made my biggest success in public. We had an Eisteddfod just like the Welsh have, We had and it was simply grand to sing before 10,000 people in the great Tabernacle. They use that building for all kinds of satherings, and we gave operatic airs and all sorts of vocal and orchestrat music there. There is no finer building sound that I can imagine than the Tabernacle. The people in Salt Lake City are very fond of music, and they get the best singers to come there."

Oh, everyone has been as nice and kind as they could be. My teacher, Mr. Visetti, taught Miss Agnes Nicholls and Visetti, taught Miss Agnes Nicholis and Madame Kirkby Lunn, and a lot of other well known singers, and he has taken the utmost trouble with my voice, His great idea has been to make it equally strong throughout its whole register. I was the understudy for 'Hansel' when the students gave 'Han. 'Hansel' when the students gave 'Hansel and Gretel'—you know they give a performance of some work every year-and at the last moment the singer who was going to take the part fell ill, so I had to supply her place. I have sung ip another students' performance, and it has been splendid practise. Of course, I have been going to operas and concerts whenever I could, so as to hear all the best singers. I went the other day to hear Madame Patti at the Alday to hear Madame Patti at the Al-bert hall, and—is it very dreadful to say so?—I was rather disappointed with her. But then father says I ought to have heard Patti 30 years ago." "Will you tell me now shout your

"Will you tell me now about your debut?" debut? "It was last November at a ballad concert in St. James' hall, and I sang an air from 'Der Freyschutz,' and 'She wandered down the mountain side.' and two other pieces. The audience was so kind and enthusiastic that I shall never forget it. I had to sing an

shah hever lorget R. I had to sing an encore, and next day the newspapers said such nice things about my voice. Since then I have sung in Leeds and other cities, but as I am continuing my lessons at the Royal college I have not accepted many engagements. I have sung at the ballad concerts resultable lessons at the Royal college I have not accepted many engagements. I have sung at the ballad concerts regularly for Mr. Boosey, and I am going to sing in 'The Creation' in a few days' time. Was I nervous at my first appearance in London? No, I don't think I was-was I, Poppa? Madame Clara Butt, Mr. Plunket Greene, and the other sing-ers were so kind to me-particularly Madame Clara Butt—that I didn't dare to feel scared. And, then, after the first to feel scared. And, then, after the first song that mighty burst of applause quite reassured me."

"How did you come to sing before the queen?"

"Miss Graham Ashton (who is, like "Miss Graham Ashton (who is, like myself, an exhibitioner at the Royal college) and I, were asked to learn the part songs composed by his royal high-ness the Landgrave of Hesse. He was ness the Landgrave of Hesse. He was staying in London, and was very desir-ous that his musical compositions should be heard by the queen. He is not the Grand Duke of Hesse, but a relative of his, and is a prince of 41 years of age. So we went and rehearsed the songs, which are very pretty and tuneful, and then one day we were told that we had to sing them before the queen at Buckingham palace the next day. I'm glad we did not get longer day. I'm glad we did not get longer notice, for it would have only increased our nervousness. In the afternoon I drove up to the palace, and was ushered up the staircase to a beautiful draw-ingroom. Some of the ladies-in-waiting to the queen came and talked to us, and these beautiful trains the Mark Viola those beautiful twins, the Hons. Violet and Dorothy Vivian, were there, I no-ticed. They are exactly alike, and so charming. By and by the door was op-ened, and in came the queen, leaning on the arm of the Landgrave of Hesse, on the arm of the Landgrave of Hesse, who is quite blind. You could not im-agine anything more informal and pleasant than what happened. Her majesty came straight up to the plano, put out her hand, and I shook it—I hope that was correct. She chatted to Miss Ashton and myself, asking me if I liked being at the college, and where L come Ashton and myself, asking me if I liked being at the college, and where I came from. Then Monsieur Lucian Garbon sat down to the plano, and the queen came close to us, and followed very carefully our singing, with the full score of the music in front of her. The Landgrave sat next to her, and, after we had finished, she said how much she had enjoyed hearing his work. She came up to me again and spoke in a beautiful low voice, so graciously and kindly that you would have thought she had known you would have thought she had known me all my life. She shook hands with Miss Ashton and myself, and thanked is for our singing, and then withdrew from the room with the Landgrave. We went down a corridor with some beau-tiful pictures into another room, where tea was served, and about half-past five o'clock I left the palace, feeling very, very proud of having sung to Queen Alexandra. I had only seen her once before, from a window, and to went down a corridor with some beau. once before, from a window, and to think that she had shaken hands with me and thanked me for my singing We American girls all know the queen's portrait, but there are not many who have sung to her, and I can tell you I did feel happy. Poppa went off and have sung to her, and I can tell you I did feel happy. Poppa went off and cabled home to Ogden the news, and they will be astonished to hear that Nannie Tout has been to Bucklagham palace. What did I think of the queen? Why, just that she's the lovellest, sweetest lady I've ever seen. She was dressed in a very simple style, but anything would look perfect on her, I think, for she has such a graceful figure I could not feel nervous in her presence because she was so kind and au preclative. Oh, she was sweet!" 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 Tout, who will never forget the March afternoon when she had the honor of singing before the queen. The young singer is ex-pecting 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.



