AMUSEMENTS

Kernan's Opening Tomorrow.

With the support of the Empire circuit, which practically gives him a monopoly in the booking of burlesque combinations in Washington, and with a playhouse which has been thoroughly renovated during the vacation and possesses a permanent clientele, Manager Kernan will inaugurate his sixteenth season tomorrow afternoon with no misgivings.

The "Topsy Turvey Burlesquers," the opening show, will doubtless prove a representative organization and be as high in standard and as free from objectionable features as others that will follow, and are subject to the pruning knife which the combination into which the Lyceum management has entered wields with an unrelenting hand. The Kernan patrons, who are more or less familiar with the realm of burlesque, may be pleased to know that the opening attraction is in the hands of experienced managers like James J. Butler, of St. Louis, and Jacobs & Lowry, of the "Merry Maidens," all of whom have achieved success. The organization marks a new departure in the shape of new faces, and with facilities that few others enjoy its managers are said to have sought to introduce a number of artists from the West who are likely to please and prove refreshing to Eastern audiences.

"A Night Off," the first part, is described as a breezy, melodious travesty which promises to work smoothly and in which there is not one calm moment. "Topsy Turvey," the extravaganza, is the story of a shipwreck en voyage to the Philippines, which results in the loss of all the baggage except one trunk, which is drawn upon to supply the survivors with wardrobe, and the complications which arise from the distribution of the costumes not only alarm the natives, but amuse the audience. Fannie Lewis promises to acquit herself creditably in the leading role, while Sam Rice, who will make his first appearance here, is said to be well fitted for the comedy part to which he has been assigned. Among others who will be seen in both the olio and burlesque are Beeson, Ferguson, and Beeson, including Lulu Beeson, the soft-shoe dancer; LeVine and Alma, European acrobatic celebrities; Burt Fuller, the Western wit, and Misses Jeannette and Shaw, the Hebrew impersonators.

THE PASSING SHOW.

Manager George C. Tyler, of Liebler & Co., reached home on the Campania, of the Cunard Line, last week, after an absence of practically two months in Europe. Mr. Tyler has been a pretty busy man across the water, and his contracts and engagements include some of unusual importance. Among them is a contract with Eleanora Duse, which will bring that distinguished actress to America in October of next year for a season of fifty performances, to be given on a tour that will include the leading cities of the country. Under her contract she will not be called upon for more than four performances a week, unless in case of grave emergency, and then the number shall not exceed five. Four of the D'Annunzio plays will be included in her repertoire, viz: "La Gioconda," "Cita Morte," "Il Fuoco," and the D'Annunzio version of "Francesca di Rimini," which is said to be a marvel of strength and power. Signora Duse will bring her entire company with her and there will be no variations in the casts, unless occasioned by illness, from the beginning to the close of her American season. Duse is just now in the very zenith of her powers, is in the very perfection of physical health, and it is believed will surpass even all her former marvelous work.

Another important contract is that made with Hall Caine, for the dramatic rights of his new story, "The Eternal City." The MS. of the dramatization is now complete. The play deals with grave and political and social problems. The fascination that attaches to "The Christian," which has not been equaled by any play of recent years, is said to be surpassed in "The Eternal City." The date of the production and the circumstances in connection therewith are not yet sufficiently determined to justify any statement regarding details. Not a little interest will attach to the fact that Mrs. Humphrey Ward is now engaged on a dramatization of her story of "Eleanor," stimulated, as she frankly confesses, by the success which attended the recent artistic production of Browning's "In a Balcony." It is probable that Liebler & Co. will make a production of "Eleanor."

The date of the initial presentation of Harriet Ford's dramatization of "A Gentleman of France," in which Kyrle Bellew is to inaugurate his reappearance on an American stage, is definitely fixed for Monday, November 4, at the Grand Opera House, Chicago.

Eleanor Robson will have the leading female part, and the cast and production will be up to the requirements, in the fullest sense of the term. If "A Gentleman of France" does not prove a revelation then all speculation and prediction will prove misleading.

