Maude Adams As Juliet.

Arthur Crispin Reviews the Performance.

Julia Marlowe and Miss Adams Compared.

No sooner does comparative success come to the average actress than she is seized with an irresistible desire to essay Juliet. A few players realize their ambition after years of waiting; more are doomed to perpetual disappointment. Of those who succeed in impersonating Shakespeare's most attractive heroine—and the only one, by the way, who entirely dominates the play in which she appears—a ridiculously small number are enabled to continue permanently in Shakespearean work. We have had in many good Juliets within the past few decades for a newcomer Charles Frohman is not a manager of great ability. He evinced that the venture was an important one for Miss Adams, and it was a piece of consummate wisdom for him to give her William Faversham as her leading man and James K. Hackett as Mercutio. Each of these two actors has a large following in this city and only among the matinee girls but among the men who go to see a worthy in drama, who realize that Messrs. Faversham and Hackett are demand some due to secure high positions on the American stage. Mr. Frohman, by putting them in the cast and featuring Miss Adams, but it would be false friendship which would prompt an adviser of hers to encourage her in the belief that she is destined to take rank with the great Juliets of recent times.

Mr. Faversham's Romeo was neither very good nor very bad. In fact, in justice to him it must be said that, while he never at any time approached greatness, he succeeded in realizing all of the possibilities of the character, he is a sufficiently good Romeo to appear in a performance with any Juliet without appearing markedly out of place.

Mr. James K. Hackett as Mercutio was notably disappointing to his friends in the earlier scenes, but as the play progressed Mercutio got his opportunity, first in the bank scene spoken with the outer and later in his quarrel and duel scene with Tybalt. With his succeeding death their favorite came up to their expectations expectations, and it is probably but simple justice to say that Mercutio's final scene as done by Mr. Hackett was the best piece of acting shown in the production of "Romeo and Juliet" at the Empire.

That strong actor W. H. Thompson, who never, so far as I can recollect, has given a poor performance of any role, made Friar Laurence a more sympathetic part than it ordinarily appears to be and brought out many phases of the character which are usually entirely lost in the utterance of words which materially detract from the value of the role. Mr. Thompson's Friar Laurence, however, is so positively unsentimental that it is difficult without serious reflection to decide upon the respects in which there was improvement and those in which marked there was retrogression.

Mrs. W. G. Jones as the nurse injected just enough of sentimentality into the role to make an continuous hit. I have never seen the lady do any work which approached in excellence that which she has been exhibiting on the stage in Miss Adams' Shakespearean venture.

Arthur Crispin

New York.

PHOTO BY BYRON NY.

BALCONY SCENE FROM "ROMEO AND JULIET."

to win favor unless she is possessed of really transcendent ability and a personality which lends itself thoroughly to the role.

All this apropos of the magnificent revival of "Romeo and Juliet" offered recently at the Empire theater, in this city, by Mr. Charles Frohman for the purpose of demonstrating Miss Maude Adams' ability as an exponent of Shakespearean roles and incidentally also of determining whether or not those two excellent young actors, William Faversham of the Empire theater stock company and James K. Hackett, ex-Lyceum theater favorite and now a Daly-Frohman star, are likely to develop strength in the same line of work.

The play was mounted elaborately, but in exceedingly good taste. There was no appearance of newness or garishness, and everything was done in a dignified manner and in thorough keeping with the spirit of Shakespeare's great love tragedy. The same statement holds good with reference to the costumes which were worn, and easily worn, by the actors. This was done without giving the impression that these costumes had just been made and must be treated carefully.

The interpreting cast at the Empire theater was as follows:

Escalus	George Fawcett
Paris	Orin Johnson
Montague	W. H. Thompson
Capulet	Frank Evans
An Old Man	Frederick Moore
Romeo	William Faversham
Mercutio	James K. Hackett
Benvolio	Joseph Francomb
Tybalt	Campbell Gollan
Friar Laurence	W. H. Thompson
Friar John	George Osborne, Jr.
Balthasar	H. B. Horsley
Gregory	Wallace Jackson
Sampson	Thomas Vernon
Peter	H. Fraser Carter
Abram	R. Zepho Tyler
An Apothecary	Norman Gilchrist
Lady Capulet	Miss Rose Morgan
Juliet	Miss Maude Adams
Nurse	Mrs. W. G. Jones

He is indeed a rashly reckless individual who would assert that Mr. Charles Frohman is not a manager of great ability. He evinced that the venture was an important one for Miss Adams, and it was a piece of consummate wisdom for him to give her William Faversham and James K. Hackett as Romeo and Juliet. Each of these two actors has a large following in this city not only among the matinee girls but among the men who go to see a worthy in drama, who realize that Messrs. Faversham and Hackett are demand some due to secure high positions on the American stage. Mr. Frohman, by putting them in the cast and featuring Miss Adams, but it would be false friendship which would prompt an adviser of hers to encourage her in the belief that she is destined to take rank with the great Juliets of recent times.