THE BEAUTIFUL HARVEST PICTURE.

Reproduced From the Deseret News World's Fair Portfolio.

Brazil maintains a school of fine arts, the merit of which is attested by the quality of the works displayed in the Brazilian section of the Palace of Art at the universal exposition. That republic offers scholarships which enable the best of her young artists to pursue their studies at the art centers of the world. As the result of the national policy the country is worthily represented. The Brazilian section includes selections of the notable work of Weingartner, Calixto, Figueiredo and others. Quite generally the Brazilian artists choose for their subjects landscape and figures which present the life and scenes of their native land. Weingartner, however, has a harvest scene which deserves to class with the best paintings of like character in the Italian section. This painting presents a grain field with the threshing ring in the foreground. The peasant women with skirts tucked up, picturesque in head-dress, have assisted in the assembling of the sheaves. The over are just starting on their rounds to tread out the grain. Stacks of sheaves not yet threshed tell of a plentiful harvest. Some of the grain is being gathered from the ground, Women and children have come out into the fields to look on, if not to participate actively. The scene is a spirited one. It offers opportunity for fine coloring, of which the artist has made excellent employment but to which the camera cannot do justice.

New York and the other large cities of the United States. But it will not be until the afternoon of Labor day that the whole machinery of the amusement structure will find itself in motion, although there are still some openings between the present writing and the period in question. Last Thursday night Arthur Byron be-Last Thursday night Arthur Byron be-gan his career as a star under James K. Hackett's management in a three act farce called "Jack's Little Sur-prise," at the Princess Theater. A week hence the Lyric will be thrown open with "The Royal Chef." which has at-tracted favorable attention in Chitracted favorable attention in tracted favorable attention in Chi-cago. The company will in-clude Sam Collins, Joseph Miron, John Park, Amelia Stone, Stella Tracy, Gertrude Millington and an ensemble described in the advertisements as "The Stunning Squabs." On Saturday evening of this week Williams & Walker will begin their season and that of the Grand Onera House which has Walker will begin their season and that of the Grand Opera House, which has been extensively remodelled during the summer. On Saturday night of next week "Mrs. Wiggs of the Cabbage Patch" with Madge Carr Cooke in the title role, will enter upon its New York career at the Savoy theater. On Mon-day next, the Criterion will see a reday next, the Criterion will see a re vival of "The Dictator," with William vival of "The Dictator," with William Collier in his original part. On Sep-tember I, Daly's theater will begin operations with Edna May as the star of "The School Girl," and on the same evening "The County Chairman" will be revived at Wallack's. On September 5 John Drew will produce "The Duke of Killicrankie" at the Empire; Denman Thompson will be observed in an en-tirely new production of "The Old