Israel Zangwill's dramatization of "The Mantle of Elijah" has been completed and the play will be given a production early in January.

Mr. Zangwill is also at work upon another modern drama, which has for its theme the social and political life of today, and finds its location in America and Europe. The subject is one of which Mr. Zangwill is peculiarly competent to speak, and it is believed that it will have exceptional value.

The first of the Liebler & Co. attractions to open the season will be "The Christian" company, in which Edward J. Morgan is to make his reappearance as John storm, and be starred in that part, supported by Elsie Leslie as Glory Quayle, and a cast of unusual strength. The opening will occur at the Boston Theatre, August 31. The second "Christian" company will follow, opening at Halifax, Nova Scotia, September 5. Viola Allen will appear in "In the Palace of the King" at Hartford on September 16, and the same evening James O'Neill and "Monte Cristo" will open in Boston. It is a coincidence that Miss Allen's company and "Monte Cristo" opened on the same evening last year, Mr. O'Neill then, as now, at the Boston Theatre, but "In the Palace of the King" at North Adams, Mass.

Mrs. LeMoyne's season will open at Trenton, N. J., September 23. Her repertory will include the new play which Charles Henry Meltzer has written for her, entitled "The First Duchess of Marlboro," and the Ford-DeMille society drama, "The Greatest Thing in the World." With which play she will open the season has not yet been determined. "Sag Harbor" will have its opening September 30, in one of the New England cities.

Henrietta Crosman will open her season Monday, September 9, in New Bedford, Mass., and play for three weeks in the larger cities around Boston. She will then go to Philadelphia, making the fifth and final week of "Mistress Nell" in that city and thence to Chicago, where she will be seen for the first time in "Twelfth Night," playing Viola, a character that should suit her well.

During the early part of the season Miss Crosman will produce Mrs. Sutherland's "Joan o' the Shoals" and Mr. Hazelton's new play which is nearing completion.

Daniel Frohman returned from Europe last week, and brought with him a contract for an American tour of Kubelik, the young Bohemian violinist, of whose remarkable abilities reports have reached this country. Mr. Frohman is naturally quite enthusiastic over the young man's playing, and says:

"The press reports about the furore he created in London are not exaggerated. Nor are those of the amount I have agreed to pay him. The terms arrived at are that I guarantee him $100,000 for his share of the season's profits. His first concert in this country will be given in Carnegie Hall early in December. He will appear at intervals here throughout the winter, in the meantime going to the other large cities.

"Kubelik is but twenty-one years old, but already is a great artist. For comparison it may be said he is with the violin what a man with the combined powers of Paderewski and Rosenthal would be with the piano, possessing as much technique as the latter and having all the art and emotion of the Pole. He is the only person since Paganini who can play the compositions of Paginini as they were written.

"Kubelik but yesterday went through the formalities which make him of age in Bohemia. It was only through the intervention of the King of England that he was made exempt from duty in the army of his country. Performance of such a duty would have been a serious menace to his career as an artist. He was under contracts in Russia and Poland, which would have prevented his coming to this country for three years, had I not made concessions for his release."

In "Joan of the Sword Hand," Blanche Walsh's new play, the actress will be given an opportunity to realize a cherished ambition. Those who have read the novel from which the play is derived will remember that the Duchess Joan of Hohenstein, in order to see, as men see him, the man to whom she is betrothed goes in male attire to his principality.

Miss Walsh has long desired to play a male part and is even said to aspire to the character of "Hamlet." In "Joan of the Sword Hand" her desire will be gratified, as the play compels her to disguise herself in doublet and hose and impersonate a boy of the Middle Ages.

It is prophesied that when Mrs. Leslie Carter is seen for the first time as the brilliant and beautiful Du Barry, in David Belasco's play of that name, she will give the theatre world another of the "thrills" which it has come to expect of her.

