AMERICAN PLAYS RULE LONDON STAGE.

Special Correspondence.

LONDON, July 22.—By all odds the most striking thing about the plans for the coming theatrical season in London is the way American plays dominate the situation. Account for it as you like, either by the oft-proclaimed "poverty" of the native drama, or the success won in the metropolis last year by pieces from across the water, the fact remains that no previous dramatic year has started off with so many American works underscored for production. According to present arrangements the season will open with one of them—C. M. S. McLellan's new comedy, "On the Love Path," in which Ellis Jeffreys is to appear. So far, McLellan has two big successes to his credit here—"The Belle of New York" and "Leah Kleschna," which is still running in St. Martin's Lane—and two failures, "Glittering Gloria," and "The Whirl of the Town," so there is quite a bit of curiosity to see "On the Love Path." It will be produced early in August by Frederick Harrison of the Haymarket, who is rather noted for picking winners.

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Charles Hawtrey is now appearing at the Avenue in a short revival of his old stand-by, "The Message from Mars," but he has just announced his intention of starting business next season with "The Crisis," the dramatization of Churchill's novel, which Hackett used in the United States. Whether the venture will succeed is another matter, but it will be interesting at all events to see Hawtrey as an American. The name of the piece is likely to be changed for use in this country as it is generally associated with the English version of Augier's "Les Fourchambault," which was played at the Haymarket.

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If present arrangements hold, the Duke of York's, now occupied by Barrie's "Alice Sit-by-the-Fire" will be reopened by Frohman with Gillette in his new play, "Clarisse." "The Dictator" has been withdrawn temporarily at the Comedy, but will be put on again as soon as the hot weather is over and afterwards Collier will be seen in Augustus Thomas' play, "On the Quiet." Martin Harvey is coming back to town early in the fall with a new play which he has just accepted from Marion Crawford. It is unnamed as yet, but Martin Harvey describes it as "serious," and says he hopes to do even better with it than he has done with that other Crawford play, "A Cigarette Maker's Romance."

* * *

Another American-made play which will be seen early in the coming season is Stanislaus Stange's "School for Husbands," which Jessie Millward, lost to this country for over six years, is going to produce, probably at Terry's. Meanwhile plans are well advanced for re-opening the Shaftesbury, under the Shubert management, with the American musical piece "Fantana," and I understand that the only thing not yet settled regarding Dave Warfield's coming visit in "The Musicmaster" is the exact date.

* * *

When Eleanora Duse's season at the Waldorf came to an end, a few days ago, it was officially announced that the great tragedienne would be seen no more in the metropolis. "Signora Duse is wishful of retiring from the stage," observed an inspired statement from the theater. "She is anxious to settle down in her Italian home." As a matter of fact, Duse isn't coming back here because she is "core" on London. At the Waldorf she played to practically empty benches. She always has played to empty benches in the metropolis, and she means to suffer this indignity no more. Speaking generally London, which has become almost totally frivolous, doesn't care a hang for foreign actors. Even Bernhardt has to have a spectacular piece such as "Angelo" or "La Sorciere" if she hopes to make money here. Rejane and Coquelin have a slight following, but there is practically no interest in any other continental actors. Ristori never drew here and neither did Rossi nor Salvini.

* * *

Quite recently a lot of interest was aroused here by the announcement that Mrs. Patrick Campbell and H. B. Irving, Sir Henry's talented son, were about to join forces. It has now been decided that they will appear—possibly on both sides of the water—in a drastic version of "Tristrom and Iseult," by J. Comyns Carr, who wrote "King Arthur" for Sir Henry Irving, and recently adapted "Oliver Twist" for Beerbohm Tree. Carr says that his play embodies many incidents and situations described in the original legend which Wagner probably thought unsuitable for musical treatment. These include the earlier fortunes of the hero in Ireland and the healing of his poisoned wound by the magic power of King Gormon's daughter. All fortune to the venture, but it is one regarding which it would be risky to prophecy.

* * *

Alfred Sutro, whose play, "The Walls of Jerico," is now well past its 350th night at the Garrick, has just placed two new works. One called "The Way of a Fool" has been taken by Lewis Waller, who will use it at the Imperial; the other was written especially for Ellis Jeffreys and will be done by her in the United States when she gets back in January next. Meanwhile it will be interesting to see if American playgoers take kindly to "The Walls of Jerico" when James K. Hackett appears in that witty diatribe against London's smart set.

