

HE Salt Lakers who expected | to see James K. Hackett in his repertoire for one week during June will be disappointed. They will not see him for a week or at all. He has summarily cancelled his engagement, and notified Messrs. Jones & Hammer of the Grand theater to that effect. So after the closing of the Ellefords, and the appearance of Mrs. Leslie Carter, the Grand will swing into line for the summer vacation. Mr. Hackett's action, he alleges, is in no wise due to any agreement he may have with the theatrical syndicate, but, he says, results from the fact that the Majestic theater at San Francisco will not be finished in ime for the season that he expected to put in there his wife, Mary Mary Not only does Salt Mannerget the go-by, but all the cities of the west are included in the cancellation. Manager Pelton of the New Curtis at Denver was first notified. That gen-tleman was obdurate for a time and said he cared nothing about finishing of theaters, trusts or what not, but that he expected to hold Mr. Hackett to his contract. The latter agreed that that was good reasoning, but was "so very nice" about the matter, that the cancellation was accepted just as it was by Messrs. Jones and Hammer, who sighed a big sigh and acquiesced.

The only event at the theater next week will be the reappearance of Miss Rose Coghlan, who will present the new play "The Greatest Thing in the World." Answering the natural query which will arise in the mind of readers to what the title of the play means, Miss Coghlan herself says, "the greatest thing in the world is love." In the play, the love partakes not only of the usual affection between the sexes, but is based upon the greatest of all yearnings, the love of a mother for her son. It tells the story of a rich widow, Virginia Bryant, who has two sons. The elder has inherited his father's appetite for drink, and being in trouble, applies to his younger brother for heip. Receiving a check in rense he raises the amount from \$1,000 to \$10,000, and the play is based around the struggle of the mother to save her eldest son from the consequences of his act. It is said to be both odd and charming, and has been decidedly successful elsewhere.

Miss Coghian has lately been taking

part in the big Broadway production of "Ulysses," which brought her very which brought her very prominently before the public again. In roles like that which she fills in her present play, Miss Coghlan has few equals and her appearance ought to be greeted with interest.

The Elleford company's offering the Grand next week will again be melo drama, the success of the past week having pursuaded the manage ment that it is that sort of thing in which the public best likes to see organization appear. The first half of the week "Man's Enemy" will be the bill, and for the last half, the play of "Woman's Sacrifice" will be pre-The first is a sensational comedy drama laid in London, and is said to contain a deep moral lesson with a love story of absorbing heart interest. The usual matinees are booked for Wednesday and Saturday afterncons, and the seat sale is now going on at the Grand.

Mr. J. W. Elleford, who arrived here on Thursday to look after the interests of his company, which has now been running at the Grand for some weeks past, is an old theatrical man for one who is yet in the prime of life. more than twenty years he has been managing companies of his own in the Pacific coast states, and in Honolulu, where he goes regularly once every sea-Some of the reminiscences of his earliest efforts are almost as thrilling as modern melodrama, but they are narrated as modestly as a maiden unfolds the story of her first experience in

. . .

Mr. Elleford is a strong believer in the good old stock day drama, and sticks to it with a faith that knows no lagging. He has been through it all and knows it like a book. He is an actor of ability as well as a manager, and is only kept off the stage today on account of a throat trouble that threatens to become permanent. Salt Lakers will be interested in knowing that he is a brother of Mr. Corrigan, the clover character man of the Grand company and that the latter is following in the footsteps of the former. Also that Miss Elliott, leading woman, is Mrs. Corrigan in private life. Mrs. Elleford, whose professional name is Jessie Norton, will be assigned to prominent soubrette roles in some of the forthcoming productions. Her appearance in the ranks of the company, and the personal presence of Mr. Elleford, will doubtless stimulate interest and effectiveness in the plays to be presented during the remainder of the season, which will close here something over a month hence,

THEATRE GOSSIP.

It is reported that Julia Marlowe and E. H. Sothern will appear in London in June in "Ingomar" and "Romes and

It is said that Richard Mansfield permits no one to see his process of making up for Ivan in the Tolstoi tragedy he is playing. A full hour is given to the one detail of transforming the face.

Mrs. Fiske's engagement it Francisco lasted four weeks, and nearly every night she played to crowded business. In addition to "Mary of Magdala," she rendered "Hedda Gabler" and two other plays.

