



Tomorrow night the Seattle theater will open its doors and the season of 1896-97 will be inaugurated, the attraction being a French comedy, entitled "The Gay Parisians," an adaptation of the piece which enjoyed such a phenomenal run in the French capital under the title of "Hotel de Libre Exchange."

and Alf Hayman cabled Charles Frohman that it was just the play for him to get to put into Hoyt's theater. The replies they got floored them. Frohman's cable read like this: "I know 'Hotel de Libre Exchange' is a good thing. I booked it for Hoyt's two months ago. Glad to see you endorse my judgment. Frohman."

"When Charles Frohman made a contract with Charles Hoyt last spring to produce a French comedy, entitled "The Gay Parisians," an adaptation of the piece which enjoyed such a phenomenal run in the French capital under the title of "Hotel de Libre Exchange," the sharp corners of French wit have been rounded off in the translation, and that suggestiveness that is characteristic of "trivets" has been sufficiently toned down to make it palatable to the American taste. All of the play, however, that is thoroughly good and even frisky has been allowed to remain, and the work has not suffered in its change of dress from the Gallic to English."



"The fact of the matter is, 'Hotel de Libre Exchange' was the play which Charles Frohman had taken Hoyt's theater for, but for which he had found no name. Later on he selected the title, "The Gay Parisians," under which the comedy was produced at Hoyt's theater, where it ran for over 200 nights to immense business. The attraction following "The Gay Parisians" is booked for Saturday night, and is Harry Williams' play, "A Bowery Girl." Life in New York is the theme in this play that goes something like the following:

"Yes, I'm going into the vaudeville temporarily," said Aubrey Boucouault yesterday. "I would go out with the Irish plays. But what's the use? The election is going to knock everything right up to Christmas time. I have the plays, the scenery, the costumes and the backer. But I don't see the use in going out and then doing nothing. So I shall start in the vaudeville with a little comedy, "Dekate Grout." Heien Lowell and Will Bernard will appear with me. We open in Boston and play a vaudeville circuit of the big cities."

Hoyt, in speaking of the natives of Charlestown, N. H. "They are the darrest mixture of extravagance and economy I ever saw. Some time ago they built a new church, one of the prettiest you ever saw. No sooner was it finished than a leading citizen proposed that they should hold a fire station to match it. But the taxpayers wouldn't hear of such extravagance. A mass meeting was called, and one of the oldest inhabitants declared that as the church bell was only used on Sunday, there was no reason why it should be used in case of emergency the church bell should be used as a fire alarm. The motion was carried unanimously. As that part of New Hampshire is very wet, there wasn't any fire until last week. Then a measly old barn, which its owner valued at \$7, but which wouldn't have brought \$7 an auction, caught fire. It happened in the night, and the sexton was so carried away by excitement that he started for the church in his night-gown, leaving the key of the building in his trousers. And as a consequence he smashed in a \$1000 memorial window just as his fellow townsman knew that an old \$7 barn was burning up."

An American Play for Irving. Sir Henry Irving, it is authoritatively stated in London, has entered into a contract with J. C. Clarke, the New York journalist and dramatist, whereby the latter is commissioned to write for the English actor an American historical play, presenting George Washington as the central figure. It is assumed, of course, that Sir Henry contemplates enacting the part of the first president, about whose romantic career a drama of the utmost interest should be woven, although it might not be calculated to appeal strongly to the English mind. But, possibly, Sir Henry means to produce it in America.

Young Boucouault's Plans. "Yes, I'm going into the vaudeville temporarily," said Aubrey Boucouault yesterday. "I would go out with the Irish plays. But what's the use? The election is going to knock everything right up to Christmas time. I have the plays, the scenery, the costumes and the backer. But I don't see the use in going out and then doing nothing. So I shall start in the vaudeville with a little comedy, "Dekate Grout." Heien Lowell and Will Bernard will appear with me. We open in Boston and play a vaudeville circuit of the big cities."

Dramatic Notes. Henry F. Greene is Charles Frohman's representative in advance of "The Gay Parisians" presented for the first time at the Columbus theater Saturday night, August 28. The play is in four acts, each one of which will have an elaborate setting. Many novel mechanical and electrical effects will be shown for the first time on any stage. A small fortune has been spent on the production, and as a large and admirable company has been engaged it seems likely to take its place among the most elaborate and artistic productions of the present season.

Mme. Sarah Bernhardt, says the Gentlewoman, is installed for the summer at Belle Isle; there she has bought a kind of fortress, which dates from the time of Piquet, superintendent of finance. The great actress has not changed one stone of the fortress, but she has decorated the interior with antique furniture, bronzes and bibelots. At the entrance she has placed two immense lions, with outstretched wings. These birds, dear to the Egyptian...

Man, are of zinc and painted green. The actress is the "good fairy" of all the theatricals, and I hear from a friend who has visited Belvoir that many English people come to the place by the Quiberon boat merely to have a glimpse of Sarah Bernhardt.

M. Paderewski was in London recently, but he kept his journey from Paris very secret, as he did not wish to be asked to appear in public. It was a matter of consultation with an English physician, who it is hoped, is curing the great pianist's only child—a cripple.

"Thoroughbred" has been received with more favor than ever at the Garrick theater, so much so that the management is making every effort to place the piece at some other New York theater, as Albert Chevalier follows on September 1. "Thoroughbred" is the largest in the history of the Garrick, which is most remarkable when the fact is considered that this is the second run of the comedy at the same theater.

Babette Rodney, whose statuesque beauty is familiar in every city where Henderson's big spectacular productions were ever produced, is to be engaged by Catarrh & Leiders for their next Casino production, a musical political satire, by Victor Herbert, entitled "The God Bug."

Melodrama by American authors, produced under the direction of native talent, "Excelsior, Jr.," "Tasso" and other excellent burlesques, has turned epigrammatic in its latest effort, "Jack and the Beanstalk." In fact, he laughingly states that the audience will have to resort to blue glasses on "November 2" when the Casino will receive its first production at the Casino, so as not to be dazzled by the iridescent gems he thought he will find in the eyes of his various characters. "The woman on the silver dollar can't be an actress," says one of them, "because she isn't worth as much as she thinks she is." Jack sentimentally observes: "It doesn't seem like this, but the stage villain gets the more polished he is."

sonal interest which Mr. Wilson's efforts always attract, there will be the additional distinction of opening the Knickerbocker theater (formerly Abbey's). Mr. Wilson's new opera is called "Half a King." It is an adaptation from the French by Harry B. Smith. The music is by Ludwig Engelander. It is in three acts. The scenes and incidents are laid in old Paris in the sixteenth century. The locality and period afford rare opportunity for elaborate and picturesque effects and handsome costumes. Mr. Wilson will play the part of a street mountebank. It is said to be admirably suited to his distinctive personality and artistic capabilities. Among the principals in Mr. Wilson's company this season are Joseph Miron, John Brand, Clinton Eder, Peter Lang, W. H. Lavery, Miss Lulu Glaser and Christie MacDonnell. One of the sets shows a view of the River Seine; the second, a gorgeous conservatory in a feudal palace, and the third, the Court of Miracles, made famous by Victor Hugo.

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