projected official announcement the he and his partner contemplated the establishment of no less than 10 great hippodromes in as many cities of the United States. These gentlemen refer to the putting up and operation of a chain of hippodromes as an ordinary man of husiness might speak of building a \$500 bungalow in the coun-trs. Hereto, ore in all the hippodrome conversation that has come up spor-adically in New York, the formulation of a single scheme of this character has been treated as a piece of extraordin-ary daring and hazard. But Thompson & Dundy appear to have taken to heart from their vastly successful Luna park & Dundy appear to have taken to heart from their vastly successful Luna park the lesson that this is a period ripe for stupendous operations in the amuse-ment field, and they have gone at the perfecting of their plans with the same easy confidence that marked the put-ting together of their Luna park in the face of widespread derision and some denunciation of themselves as vi-sionary adventurers. The possibilities sionary adventurers. The possibilities of the show business were certainly never dreamed of until the coming of Frederic Thompson and Elmer Dundy.

The engagement of Charles J. Elch-man for the current season as leading man for Amelia Bingham at a weekly salary of \$559, is an event of some im-portance—especially to Mr. Richman, who finds himself and his earning pow-er very materially and suddenly ad-vanced. Mr. Richman, by the by, is in something of an enfanglement with something of an entanglement with the Messrs. DeMille, sons of the late Henry C. DeMille, These young men wrote for Richman a play called "The Genfus," and it was presented last More Plays From English Novel Writers season for several weeks by a Phila delphia stock company. Richman had

projected official announcement that "Duke of Killiecrunkie" and the other t Duke of Killicrankie" and the other six musical comedies. Not considering "The Prince of Pilsen" it is not too much to say that "The Earl and the Girl" would have expired long ago, were it not for the drawing powers of "Sammy." "In Zangibar." "My Cosy-Corner Girl" and the other interpolated American songs, and "Bedelia" has from the first been one of the strong-est features of "The Orchid." The other two survivors are "Veronique" and two survivors are "Veronique" and "The Cingalee," the first of French ori-gin, but the latter entirely home-made

The but the latter entirely nome-made, Henry Arthur Jones usually can be depended upon to supply a fairly novel plot, though occasionally the play he writes around it leaves something to be desired. The theme of his new Garck piece, however, seems to promise articularly well, for it is concerned with the doings of a man who sudden-ly finds himself possessed of power to hypnotize those around him. As usual there is a good part for one of the playwright's glifted daughters.

Charles Frohman's activity on this side of the water is increasing con-stantly. At the beginning of the com-ing season he will send out no less than 10 companies to leas the 0 companies to play in the provinces. Martin Harvey has long wanted to day "Hamlet" and has now decided to put on the Shakespeare play in vember, beginning in Dublin.

Special Correspondence.

UTAH AT THE WORLD'S FAIR. Fine Exhibits in All the Departments - A State Whose

Productions Astonish the Visitor.

BY T. W. PARK.

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Special Correspondence.

C T. LOUIS, Aug. 24.-In the year 1903 the State of Utah added to the wealth of the world an output of lead, copper, silver and gold amounting to about \$25,000,000. A state capable of doing this, without unusual effort, in one line of industry-miningmight be expected to have something to show when it came to make an exfibit for the great world's fair. She has not only anticipated, but has far exceeded reasonable expectation. She has an exhibit worth crossing the ocean to see and has fully justified her claim to be considered one of the great in-dustrial states of the American union. We wish first to mention the exhibit in the palace of mines and metallurgy. Whoever planned and constructed the display was an artist in his tastes and experienced in his business, and the remark may equally apply to the ar-rangement of the exhibit in the other departments of the exposition.

COMPREHENSIVE DISPLAY.

This mining display is comprehensive As large as it is, it can be easily com-passed even by the novice. The first thing to attract attention is a con-centrating mill in complete operation All the various manipulations of the All the various manipulations of the cresto the ultimate cutput of pure metal can be followed by the eye and readily understood. The looker-on takes his first lesson in actual mining operations, and while he is astonished at the proesses he is practically educated by the bleet. lessor

object lesson. Aside from the usual products of the mines in the shapes of pyramids and columns of valuable ores, there is a most interesting collection of more un-ueual minerals and other things brought to light from the mountains of Utah. Carnotite, from which that most wonderful of minerals, radium, is pro-duced may be seen. It appears that it is of such frequent occurrence in the Utah mines that it is quite likely they may be able to supply the world's demand.

