

THEATRICAL MATTERS OF NOTE

THEATRE OF ARTS AND LETTERS.

The Barren Results of a "Stage Elevating" Experiment—The Coghlan's Revival of "Peg Woffington"—The Youngest American Playwright—Other Chit-chat.

NEW YORK, April 23.—The only real theatrical novelty in the city is another of the numerous adaptations of "La Demi-Monde." This particular version, which is entitled "The Girl with the Sash," is the work of Mrs. Frank Leslie, who has made her debut as a playwright. The piece has been on the road and is said to have been very favorably received in the south. The principal roles are entrusted to Joseph Haverhill and Emily Reed, two particularly competent actors. In fact, it is my opinion that Miss Reed's superior in highly emotional roles in the whole world can be counted on the fingers of one hand.



SCENE FROM "PEG WOFFINGTON."

Mrs. Leslie explained to me some time ago that it was her desire to make the acts of the characters in her play more logical than in the original, and several of the changes that she has made are, it must be admitted, decidedly for the better. Mrs. Leslie also told me that she intends to do a good deal of playwriting. She thinks that she possesses the true dramatic instinct, no matter in what particular respects her work may be defective now, and I am inclined to agree with her. "The Froth of Society" may not be considered a phenomenally brilliant adaptation, but the measure of success which has been accorded it will doubtless serve to encourage the brilliant woman who is responsible for it to persevere in her new line of work until she shall have evolved a play which will give her as high a position as a dramatist as she now enjoys as a litterateur and publisher.

The good people who read New York newspapers and New York dramatic letters will now have a rest from the Theatre of Arts and Letters until next season, for that peculiar institution is winding up for the year at Palmer's theater. This exclusive "subscription" organization which charged its patrons \$5 a performance and compelled them to purchase tickets for the entire course at that figure is now admitting the common herd at regular prices at Palmer's. I say "admitting," but that is not the correct expression. "Willing to admit" would be very much nearer the mark, for the people have not besieged the doors of the theater in their hysterical anxiety to see the plays which dramatists are unable to conceal, and which were therefore put together by "literary folks."



MILK ROSE POMPOON.

Incredible as it may seem, no special detail of police men has been necessary to keep the general public from breaking in the doors of Palmer's theater in its mad rush to witness the Arts and Letters "too good-for-the-average-theater-goer" performances. In fact, I have heard it stated that that pig-headed jade, the aforesaid general public, will not attend in large numbers even with the great inducement of free tickets, except in theatrical parades "paper."

But to sum it all up the Theatre of Arts and Letters was on its face an improbability. On its record it is an absurdity. It is a hideous exposure of the body that is not because of the poor judgment displayed in the selection of most of its plays, nor because of the fact that it is not managed by a theatrical man, but because it has used the "elevation of the drama" as a stepping stone to exploiting several plays which no one cared to see, and one of which at least brought repeated roars of laughter, although it was intended by the author to be positively gruesome in its seriousness. Such things bring the stage into contempt. They "elevate" it downward.

Let us see how the Theatre of Arts and Letters has lived up to its promises. Broadly stated, at the outset of its career it cited as an excuse for its existence the well known fact that scores of meritorious plays are annually passed around from one professional manager to another only to be declined. In other words, theatrical speculators, as a rule, do not care in this country to try new material. They prefer to exploit "foreign successes," which, by the way, generally prove failures, rather than trust themselves to select an apparently valuable play by a new or unknown author. This looks like good, safe business method to the layman, but it isn't.

The foreign plays generally don't seem to be so very successful with American audiences. Nevertheless this timidity of the managers made it practically impossible for any resident of the United States outside of the few dramatists with established reputations to have his own play produced. This was a very discouraging condition for the development of the native drama, and it was nominally to correct this evil that the Theatre of Arts and Letters was founded. But the

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PAUL KESTEL.

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FELIX MORRIS.

Consent. The Lilliputians are booked for a long run in New York next season. They will appear in a new play, entitled "A Trip to Mars," which Carl Rosenfeld is now preparing for them.

"I would ask you to be nice. Would you say yes or no?" "Neither," she said and hung her head. How could she treat love so?

"Then you don't love me, do you, dear?" He asked the pretty girl. She shook her head first up, then down. And gave him a kiss.

"Then, darling, when you neither said, 'Pray tell me what you mean?' Blue said, 'My dear, I'd silent be. And silence gives consent.'" —Chicago Dispatch.