Mrs. Carter's moods and temperament are perhaps the most versatile to be found in any English-speaking actress of today. It would seem, therefore, that as the erratic Du Barry, whose career as the favorite of Louis XV was at once so meteoric and so intensely dramatic, she should find a character well calculated to give full scope to her unusual talents.

David Warfield is the most promising of the new stars in the farce-comedy line for the coming season, and it is generally remarked that David Belasco has shown fine discretion in securing this clever funmaker.

For the past few years Warfield has shone among the Weber-Field aggregation. In his lusterous impersonation of the East Side Hebrew and his odd characteristics, he is a combination of originality and naturalness, and, all in all, one of the most delightful figures on the stage today.

Amelia Bingham has decided to begin rehearsals of "The Climbers" during the latter part of this month, and has instructed her business manager to secure a Broadway theatre for the purpose of giving a dress rehearsal of the play. Clyde Fitch will arrive from Europe to supervise it.

Miss Bingham's somewhat unusual procedure in regard to a production that ran for some 200 nights at the Bijou Theatre, New York, is caused by her desire to give her patrons in the cities in which she will present "The Climbers" a performance with that perfection of detail so admired by Gotham theatregoers.

Clyde Fitch has just completed what he believes to be another "Beau Brummel," which was his first successful effort. The new work is called "The Last of the Dandies" and has been secured by Beerbohm Tree, the English actor, who has always had a desire to "do" pieces like this new Fitch play.

At the time "Beau Brummel" was written Mr. Fitch disposed of the English rights to the play to Mr. Tree, only to find out that his contract with Mr. Mansfield included the foreign as well as the American rights to the work, consequently the London player was compelled to do without the clever comedy.

It is said by Mr. Fitch that "The Last of the Dandies" is radically different from "Beau Brummel," although there are some slight similarities between the two chief characters. The new play will picture the downfall of Count D'Orsay, one of the noted London gallants of a half century ago.

The New York theatres are beginning to get ready for the coming season, which will be well under way a month hence. The announcements for the openings hold out much promise, just as they usually do, and while there will undoubtedly be a number of failures, the initial performances will see so many popular metropolitan favorites striving for patronage that there is little chance of the better established stars falling by the wayside.

The Garrick Theatre will throw open its doors August 26, with "Are You a Mason?" the farce which made such a substantial success in the metropolis last spring. William Faversham, in "A Royal Rival," will commence his starring career at the Criterion Theatre on the same night, while James K. Hackett, in "Don Caesar's Return," will be compelled to wait until September 2 before he can show what sort of a star he will be under his own management. This event will occur at Wallack's, and Mr. Hackett has engaged the house for eleven weeks. Andrew Mack, an Irish comedian, whose efforts have heretofore been confined to the Fourteenth Street theatres, will tempt fortune by appearing on Broadway, and has selected the Herald Square Theatre for the scene of his operations. The first performance of his new play, "Tom Moore," will take place during the last week of this month.

Six of Gotham's playhouses will have their openings on September 2. These will include the Knickerbocker, where the Rogers Brothers will present their new comedy, which will have Washington as its locale; the Empire will have John Drew in a new piece of English manufacture and trial, entitled "The Second in Command," and the Garden Theatre will attract the admirers of E. H. Sothern, who will display his new play from the pen of Lawrence Irving, called "Richard Lovelace." Manager Aarons will open the Metropolitan Opera House with a spectacle, "The Ladies' Paradise," and in addition, the same night will see the initial performance of the year at the Murray Hill Theatre, which is tenanted by the Donnelly Stock Company, while Francis Wilson will open the season of the Harlem Opera House with "The Strollers." During this week of theatrical activity Weber & Fields will inaugurate the season at their Broadway music hall. The German comedians will have practically the same company as last season, the only defection of any importance being David Warfield, who retires to become a star under the management of David Belasco in "The Auctioneer." His place at the music hall will be taken by Sam Bernard, a German funmaker not unknown to the habitues of the Weber & Fields' place.