Altogether Utah has 20 large glass ases and about 45 tables filled with ineral exhibits, to say nothing of the floor space.

AGRICULTURAL EXHIBIT. Utah's exhibit in the palace of agriculture is the equal in beauty, com-deteness and dignity of any state and pleteness and dignity of any state and maintains the reputation achieved in her mining display. The arrangement of the exhibit is striking. In part it is displayed in a pavilion, the beautiful dome of which is upheld by glass columns filled with seeds from irrigated farms, while the columns themselves farms, while the columns themselves are entwined with grapes and wild flowers in rich profusion. The display of fruits, vegetables and cereals is par-ticularly fine, revealing to unaccustom-ed eyes the vast possibilities of irriga-

Overlooking the exhibit stands "Miss Utah," carved with artistic skill from a 700 pound mass of beeswax. That she has many admirers from other states than her native one is attested by the delighted crowds upon whom she youchsafes her kindly smiles

After climbing a short stairway one is well repaid for the exertion with a pan-oramic view of the Utah valley. It is intended to show what irrigation has done for a former desert waste-trans-formed it into a vale of entrancing beauty waying fields bright gardens beauty, waving fields, bright gardens, and cazes of green, dotted with cheer-ful homes and herds of fat kine. No visitor should fall to see Utah's realistle picture

13

AGRICULTURAL COLLEGE.

The exhibit of the several state Agri-cultural colleges under the direction of the United States department of agri-culture, something new in exposition business, in the palace of education and social economy, has no greater at-traction than that offered by Utah's college. The models of the irrigation plant and of the vegetation house aro particularly interesting. These models supplement each other and illustrate the scientific propogation as well as cultivation of plant life under varying conditions of climate and moisture. Utah has also a most interesting ex-hibition of her accomplishments in the space allotted to the social economics. In the great farm conducted by The exhibit of the several state Agri-

In the great farm conducted by Uncle Sam" the state maintains her by enviable prominence in practical agri-culture, and but few states show a wider variety of commercial products, a greater yield per acre or a finer

When it is recalled that Utah's terri-torial days were full of trouble and that her commercial life may be said to have begun less than two decades ago, one cannot help wondering at her achievements in so short a time, as il-lustrated by her exhibits in the various departments of the exposition. Her enterprising citizens have unlocked the teeming riches of the mountains, led the fresh waters to the desert places, and made them blossom as the rose, planted orchards in the home of the planted orchards in the home of the prickly cactus, sent lowing herds to fatten in the fastnesses of the hills, lent a rival to the buffalo-grass in the fol-lowing alfalfa, builded schoolhouses on all the hill-tops and dotted the valleys with church-spires. The commissioners appointed to look after the interasts of the state at the

The commissioners appointed to look after the interests of the state at the world's fair have not been neglectful of the social ethics, the observance of which illustrate the culture of the citi-zen. With an inadequate appropriation it has been so economized that, without stinting the productive exhibit, enough was reserved to build and appropriately equip a home for visiting citizens and equip a home for visiting citizens and the entertainment of their guests; and it is a beautiful home, comfortably and even luxuriously furnished, and adorned with excellent taste. Here Utah displays her social side, and no-where does it shine more resplendently in culture and grace and with more genuineness of hospitality. It cannot be concluded that

genuineness of hospitality. It cannot be concluded that the state has taken its stand triumphantly in the ranks of the American commonwealths; and here in this great competitive exhibition of material and civic progress, with all the world for indexs she stands with material and civic progress, with all the world for judges, she stands with-out a peer. It is regretful that every citizen of the state cannot visit this greatest of all the world's expositions and exult in Utah's deserved promi-nence in such goodly company and prideful rivalry.