Blanche Watsh will emerge from the comparative gloom of "Resurrection" into the gaudy coloring of a society woman in her next season's play. Meanwhile she will extract from life such joy as a summer in Europe may

Ellen Terry has been enjoying the sweets of success lately. Her provincial tour in Great Britain is said to have been prosperous in an extraordinary In Scotland especially she reated much enthusiasm, especially as

Jennie Kennark, an old Salt Lake favorite, has been playing in Kansas City this week, which closes her very successful season as Cigarette in "Un-der Two Flags." One week ago toder Two Flags." One week ago to-night she celebrated the 400th perform-

to have this talented western actress and her company appear in New York in a spring season of Ibsen. She was booked at the Herald Square theater lest year, but owing to the disappearof her financial backers the engagement came to naught.

Richard Mansfield has decided to abandon "Parsifal," owing to the numper of stock and traveling companies that are now producing it. There are now six traveling companies playing "Parsifal," and the play has been produced by five different stock compan-

Sir Henry Irving is to do "Ivan the Terrible" in England next season. The celebrated English actor has just sailed for that country after another successful tour of America. Hearing of the wonderful success of Mansfield in the Tolstoy drama, Sir Henry has decided | first stage version of "Uncle Tom's

he had no faith in a Shakespearean repertory. Then he shifted his ground a little and declared that he would not permit the classic drama to be degraded in his sacred temples by a company of novices and aspirants. As Mr. Tree himself was heading this combination, he naturally did not relish the criti-

Mrs. W. G. Jones who is accomour, last week celebrated her 75th birthday while playing at the Olympic Theater in St. Louis. In point of actual service Mrs. Jones is the oldest actress before the American public today, with the exception of Mrs. Gilbert. She has been with Maude Adams ever since that actress became a star. In her younger days Mrs. Jones was considered a beautiful and capable leading lady, and was the original Eliza in the



W. J. ELLEFORD, Owner and Manager of the Stock Organization Playing at the Grand Theater.

mainder of this season, but next year will put "Ivan" on for an interest tour the British provinces for the rerun in London,

It was just 50 years ago April 1 that Victorien Sardou's first play, Taverne des Trebanes," was "La luced, and it was an awful failure. Sardou celebrated the day as his "golden wedding to the Goddess Thespis." Since the failure of his play Sardou has written, "La Sorciere," in which Bernhardt is now appearing, s considered as wonderful which have been written by the veteran playwright.

Stage representations of President Reosevelt and Miss Alice were introduced to a Berlin audience last week in a farce entitled "A Mad Year." The President was represented in Rough Rider costume. Miss Roose velt, with a decided twang, excited much amusement. But the police interfered and prevented the use of the name Roosevelt. The management therefore, substituted the names Mr. and Miss Washington.

Frank Daniels has been booked for in all-summer run of indefinite length in Chicago, commencing April 25. He will continue to draw \$4 a week as "The Office Boy" until the hot weather comes on, and then he will ask Man-ager Charles B. Dillingham to let him ake a vacation during the open season or baseball and fishing. Mr. Daniels has been unable to cover one-half of the available territory with his new comic opera, "The Office Boy," and he will therefore use it on tour next sea-

It is said James K. Hackett is forming plans whereby he and his wife, Mary Mannering, will make a joint tour to the Pacific coast. It is understood that their repertoire will in-clude "Romeo and Juliet," "The Lady of Lyons," "Don Caesar's Return" and a new play which Mr. Hackett is holding in reserve. Hackett and his wife have not acted together since the production of "The Princess and Butter-ly" in 1898. It was during the run of that play that Mr. Hackett and Miss dannering were married.

A very pretty quarrel has arisen beween Beerbohm Tree and Oscar Barrett, who controls three of the principal theaters in Manchester. The latter first declined to engage Mr. Tree's traveling company on the ground that | hissing the leading actors.

to use it on the other side. He is to | Cabin" that was brought out in New York state.