CURTIS BROWN.

ANNIE RUSSELL LEAVES THE FROHMAN FOLD.

Miss Annie Russell, who for seven years has been a star under the direction of Mr. Charles Frohman, with whom she made her first great success at the Garrick theater several seasons ago in "Catherine," will be seen under a new manager next season. Mr. Maurice Campbell will direct Miss Russell's tours for the future, and the actress will be seen in New York not later than November in a new three act comedy of modern life by Mr. Channing Pollock, entitled "The Little Grey Lady." The scenes are laid in Washington, and those who have read the three acts are positive that it will prove admirably adapted to Miss Russell's talents.

The actress fared rather badly last season in the matter of plays, none of which were suited to her personality. "Brother Jacques," "The Younger Mrs. Parling" and "Jinny the Carrier," presented by Mr. Frohman, with Miss Russell in the stellar roles, failed to score marked successes, and Mr. Frohman, after vainly trying to obtain a suitable vehicle for her, gave up the quest.

After the close of "Jinny the Carrier," at the Criterion, last season, Miss Russell and her husband, Mr. Oswald Yorke, sailed for Europe, where they hoped to obtain a play which would give them both suitable parts for the coming season.

Miss Russell and her husband are still abroad, and Mr. Campbell may make a hurried trip to Europe next week to complete the details for the production of "The Little Grey Lady," in which Mr. Yorke will be the leading man.

Mr. Campbell last night expressed surprise that his negotiations with Miss Russell had become known and said he would prefer not to say anything about the plans of his new star until she returned from Europe. He will continue to direct the tour of his wife, Miss Henrietta Crossman, who is to star this season in a new comedy by Eugene Presbrey.

Frohman Tells Something Of His Methods and Views.

Charles Frohman, the Napoleon of things theatrical, has been interviewed by the New York Herald, and here are some of the sentiments that fell from his lips:

The man who makes up his mind to corner things generally gets cornered.

I have never wronged an actor nor an author in my life.

You can't monopolize theaters while there are bricks and mortar.

When I hear of another theater being built I try to build another author.

I never thought much of the financial value of our syndicate. Each year my profit from it has been less than my loss on two Broadway productions.

All I know that the syndicate has ever made so far is trouble.

I have no idea of educting the public.

No successful theatrical producer ever died rich. He must make money for everybody but himself.

I expect to prove this when I die.

Stars cannot be created overnight. It is nonsense to talk of discovering geniuses of the stage.

It is just as necessary for a girl who wants to be a star to have one or two failures as it is to have a success; perhaps more so."

"I shall spend the next few months in the dark auditorium of my theaters, surrounded by authors, actors and those connected with the stage—the people of the world for which I have the greatest affection.

"This may seem like rank heresy, but I must say that I think the French actor can also take a few lessons from his American cousin. They do things on the stage there which the stage manager of a theater in a small American city would not allow for a minute. For instance, the French actor still persists in the obsolete custom of talking to the audience. The improvement and advancement in the stage abolished that years ago. When I was in Paris, only a few days since, I saw an actor of considerable prominence who, like all the other members of the company, had not been only talking to the audience over the footlights, but when another actor asked him what time it was he pulled out his watch, said 'Nine o'clock,' and turned the face of it to the audience to see. Such crude stage work as that is a thing of the absolute past in America."

"There is another thing that the public do not generally understand. Managers are not looking for stars who have great dramatic or singing ability. Those are not the first attributes that make for success on the stage. What we are looking for are actresses who have personal charm. Magnetism it is generally called. The fact that they have not great powers as actresses or singers is of very little moment. If they have charm the public think that they are great. That is the keynote to footlight success—charm."

Victoria Cataract a World Wonder.