Mrs. Fiske will commence her season at her own theatre, the Manhattan, September 9, in "Miranda of the Balcony," and on the same night James T. Powers, in "The Messenger Boy," will be on view at Daly's, while over at the little Lyceum Bertha Galland will be put forward as a star in a dramatization of Maurice Hewlitt's story, "The Forest Lovers." After a six week's season of English opera by the Castle Square Opera Company, the Broadway Theatre will present the big London spectacle, "The Sleeping Beauty and the Beast," which is expected to run the remainder of the season. The Victoria Theatre will be opened September 16 by the Russell Brothers, familiar to patrons of vaudeville houses by reason of their sketch of the Irish servant girls. They will appear at the Hammerstein house as the stars of a comedy which is as yet without a name. On the same evening David Warfield will make his first appearance as a star at the Bijou. J. H. Stoddart will be the central figure in a dramatization of Ian MacLaren's "Beside the Bonnie Brier Bush" at the Victoria Theatre September 23, and "The Liberty Belles," a new musical piece under the direction of Klaw & Erlanger will be offered at the Madison Square Theatre on September 30. "Florodora" will be continued at the Casino until September 14, when Anna Held will come to the Sire playhouse with a new musical piece.

Publishers of music of the popular sort claim the coming season will witness a great diminution in the "coon" songs which have been hurled at patient theatregoers for over five years. Enquiries addressed to the leading publishers bring the information that the type of "coon" songs in which "chickens," "razors," and "black lady fren's" figure prominently are things of the past, and have been replaced by compositions of considerable merit from a purely musical point of view.

Witmark & Co., one of the principal publishers of music in this country, state that the "rough coon" song is gradually but surely dying out, and that it has been superseded by the sweet, crooning melodies and lullabies which appeal more to the pathetic—in fact, some of the greatest colored songs of recent date have been written in England by composers who have never beheld the American type of "darkey" they wrote about. At present, according to the Witmark statement, there are numerous meritorious sentimental ballads, "coon" melodies as well as several numbers from the recent successful musical comedies, and these have superseded almost every other sort of song, in point of popularity. Some of the most popular of the Witmark publications which promise to become the leading successes of the coming season are: The Rainbow Coon, You Needn't Say the Kisses Came From Me, I'm Looking for an Angel, The Girl I Loved and Lost, In Our Home, Sweet Home, At the Pan-I-Marry-Can, Absence Makes the Heart Grow Fonder, She's All My Own, My Blushin' Rose, When You Were Sweet Sixteen, Goodnight Beloved, The Tale of the Kangaroo, from "The Burgomaster;" Come My Sweet Queen, from Chauncey Olcott's "Garrett O'Magh;" Sadie, Say You Won't Say Nay, and My Rose of Yesterday.

Joseph W. Stern & Co. select as their most promising song hit for the coming season, "Don't Wear Your Heart on Your Sleeve," which is described as a story of much heart interest. It is the product of the authors of "The Lost Child," one of last season's successful pathetic songs. The Stern house believes the style of songs that will be quite generally heard in the vaudeville houses and in the season's farce comedy productions are ballads on the order of "We Were Happy Once Together, Kate and I," "A Picture Without a Frame," "While the Convent Bells Were Ringing," and the better class of songs, such as "Maybe," "'Tis All I Ask," "The Everlasting Night," "I Heard the Voice of Angels," and "The Song of Triumph."

In the current number of the "Cosmopolitan" Viola Allen discusses the "Making of an Actress" very entertainingly and gives some practical advice to ambitious young people who believe they are destined to become great players.

Miss Allen says that, to begin with, in an art where personality plays so important a part, it is well nigh impossible to form general rules to fit each varying individual. But let the girl who desires to go upon the stage be sure beyond a doubt that nature has started her on the road; that she is equipped at the outset with temperament, good health, a pleasing voice, a quick and ready sympathy, plenty of courage and determination, and at least a fair share of personal attractions. Absolute beauty is not necessary, though few can deny that it is desirable. But there must always be about the actress who hopes for success a general air which pleases and satisfies the spectator. Moreover, to these natural qualifications there should without doubt be added some advantages of education and accomplishments, without which the struggle will be an unequal one.