> Ministrelsy is to reign in the Eigh-teenth ward hall next Wednesday and Thursday, when a number of the young men of the ward will make their first appearance in black face entertain-The purpose of the minstrel performance is to raise a fund to purchase a new plano for the hall. of the best singing talent of the ward has been enlisted, and a pleasant evening may be looked for. Rufus Cobb will be the middleman and others who will take part are Will James, Kent Cobb, Douglas Swan, Jr., George W. Pyper, George Glade, A. D. Swan, George Swan, Harry, Walter and Nat Shepherd. John Giles, Hume Clive and Marlow Cummings; a number of specialties will be introduced in the ond part, including a "chalk talk" by the justly celebrated John Sears.

> Charles B. Dillingham last week completed arrangements for the erection in Philadelphia of a modern fireproof theater, to be built at the corner of Broad and Cherry streets, and cost approximately \$100,000. It will be known as the Penn theater, and will e devoted not only to Mr. Dillingham's attractions, but to other first-class companies also. It will be opened in eptember, probably by Fritzi Scheff in "Babette," or else in a new opera. Other stars under Mr. Dillingham's management are Maxine Elliott, Julia Marlowe, Frank Daniels, Millie James and Lulu Glaser. The Penn theater will be the first house built in America in accordance with the new fire laws generally adopted in the past few roonths.

> Salt Lakers have followed with interest the upward course of Sarah Truax, who was a favorite here in the old stock days of the Grand theater; and Salt Lakers will read with interest, too, that because of her Pittsburg popularity she has almost disrupted the company playing "The Eternal City." She played in a stock company Pittsburg several years ago and her friends gave her one ovation after another during her week in Pittsburg. Edward Morgan, who plays David Rossi: Frederic de Belleville and other actors have been hissed by the women because it is reported the management has forbidden Miss Truax to respond to curtain calls. Friday evening the audience refused to let the play go on, and Saturday afternoon and evening the audience showed its displeasure by

duran announ ann Leander Richardson's Letter

Special Correspondence,

TEW YORK, April 18 .-- From a source which I consider entirely reliable, comes the information that the traveling season of the anything but successful. In truth, according to this authority, all the money that was made during the winter at the Metropolitan Opera House has been dissipated since Mr. Conreid's organization left New York-including the large profit of the "Parsifal" representations. Had Mr. Conrold been content to restrict his engagements to cities where he could have commanded guarantees against loss, his first year as an operatic manager would have produced a record gratifying to himself and his friends. It is said that the New York ance of the part by distributing some unusually handsome souvenirs.

Encouraged by Nance O'Neil's brilliant success, her manager is trying record gratifying to himself and his to honor them with his presence. This was probably on oversight.

The part by distributing some record gratifying to himself and his but she has begun to make arrange-with the hardward was probably on oversight.

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The part by distributing some friends, it is said that the New York season showed a clearance of about season

remodelling the stage of the opera house, Conreid himself will not loser, as he receives a salary of \$10,000 year and the receipts of a single benefit performance. The entertainment provided for the current season's enefit is a performance of "Parsifal, the takings of which will touch the \$20,000 mark, thus giving Conreid a net income of \$30,000-not so bad for a season when the stockholders receive gent is a busy person. The other day there appeared in the newspapers story to the effect that Conreid had been compelled to decline an invitation to a banquet which was to nave been tendered in his honor by a large number of insistent and prominent citizens. The tale didn't tell the names of any of the individuals who were beseeching the Metropelitan impresario

Meanwhile Conreid's press

takings of the waning season. It has and will occur in Providence instead indeed received such manifestations of popular acclaim as to convey the assurance that the piece will prove one of the solidly prosperous attractions next season. There have been large the Luders comic operas, and audiences ever since the opening at the Lyric, where Mr. Hopper and his associates are to remain until warm weather necessitates the closing of the house. With Mr. Hopper's individual performance pretthe dove an ingenue, the nightingale the heroine, and so forth and so on. There is certainly a plentitude of novelty in the idea and its treatment, and Mr. Luders' music is said to be both

ty much everybody is of course familiar by this time. It is unchanged excepting in the matter of new "gags." of which there are a large number, mostly smart and up to date. The typical and beautiful. most interesting feature of the new company is furnished through Mrs. Hopper's return to the stage. She re-Under the cold, raw and generally unpleasant weather conditions which tired some seasons ago principally by reason of a growing bulkiness which at that time she had found it impossible to check. But Mrs. Hopper is now as siender and lissome as a school girl, and exceedingly beautiful. Moreover, she sings with greater charm than ever, and may with entire truth-fulness be spoken of as the best of our comic opera prima donnas. Enough tears are being shed in New

