THE SPORT OF KINGS.

Outlook For the Horse Racing Season the Best In Years—Interesting Gossip In Regard to the Big Events—Jockeys Who Are Likely to Be Prominent.

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If the tremendous success of the recent winter meeting of the Crescent City Jockey club at New Orleans counts for anything, then the racing season of 1899 will be the most successful of any experienced of horse racing, and at no time do the chances in any country so favor this sporting. The racing association Handicap and the Suburban stakes are that time at all "Sporting Life" in and around New York its use who is visiting that city for the last time on that date would be thought by him to be a local holiday, so great is the outpouring of well dressed people including all of the city for a day or the southern to see the great race, which is worth fifty miles.

Last year's Suburban was a complete upset. Never were the glittering favorites of betting a young horse more elevated. Twenty-five thousand people were gathered to see the big turf event, and the majority were crazed with surprise when the Dwyer Brothers' pet the fresh mark, Ornament, with Simms on, had proved such an impressive victor in the Brooklyn Handicap that the bookmakers took boards of money on

STARS OF THE RUNNING TURF.

ever known in this country. Last season was necessarily an off year, owing to the war with Spain, but that fact seems not to have whetted the appetites of the myriads of lovers of the "sport of kings" for a renewal of good racing during the coming spring and summer.

While the dyed in the wool sports follow the game every day of the season the general public, to whom a race is a treat that can be witnessed but now and again as a pleasant antidote for the cares of business, only takes an abnormal amount of interest in the big events of the year. After the close of the meeting now in progress at Memphis the next races of importance will be those held at Louisville, during which the Kentucky Derby, the Kentucky Oaks and the Clark Stakes will be decided. Some very fine racing ought to result in these three classic events, for a good many first class horses are entered.

From May 27 to June 15 the Brooklyn Jockey club will hold its spring meeting at Gravesend Bay. This will be the opening of the season for the two well known "tracks by the sea," at which are decided a majority of the big events of the year. The great Brooklyn Handicap, which attracts a tremendous amount of interest as the second great handicap in the east and because of the large purse at stake, will be run off during the Gravesend meeting. Some first class thoroughbreds are entered for this event, and as usual the betting is strong. Of course it is impossible to judge the real form of the candidates at this early date, but public opinion seems to be very strongly intrenched on the side of the favorite, Ben Holladay. This horse has wintered at Louisville, and according to reports his trainer, the veteran Pete Wimmer, is greatly pleased with the condition of his charge.

Last year the Brooklyn Handicap was won by Ornament, ridden by Jockey "Ted" Sloane, who shouldered top weight. He was not the favorite, but was heavily backed owing to the combined horse and good rider. Ben Holladay was second. The entries and weights are as follows:

Name.	Weight.	Name.	Weight.
Ben Holladay	126	Howard Mann	116
Algol	126	Dunlin	116
Plaudit	126	Lucky Bob	116
Peep Day	126	Advance	116
St. Cloud	126	Whisking Can	116
Peter Pan	126	Ethelbert	116
The Bugler	126	Lamplost	116
Lieber Karl	126	Thomas Cat	116
Scottish Chieftain	126	Hallan Queen	116
Pink Coat	126	Hamilton	116
Voter	126	King Barleycorn	116
George Kemp	126	Alcade	116
Handball	126	Alcazar	116
Ed. T.	126	Pioneer	116
Mars	126	Nigrette	116
Senator Hanna	126	Milkmaid	116
Romanoff	126	Sarcastic	116
Imp	126	Jet of the Gather	116
Gallops Hard	126	Tomal	116
Dangler	126	Sir Modred	116
Warfavian	126	Miss Marion	116
Fretton	126	Gleaning	116
Pilgrim	126	Sweetbriar	116
Flour de Lis	126	Northbrook	116
Lochboiste	126	Lady Hazel	116
Nasmyth	126	Dimmitee	116
Jean Beraud	126	Hungarian	116

The richest stake of the whole year and the one to which breeders and trainers of thoroughbreds look forward with perhaps the greatest interest is the Futurity. There are always a good many youngsters heavily backed for this event, and the owner of the winner may count himself a mighty fortunate fellow.

