

Anglo-American Memories

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SOME SOCIAL COMPARISONS BETWEEN THE ENGLISH AND AMERICANS.

London, August 17. When Mr. Price Collier announced "Anglo-American Memories" as his latest work, he forgot to say how far his qualifying clause was meant to extend.

Of the Continental "decadents" I need say nothing. But, with all respect for Mrs. Rogers's plain speaking and evident sincerity, it is nonsense to write of the Anglo-American marriages of this last and present generation as if the English husbands of the American girls were decadents.

Perhaps even more remarkable is Mrs. Rogers's discovery that not only are American girls captivated by the courtesies and good breeding of the Englishman, but the girls' mothers are just as sensitive as the daughters to the attractions in which the young American man is deficient.

OPERAS OF CONTRAST.

"Traviata" and "Le Prophete" at Manhattan's Preliminary Season.

"La Traviata" was the offering at the Manhattan Opera House yesterday afternoon, when Oscar Hammerstein presented his class in grand opera with an old work done for the first time here by the preliminary season's company.

Mme. Lalla Miranda, the Australian coloratura, who sang Lucia last Thursday night, had a better opportunity as Violetta to show genteel ability as an actress while soaring to vocal heights.

"Le Prophete" was repeated last night with the same cast that gave this Meyerbeer opera on the opening night. There was a big and enthusiastic house. Mr. Stranin conducted.

"THE WITCHING HOUR" AT METROPOLIS.

The Metropolitan Theatre, in the Bronx, now under the management of Sam S. and Lee Shubert, was opened last night for the season with "The Witching Hour" as the attraction.

PROFESSOR HARRY T. PECK MARRIES.

Member of Columbia Faculty Weds Miss Elizabeth H. Du Bois—His Second Wife.

Announcement was made yesterday of the marriage on August 26 of Harry Thurston Peck, professor of Latin in Columbia University, to Miss Elizabeth H. Du Bois.

CLYDE FITCH DEAD

APPENDICITIS CAUSE.

Playwright Fails to Rally After Operation in France.

Châlons-sur-Marne, Sept. 4.—Clyde Fitch, the American playwright, died at 9:30 o'clock this evening. The doctors and his friend, Eugene Gauthier, were present at the bedside.

Mr. Fitch was taken with an acute attack of appendicitis while travelling in a motor car from Paris to Châlons-sur-Marne.



CLYDE FITCH. Who died yesterday. (Photograph by Peck, New York.)

Germany. He was operated on here by Dr. Alquier. The patient was conscious up to 3 o'clock this afternoon, and recognized M. Gauthier. Later he became delirious.

Clyde Fitch was one of the most popular and prolific of American dramatists. In the twenty years since he began writing he had written nearly forty plays, many of them produced by leading actors and acted by them with general success.

His rapid-fire production Mr. Fitch was once criticized. Speaking in his own defense, he once said of his methods: "I think of my plays for two, three, or four, or even in one week. When I begin writing the work is done quickly, for that is my natural way of working. If I had six months or a year in which to write a play I doubt whether I could do any better one."

"I have been criticized for doing too much work in a given time. Sometimes I have had four and five productions a year, but that I wrote as many plays in one year by no means follows. The truth is that I never wrote more than two plays and one adaptation in a year."

"The first I go over it with much care, revising it. First I go over it with much care, revising it. First I go over it with much care, revising it. First I go over it with much care, revising it."

"I make almost no changes in my play at rehearsals," added Mr. Fitch. "When I have gone over my play the fourth and last time it may not be perfect, but it is as near perfection as I can bring it, with my original plan of it. But the writing and revising a play is merely the putting forth of its leaves. The two years thinking of the play before it is written is the solid portion of the tree, its root and trunk and branches."

"An idea for a play comes to me, usually from reflection upon some peculiarity of character I have observed."

Mr. Fitch made play writing pay. His income from his dramas has been estimated at all the way from \$75,000 to \$150,000 a year.

"He was a great believer in the American drama. There is a great field in America for plays dealing with the history of the country," he said on one occasion.

"Such plays in England are made social documents. There is no reason why we should not have them. To give value to such plays the manners and customs of the people at the time described must be given with accuracy of detail."