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Arthur Crispin

New York.

MCCOY'S EARLY DODGES.

The following interesting story of "Kid" McCoy's early career is going the rounds:

Several years ago, before McCoy won a place in the pugilistic world by defeating Ryan, he was comparatively unknown in the larger cities of the coast. With a clique of boxers he worked the people of the small towns of Ohio and Indiana with a series of loaded bouts that were cleverly planned and rehearsed. McCoy, for example, would "jump" one of his boxers in Dayton.

This boxer would call on one of the local papers and challenge McCoy. Sometimes he would deposit a "dead" roll with the sporting editor as a guarantee of first installment on a side bet. A few days later McCoy would write from Cincinnati that he had read of the challenge in the Dayton paper and would accept. The match was worked up in the papers, and McCoy, one of the most skilful of jollers of newspapers in the country, was on hand to give the affair a boom in the types. Of course he got the decision—sometimes on one of those stagefall knockouts or on points. As a rule, he and his partner drew large houses and split up fifty purses.

THE ORIGIN OF DOMINOS.

Two monks, who had been committed to a dreary monastery, contrived to beguile the dreary hours of their confinement without breaking the rules of silence which had been imposed on them by showing each other much, the stones marked with black dots. By a prearranged arrangement the winner would inform the other player of his victory by repeating in an undertone the first line of the vesper prayer. In process of time the two monks managed to complete the set of stones and to perfect the rules of the game, so that when the term of incarceration had expired the game was so interesting that it was generally adopted by all the inmates of the monastery as a lawful pastime. It was thence introduced into towns and became popular throughout Italy, and the first use of the vesper was replaced by the single word Domino, by which name the game has ever since been known.

THE CHESS MASTERS' CONGRESS IN LONDON.

Great Interest Displayed in the Forthcoming Tourney—Eighteen Experts Will Take Part in the Two Round Contest—Something About The Players and a Forecast of the Result by an Expert.

The two round masters' invitation chess tournament that is to be held in London beginning May 29 is attracting universal attention among lovers of the game. The number of competitors has been limited to 18, selected from the foremost experts of seven countries of Europe and America. By the appointment of the successful competition committee the following prizes will be offered: First prize, $1,250; second, $625; third, $500; fourth, $400; fifth, $325; sixth, $250; seventh, $200; eighth, $150; ninth, $100. The value of these will probably be increased, and in addition the following consolation prizes will be given: Each loss prize winner will receive $10 for every game won by him against third, second or third prize winners and $5 for every game won by him against other competitors. Games scored by default shall not be considered as wins for this purpose.

In addition to the two round tourney there will be held a single round contest, open to players not competing in the other. The following prizes have been put up for this tournament: First, $150; second, $100; third, $75; fourth, $50; fifth, $25; sixth, $20; seventh, $15.

Frank J. Marshall, the brilliant young Brooklyn expert, will participate in the second affair as the representative of the Manhattan Chess club of New York.

The three Americans who will take part in the big tourney are too well known to require introduction. Harry N. Pillsbury is the champion of America. His wonderful victory in the great congress of 1896 at Hastings, England, from which he returned the winner, made his name known to all newspaper readers on this continent. He has recently been making a tour of the larger cities of the country, playing matches and simultaneous and blindfold games, in which he has been very successful. He is also a checker expert and sometimes competes in several games of chess and checkers blindfold at the same time that he plays a game of whist. He was born on Dec. 5, 1872, in Somerville, Mass. Considering his personal success in games with Lasker, his splendid tournament record and his even temperament and play it is quite natural, as is now universally admitted, that he should be recognized as the most prominent candidate for world's championship honors.

Jackson W. Showalter was, until defeated by Pillsbury, the champion chess player of the United States. He was born at Minerva, Ky., in 1860 and was initiated into the mysteries of chess at the early age of 8 years. He has played in all the important tourneys in this country in the last decade and is into time, which interferes greatly with his playing, but if his old energy will set up on him until after the coming contests he may still show some of his old form. Steinitz has taken part in some of the greatest games of chess on record. His famous contests with Tschigorin at Havana in 1892 are still talked of by chess players. Probably the largest crowd that ever saw a chess match assembled to witness the closing game of that tourney, in which Steinitz defeated the great Russian master.