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Dr. Parry talked to Poppa about my having a real good musical training just as another Welsh musician had talked to us again and again. He told us all about the different colleges over and the clever teachers; and the more I heard the more I wanted to come. So at last we all packed up and came about two years ago

And how have you liked the coi-

tirely new production of The Homestead" at the New York; the Rogers Brothers will reopen the New depnia stock company. Richman had an option on this piece, with the under-standing that he should produce it this season as a starring vehicle. It is claimed by the authors that he held the property until too late for them to dis-pose of it elsewhere, and they contem-plate a damage suit against the actor, Amsterdam in "The Rogers Brothers in "A Little of Everything." Paris; Fay Templeton, Feter F. Dailey and the remainder of the company will be transferred to the Broadway theater will be for a brief season, and "The Spellbind-er," with Charles Dickson, Ralph George W. Lederer has effected ar-rangements under which he will direct the affairs of the New York Roof Garden during the coming winter seasor and he will also handle the Sunday con

er," with Charles Dickson, Raipu Delmore and others in the leading parts, will take possession of the Her-ald Square following "The Girl from Kay's," which proceeds to Boston. This list of attractions will be quite exten-sive enough to hold the attention of Broadway for the moment. Denman Thompson, who has been hard and steady worker all his life, has made up his mind to reduce his la-bors for the future. He said last night:

"I shall play but 16 weeks in any year hereafter. In fact, if I had consulted my own inclinations I should not have appeared at all in public during the coming season. But Klaw & Erlanger expressed a strong desire that I inaug-urate the season at the New York theater and while I was at it I con-cluded that I might as well fill eight weeks of additional time in two other cities at the conclusion of the run here. I am in the seventies, and I don't feel like exerting myself as I did in my younger days. Still, for a man who has tried simultaneously to write plays and play in them and to play the stock

market and the race tracks, I don't think I've done so badly. I have dropped stocks and the horses for good and all and am satisfied to go ahead with my profession exclusively from now on." Elmer S. Dundy of the firm of Thompson & Dundy, started New York the other morning with the calmly

spicuously profitable heretofore, but Lederer's inventiveness and restless ac-tivity may solve the problem satisfactorily. . . . Henrietta Crosman, in "Sweet Kitty Bellairs," will have but three weeks' time at the beginning of the Belasco theater season. Miss Crosman will leave town after the performance of

certs in the theater itself. Roof gar-den shows in winter have not been con-

Sept. 24, and two nights later David Warfield will come into the Belasco with the new comedy drama by Charles Klein, called "The Music Master."

Pain, the fireworks man down at Manhattan Beach, is presenting a flam-ing spectacle called "The Fall of Port Arthur," showing among other things the possession by Mr. Pain of singularly incisive foresight.

"Checkers," with Thomas Ross in his original part, is revived this week at the Academy of Music. In about two the Academy of Music. In about two months now this play will pass into the absolute ownership of Kirke LaShelle, who at that time will have paid \$15,000 in royalties to Henry Blossom. The young author views the advance of time with increasing gloom. LEANDER RICHARDSON.

writers of note are going to try their luck with plays, in spite of the Ill-fortune that has attended most experiments of this kind up to date.

One of the latest victims of the rule to which J. M. Barrie is so brilliant an exception, was Max Pemberton, whose maiden play, "The Finishing School," had a speedy finish. Most people will wish H. G. Wells better luck. For the first time, the author of "The Time Machine" has written a play which James Welch has accepted and which will be tried early in November. All parties are secretive as to the exact theme of this work, but it can be said that there aren't any Martians, invisible men, or glants in it. The play Is, in fact, in Mr. Wells' other mannerthat 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," the beauty being Jesse Bateman, who was so much admired at home when she appeared with Charles Hawtrey in "A Message from Mars." Edna May, who has arrived in the United States by this time will probably have made it known that A. W. Mason, author of "The Four Feathers," has written a play for her use. This, of course, is Mason's sec-ond bid for fortune as a dramatist, the first being his adaptation of his own story, "Miranda of the Balcony," for Mrs. Fiske. Another popular novelist MFS. FISKE. Another popular novelist who is giving us a play for the first time is, however, Mrs. Elinor Glyn, who wrote "The Visits of Elizabeth." Her play, a comedy, has been accepted by a London manager, but it is too early yet to say anything definite re-garding it. Arthur Morrison, author of "A Child of the Large" has been accepted garding it. Arthur Merrison, author of "A Child of the Jago" has been urged nany times to try his hand at writing or the stage, always hitherto without