York this week to make it advisable for delicate citizens when in the neighborhood of the Hudson Theater or Har-lem Opera House to put on their go-loshes. Margaret Anglin at the first mentioned playhouse, and Virginia Harned at the second, are endeavoring to out-Camille one another, and the effect is intensely harrowing. It probably will not be denied that Miss Anglin gives the most moving and realistic of the two interpretations. Yet this conclusion is not deterimental to Miss Harned, for I doubt if there is another actress before the public who could compel favorable consideration against Miss Anglin in this particular role. She is exceedingly sympathetic and emotional in her personation, and in addition there is something of novelty in the treatment of it. Miss Harned, on the other hand, gives a consistently traditional performance, which would be well regarded but for the comparison. Miss Anglin has the advantage of an "opposite" that could not well be duplicated. Henry Miller's investment of the role of Armand is an adroit, well conceived and finely executed piece of acting. Armand at best is a not speci-ally delectable personage, but Miller manages to infuse some spirit of manliness in the role.

In an interview in one of the Sun-day papers, David Belasco, talking of his experience as a writer of plays and director of productions, remarked with evident conviction that in some pre-vious existences he had actually lived a number of the characters he has so successfully placed before the public in his present term of existence. This is certainly a novel point of view, and it has served to stir up no end of dis-cussion. Some persons think Mr. Belasco is playing a weird sort of joke upon the reading public, while others say his imagination is altogether too active and vivid. The fact about Belas-co, however, is that whether he has existed in any other time and sphere or not, he certainly does live the charac-ters he draws, while he is engaged in drawing them. Years ago when he first came to New York I had rooms adjoining those he occupied, and I used to hear him until all hours of the morning racing up and down the floor, acting out the parts in the drama upon which he was then occupied. It was his system to play a scene completely before placing it upon paper at all and replaying it if it didn't suit him at first. He would arrange his ink bottle, pen and other desk fixtures upon a table, each article representing a charac ter in the scene. Then, as he supplied the words he would move the different things about from one side to the other as he expected the creations of his fancy to pass to and fro in the action of the play. It was all a sort of mental moving picture, revealing a process of playwriting which I don't think any other dramatist has ever followed. And this perhaps accounts in large measure for the extraordinary development of minor details in all the marvelous Belasco productions.

The production of "Woodland" has been set forward two or three days,

of Boston where the premiere was to have taken place next Monday evening. "Woodland" is the newest of the Pixley the characters in it are birds. There isn't a human cerature or a suggestion of human life anywhere in it. The scenes are laid in the primeval forest, where the eagle is king, the owl is chief justice, the raven court physician, the peacock a society leader,

still prevail, it isn't easy to realize that neide a month the completely metamor. phosed Coney Island will be going in full blast. Persons who haven't visit-ed this resort during the past year will be amazed when they see the changes which have occurred there, and for which Thompson & Dundy, the projectors of Luna Park, are directly respon-The park, which last year was sible. regarded as the most stupendous amusement enterprise in the world, has been very nearly doubled in area during the winter, and a great number f new features have been added. It is now fit to be classed with any of the great expositions, involving an outlay running into the millions, and having the backing of the Rockefeller inter-ests. It is a part of the Thompson & Dundy plan to tear down the entire institution every fall and rebuild upon an increased scale. Last year Luna Park drew a class of people to Coney Island who would never have thought of going there under previous conditions. It was no uncommon thing to see thirty or forty of the most expensive automobiles in town ranged up outside the entrance, and there was less and less of the old Coney Island rabble as the season advanced. Other enterprises designed to rival Luna Park have sprung up, and it is clearly apparent that with-in a very short time the old element of rowdyism and cheap shows will have been wiped out altogether.

W. H. Crane has been doing a land office business at the academy with his revival of "David Harum." The big theater has been packed almost to the doors at every performance, and it is evident that if the management so desired, this attraction might remain until well into the summer. Augustus Thomas' cleverest and most

is to remain for another week at the Empire Theater. Then Julia Marlowe will come back to Broadway for a short term in "When Knighthood Was in Flower.'

Charles Hawtrey's engagement in "Saucy Sally" at the Lyceum theater hasn't been profitable. The actor, whose popularity was at first very great, seems to have played himself out with a rapidity so great as to cause astonishment.