Lasker, Tarrasch, Walbodt and Lipke will represent Germany at the tourney, and the four Teutons compose a very strong quartet of players. Emanuel Lasker is the champion of the world, and when he is in condition there is no man who is a match for him. He was born at Berlinchen, Prussia, on Dec. 24, 1868. His best friends claim that for the championship of the world in 1894, which was played in several cities of this continent, he will remembered by all who attended the tourney.

Dr. Siegbert Tarrasch is the German champion. He was born in 1862. In 1890 he won the International Chess masters' tourney at Vienna, and in Hastings in 1895. He is regarded as one of the greatest consistent players in the world. He won the International tourney held at Hastings in 1895 without the loss of a single game. Lipke and Walbodt are both very strong players, with good records. Walbodt would be a much greater player were he to study the theory of the game.

France will be represented by Jaenisch in the coming congress. He is one of the most brilliant players living. During the past few months Jaenisch has been in America playing with some of our leading experts.

Great Britain will have Blackburne, Bird, Atkins and Lawrence as her representatives. J. H. Blackburne is the English champion and is a very strong player. He is 42 years old and has been held in chess circles for a long time. He is far stronger as a match player, however, than when taking part in a tournament.

Bird nearly always plays a good game and is consequently a strong opponent in a tournament where the play is prolonged for many days. Atkins and Lawrence are well known among the amateurs in England. They will make their debut as professionals in the coming tourney, and consequently their work will be watched with great interest.

Russia will send Tschigorin, Schiffers and Alapin to the congress. The first named is the Russian champion. He is noted as a very brilliant player. He has, however, a very violent temper, which has marred his work in more than one tourney. A great many humorous stories are told about this player about him. He was born in 1850.

Schiffers is another of the veteran European masters who can always be relied on to play a good game. Alapin, the third of the Russian trio, is a strong player. He was born in 1856.

R. Charousek and G. Marocsy will champion Hungary in the tourney. Charousek was born in 1873 and will be the youngest player among the masters. He is the Hungarian champion and was the winner in the Berlin congress of 1897.

C. Schlechter will be Austria's delegate and one of whom that country need not be ashamed. He was born in 1874 and makes Vienna his home.

The fact that Dr. Tarrasch will take part in the tourney has been rather surprising to American players from the fact that the famous Nuremberg physician announced his retirement from active chess playing upon his return home from his Vienna triumph. It will nevertheless please chess players the world over to know that Lasker, Tarrasch and Pillsbury are to meet again.

The other day I met Mr. William Borsodi, the old proprietor of The American Blindfold Chess Player, and asked him to forecast the result of the coming tourney. He said:

"Lasker is what he put down, and it will please all Americans to see that the well-known expert regards two of their countrymen as likely to be prize winners.

"First, Pillsbury; second, Lasker; third, Tarrasch; fourth, Steinitz; fifth, Charousek; sixth, Janowski; seventh, Burn; eighth, Schlechter; ninth, Marocsy."

GEO. MYERSINGTON.

A GROUP OF FAMOUS CHESS MASTERS.

ANECDOTES OF STAGE PEOPLE.

His retirement has not cured to hang down stories about Chauncey I. Davis and his diamonds which were such a valuable advertising feature of Alvin Joslin's starring tours, as Joslin, perhaps, recently told, will show. According to this, Davis was standing in the lobby of the Grand Opera house in Chicago, when he brought out a diamond from the hotel lobby. Davis, mistaking the Chicago man's purpose, remarked: "Ah, I see you admire my diamonds. This one—indicating the stickpin on his shirt bosom—"cost me $1,000. These"—exhibiting his cuff buttons — "cost "These are worth $2,500 each, and my wife has a trunkful of them."

The Chicago man did not say much but that evening, by arrangement with the head waiter, Davis was placed at a table where two seats were vacant. Presently some man, all commercial travelers, entered the dining room, and each ate but a large cut glass fruit dish furnished on the board, while Davis sat there, long product from each cut and not touching.

Shortly searching in Davis' lobby, the seven men took the vacant seats, and the Chicago man entertained the other with: "Ah, I see you admire my diamonds. This one"—pointing to the fruit dish—"cost me $7,000,000. These"—indicating the prisms—"are worth each, and we have three carloads in the depot waiting to be sent to Chicago." Davis not only changed his table, but went to another hotel.

A theatrical box office bought, relating some of his queer experiences, and a gentleman one evening asked for seats in the balcony. "And this was accompanied by mean waits in the balcony. Another party from out of town objected to paying 50 cents for a seat down stairs, he protested before. "I've seen better opera houses than this for 25 cents." A lady's voice over the phone sent this order: "Two hanging seats, and be sure they are in the center, because I can't look sideways." Quite a lot of "dreaming circles" are called for every week.