For the benefit of followers of racing a list of meetings yet to be held is given here in concise form:

Aqueduct, N. Y.—April 17 to May 4.
Oakland, Cal. (Cal. J. C.)—April 17-29.
Nashville—April 22 to May 6.
Hilsboro, N. Y.—April 26.
San Francisco (P. C. J. C.)—May 1-6.
Louisville—May 4-20.
Westchester, N. Y.—May 6-25.
Toronto—May 20-27.
Covington, Ky.—May 22 to June 10.
Gravesend, N. Y.—May 27 to June 15.
Hamilton, Canada—May 30 to June 7.
Memphis, Mass.—May 27 and 30.
Montreal—June 5-24.
Sheepshead Bay, N. Y.—June 17 to July 6.
Fort Erie (Canada)—June 24 to July 15.
Brighton Beach, N. Y.—July 8 to Aug. 5.
Windsor (Canada)—July 22 to Aug. 12.
Saratoga—July 26 to Aug. 5.
Detroit (Highland park)—Aug. 19-26.
Sheepshead Bay, N. Y.—Aug. 26 to Sept. 9.
Lexington, Ky.—Sept. 25 and 28.
Gravesend, N. Y.—Sept. 12-30.
Kinderkamack, N. Y.—Oct. 2-22.
Jerome park, N. Y.—Oct. 25 to Nov. 1.
Washington (Bennings)—Nov. 11-30.

The very successful steeplechase meeting recently held at Westbury, N. Y., on the farm belonging to Mr. William C. Whitney, under the auspices of the Meadowbrook Steeplechase association, seems to indicate a revival of interest in cross country sport among the people whose patronage is best calculated to benefit it. The regular racing season from now to be in the same locality of Long Island, and the jumping events announced for the running meets, especially those at Morris park, N. Y., indicate a continued advance of the sport to the position of perfection represented in England by the Liverpool Grand National.

Practically all the progress made in this direction in the past two years has been due to the enterprise and intelligence of the National Steeplechase and Hunt association, and it is possible that in time racing between the fences will become as indispensable adjunct to and as popular as racing on the flat. Horsemen who are interested here that in time the best steeplechasers already framed will take rank with the centaur event at Liverpool.

Going to the fact that several Americans are now racing in England and that the crack American jockey, "Ted" Sloane, is held in such esteem by the Britishers, a great deal of interest is being taken in the racing season over there, especially as to the chances of the favorites for the Derby, that time honored test of the turf world. The Prince of Wales' dark colt Sandringham, of which so much was said some time ago, seems to have lost a great deal of his form of last year. He is to be now developed soreness in his shins, and now his chances are spoken of as exceedingly doubtful. Public opinion now seems to favor Sir Tatton Sykes' Westminster's great colt Flying Fox as the probable winner of the great event, and he has been very heavily backed. Another horse belonging to the duke, called Frontier, seems also to be liked by some of the experts. Another dark colt, Ibrahim, is said to have wintered very well, and great expectations are held of his meeting the great gelding.

Accordingly to all appearances, Mr. William C. Whitney's stable, which is run under Sidney Paget's name, will be very prominent in turf affairs this season. Mr. Whitney and his English partner have been very shrewdly getting together a string of race horses that are fast becoming the most formidable of any on the list, and it will surprise no one if they should prove to be the winners of the highest amount at the end of the season.

A good many people prefer to select winners in races according to the jockeys who have the mounts rather than to base their opinions on the horses themselves. A glance at the jockey ratings for this season shows that there is going to be a very interesting contest between a dozen or so prominent riders who may be expected to keep up their good work during the year.

The dead in the wood horsemen think that jockeys are considered far too much nowadays and contend that a horse that is fit and can win, piloted by a fair jockey, has far the best of it. A good jockey can make a poor horse win, and they declare that the best horse with anything but a stable boy on his back is the better one every time. Nevertheless the opinion, if it is a fact that a vast proportion of the races last season were won by a few jockeys.

The selections of Fred Taral were disappointed because he rode so seldom last season, but still on several occasions he showed his old time form and made some brilliant finishes that brought the grand stands to their feet as one rank. If the Horseman will do some more of that sort of work this season, it ought to be a close race between him and W. Martin, who has been engaged with the Fleischmann stable.

Martin is a young man who has never won and is a thorough horseman. He has recovered from his injury of last season, and if he has good mounts ought to shake up the top at the end of the season.

The remainder of those left of the older division are about completed by Clayton Hesse, H. Winkfield and J. Lewis. The last mentioned will have charge of the Hendrie confederation. Winkfield will ride for the Seagram stable, which has had bad luck in the matter of someone. Williams is still able to hold his own in a finish with the best of them, and Clayton has done no riding of any account of late.