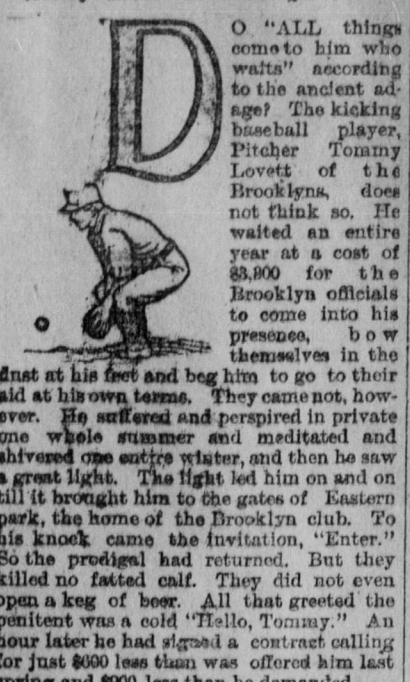
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UPS AND DOWNS OF BASEBALL LIFE

TOM LOVETT'S CHANGE OF HEART.

Morning and Burdock Owned Boston Once Upon a Time—A Noted Auction Sale. Retrospective Thoughts of Trophies of Victory—Great Luck of Joe Quest.



ROUTE OF THE RELAY RACE.

The riders in the Chicago-New York race, although confronted by an unfavorable weather as was possible, covered the 1,000-mile course in about 100 hours, or at the average rate of over nine miles an hour, although many of the riders who had relayed 10 miles or more performed their work at a speed of 20 miles an hour. It will thus be seen that the weather must be auspicious, the roads in good condition and the riders the very flower of American manhood, if they succeed in making the 1,334-mile run from Boston to Chicago in 60 or even 100 hours. The route followed from New York to Chicago will be the same as that of last May, and among the cities through which the riders will pass are Worcester and Springfield in Massachusetts; New York, Albany, Rochester and Buffalo in New York state; North East in Pennsylvania; Ashabula, Painesville and Cleveland in Ohio; Goshen and South Bend in Indiana, and Chicago in Illinois.

W. C. Sanger of Wisconsin and A. A. Zimmerman of New Jersey are soon to meet the best riders on the other side of the Atlantic. Although each is a representative American wheelman, and although both have covered a mile in time few men have equalled, they are separated by a sense of rivalry. Zimmerman has covered a mile with flying start in 2 minutes 6.4 seconds and is probably the swiftest amateur in the world at distances under a mile. Sanger is very fast at any distance up to 10 or 15 miles and claims to have beaten Zimmerman in a half-mile race in Canada last year. Sanger expects to go back by July 27, in time to take the Canadian and World's fair championships. If the two men meet abroad, a lively race will undoubtedly be the result. Zimmerman has already sailed, and Sanger goes in a short time.

A One-legged Wheelman's Tour. Frank S. Beedleson, the one-legged bicyclist of Syracuse, will leave San Francisco May 22 on his wheel and endeavor to cross the continent from Frisco to New York in 100 days or less. Beedleson will follow the line of the Union Pacific railroad to Omaha, thence the Chicago and Northwestern to Chicago. From the latter city he will follow the route of the relay ride through Cleveland and Buffalo. He is a hardy rider of four years' experience, who has ridden 15 miles in 15 minutes. Mr. Beedleson, who lost his leg in a railway accident when 11 years of age, Beedleson is in his twenty-fifth year, is a telegrapher and a member of the Century Cycling club of Syracuse. He will ride a safety bicycle about 30 pounds of weight in addition to an extra set of tires and a pair of crutches.

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Getting Over It. Lady—I suppose you're convalescent now, Ethel? Ethel—No, thank you. I have been, but I'm better now.—Judy.

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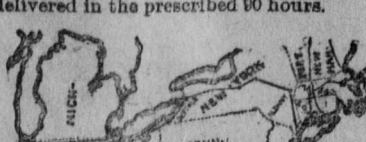
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THE WHEELING WORLD.

From Boston to Chicago in Ninety Hours.

The great relay bicycle race from Boston to Chicago scheduled for April 30 and May 1, 2, 3 and 4 promises to be the most remarkable event of the kind ever run. The swiftest and hardest wheelmen between Boston and Chicago compose the respective relays, and they are pledged to cover the distance in 90 hours. Each relay will consist of two wheelmen, one carrying a pouch containing a message from Governor Russell of Massachusetts to Governor Altgeld of Illinois, and the other holding himself in readiness to hurry the message ahead in case the regular carrier is disabled.

From the instant the message leaves Boston until it arrives in Chicago not a moment will be lost. Night and day without pause two riders will be pedaling toward the World's fair city at the best speed they are capable of. The distance is about 1,334 miles, and if the message is delivered in 90 hours every relay rider must cover his small section of the course at the speed of 14 miles an hour. With good roads this would be comparatively easy for the swift wheelmen who participate in the race, but if our naturally bad roads are under water most of the way, as they were during the Chicago-New York relay bicycle race last year, the message will hardly be delivered in the prescribed 90 hours.



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STUDENT GLOSSON RETIRES.

The Great Billiardist Will No Longer Play Publicly.

With George F. Slosson in retirement and Jacob Schaefer crippled with a recent fall, billiards seems to be in a bad way in America. The stagnant condition of affairs was well illustrated a few days ago when it was announced that Al Smith's offer of \$2,000 in cash prizes for a grand international billiard tournament had finally been refused by the American and foreign experts.