"America is the great growing country in everything," he said. "And the American drama is not going to the dogs. We are making a wonderful growth in literature, art and architecture, and the drama is not falling behind. It is improving with the times. How do our work of to-day compare with the contemporaneous work in other countries? To be sure, the art of painting was started in Italy, but the modern art of the country is not worth a row of pins. We can compare favorably with other countries in all the arts. We have not started a school of painting in America, because our artists go abroad to study, but we have a school of sculpture, and we are putting up some wonderfully fine and beautiful buildings. We are writing good books; we have fine actors and actresses, and our dramatists are trying to write better plays."

"They say that American dramatists do not have a fair chance, but if we take a healthy, normal view of the situation we need not be discouraged. We have a larger field to fight against than writers of other countries. We have plays from England, Germany and France, as well as the plays from our own friendly rivals in this country—and we should consider the latter only friendly rivals, for the success which comes to one of us means success for all."

Mr. Fitch believed that the object of a play was to entertain and amuse, and not to teach or preach. Hence he had little patience with the problem drama. As for the kind of play that would prove popular he said that the public had no taste for any particular style, but that no play would succeed unless there was something really good in it. Historical subjects appealing to the imagination were the best, but he was not a fan of the "problem" play.

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Cobling to this city, he began writing short stories for the magazines, afterward collecting them in a volume entitled "The Kneighting of the Twines." He published three novels—"The Wave of Life," in 1887; "Some Correspondence with Conversations," in 1888, and "The Smart Set," in 1887.

THE DRAMA

MAJESTIC THEATRE.

"The Bridge."

"The Bridge," which came out for the first time at the Majestic Theatre last night, might be called a problem play were it not for the absence of any romance in it. Capital and labor in the old-fashioned struggle; contrasting effects in the life of the rich and the poor; snobbishness as it only can appear on the stage, and a villain who is a villain in a made in romances of presumably high life—all these are in the play, but dominating all are the love and the life of the hero, John Stoddard, civil engineer, consequently brilliant, an ardent nature without a taint. Guy Bates Post emerged as a star in that part last night, and as a story may be full of human interest, so made he the part.

There is no particular reason why a descendant of a locomotive engineer should be abashed in the presence of a learned person, especially as the civil engineer has had many educational advantages, must have associated with men and women of education, and so on. The crudeness of John Stoddard was exaggerated, of course, for dramatic effect, but Mr. Post would have been just as interesting had he not lacked last night almost every social grace of character need not necessarily have a crude setting.

With its romance as a golden thread through the harsh story of the human fight for dominance, "The Bridge" won the deepest interest of a large audience. The story as it developed brought tears and laughter, with the tears often near the surface. The strength of the audience had to wait twenty minutes, was a masterpiece of realism. The massiveness of the bridge was strikingly brought out, and the din of construction was, fortunately, not long drawn out enough to deafen.

John Stoddard, the civil engineer, is building a bridge for a company of which Nathaniel Van Nest, captain of ancient family, is the dominant member. He has a daughter, Miss Katherine Emmet's part, with whom Stoddard falls in love. It is through this love that Stoddard finally wins arbitration for the bridge workmen, who had struck for higher wages, driven scabs away and had brought down the troops upon them as the determining argument in the scale against them. Mr. Post was consistently powerful in the part, and among the men among whom he worked and for whom he worked, Miss Emmet was always graceful, and at times forceful.

The support given to the star and Miss Emmet was more than usually uniform. There was just enough humor, furnished to a large extent by Shelly Hull as General Fitzgerald, one of the smart set, to lighten the play, and the machinery will run smoother with practice, and there are indications that there will be considerable practice. All in all, "The Bridge" is an attractive though not novel drama.

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GAIETY THEATRE.

"The Fortune Hunter."

Hardly a new story or a new treatment of it is the theme of "The Fortune Hunter," which had its first performance here at the Gaiety Theatre last night. The author's latest piece of stage literature, despite its title, took the first night audience away from Wall Street and problems of more or less complex finance and brought them back to an old setting, but one ever popular with American audiences.