The younger bunch of riders are likely to make things interesting for their senders this season. In there are some very promising riders among the lot. Clayton, Major H. Martin, O'Connor, Spencer and T. Martin are among the most of the crowd. Spencer and H. Martin have done some very fine riding already this season. Martin rides for Oliver A. Daly, while Spencer pilots for Joseph E. Widener. Spencer is not at all an inferior rider, being tall and husky, and will probably not last many years on account of weight. He has a good hold and was many times last year by saving his mount and then beating out others that had been raced to death.

After Sloane went to Saratoga, Danny Maher carried everything before him at Brighton last season. Later on, when he met Clayton, there was a different tale to tell, however, and even O'Connor seemed to equal him. Owing to a nasty fall Maher seems to have lost some of his nerve, but it's all in a jockey's business to risk such accidents every time he goes to post. Maher will have the assistance of little Odom in handling W. H. M. Clark's string of horses.

Clayton, who rides for Sidney Paget, was undoubtedly the best featherweight jockey in the country at the end of last season. He calls will be well worth following, for he has good judgment, good hands and is thoroughly fearless. Considering his weight, he is wonderfully strong and when in condition is as hard as nails.

O'Connor, who will carry the Rossiter & Co. colors, is a fearless fellow and promises to have quite a considerable knowledge since last season. He ought to be a factor in the game this year.

Among others who may be mentioned as likely to have a hand in the game are Frost, J. Mathews, Percy McCue, Tommy Powers, Charlie Thorpe, E. Jones, T. Leads and Barrett.

There was a tremendous lot of bad and careless riding last season, but the outlook for improvement is very promising, and no one will regret the change, if there seems to be a better chance this season for that part of the public that studies the form of the horses instead of the jockeys.

LEO ETHERINGTON.

HOW KEENE BECAME A STAR.

"Did you ever hear the story of how Tom Keene happened to star?" asked Charles B. Hanford of the MacLean-Tyler-Hanford company of a party of friends recently. "Well, Keene had been playing for some time as a member of the old California stock company, in which were not only Edwin Booth and Lawrence Barrett, but many other men of note. Mr. Keene's work had been very successful, and for this or some other reason Mr. Barrett and he were now on the best of terms. The feeling ran pretty high until the year of the great international Shakespearean festival, when actors from all parts of the country assisted to play with the convention formed.

"Mr. Barrett had begun a series of stellar appearances in Chicago, but he left so late the company. One night he was taken ill, and Mr. Keene was assigned to his role. Upon hearing of this the stick came to Booth's room, dressed and went to the theater, declaring that no such 'illiterate buffoon should read his lines.'

"Mr. Keene felt the slight and after the engagement was over determined never remember his enemy of it. He accepted a engagement to play Iago opposite to Barrett's Othello, and when it came to the great festival, beating Mr. Barrett's business by several hundred dollars a week."

THE INTERCOLLEGIATE GAMES.

Oliver Pierce, representing the intercollegiate Athletic association, has circulated a report that Manhattan field and the field and track championships of 1899 will be contested there on May 31 and 32. The reason, says Mr. Pierce, "is promising. I believe that New Yorkers will patronize the field when they will not go to Berkeley oval, which, of course, is the more beautiful place of the two. But its inaccessibility is a handicap that bothered us a great deal last year. This should be a notable athletic year, Harvard is developing a new system of training and will unquestionably turn out a strong team. Yale will go to Iowa for candidates and Cornell is trying to win for a polyglot team, while Pennsylvania will rely to a considerable extent on her point winner of last year. The Drew Eleven named will make a fine struggle for the championship, and it would not be surprising to see to see one of the New England universities regain the lead in this branch of sport."

THE STAGE IN GOTHAM.

"John Ingerfield" Is Not a Glittering Success.—Chat of the Rialto.

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The final production of the season by the Lyceum theater company of this city, "John Ingerfield," a comedy in four acts by Jerome K. Jerome. Mr. Jerome is the Englishman who wrote "Stageland," in which the conventionality of the average play is held up to ridicule. Later in life Mr. Jerome became a dramatist and put upon the market several comedies, in nearly every one of which the very faults which he had poked fun at in his book were obtrusively present. The best of Mr. Jerome's plays is undoubtedly "The Celebrity's Wife," which for some reason never seemed to enjoy extraordinary popularity. It was as clean and well written a bit of light comedy as has been seen in New York in many a year. Her "Master of Woolburrow," which hitherto used in the early days of his stardom, was also quite pretty, despite the real scene and the real fire in it and the real food which was cooked upon it, but his "A Way to Win a Woman" was the case of a good idea gone to pieces, not all worthy of his undoubted ability.