Denman Thompson is to be the first attraction of next season at the New York theater, with an elaborate and costly revival of "The Old Homestead." There will be real cattle, tarm horses, hay wagons and other buscolis impedimental upon the stage. impedimenta upon the stage, and every effort will be made to give a tone of realism to the play.

The Barnum-Bailey circus is bring-ing to a close its engagement at Madison Square Garden, where the crowds are greater than ever before. The cir us itself is altogether the biggest and best of all the Barnum-Bailey shows.

"The County Chairman," at Wallack's, and "The Girl from Kay's," at the Herald Square, have been in town longer than any other entertainment still running, and both continue to at-tract great audiences. The last men-tioned piece has been here longest, but the one first named has had the greater number of performances for the rea son that it is played on Wednesday af-ternoons, while at the Herald Square Saturday matinees only are given. y matinees only are given. LEANDER RICHARDSON.

THE THE PARTY WAS AND ASSESSED TO THE PARTY WAS AND ADDRESSED TO THE PARTY WAS ADDRESSED TO THE PARTY WAS AND ADDRESSED TO THE PARTY WAS ADDRESSED TO THE PARTY WAS AND ADDRESSED TO THE PARTY WAS ADDRESSED TO MUSIC AND DRAMA IN LONDON

An English Version of "The Pit" to be Seen in London-May Yohe's Coming Reappearance at "The Halls."

Special Correspondence.

ONDON, April 13 .- Among Madame Liza Lehmann's admirers there was general amazement when it was announced, some time ago, that the score for the new musical comedy by Owen Hall, author of "Florodora," would be supplied by her. From "In a Persian Garden" to the sort of thing that finds favor at the Galety seemed a "far cry," indeed, and whether the talented composer would be entirely happy in the medium of Messrs, Caryll, Jones and Monckton is a matter open to question. The play of Hall's, for which Madam Lehmann undertook to furnish a score, is "Sergeant Brue," with which it is intended to follow "A Chinese Honeymoon" at the Strand. The whimsical plot of the piece, with its policeman hero, who, though having inherited several millions, can't get off he force, already has been outlined in these letters, and it seems that Madame Lehmann has performed the task of providing a suitable setting therefor to her own satisfaction, at least,

be so easy," she said the other day, "I really think I must in a previous existence, let us say on Mars, have written musical comedies before. The task has been the greatest fun imaginabre." "Yet," she went on, "dramatic work cannot be said to be entirely out of my line, for I wrote the incidental music to the 'Twin Sister' at the Duke of York's, and also the music to a charming fairy play of Teresa Haupt called 'Kleine Else,' which has had a great vogue in Germany. I wrote, too, several little musical duologues.

I could never have believed it would

'My husband, Herbert Bedford," continued Madame Lehmann, "who, as you know, is also a composer in his spare time, had been very interested in the progress of the work. I have often pulled the piano up to the telephone and layed him bits on which I wanted an pinion. He has told me that he heard them quite well.

The author of "A Daisy Chain" claims the distinction of being the pioneer of women composers so far as comic opera "sergeant Brue" is now is concerned. in rehearsal at the Strand.

Mrs. Craigie's new play, "A Time to Love," has been written in collaboras tion with, not Murray Carson, her part-ner in "The Bishop's Move," but Edward Rose, who dramatized "Under the Red Robe" and several other novels. It will be given at the Haymarket, when Cyril Maude will have the prin-cipal part, that of a man of 40. The other new play of Mrs. Cragie's, which be seen almost im dediately, was written some time ago and accepted by Olga Nethersole, it is called, "The Flute of Pan," it is a comedy and the action passes in Florence and Venice. Miss Nethersole still is playing "Sapho" in the Provinces, but she has begun to make arrange-

ver Hobbes" has just been making a profession of faith in the intelligence of the average English audience which it is much to be hoped the reception of her coming pieces will justify. absurd," Mrs. Craigie declares, "for managers and others to pretend that the public demand rubbish, or the constant presence of some particular indi-vidual on the stage at any cost to the design of a plot, or the reasonableness of a situation. It is absurd also for ac-tor-managers to pretend that every play must end in sickly (and, as a result, most immoral) sentiment. The immorality of some recent 'happy endings' revolting, but it is of so feeble a kind that one is not sufficiently stimulated to protest against such vicious ness. On the other hand, some 'un-happy endings' are equally immoral and infinitely unlikely, and the play enthusiast, dishertened, wonders why he is so hard to please? I can tell him why. The manager has insisted on some old fatal business, or some new false effect, even for the 'unhappy ending. The leading lady or the leading man do, or say, a number of things which are either jarring or false; they ire seldom natural, and they are never