it, later in the season. Once more Gabriele D'Annunzio is in once more cabriele D'Annunzio is in a temper. He lost patience several months ago, it may be remembered, over the way in which disaster seemed to dog his footsteps in connection with he production of his play, "The Daugh-ter of Jorio." Then, however, he had fer of Jorio." Then, however, he had good reason for vexation, for it really looked as if fate had decided that his drama never should see the light. Duse deserted at the last moment, quar-rels arose between the other members of the cost is between the rels arose between the other members of the cast, the leading man suddenly was taken sick, accidents be-fel two of the artists engaged in paint. fel two of the artists engaged in paint-ing the scenery, and other misfortunes followed. However, the piece was given at last, made a hit, and has been run-ning ever since. Not long ago, it struck Scarpetta, the Neapolitan comic actor, that there would be money in a travesty on the D'Annunzio play, and accordingly he set to work on one accordingly he set to work on one which he means to call "The Son of Jorio." Of course, as soon as he heard orio. Of course, as soon as he heard of it, D'Annunzio was up in arms and he denounced Scarpetta in a letter to

ammunummunummunummunummunum the distinguished playwright has had rather the worst of it. Now he threat-ens legal proceedings to prevent Scar-ONDON, Aug 12 .- During the coming season, several English story-

Joseph F. Smith - President Wm. B. Preston - Vice President Charles S. Burton - Cashier Henry T. McEwan - Assistant Cashier Heber J. Grant. Isaac Barton, Joseph F. Smith, James D. Murdock. Chas. S. Burton, Byron Groo, Wm. B. Preston, Heber M. Wells, A. W. Carison. petta from producing his travesty. . . .

Henry Hubert Davies, author of "Cousin Kate," probably has got tired of being referred to as the youngest of playwrights and will be glad to sur-render the title. He will have to, anyhow, for here is Reginald Kennedy-Cox, who, at twenty-two, has a brace of plays accepted for early production in London. Until recently, this young man was an undergraduate in Oxford University. Ever since he was a lad, however, he has been stage-struck and has spent every vacation playing small parts in provincial touring companies. Thus he got a knowledge of stage tech-Thus he got a knowledge of stage tech-nique. One of his plays is to be pro-duced at the Royalty, Mrs. Patrick Campbell's London theater, at the end of the present month. It is called, "The Chetwynd Affair," and will be under the direction of Gilbert Hare, Kennedy-Cox's other effort, a four act coundy has been securited by Miccomedy, has been accepted by Miss Beryl Faber, will be seen in the provnces shortly, and brought to London later on.

Beerbohm Tree is to re-open His Ma-esty's with one of his elaborate Shake-pearean revivals—"The Tempest," this ime, but play goers are more interestd in the new piece by Stephen Phillips which is to follow it. Phillips is a slow and conscientious worker, and tothing 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 seems that "Nero" is the hero of it, even as herod was the central figure of 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 "Paelo and Frances-ca." CURTIS BROWN. CURTIS BROWN.

(Established 1893)

Bought and Sold.

Sank and Sugar Stocks,

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Commercial Stocks and Bonds,

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Leander Richardson's Letter annonnonnonnon annonnon annonnonnon annonnonnon annon annon

Special Correspondence. TEW YORK, Aug. 22.-Labor day will see pretty nearly all the will see pretty nearly all the theaters in New York wide 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 "Mili-tary Mad," which began its career at the Garrick on Monday evening, and "The Isle of Spice," which served to at-tract attention to the Majestic theater on Tuation is a served to aton Tuesday evening. The former is an adaptation from the German and has en made over for the American mar-et by Leo Ditrichstein, who has enloyed considerable experience in this ine, some of it quite successful. This example of his skill is broadly farcial, dealing with the worries of a retired capitalist who hopes to spend his de-clining years in peace upon his large country estate, but finds himself the center of a military entering the of a military encampment, and se the quarters of the establishenter of his hou int and to the otherwise sportive tendencies of soldier men. The entangle ments arising from this condition are sufficiently obvious to require no extended description beyond the mere statement that they are amusing and often smart. Mr. Ditrichstein's piece is capitally played by Henry V. Don-

nelly, Thomas A. Wise, Ida Conquest and a quite large organization of other performers, including Ditrichstein himself. Mr. Donnelly, who has been ab-sent from Broadway for several years, covering the period of his lesseeship of the Murray Hill theater, was re-ceived with earnest expressions of wel-

come Monday night, and recorded a particularly effective hit. The others in the cast who have been mentioned by name in this paragraph fully justi-fied the regard in which they had been previously held, and the performance in general was of excellent quality, "The Isle of Spice" came to the Majestic theater after a prolonged sum mer run in Boston and there is little doubt that it will have an extended ca-reer in this city. The book, which is by