"Then comes the question of special training for the stage, in which the practical knowledge of proper use of the voice takes foremost place. This may be gained from the dramatic schools or instructors, and sometimes through actual experience. The advantage of studying under competent directors is that a pupil soon learns in what vein her talent lies, and should she prove unequal to any branch of the art it will have endless suffering and bitter disappointment if she be made aware of it at the beginning.

"Moreover, if she has a special aptness for a certain field of work, an experienced teacher may discover it almost by instinct, while it might cost the pupil years of failure and bitterness before she found her proper sphere."

Miss Allen declares that the temptation to imitate other actors and actresses will be found to be the great stumbling block to success that the young player will have to fight against. The actress says: "All around her the novice sees actresses whose popularity, she fancies, is largely due to certain qualities and mannerisms apparently easy to analyze. If she allows herself to adopt this or that trick of speech or gesture she not only is stamped as an imitation, but stands in grave danger of entirely losing the power to be simple, natural, and sincere. Of course, the methods of others can be profitably studied, just as the man of letters reads and benefits by the works of his predecessors, but it does not seem possible to indulge in conscious imitation of another actor's or actress' methods save at the expense of losing one's individuality. The ability to see truth, plus the power to express it in such a manner as to convince and appeal strongly to the emotions of an audience—these are rare qualities, but they are essential to the person who would win success on the stage. Without them it may be possible to entertain an audience pleasantly, but to become truly an artiste—never.

"The technique of acting may, of course, be acquired, just as anyone with ten fingers and plenty of patient application may acquire the mechanics of piano-playing; but the result must be like the performance of a well-tuned automatic instrument as compared with that of the musician who puts his soul into his finger-tips. Audiences are remarkably quick to detect the soul in an actress, and their failure to find it means in every case for the actress loss of prestige. Good training and proper development of her powers are, however, as valuable and necessary to the actress as to the aspirant in any other art or profession; but surely the great sympathy, the quick imagination, the keen intuition, which transport the true actress out of herself and make her for the time think, feel, and, one might almost say, be the character assumed, are not born in every one."

The premature closing of "The Fortune Teller" in London has left Frank L. Perley with an idle opera company on his hands, and the manager finds his time and attention so occupied with the forthcoming production of "The Chaperones" that those who crossed the big pond to help Alice Nielsen set the Thames on fire will be compelled to sit and twirl their thumbs until after the aforesaid production is made.

They will lose nothing, however, for Manager Perley has declared that he will take care of "The Fortune Teller" people, although he cannot say just how at the present time. Some of the principals have been "farmed out" to other managers, as is the case with Joseph Cawthorne, who goes with Klaw & Erlanger for their production of "The Sleeping Beauty and the Beast," and Alexander Clarke, who will fill an engagement with Alfred A. Aarons at the Metropolitan Opera House. Eugene Cowles is helping to fill the Masonic Temple Theatre, Chicago, by being billed as the "$1,500 a week basso," and so it is hardly probable that he will worry because Mr. Perley's new opera was not ready when the Nielsen company returned to America so unexpectedly.

Had it been known that the London season of "The Fortune Teller" would end when it did, a new opera would have been completed by this time, and ready for production, but Harry B. Smith and Victor Herbert, who were commissioned to do the work, are now both busy with Mr. Perley in the production of "The Chaperons" and nothing can be done until the latter piece has been launched. Mr. Perley states that his next theatrical organization will be far superior to any that has ever gone out under his name, and, with the exception of the principal members of the present company, it will be formed by a new set of singers, among them a prima donna who will be the youngest comic opera prima donna on the stage. All this is interesting, especially that part of Mr. Perley's statement relative to the new star, which has served to whet public curiosity, and it is earnestly hoped that she will prove all that the press agent guarantees.