GEORGE F. SLOSSON.

Slosson played his first public match at Springfield, Mass., in 1870, when he was a lad of 16, and was beaten by B. F. Dennison, then champion of Massachusetts. His first notable victory occurred at Indianapolis in October, 1873, when he defeated W. A. Jacob Schaefer. This victory and others soon placed Slosson in the first rank, and today Slosson, Schaefer and their young rival champion, Frank Vignaux, compose the great billiards trio of America. In the course of his long career Slosson has defeated Vignaux, William Sexton, Maurice Vignaux, Maurice Daly, Joseph Dixon and Albert Garner.

DAHLIN OF CHICAGO'S TEAM.

He Is One of America's Best All Round Players.

One of Captain Anson's most valuable players in the Chicago club is William F. Dahlin. He is 22 years old, was born at Fort Plain, N. Y., and developed from a promising amateur to a talented professional when still in his teens. He began playing bill for revenue only in 1890, and after a meteoric career in the New York state league he was secured for the Chicago club. In 1891 Dahlin played third base, left field and short stop, and in 1893 championship games demonstrated the fact that he was an all-around player of great ability. As a third baseman he particularly shone, and closed the season ranking very well in batting and fielding.

Dahlin was promptly signed for revenue only by Chicago for 1893 and played at the third base for 63 games. He was W. F. DAHLIN, the best third baseman of the year on the Chicago club in batting, and on Sept. 19 at Baltimore he made four consecutive base hits, including a 3-bagger and a home run. Dahlin was considered one of the most promising members of the Ravenswood Cycling club and one of the eight who rode in the first Pulitzer road race. Thomas is one of the speedy riders of the Lake View club.

From Chicago to Frisco. A. G. Bennett and C. S. Thomas will start from Chicago on June 1 and travel by train to El Paso, Tex., whence they will continue on their bicycles across a very rough stretch of country. They expect to reach San Francisco in 75 days. At this rate they will have to average 50 miles a day. These two riders are well known in Chicago. Bennett is one of the most prominent members of the Ravenswood Cycling club and one of the eight who rode in the first Pulitzer road race. Thomas is one of the speedy riders of the Lake View club.

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studies which have been produced are in nearly every case the work of men and women who already have national reputations in the world of letters, and at least five of the plays were written by a dramatist whose work is in great demand, and who therefore scarcely needed a start from anybody. In all, outside of a few good plays

of merit, by overlooking about in water much too deep for it, the Theatre of Arts and Letters has done nothing except to discourage liberal minded patrons from contributing in the future to something which might really prove a stepping stone to fame for young dramatists. The best child dreads the fire, and it will be a long time before any similar enterprise will find the necessary backing.

Rose and Charles Coghlan and their excellent company have revived "Masks and Faces," otherwise "Peg Woffington," at the Fifth Avenue theater. The production has been received with favor, "Diplomacy" having about run itself out. The fact that the latter play was particularly successful owing to the magnificent cast and elegant mounting when it was presented at the Star theater, added to its enthusiastic reception on the road, perhaps had the effect of inducing the Coghlan's to keep it on the boards even after it had become a little less potent as a drawing card, and in consequence has been at the Fifth Avenue theater since "Diplomacy" came back to New York has not been as good as it might have been. For this reason "Peg Woffington" is said to have been rushed on rather hurriedly, and yet every one who has seen it seems to have been pleased with the production and the work of the actors who appear in it. Miss Coghlan has been especially commended, as has also Mr. Frederic Robinson.

Miss Rose Pompon, the latest importation from France for "The Black Crook," is crying into the very ears of the heart of New York dudedom. This vivacious little "chanteuse exotique" is very much like others of her class, except that she is considered more clever than a majority of them. She has made a big hit, and that is saying a great deal when it is considered how many French quadrille dancers we have had lately. Pompon, as I hear it, is to dance and warble in Chicago under her

present management during the World's fair and will then go to London, where she has an excellent engagement beginning next October. When she leaves these hospitable shores, she will be the possessor of much more wealth than she now has. Of course Miss Pompon likes "dear America"—now.

It has been generally supposed that Glen MacDonough is the youngest successful playwright in America, but it seems that he is not, as Paul Kestel is not yet a man. Rather he has not yet attained his majority. Kestel commenced writing plays a few years ago. His first work was called "Countess Roudine." It was submitted to Mme. Modjeska, who accepted it. Kestel immediately began work on another play, which he has named "The Earl of Grammont."

Meanwhile Modjeska had produced "Countess Roudine" in New York, but the young author was an actor with his new piece that he did not come out until the premier of his first play. At the time Kestel was living in Detroit. When he had finished "The Earl of Grammont," he sent it to Alexander Salvini, who liked it, and requested Kestel to meet him in Chicago. Salvini then engaged him at a large salary to travel with him and write plays especially adapted to his abilities.

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