"John Ingerfield" will not increase Mr. Jerome's vogue as a playwright; but, on the other hand, it will not lessen it. "John Ingerfield" is one of those negative questions which it is difficult to judge accurately. There are many bright lines and some pretty situations, but the entire impression created is that the characters are sawed out of wood and that they are all old acquaintances, not only of ourselves, but of our parents and grandparents as well. The cast at the Lyceum is an exceptionally competent one. It is in part as follows:

John Ingerfield	Edward J. Morgan
Sir Harry Sandgate	Charles Wyndham
Lord Manningtree	William Courtleigh
Will Cathcart	Henry Woodruff
Duke of Queensberry	George C. Boniface
Gabriel Rice	John Findlay
Mr. Jowett	F. W. Butler
Dr. Jowett	Grace Harlowe
Anne Singleton	Mary Mannering
Lady Hetherington	Mrs. Charles Walcot
Lady Maltravers	Helena Nelson
Mrs. Hartley	Mrs. Thomas Whiffen
Susan	Ethel Hornick

George C. Boniface, an actor of the old school, who is generally given to exaggeration, made the bit of the piece in an absurdly small part to some pretty near excessively repulsive role. Harry Woodruff was excellent, as were Miss Mannering and Mr. Morgan, while Mr. Courtleigh was less pleasing than in anything in which he has appeared this long while.

The story of "John Ingerfield" deals with the misadventures of a young couple who marry for convenience, the man to get position and to perpetuate his name and the woman to take advantage of his money for the purpose of becoming a leader of the swagger set. The arrangements are made by a friend of the prospective groom. This man, Cathcart, brings the young woman to the tallow factory of John Ingerfield, and, while her aunt and father are shown over the works by Cathcart, Ingerfield and the young woman, who are left together in the office, have a business talk. After Ingerfield has stated his position he tells Anne that he does not expect affection, as he cannot give it, and she in turn informs him that she has loved before, but fails to give the name of the object of her passion. They agree to marry, and a little later the curtain falls.

The second act shows a ball in progress at the handsome London house of the Ingerfields. John is discovered with it all and calls the people whom his money is spent to entertain a lot of monkeys. He is bored to his heart's ease and is happy only when required to give it his attention. His life with his wife is a lonesome one, and when at

MARY MANNERING.

this juncture her old sweetheart comes upon the scene and attempts to induce her to elope with him but he has a rather easy task before him. John has previously had a conversation with his spouse, in which he says that while he cares nothing for what the world might say of her conduct with any man he will insist to the uttermost upon her living up to her compact with him. Anne has not promised Manningtree, the old time lover, to run away with him, but she concludes to do so, as he is to have a carriage waiting for her in any event.

At this juncture the confidential man at Ingerfield's tallow works arrives with the news that typhus fever has broken out among the hands at his factory, who are dropping off at a frightful rate. Ingerfield discloses his gender and informs the delegation from his works that he will go back with them. Thereupon his wife, who is about to start on coast her lover, suffers a prick of conscience and declares that her place is at her husband's side.

The third act shows the office of the works transformed into a sort of hospital depot for the benefit of the fever patients. John and Anne are working together harmoniously, but there has been no talk of love. Finally, when the husband is asked to call up his wife's name, the spirit of affection overcomes him, and she, carried away by the outburst for which she has secretly been hoping, throws her arms about his neck, and the play's logical end is reached. The actual end is, however, not arrived at until after another act, the scene of which is laid about 20 years hence, but had the opportunity to study drag out its length. Of course everything is then happiness, the villain is good, and the accident which prevented the heroine from eloping with him has made him an, viz., of life. This is certainly conventional enough. It could not be more so. The bringing out of the love of the married couple toward the end of the third act, while not absolutely conventional, is worse, for it is amateurish to a degree never dreamed of by the men whose offenses inspired Mr. Jerome to write his editorial "Stageland."

"John Ingerfield" will never be a "Trilaway of the Wells," but it will make an acceptable alternating bill and would probably afford a rather enjoyable evening's entertainment to any one but a dramatic critic.