An erroneous statement has been repeatedly made that when Leo Ditrichstein's new play, "The Last Appeal," is produced it will be under the direction of Sich & Harris. On the contrary, the production will be made by Henry B. Harris, who will come before the public for the first time as a producer, though not as a manager, for in the latter capacity he is widely known in the theatrical profession, having held the reins of ribbons for many stars, among whom were Mrs. Langtry, Marie Dressler, Peter F. Dailey, May Irwin, John C. Rice, and others. For four years he was resident manager of the Columbia Theatre, Boston, which was the scene of the initial performance of many important plays and for several seasons he has been looking after the traveling companies which come under the control of the firm of Rich & Harris.

Last year Mr. Harris was business manager for Amelia Bingham in her production of "The Climbers," which position he will continue to occupy this season when the play goes on the road and also for the new play which Miss Bingham will make in New York next January. Mr. Harris has in reserve several other plays which he will bring out later in the season, including a drama from the pen of a prominent French journalist-playwright and also a musical comedy, the work of two New York composers, whose names are favorably associated with this form of entertainment. The mention of a musical comedy indicates that Mr. Harris will not confine himself to one branch alone, so managers in both the dramatic and musical fields will have to look alive now that their number is being steadily increased by young, ambitious and capable men who realize that there is always rooom for brains and energy in managerial circles, despite the generally accepted theory of monopoly thereto.

The first production of "The Last Appeal" will occur on September 9 at the Broad Street Theatre, Philadelphia, and the play is scheduled for the National Theatre in this city on September 23.

BRIEFLY TOLD.

Aubrey Boucicault is writing a play for the Boston Cadets.

Addison Pitt has been engaged by Henrietta Crosman for her company.

Charles E. Evans, who is now abroad, will be among the season's stars.

Blanche Walsh will play "Joan of the Sword Hand," during the coming season.

Thomas M. Hunter will be the Nero of Whitney & Knowles' "Quo Vadis" next season.

Nell Burgess will make a tour of the country in a revival of "The County Fair" this fall.

Herbert Cawthorne will resume the title role in "The Burgomaster" in Boston August 19.

John P. Jordan will be a member of Viola Allen's organization in "In the Palace of the King."

Madeline Lucette Ryley is at work on a new play for Forbes Robertson, the English actor-manager.

Lisle Leigh has been selected as leading woman of the Forepaugh Stock Company in Philadelphia.

Klaw & Erlanger's company to present "Ben Hur" the coming season began rehearsals last Monday.

Cora Urquhart-Potter has discontinued her church recitations and is now busy with her autobiography.

Williams and Walker will again forsake vaudeville and be seen in a new piece called "In Australia."

Samuel Rorke has secured "The Casino Girl" from George W. Lederer and will send the piece on tour in the fall.

Thirty horses will be employed in the forthcoming production of "Arizona" at the Academy of Music, New York.

Leo Ditrichstein, the actor, has written a play entitled "The Last Appeal" in which he hopes to star in the fall.

Victory Bateman will play the leading role in the Shipman Brothers' production of "The Adventures of Lady Ursula."

Virginia Harned's starring tour will introduce her in a stage version of the popular novel, "Alice of Old Vincennes."

Marie Hunt has been engaged for the role of Mistress Hopkins in the Whitney production of "The Wooing of Priscilla."

Kipling's "Jungle Books" have been dramatized by the author and an English manager is negotiating for their production.

B. F. Keith is entertaining a number of his friends aboard his steam yacht. They are bound for the Buffalo Exposition.

Neil O'Brien has sailed for London, where he will join the N. C. Goodwin Company, in "When We Were Twenty-One."

Grayce Scott who became a popular member of the Lafayette Stock Company last winter has gone to Europe for several months.

Lester Lonergan has joined Mrs. Fiske's company and will have an important part in her production of "Miranda of the Balcony."

