

promoters and managers of the Actors' Home.

The decision of Klaw & Erlanger to postpone Forbes Robertson's American tour for another year is based upon the difficulty of securing the right kind of play material for this admirable actor. Mr. Robertson, who has made a remarkably strong impression as an artist in this country, has been exceptionally unfortunate in his choice of dramas. "The Light that Faded" was a fair illustration of this condition. In fact, the only satisfactory audience that greeted Mr. Robertson in the United States was drawn by his impersonation of the titular role in "Hamlet," considered to be an exceptionally masterful interpretation. But "Hamlet" will scarcely suffice for an entire season, and until the managers can find just the right vehicle for their star it will be the part of wisdom to put off his American engagements.

Before this paragraph reaches the public view it is quite possible that the cable may bring important news from London touching upon the plans of David Belasco. I am in receipt of private information to the effect that the American author-manager is just closing a deal by which he is to come into actual possession of a leading theater in London. It is said to be his design to take all his attractions to the British capital one after the other, beginning with Mrs. Leslie Carter in "Du Barry" and "Adrian" to be followed by David Wardell in "The Auctioneer's Man," and then by the American drama now in Mr. Belasco's hands and designed to exploit Hilliard as the typical western gambler of the type created by the late Francis Bret Harte, if he should arise in the negotiations. Belasco will find himself in a very easy position as to an outlet for his productions. Heretofore he has had an arrangement with Beechholm Tree, who would gladly present at His Majesty's theater all of the Belasco works. But it will doubtless be much more satisfactory to Belasco himself to control his own plays in Great Britain.

The accession of Emma Carus from the forces of the Wistaria Grove—otherwise the New York Theater Road—was not altogether unexpected. Miss Carus, who is a very talented woman, and who deserves the utmost credit for having worked her way up in the world from the humblest beginning (she once sold her dress as a girl and had to cook for a household of grocers' clerks and drivers) is high strung and sensitive. In this situation she is apt to think she is being slighted by the management and put upon by the other members of the company. Thus when a great to-do was raised over "The Girl with the Red Domino," one of the features in the entertainment of which Miss Carus was a part, she became fractious, and later, when little Edna Jenie made the biggest hit of a hit in the show, Emma couldn't stand it and resigned. That's what George Lederer used to call "stage temperament," adding that he liked to deal with it "because actors and actresses," in Lederer's words, "are easy to get along with, are not near a continental."

The \$150,000 refrigerating plant at the Hippodrome goes into commission this week and will be very heartily welcomed by the crowd who throng that enormous establishment. This plant is by far the most elaborate as well as being the most carefully constructed that has ever been installed in a place of public resort. The refrigerated air is forced up through gratings underneath the seats, while huge exhaust pumps on the roof extract the heated atmosphere that has ascended from the lower sections of the house. It is claimed that the entire atmosphere of the Hippodrome auditorium will be completely changed every thirty seconds, thus making the interior of the building very much cooler than the circus outside. The management is still talking of closing up during a part of July and the first weeks of August, but no definite decision has been reached. Much will naturally depend upon the new cooling apparatus and its capacity to work out in practice all that it has accomplished in theory.

The death of the late Sam Shubert will seriously affect at least one of the real enterprises of some little importance. Mr. Shubert had practically concluded arrangements for the re-establishment of Minnie Seligman as a star actress in a new play provided for the purpose. Upon his death, however, it was decided not to expand the Shubert enterprise in the near future, but merely to hold together the business as it stood. Thus the Seligman undertaking was allowed to lapse, and the actress now awaits propositions from other managers. Some idea of the personal popularity in which coming Shubert was held may be gathered from the fact that at the time of his tragic taking off, his brothers arranged for no less than 10,000 telegrams of condolence, many of these from foreign countries. The discharges will be found in book form for permanent preservation.

At Luna Park on Sunday—the first really blazing Sunday of the summer—there were 32,000 paid admissions and the big audience was crowded until nearly midnight. It has been computed that the average expenditure per capita in Luna Park is within a fraction of \$2.50, which would give \$80,000 for the day. This would be a considerable Sunday income of \$32,500. It will be seen from these figures that 10 cent pieces constantly dropping into the strong boxes of so vast a show place as Luna Park foot up to a very comfortable total on a hot summer's day.