They strike a strange where they had expect it sometimes, there comedy of the drama who go ahead to make smooth the paths of those who come after them. A silver dollar is due to one of this is credited to Ed Connelly, a man of many parts and not unknown to fame:

In the average one night stand, when a company arrives its director usually calls for a rehearsal of the theatre orchestra. Mr. Connelly's organization needed a little place to rehearse, for the course of its travels, and the musicians were asked to assemble early in the afternoon. At the appointed time the conversation went in the building and "I'm all the band you found one late man walking up and down in front of the stage with a cornet under his arm. Mr. Connelly asked, "Where is the remainder of the band?"

The individual with the cornet replied, "I'm all the band you can get. The rest of the fellows are playing at a dance tonight."

"Ah," remarked Mr. Connelly sarcastically, "and I suppose you're the best cornetist in the world."

The composite orchestra answered: "Not by a long chalk. If I were, I'd be playing at the dance too."

As early venture of Sam W. Brady, a dry joker and recently a partner of E. D. Stair, was "Little Nugget." Like most new theatrical ventures it encountered monetary embarrassment, and both Brady and his agent were at their wits' end to keep things moving. The result at last is desperation wired, "Must have $50 to leave Lingerlongerville." Brady instantly flashed back, "If $50 is all that is necessary to remain in Lingerlongerville, stay there."

Harry B. Smith, the most prolific of American librettists, said to an interviewer recently: "Writing volumes of stuff every day is a thing I do who has been in the newspaper business. I toiled more continually and seriously while I was turning out copy for the Chicago papers than I ever had to since. Experience has taught me that to labor drains the brain and exhausts it much more quickly than that done on a daily newspaper. And it is. I take time with my compositions and care for my health as I never have before. My only work is done in the morning, for I have reduced my profession to a perfect system. The preparing of a libretto is not so much a creative affair as is generally believed. The author is commonly given a machine on which to begin to work and if the machine is not in it it is. In the case of 'The Three Dragoons' I knew that I was writing for Joseph O'Mara and Jerome Sykes, and the characters were formed in my mind before I was supplied with a story. The idea was of necessity an Irish one, for Mr. O'Mara is under contract for three years and that brought in his every one. My first idea was to adapt Lever's 'Charles O'Malley' to my purpose, but there was a great superfluity of material in it, and so I merely borrowed his locality and two of his individuals."

Harry B. Smith.

TOPICS OF THE STAGE.

"A player is judged on a par with any one else in this golden city," Sir Henry Irving is quoted as saying. "Dollars mean art administering to the public amusement, and that better men are associating themselves under them. An actor is indeed a fortunate fellow, and even his manager occasionally says 'Good morning' to him."

A witness of Sara Bernhardt's rehearsal of "Hamlet" says the translation of the play is in no way sacrilegious. He says that she wears a man's costume, which she wears well, and that her fencing is marvelous.

Three dramatists are on the list of the 40 French immortals, Alexandre Dumas, Francois Coppee and Henri Lavedan.

Joseph O'Mara, one of the stars of the Broadway Theater (N. Y.) Opera company, in "The Three Dragoons," is making arrangements to expand next fall in the opera, "Irish Luck."

In a play called "Wine, Women and Song," recently produced at the Princess theater, London, two gentlemen indulge in a sword duel, which takes place right in the midst of a table, on which is spread a sumptuous feast.

Richard Mansfield is reported to have taken out a life insurance policy for $100,000 recently.

When Lulu Fuller first produced the serpentine dance, it was thought that this was the limit in this class of stage effects. Then came the cotton dance, a great improvement on the serpentine. This effect was also thought to be beyond improvement. The Isle Rosee, the new spectacular dance, however, is said to exceed all former novelties of the kind.

Mrs. Gilbert has been in Augusta Daly's theatrical company for 30 years, and she is still an active member of that model organization.

J. H. Stoddart, who is taking the part of Lochinvar Campbell in "Beside the Bonnie Brier Bush," is 72 years of age, his stage experience ranging over 45 years. A peculiar coincidence of his life, which interferes greatly with his playing, but if his old energy will set up on him until after the coming contests he may still show some of his old form. Steinitz has taken part in some of the greatest games of chess on record. His famous contests with Tschigorin at Havana in 1892 are still talked of by chess players. Probably the largest crowd that ever saw a chess match assembled to witness the closing game of that tourney, in which Steinitz defeated the great Russian master.

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GEO. MYERSINGTON.

Mme. Melba and editor of the forthcoming American Chess Weekly, and asked him to forecast the result of the