The play took the young college graduate, Nathaniel Duncan, born above the need of making a pretence of work, and I know of several young playwrights who, on the eve of their first production, received congratulatory messages from Mr. Fitch and words of encouragement to go ahead even though their first efforts were not successful. He was always willing to listen to a budding playwright's play.

The death of Mr. Fitch as a keen personal loss, said Henry B. Harris. "It was with him in what might be called the turning point of his career. It was as the manager of Miss Amelia Bingham, when I produced 'The Climbers,' which was such a splendid success for author, star, company and manager. He was an indefatigable worker, and, no matter how busy, was always a gentleman."

Fitch was to my mind, one of the most notable figures in the progressive American drama, said Frederic Thompson. "He had done and was still doing things. Each new success was a distinct advance not only over his last success but over the majority of other men's plays that had gone before. His death is a great loss to the world's stage."

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THE WEATHER REPORT.

Official Record and Forecast.—Washington, Sept. 4.—The storm has continued its movement eastward, the centre now being over the St. Lawrence Valley, the Gulf extending thence southwestward to the west Gulf states and New Mexico. Unsettled conditions have continued over a considerable part of the country. The cold weather in the West is now felt as far south as the Texas, Oklahoma and Colorado. The upper Mississippi Valley, while east of the Mississippi moderate temperatures have continued.

Forecast for Special Localities.—For New England, showers to-day. Monday generally fair and cooler; moderate southwest to northwest winds. For Eastern New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland and the District of Columbia, generally fair to-day and Monday, preceded by showers this morning; cool, moderate southwest winds. For Western New York and Western Pennsylvania, partly cloudy and cooler to-day; Monday fair; moderate northwest to west winds.

Local Official Record.—The following official record from the Weather Bureau shows the temperature for the last twenty-four hours, in comparison with the corresponding date of last year: 1908 1909. 3 a. m. 60 54 6 p. m. 70 71 9 a. m. 68 65 12 m. 62 61 1 p. m. 62 61 2 p. m. 62 61 3 p. m. 62 61 4 p. m. 62 61 5 p. m. 62 61 6 p. m. 62 61 7 p. m. 62 61 8 p. m. 62 61 9 p. m. 62 61 10 p. m. 62 61 11 p. m. 62 61 12 m. 62 61 Highest temperature yesterday, 77 degrees; lowest, 46; average, 70; average for corresponding date last year, 68; average for corresponding date last thirty-three years, 70. Wind, light variable, with light showers this morning, and cooler; moderate southwest winds.

ITALIANS SING "AIDA."

New Company at Academy Welcomed by Fellow Countrymen.

For the first time in four years the old Academy of Music, in this city, resounded last night by the strains of grand opera. "Aida" was given by the Italian Grand Opera Company as the opening performance of a season which is to last not as formerly, for a few weeks, but for the entire winter, the management says.

Manager Ferrara and his staff had made an ambitious attempt to have the opera as grand as possible, and all of "Aida's" costumes and the grandeur of brand new "Aida's" costumes and palm leaves. The house was so crowded that moving about was as hard as getting in without a ticket. The grand opera lovers forgot the rules of opera house etiquette, and it took a large corps of ushers with large voices to remind them that the smoking room was downstairs.

There have been many such performances of "Aida" in New York in the past years, so far as correctness of stage setting and costumes was concerned. Perhaps an architect or an Egyptian dressmaker would have been shocked at certain styles that have not been considered proper, at least in wall painting; but altogether the scenery was bright and decorative. If the color schemes were as barbaric as Amosson's, and if the costumes were as barbaric times, and perhaps a little better, the stage director, knew what he was about when he dressed some of his slaves like Greek maidens.

Mme. Ester Adaberto was the Aida without leaving any too favorable impression either as regards voice or dramatic ability. Miss Blanche Hamilton Fox, an American contralto, sang the part of Aida with more success, although her voice, rather acceptable in quality, has little volume.

Nicola Zerola, the Radames, showed some temperament, with a dramatic tenor voice which lacks any special qualities that make it appealing. The Grand Opera Company, under the management of King, Mr. Segura, sang Radames, Mr. Samperi the King, Mr. Segura sang Radames, Mr. Samperi the King, Mr. Segura sang Radames, Mr. Samperi the King.

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THE WEEDLOW CEMETERY.

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