There is shortly to be a revival of "Adonis," that peculiar concoction which was at one time thought to be possessed of eternal life. It made Henry E. Dixey, and never since he shelved it has he been as popular with the masses of theater goers, although he has done much better work than it was possible to do in such an absurdity as "Adonis." There is every reason to look with misgiving upon a revival of this peculiar play. There was such a revival a few years ago, and my impression is that it was about as unmistakable a failure as one ever encounters. The announcement is made that Miss Amelia Summerville, the original merry little mountain maid, is to have her old part in the revival. That is intended to add an element of strength, and perhaps it will, but if any man goes to the new "Adonis" in the expectation of seeing the merry little mountain maid of yore he is doomed to deep, dark and dank disappointment. The once buxom Amelia is now as lissom as a gazelle, thanks to some anti-obesity preparation which she discovered and declares that she used. Adjusc was the principal charm of Miss Summerville in yo olde days, as unpalatable as that statement may sound to her, and while she is now a thousand times better as an actress she is not the same mountain maid whose appearance was sufficient to goad us into spasms of laughter.

Another factor which will militate against the success of the revival is that "Adonis," because of its great popularity, was stolen from bodily until all that was good in it would now be regarded as obsolete. Therefore if the pitfall time presented is to be avoided a practically new play must be written. If it is done, it will not be "Adonis." It is a good deal like the problem of the boy who lost the blade of his knife, then the handle and then the spring and was puzzled to know whether he had the same knife or not.

If present preparations count for anything, the coming summer, instead of being a period of idleness for most of the player folk, will bring with it hardly less than the regular winter season. An abnormally large number of summer stock companies are projected. They are to be composed of players of the kind they will be accepted by the public in any shape and at any hands. The impression obtained that the German revival the timeliness of the original better than the English translation of the play.

Sullivan's "Miado" was played lately in the Jungfrauen theater, Vienna, by a company of children, by a Somerset of girls and boys.

Mrs. John Billington, one of the best actresses of English extraction, who was in Mary Anderson's company and had a reputation, who prefer small salaries to silence and idleness through the boatrace season. Miss Bernhardt is a notable exception. Several years ago she made a new play each week, their members good have no fear of suffering from want.

An excellent plan is to be followed in the case of at least one of these companies, which, I believe, is to be located in Chicago. Several new plays are to be tried, and those which seem to warrant it will have elaborate mountings prepared for them prior to the opening of next season, with a view to their exploitation on the road. The cost of experimental production will be trifling, and if it proves that this plan, which has been tried by Jacob Litt with such success, will mean the establishing of the American playwright on a firmer basis than he now occupies. At any rate, the experiment is one which will be watched by the magnates of the theatrical world with interest and perhaps by many with some apprehension.

Arthur Crispin

New York.

STORIES OF THE STAGE.

There are few women in the dramatic profession who have had the opportunities to play the number of leading parts in modern drama that have fallen to the lot of Henrietta Crosman. Miss Crosman has her place in the hearts of the American theater goers by her performance in "Glorious," which, it will be remembered, was produced last season ago under the Frohman management. Her success was tantalizing, and her performance stamped her as a comedienne of the highest order.

The actress is the daughter of a retired army officer, and most of her young life was spent at the frontier posts. A strange thing connected with Miss Crosman's early life is the sympathy which her father had for the dramatic profession. When at boarding school, she was not even permitted to recite the most harmless poem. Her father left the army, reverses came, and the daughter was forced to do something for a livelihood.

Just why she turned to the stage the lady admits herself that she does not know. Still, she did, and, bearing a letter to John Ellister, then running a stock company in Pittsburg, she was received and was accorded a hearing. Mr. Ellister listened to her story and gave her some of Juliet's speeches to study. A couple of days afterward Miss Crosman read these speeches to the veteran actor with such effect that she was engaged on the spot. Her career behind the footlights has been a long one, and from her connection with some of the best stock companies in the country she has been called upon to play nearly every leading part in the modern drama.

Personally the actress is a most charming woman, and in the summer time, when she is resting, she is the mistress of a pretty place down in New Jersey, where she dispenses her hospitality with a liberal hand. Those who have been fortunate enough to pat their feet under her mahogany state that she is as good a hostess as she is an actress. Her greatest delight is to minister to the wants of poor children, and they simply adore her.

Miss Crosman says that her favorite part is Lady Isabel in "East Lynne," but that she has been identified with it so long that the public will hardly have her in nothing else. Perhaps in the near future, if the proper play can be found, Miss Crosman may enter the stellar field, and if she does her future seems especially bright.