Under the title of "The Wheat King," a new version—entirely distinct from that produced in the United States—of Frank Norris' novel "The Pit," is about to be given in London. It is in four acts and is the work of two fem-inine playwrights, Mrs. Ashton-Johnon and Miss Elliott Page. Murray Carson, who is an actor as well as a dramatist, will have the part of Curtis Jadwin, and Miss Esme Beringer that of the heroine.

effective."

Probably it will be news to most Americans that Lendon for years has had what might be called a "perma-nent" negro-minstrel show. London is about to lose it, however, in consequence of the coming destruction of St. James's hall in Piccadilly, where, for more than 40 years, Moore & Burgess' minstrels have performed. The troupe was started soon after the visit of the famous "Christy's" had introduced this country to the delights of the "burnt cork" entertainment, and to this day a performance is given nightly at St. James's hall, and on the good, old lines, too, with none of the embelishments provided by troupes which have ap peared at home in recent years.

May Yohe, old-time favorite of the 'halls." is about to return to them, and no doubt there will be a stampede to see and hear the erstwhile Lady Hope and friend of Captain Bradlee Strong Miss Yohe will depend at first on her old songs, "Lazily, Drowsily," and the rest, but later on she will appear in a monologue called, "East and West," which is now being written for her by Mostyn Piggot, the verse-writer of the London World. She is also threatening to appear at some future time in a play

de manage en management announce announ ST. LOUIS' GIANT ORGAN.

gm nonnon nonnon nonnon nonnon nonnon non OS ONGELES, Cal., Saturday- make. Mr. Brook was the first to play hall has been shipped to St. Louis in order to be placed in posicin for the opening day of the exposition. Yards of statistical information telling why this is the largest organ in the world have been printed, but there

giant instrument, which cost \$67,000 and weighs 250,000 pounds. The organ is 42 feet higher than the

are some interesting facts about the

top of the consol, or key desk. The largest metal pipe is 37 feet 6 inches long and weighs 840 pounds. The smallest is three-quarters of an inch long, three-sixteenths of an inch in diameter and weighs less than half The pipes contain 16,000 pounds of

zine and 9,000 pounds of soft metal, The largest wood pipe is 32 feet long and weighs 1,500 pounds. The wood pipes are of California sugar pine and contain 35,000 feet of that material.

There are 10,059 pipes in the organ. The building frame contains 7,000 feet of lumber. The chests of the organ contain 20,000 feet of lumber, the wood

pipes and fittings 30,000 and the re-mainder 24,500 feet. Some of the pipes are large enough to contain two men lying side by side. The organ contains 140 music stops and 99 mechanical stops. One thousand three hundred magnets are used in the

One thousand one hundred and fifteen miles of wire were used in its construction.

The organ contains five bellows and is run by an electric motor of 20 horse bower.

The organ has 99 mechanical movements. It is capable of producing 17,-179,869,183 distinct tonal combinations, controlled entirely by an electrical switchboard.

The organ consists practically of six organs, respectively, the great organ, swell organ, choir organ, solo organ, echo organ and pedal organ. MAY BE THE UNDOING OF OR-

GANISTS. Arthur Scott-Brook, organist, states

with emphasis that the organ will un-make more reputations than it will for notoriety.

make. Mr. Brook was the first to play the organ in its trial days and has since spent much time in careful study of its construction and mechanism. Mr. Brook believes that organists will find themselves helpless before the moasier than the moas

unies, they take a course of instruc-tion.

Mr. Brook is granted leave of absence from the Memorial church of Stanford university to exhibit the organ in St.

Louis, Mo.