THE Zambesi Valley, for a hundred miles or more in every direction from the cataract, is a rough and broken plateau, covered with low brush and stunted trees, with here and there an outcrop of somber basaltic rock, all thoroughly uninteresting. The herbage is but faintly green, and the tropical sky only faintly blue. It is a hazy half-tone landscape, wanting in clear-cut lines in every direction, and lacking above everything else that element we always unconsciously seek in a nature picture—life. The absence of this produces in the mind a feeling of loneliness and often of fear. Across this solemn scene appears a river that in flood time is perhaps half a mile wide. If a deaf man were following down one of its banks, he would notice little but the quiet water and the odd-looking column of smoke ahead. As this column was approached, he would expect to see the river banks bending, and the water flowing away to one side of the conflagration, and might glance to the right and left to note the direction taken. But the panorama changes as he gazes. The river is no more. And there, where it should be, is only the brown plain, as lonely, brush-covered and monotonous as ever. One must go 20 miles farther before the vanished water and the surface of the land again commingle, before it will be possible to walk along the bank in company with the river. So sudden and startling is the transformation.

Meantime the pillar of smoke has resolved itself into a dense mist forced upward in terrific puffs from a yawning gash stretching directly across the bed of the river. This fearful abyss is every second swallowing thousands of tons of green and white water, and belching up blasts of mist that rise hundreds of feet into the air and hurry away with the winds as if rejoicing at their escape from the inferno below. And somewhere, nearly 400 feet below, the entrapped river is fighting its way between sheer walls of black rock toward a narrow cleft in the eastern wall, whence it escapes, foaming and boiling, through the zigzags and curves of a deep gorge leading off to the eastward. One goes to an edge of this delivering chasm, and looks down upon the tossing waters, ever pressed from behind by other floods struggling out of the narrow black gateway, and perhaps the most prominent mental sensation is that of thankfulness that even in such a grim and ghastly way nature has provided a means by which the fearful slit of a throat above that has swallowed the stream can disgorge it again without causing an overwhelming catastrophe.

The Victoria cataract should be visited at least twice before one is competent to pass an opinion upon it. When the river is in flood (July) the scene is simply terrible. One sees nothing but an enormous sheet of water disappearing into the bowels of the earth, with a noise as of mountains falling upon one another, while from the awful gash comes back in fierce gusts and swirls the foaming breath of the tortured element below. But in Decembere, when the water is low, the edge of the cataract shows as a long, creamy film of lovely lace; the rainbow mist flows softly away through the little rain forest below the cavern's lip; the gigantic vault itself becomes a wonderful spectacle, a dream of neutral tints, a cave of beauty. Far down in its dark depths the waters, gliding along the rocky walls, and bending gracefully around the corners toward the narrow outlet, pass gayly and laughingly to freedom. For a time the demon of the cataract is sleeping.—Theodore F. Van Wagenen, in the June Century.

Was Wasting Away.

"I had been troubled with kidney disease for the last five years," writes Robert R. Watts, of Salem, Mo. "I lost flesh and never felt well and doctored with leading physicians and tried all remedies suggested without relief. Finally I tried Foley's Kidney Cure and less than two bottles completely cured me and I am new sound and well." During the summer kidney irregularities are often caused by excessive drinking or being overheated. Attend to the kidneys at once by using Foley's Kidney Cure. For sale by F. J. Hill Drug Co.

WOOD RIVER PIONEER ALIVE IN CALIFORNIA.

L. N. Bryan, who, with James Wrencher, Abe Reed and R. M. Davidson, were the first white settlers in this region, having come in 1878, is still alive. He is living in Lemon Grove, about six miles east of San Diego, Cal., and enjoys pretty good health. Mr. Bryan was the discoverer of the Paymaster mine. Some time after selling it he went to Nebraska, and engaged in the mercantile business from '83 to the fall of '94, when he removed to California and bought a lemon "ranch," where he lives with his wife and two daughters, one aged 18 and the other 15. Writing from his grove, the 22nd inst, Mr. Bryan says that he is still able to do pretty good day's work in that sunny land, where it is summer the year around; and he wishes to be remembered to Messrs. Wrencher, Davidson, Reed and all his old acquaintances.—Hailey Times.

Lizzie Thomas Edwards the soprano singer sings at the Lagoon Sunday.

SMALL BOY AND MATCHES.

Are Responsib'e for a Bad Blaze at Bruneau.

Special Correspondence.

Bruneau, Owyee Co., Aug. 3.—This town was visited by a bad fire yesterday which destroyed the stable, sheds, corral and the hay stacks of Mr. McMann. This makes the second fire here this week, both caused by small boys with matches.

The young son of John Pettijohn of this place met with a painful accident here this week when he discharged a 44 caliber gun and the bullet passed through his knee. He is resting as easily as can be expected under the circumstances.