Jefferson De Angelis' name is a "stopper" for almost every one who tries to pronounce it correctly, and almost invariably the attempt at strict French pronunciation is made, as if it were spelled "Dongelis." As a matter of fact, the comic opera star's name is not from the French at all. It is Italian, and dates back to a Greek derivative. Jeff's ancestors for many generations back were Italian noblemen, who resided in Corsica, the largest of the two islands lying off the mid-western coast of Italy, in the Mediterranean sea, famous principally as being the birthplace of Napoleon Bonaparte, who, when a boy, left his native Corsican island to attend a military school in France.

It is a fact that Jefferson De Angelis is today a legitimate conte, or count, of the Italian nobility. The De Angelis family of Corsica is at the present time among the best known and influential ones in the island, and its members are the lineal descendants of Napoleon. The comedian's great-grandfather incurred the anger of Napoleon Bonaparte with emperor of France, and when his brothers, Joseph and Lucien, left the reigning king of Italy he fled to this country. With the members of his immediate family he settled in Philadelphia, where Jeff's father was born, who in after years emigrated with his family to California, where, in the city of San Francisco, the genial funmaker and prince of good fellows was born.

Jeff's father retained the Italian pronunciation as well as the spelling of his family name until the civil war broke out. When he enlisted in the north, he changed it to the frank and explicit American style, and it should be pronounced exactly as it is spelled, De Angelis.

The elder Sothern once saw a notice in a country inn that a convention of clergymen was expected to meet the next day. Each clergyman upon arrival received a note signed with the landlord's name requesting him to say grace at the table, and when the bell rang in the office, Sothern had noticed that the landlord sounded a bell every day as the guests seated themselves for dinner.

Everything went off to Sothern's complete satisfaction.

The bell rang, and up rose every clergyman and began grace, then stopped, taking a second look at the bell, then began again; some sat down and got up again. The scene for some minutes was one of confused bobbing up and down, with amazed looks, which at first stared in astonishment, and Sothern put on a look of polite anxiety and surprise. He afterward expressed sympathy with the landlord in his anger, but left the inn that day.

Traveling actors strike some queer hotels. Walter Perkins has a unique collection of the odd names of such places. From Minnesota he reports the Hotel Mix and the Dunsmuir House; from Iowa, the Lawless House and the Hotel Greenwood; from Kansas, the Red Dog tavern, the Green House and the Sheriff House. He says in Missouri he found the Hotel Hurt, and he says it must have been struck by a cyclone.

AMUSEMENT NOTES.

Mr Henry Irving will have Kyrle Bellew as his leading man in his next tour of this country. The partnership between Mrs James Brown Potter and Bellew seems to be at an end, as Mrs Potter has been engaged by Hoyt for two years.

"The Man in the Iron Mask" has been revived in London.

A critic in Baltimore who believes in extermination writes saying that he isn't thinking much of Dewey's "Bite and Sit" or the critics decided on "Die an old story."

The Wyoming legislature has passed a law making it a misdemeanor to wear "boulevard walking in theater the show" at theaters and other places of amusement.

Miss Holjesa, encouraged by her great success with "Antony and Cleopatra," is to produce next season others of Shakespeare's lesser known plays.

William Archer, the London dramatic critic, says in this country, says the stage has today no sense of genius.

A new London comedy, "The Gay Lord Quex," in its cast includes only four men to 11 women. It is a play of London society.

Lillie Collier has returned to the stage in England.

Among the recent recruits to vaudeville are Marie Wainright, Theresa Vaughn, Marie Dorin, J. K. Murray and Clara Lane in one act sketches.

Katherine Florence, who has made a hit as Gabrielle in the Sothern version of "The King's Musketeer," is a daughter of the late Katherine Rogers.

Marie Jansen is to head a vaudeville company next season. James F. Hoey will be a member of it.

Alice Fisher, who was the original Lady Derville in "The Sporting Duchess" before that role was intrusted to Elita Proctor Otis of the off star cast, is now the leading lady of "The White Heather."

New York may have four Juliets at one time—Maude Adams, Julia Arthur, Odette Tyler and Julia Marlowe.

Gladys Wallis is a Connecticut girl. She began her professional career when she was 14 years old, playing Janet.

The greenhouse of "Cyrano de Bergerac" in German was given at the German theater in New York and but a reception that would indicate the popularity of the piece.

Miss Bernhardt will add Hamlet and Samson to her repertory.

Nat Goodwin is to produce "The Cowboy and the Lady" in London on June 5.

David Belasco's two forthcoming plays are to be entitled "The Queen's Drawing Room" and "The Widow's Husband."

There are 11,000 words in the role of Cyrano de Bergerac as acted by Mr. Richard Mansfield.