David Lewis has been engaged by Alfred A. Aarons for the company which will occupy the Metropolitan Opera House.

Joseph Arthur will dramatize some of E. P. Roe's stories. The first stage version to be made will be "He Fell in Love With His Wife."

Agnes Herndon will play the principal female part in "Man's Enemy," which will be one of the attractions at the Academy of Music.

Eugene O'Rourke, the heavyweight comedian, has refused an offer to play comic feminine roles in E. E. Rice's revival of "Evangeline."

Beryl Hope will be the leading lady of the Grand Opera stock company, which will occupy the stage of the Blaney Theatre, Newark, this season.

Louise Collins sailed for England with the William Gillette Company. She was accompanied by her aunt, Anna Montgomery, of this city.

Henry E. Dixey has gone to London to appear in "The Whirl of the Town." Effie Fay, who is in England, has been engaged for the same company.

Maude Winter, formerly a member of Mrs. Carter's Company, will enact the leading role in "The Auctioneer," in support of David Warfield.

E. D. Stair's New York theatre, which will be known as the Majestic, will have Warde & Vokes in "The Headwaiters," as the opening attraction.

"Are You a Mason?" will be given in London next season. Paul Arthur will interpret the role which Leo Ditrichstein originated in this country.

Philadelphia will see the initial production of Lederer & Leavitt's revival of "Mazeppa," in which Verona Jarbeau will have the leading feminine role.

James K. Hackett announces that his season at Wallack's Theatre, New York, will last eleven weeks. He does not consider the possibility of a failure.

Herbert Kelcey and Effie Shannon have a new play by Martha Morton entitled "Her Lord and Master." Their season will open on September 8, in Detroit.

Joseph Herbert will succeed Charles Dickson in the leading role of "The Explorers." The part will be re-written and made into that of an eccentric old man.

Alice Hunt, a young actress of much ability, will be the "Madge" and ride "Queen Bess" to victory as the jockey in "In Old Kentucky," the coming season.

At last the title of the play which J. M. Barrie is writing for Maude Adams has been made known. It is "Quality Street" and the public knows as much as it did before.

Harry Davenport, Pauline Chase, Montgomery and Stone, and Charles T. Aldrich have returned from London where they went with "The Girl From Up There."

Thall & Kennedy will send "Yon Yonson" on the road in the fall with Knute Ericson in the title role. Beatrice Norman will again essay the leading feminine part.

Mabel Gilman will be the beauty in the Klaw & Erlanger production of "The Sleeping Beauty and the Beast." Joseph Cawthorne has also been engaged for the pantomime.

Maurice Bernhardt, son of the Divine Sarah, is at work on a dramatization of "With Fire and Sword," by Henrik Sienkiewicz, which will be given an early production in Paris.

Frank Hartwell will replace Horace Lewis in "Lovers' Lane" and Mrs. Hartwell has been engaged for the role of Aunt Mellicy which was originally played by Agnes Findlay.

John Mason, who has been spending the summer on the Pacific Coast, has returned to New York and will begin rehearsals for his new play, "The Altar of Friendship," immediately.

Della Fox has refused an offer to be starred in a musical piece called "The Little Joker." She announces she will continue to appear in vaudeville during the coming season.

Lottie Venne has secured the English rights to "The Marriage Game," which Clyde Fitch wrote for Sadie Martinot and in which the latter will be seen during the coming season.

Lincoln J. Carter, who writes the most lurid sort of melodramas imaginable, has turned out another thriller which he has named "Two Little Waifs" and it will be produced in the fall.

Mary Sanders is in Boston. She has returned to the Castle Square Theatre stock company permanently, and last week scored heavily in the leading role of "A Bachelor's Romance."

Mary Mannering's support in "Janice Meredith" the coming season will be Walter Hale, Charles Cherry, Theodore Marston W. S. Northrup, Carl Ahrendt, Martin J. Cody, John D. O'Hara, W. D. Chaffin, Aubrey Beattie, Charles Hawkins, Sydney Mansfield, R. R. Neill, Louise Glosser Hale, Alice Neal, and Kate Lester.