The wonderful size of the organ is elimpty uncanny. In the veicing room

The wonderful size of the organ is simply uncanny. In the voicing room of the factory where the pipes came of the factory where the pipes came to gain speech, the men employed were almost superstitiously respectful in hauling them. An organ tipe, as at one side near the top-a sort of straight incision into the round column which leaves an open sit. The edge of the linkuid. It is practically the mouthpiece, and is sent to the voicing room to putting into place what the men call "teeth" and "tongte"—fine work which gives the proper note to each pipe. The voicer is an earn each call "teeth" and "tongue"—fire work which gives the proper note to each pipe. The voicer is an expert, and great skill is required in the final adjustment of the tiny mechanism of the linguid of each pipe. The measurements are made with mathematical precision, and the pipes are rested again and again by an organ caupment. From dull acunding lengths of pipes they are turned into finely adjusted instruments, producing such a perfect note.

Once given uttersnce these pipes he Once given atterance these pipes he come human to the workmen and are called by name.

The pipes are placed on the wind the pipes are placed by keys on the consol, are played alon as by buman emotions. The great lungs heave and emotions. The great lungs heave and the pipes give voice to liquid noice.

The organ has so many new features different from those built heretofore, that the men who built it look upon "the big 'un" as respectfully as if they were in the presence of the president of the United States.

The man who designed this monster organ is W. B. Fleming, who is a small gray haired man. Mr. Fleming is delighted to talk on the subject of his greatest creation, but blushes like a girl when given a word of praise. To him each organ which he designs is a child of his imagination for small child of his imagination, too sacrel

SECURES WYNDHAM. gunuumumumumumumumumumumumumumum

BLEARING WANDER WAS A STATE OF THE STATE OF

AYS a dispatch from London to a here we've talked about his paying New York paper: Sir Charles Wyndham, with Miss Mary Moore and his entire London company, will proceed to New York in November next to play there for a three months' sea-

There has been talk of this for some time past, but nothing was definitely arranged until yesterday evening, when Mr. Charles Frohman settled the mat-

I saw Mr. Frohman dining at his usual table in the Carlton grillroom this arranged by cable. Sir Charles will evening and asked him for the latest open on Nov. 14 with twelve performtheatrical news, for Sunday is not a day ances of 'David Garrick' He will folof idleness to the American manager, as it is to his British confreres, and Frohman told me then about Sir Charles Wyndham.

"It is about a dozen years sinc? Wyndham played in America," said Mr. Frohman. "Every time I've been over

visit to New York, and matters have progressed to a greater or less degree but the plans have fallen through. We never got to the length of signing a contract, but now it is all fixed and I will take Sir Charles Wyndham, Miss Mary Moore and their entire company with scenery, &c., over to New York to place them in a theater there, where they will be as much at home as in London, and then bring them back to Eng. land.

"The theater at which Sir Charles Wyndham will play will be Mr. Danki Frobman's Lyceum theater. This was ow this with 'Mrs. Gorringe's Neck lace,' and after that will appear in on new play that he is to produce here in May and in another which Mr. H. H. Davis is writing."

Sir Charles Wyndham will not play outside New York.

When Belasco Can Be Interviewed.

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the manuscreament and the second and N interviewer caught David Belasco the other evening when he was in a reminiscent mood and the result was that some interesting matter was gleaned from this gifted dramatist and director. One of Mr. Belasco's peculiarities is that he will never be interviewed before 11 p. m. of any day. On this particular occasion he made one statement that is interesting for its view of a subject that has been muchly discussed. On this subject Mr. Belasco said:

"I played with nearly all the great men that were in the west, with John McCullough, Lawrence Barrett. earliest appearance was in Victoria, Vancouver Island, with Julia Dean Hayne, where I took the part of little William in East Lynne.' I saw Edwin Forrest and Mr. and Mrs. Charles Kean. "I know it is said that if those men and women acted today who made such

stand for it; but there was something in their facial expressions, something in their voices, that thrills me in men ory even now. It was not, I am sure, because they were the first great actors and actresses that I had men-it was something in them, something that its?

pressed and would impress today

"You take a woman like Charlotte Cushman. She had what we call the heavy attack. She was masculine her methods, she had none of the subtle, refined ways that we desire in our players; but should she play today, you would find that she would impress u just the same as she did the last generation 'She might have to change her meth.

od, for the methods are now different, but she would be human now, and h would be through that humanity that she would reach us. "If the actor is human he will ap-

peal to any time and in any part of the world."

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