Allan Lowe, formerly a newspaper writer of considerable prominence, is bright, lively and full of the element colloquially described as "ginger," and much of the music is spirited and melodious. The stage management of this offering is particularly worthy of note by reason of its entire originality and effectiveness. In these days, when so many of the producers of musical pleces of the lighter tyue satisfy themselves with merely reviving old group ings, figures and movements, the intro duction of actually fresh pictures is re freshing to the spectator and calls for a word of commendation for the inventor, who, in this instance, is Au-gustus Sohike. The cast of "The Isle of Spice" embraces Alexander Clarke Herbert Cawthorne, Gilbert Gregory, Blanche Buckner, Susie Forester, Mat-tie Martz and a very large number of well drilled and captivating chorus damsels, many of whom are new to this community. The production is the en-terprise of B. C. Whitney, a brother of F. C. Whitney, under whose direction a large number of brilliant stage repre-

COMING AMERICAN PLAYS INTEREST LONDON.

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Special Correspondence. ONDON, Aug. 17 .- Probably because the theatrical season

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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 re-named "Beauty and the Barge," and which is to be seen in America later on. It will be given here on the 30th of the month. A few days later, Lewis Waller begins operations at the Imperial, Mrs. Langtry's theater-which he 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 moneymaker. George Alexander's appearance in "The Garden of Lies" will occur a few evenings later, to be followed closely by the production of Henry Arthur Jones' new play at the Garrick, Later in the season new places are promised by both Pinero and Barle, and promised by both Pinero and Barle, and there is considerable curlosity regard-ing both. Of the announcements made for the coming season, however, by all odds the most attractive to Londoners are those authorized by Charles Froh-man just before quitting these shores to the effect that not only Eleanor Rob-son but Mayde Adams and Willie Colany theatrical entertainment at all dur-ing the dog-days. With the beginning of the warm weather all but seven plays died a speedy death, one of these seven being the luminously popular lowed, in which it must be confessed son but Maude Adams and Willie Col-

promises broken until playgoers here are about convinced that "there ain't no sich person," but Mr. Frohman no sich person," but Mr. Frohman guarantees that there will be no mis-take about it this time, and that the erstwhile "Lady Babble" will be seen in a new play, which Mr. Zangwill is now writing. Given a worthy "vehicle," Miss Adams is sume of a baset and now writing. Given a worthy "vehicle." Miss Adams is sure of a hearty wel-come. Collier's name is less familiar over here, but it is seldom that an American comedian fails to score in London, and reports as to the good qualities of "The Dictator." in which he is to be seen, already have reached this country. Taken altogether, the general attitude toward American en-tertainments on this side of the water tertainments on this side of the water is much more favorable than it was some time ago. The failure of "The Climbers," "Dolly Varden" and "Cyn-thia"-not to mention several plays like "The Sword of the King," which were said to have scored heavily across water, left a dubious impress the white, left a dubious impression in the minds of playgeers here. "The Dar-ling of the Gods," however, was one of the few emphatic successes of the winter, and "The Prince of Pilsen" with 109 nights already to its credit and, seemingly, many more to follow, has belowd to restruct the helped to restore the prestige of Ameri-can "shows." Incidentally, it is chiefly due to the popularity of certain Ameri-can specialties that London has had any theatrical entertainment at all dur-

lier will be seen here before many days. Miss Adams has been promised to London time and again, and the for the stage, always hitherto without success. Now, however, assisted by Herbert Sargent, Morrison has made one of his "Tales of Mean Streets" into a play which is called "That Brute Simmons," Cyril Maude will appear in