The infant of James Black is still very low, but the physician in attendance hopes to pull the little sufferer through.

The two stores here have changed hands recently, both businesses being purchased by Boise parties who express themselves as being decidedly pleased with the outlook in this section.

The water supply remains abundant for all needs and the second crop of hay this season is half of it in the stacks already.

RUB ON Painkiller and the Rheumatism's gone.

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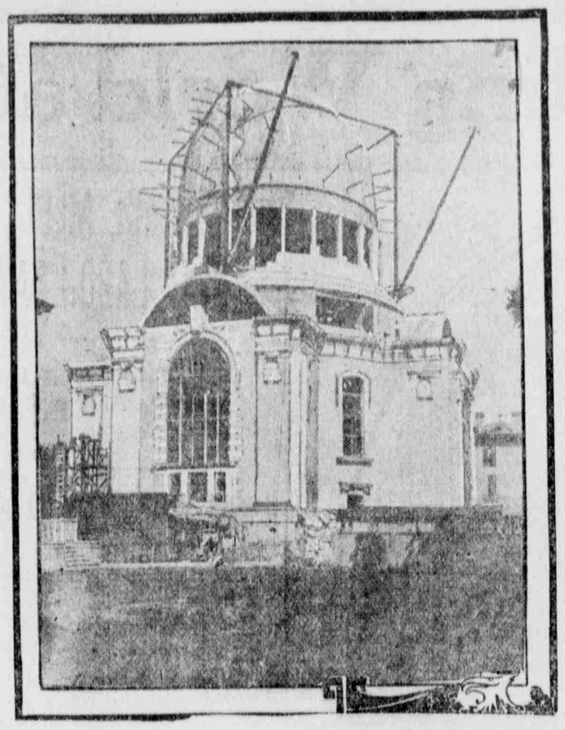
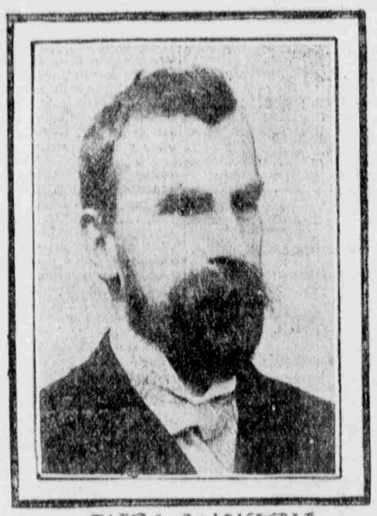


RESTING PLACE OF PAUL JONES.

This is a picture of the final resting place of John Paul Jones, America's first admiral. It is situated at Annapolis and will be used as an abbey by the cadets where they can observe tablets and memorial windows of the splendid events in the annals of the American navy. This structure will not be completed for a year or more and during that time the body of Paul Jones will rest in a tomb, built of brick for the purpose. The chapel occupies the highest ground in the naval academy and faces the main court. Its main construction is of concrete, making it in fact a monolyth, the covering of white enameled brick with marble trimmings. Its plan is unusual, being approximately a Grecian cross laid over a quatrefoil. The bars of the cross are very wide and the four ends ascend in towering arches, which support the great dome.



JAMES DAIRYMPLE.

DALRYMPLE, THE SCOTCH EXPERT.

James Dalrymple, the Scotch expert, in a letter to the mayor of Chicago, says, "There can be no great reform in the affairs of American municipalities until the political boss and the labor union cease to be directors. They are the greatest curse the United States has to contend with." This is the keynote of James Dalrymple's famous letter in which he reported to Mayor Dunne his suggestions on the municipalization of Chicago's street railway.

TWIN FALLS, IDAHO, EXCURSIONS.

August 5th and 6th via Oregon Short Line. Celebration at that point August 7th in commemoration of completion of railroad. Round trip from Salt Lake only $11.65. Tickets good for return until August 16th. Use trains leaving Salt Lake at 11:45 p. m. either date. A sale of University and State lands will take place on August 8th. See agents for further particulars. City Ticket Office, 201 Main St.

RESERVATION OPENING.

Registration at Provo, Price and Vernal, Aug. 1st to 12th. Drawing for entry at Provo commences Aug. 17th. Opening of reservation and final entry at Vernal commences Aug. 28th.

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