Low Docketader, just satisfied with planning extensive managerial operations for next season, has been busying himself with the organization and launching of a number of new vaudeville features. One of these called Docketader's Tabernacle Minstrels, made up of a portion of his own minstrel troupe, has been attracting very favorable consideration in the continuous houses for the past three or four weeks. Another entitled The Kinklers' Quartette, scored a strong hit on Monday night at Tony Pastor's theater and will immediately proceed upon a tour of the vaudeville establishments.

P. C. Whitney will not start Mene, Hiney upon her comic opera season until well along toward the end of September. The equipment of this opera donna is to be so very elaborate that the additional time will be required for its completion.

That the vaudeville managers have great difficulty in securing new attractions is shown by the rumor that efforts are being made to bring to this country the fiddler Rigo, whose sole claim to consideration rests upon his low intrigue with the tragic Princess Chimney. As a violinist Rigo ranks with the instrumentalists in third class restaurants, and one would think his popularity more likely to find recent persons away from the theater than to attract them.

LEANDER RICHARDSON.

NEWS OF THE LONDON STAGE

Special Correspondence.

LONDON, June 16.—J. M. Barrie's incurable shyness is responsible for disappointment mingled with amusement on the part of a promising young English actress, the girl, who is unusually comely, was engaged recently to undertake the leading part of one of Barrie's plays and has been rehearsing under the dramatist's own eye. Her work seemed to please Barrie and at the end of a rehearsal, not long ago, he came up and asked for the pleasure of her company at luncheon. Unfortunately, however, the young actress had an engagement she could not forego and was obliged to refuse.

A few days later Barrie again approached her in his quiet, rather nervous way, and repeated the invitation. Again, to her immense chagrin, the girl had an important appointment, shortly afterward the invitation was extended once more. This time the young actress accepted and was in high glee over the prospect of a pleasant tête-à-tête with Barrie, and willing in advance over the good things she expected him to say.

At the appointed time the pair left the theater and went to a nearby restaurant, where a quiet corner was secured. With some obvious diffidence Barrie ordered lunch. Then there was silence. The fair guest, rather surprised, hazarded some remarks which were answered in monosyllables. Silence again, broken after a little by an other desperate attempt on the part of the girl to make conversation. But her companion answered hardly a word and the luncheon went on in mute solemnity. At the end of it Barrie enquired gravely: "Shall we return to the theater?" And they did.

Cocquelin, who is now in London, says he expects to be back in Paris from his forthcoming South American tour early in September, when he will produce the queer drama which Edmond Rostand has been writing for him. This work, which is in verse, is the first which Rostand has finished since "L'Aiglon." In it, Cocquelin will play the part of a cock-frog which the play takes its name of "Chateaufort" and the remaining characters will represent blackbirds, budgies and other members of the feathered tribe. Just before he starts for South America, Cocquelin will go to Cambridge in the Pyrenees, where Rostand has his summer villa, and there the actor and the poet will go through the manuscript together and confer about the staging of the play, which is to be given at the French "Gaitey."

There was great promise in "The Prayer of the Sword," Bernard Shaw's first play produced by the Royal Court and the Ashes, a few months ago; there was a little promise in "Hawthorne, U. S. A.," his second play produced by Lewis Waller at the Imperial three weeks ago and now about

to be withdrawn—and there is practically nothing to be said for the last of these three plays. "The Prayer of the Sword" is the old theme of the decadent maiden who saves the life of the handsome young officer in King James' troops, with the foreordained situations and "certainly." There are innovations in the details, but there is the old stage convention of the girl by no means willing to give up hope of Mr. Bernard Shaw.

Reports from the provinces, where it has just been produced by Laurence Irving, seem to indicate that Mrs. T. P. O'Connor's second play is quite an improvement on her first. This American woman's new piece is called "The Temptation," and is concerned with the story made by its impoverished heroine against the lures of a bad man with money. The play is said to give both Irving, who is Henry's second son, and his wife, Mabel Hackney, excellent opportunities, and it is the intention to bring it to London if success is won in the country.

Americans were numerous in the large audience which gathered at the Odeon on Tuesday, the other day, for the first performance this century of the religious play, "The School of the Cross," which dramatizes the life of King David—parallel episodes in the life of Christ being interwoven as tableaux. This impressive drama begins with a recital of the argument by a philosopher, and the first act opens with the entrance of Jesus and his sons speaking of the victory of Saul over the Amalekites. David appears with his harp, followed by Samuel, who inquires for David's sons. Has he not another son? he asks, and voluntarily David is called forth by one of his brothers.

He kneels reverently but wonderingly at Samuel's feet and is comforted. The living picture of the baptism of Christ in the Jordan naturally follows, and brings back the young Christus (Canaan Lang of 1900). The scene of the fight with Goliath comes next, and then Saul is shown in his jealous rage throwing a spear at

the young conqueror. "The Jew took up stones to stone him" is the tableau that follows, bringing the first part of the play to an end.

The scene showing David's grief for Saul and Jonathan is especially fine, and is followed by Christ's entrance into Jerusalem. Absalom's revolt and David's agony precede the scene of "The Last Supper." "The way to the cross" is a living picture of great beauty.

It is preceded by David's farewell to Jerusalem, and the last and most solemn scene of the sacred drama follows, ably modeled by Herr Brechtelmeier, the producer.

There was a notable scene at Queen's hall on Tuesday, at the conclusion of the London Symphony orchestra's performance of Tchaikovsky's "Symphony Pathétique" under the magic wand of Arthur Niksen. The great Leipzig conductor has spent much time the days when he used to direct the Boston Symphony orchestra, but has lost none of the grace and the dramatic effectiveness that make him one of the two or three greatest of living conductors. The "Pathétique" fairly swept the huge audience off its feet, and although it was the last number on a roll program, nearly everyone remained for over ten minutes, applauding and cheering while Herr Niksen bowed again and again, until he was well-nigh exhausted.

CURTIS BROWN.

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The 20-inch, WORTH \$1.25	97c	The 20-inch, WORTH \$1.00	73c	The 18-inch, WORTH 90c	59c
The 21-inch, WORTH \$1.10	\$1.00	The 22-inch, WORTH \$1.15	\$1.05	The 19-inch, WORTH 90c	63c
The 22-inch, WORTH \$1.10	\$1.50	The 23-inch, WORTH \$1.15	\$1.15	The 20-inch, WORTH \$1.05	67c
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The 22-inch, WORTH \$1.10	\$1.15	The 24-inch, WORTH \$1.00	73c	The 20-inch, WORTH \$1.25	85c
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		The 24-inch, WORTH \$1.15	\$1.29	The 23-inch, WORTH \$1.50	\$1.13

C. J. Bonnett & Co's 21 in. Drap de Milo, worth \$1.65 for \$1.13. C. J. Bonnett & Co's 22 in. Perle de Venice, worth \$3.00 for \$2.15. Such absolutely unparalleled bargains on black silks of the very latest weaves should prove an irresistible inducement—sale starts Monday at 8 o'clock—Be prompt.

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Combed Egyptian Balbriggan underwear, was 50c per garment, sale, 35c garment, or suit 75c	The \$1.50 kind for suit \$1.15	French Balbriggan underwear, was \$1 and \$1.25, sale, 75c
Fine ribbed shirts, were \$1 and \$1.25, sale, 65c each	Robe with Little Thread underwear in white and blue, was \$1.25, sale, 75c	This in cream only, a very high grade garment.
These in pink, blue and flesh.		

Up to 2.75 NOVELTY SUIT SILKS FOR 73c THE YD.

THIS WILL be a wonderful inducement to Silk buying Monday and week—2000 yards of the Newest Novelty Suit Silks on the market—The Principal Weaves are: Louisines, Chiffon and Glase Taffetas, Massalines, in Stripes and Figured, Self Color Figured Effects, Illuminated Figured Chiffon Taffeta, Rough Effects in Singapore and Rubaiyat, and many others—This Assortment, the equal of which has never been offered at even close to the price, will go Monday and week per yard at . . . 73c

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The 20 and 25c values Monday, yard . . . 9c	Hemstitched Linen sheets, size 90 by 90, worth \$5.00 pair, Monday . . . \$5.00
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	\$1.25 ones . . . \$1.00
	\$1.50 ones . . . \$1.25

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