Ida and Edith Yeoland, two handsome English actresses, said to possess much more than ordinary talent, recently committed suicide because they were unable to secure engagements.

"The Chaperones," the new musical comedy, which Frank L. Perley will produce, is the joint work of Isadore Witmark, of the well-known music publishing firm, and Frederick Ranken.

Harry Burkhart, who was a member of one of the Columbia stock companies several seasons ago, has replaced Robert Drouet as leading man of the Criterion Stock Company in St. Paul, Minn.

Gus Weinberg, who played the title role in "The Burgomaster" successfully at the Pan-American Exposition, has been engaged for an important role in "The Rogers Brothers in Washington."

Jefferson De Angelis will inaugurate his season with his last year's success, "A Royal Rogue," but later on will produce a new comic opera by his son, Thomas De Angelis, and William T. Francis.

Alice Johnson, of this city, who has been a member of the Frawley company for several seasons, has been engaged for leading roles with the Donnelly Stock Company at the Murray Hill Theatre.

"The Girl From Paris" was presented last week by the Elitch-Long Opera Company, at Manhattan Beach, Denver, and Bettina Girard was specially engaged for the week to essay the role of Julie Bonbon.

The perilous ride of Blanche Bates as Cigarette in "Under Two Flags" is being pushed hard for first place by a scene in "The Strollers," in which Marie George guides an automobile down a mountain side.

The company which will present "Way Down East" at McVicker's Theatre, Chicago, will include Phoebe Davies, Robert Fisher, Ella Hugh Wood, Felix Haney, Sara Stevens, Frank Bell, and Frank Currier.

Edgar L. Davenport, the well known leading man, assisted by Dolly Stockwell, tried a sketch in vaudeville last week. It was entitled "Just a Man" and was well received by a Keith audience in New York.

Heinrich Conried, director of the Irving Place Theatre, New York, which is the home of a German stock company, has engaged Kathie Schratt, a prominent German actress, to head his company next season.

Jobyna Howland, formerly leading woman with James K. Hackett, has been engaged for one of the principal roles in "The Messenger Boy," which will be used to open the regular season at Daly's Theatre.

A copyright performance of "The Auctioneer," by Lee Arthur and Charles Klein, was given in London last week. This is the play in which David Warfield will become a star under Belasco's management.

Lillian Burkhart is about to produce "Kitty Clive, Actress," a one-act play by F. Frankfort Moore, author of "The Jessamy Bride." The playlet has been given in London by Arthur Bourchier and Irene Vanbrugh.

On July 14, Bastile Day in France, Bernhardt and Coquelin gave a complimentary performance of "L'Aiglon" at Bernhardt's Theatre in Paris. It was Coquelin's first home appearance as Flambeau.

Frederick Warde, the tragedian, will make a feature during this season's tour of an elaborate production of "King Lear." He will also play "Julius Caesar," "Virginius," "The Mountebank," and "Horatius."

Ella Snyder, "The Casino Girl," found London so much to her taste that she has gone over there to spend her vacation. She may be seen in the Klaw & Erlanger production of "The Sleeping Beauty and the Beast."

Etta Butler and Sandol Milliken have been engaged for the two leading roles in "The Liberty Belles." Others in the cast will be Edna Hunter, Margaret Walker, Edith Barr, Pauline Chase, and Lotta Faust.

The Russell Brothers will star next year under the management of Oscar Hammerstein, in a farce called "Sweet Marie." Their season will be inaugurated at the Victoria Theatre, New York, September 23.

Thomas Evans, who recently resigned from the Rogers Brothers company, has been secured by George Lederer to support Dan Daly in a new lyric comedy in which the comedian will be starred during the coming season.

Maurice Levi, the musical director of the Rogers Brothers' Company, is writing what is expected to be a successor in popularity to "When Reuben Comes to Town," the catchy song in the "Rogers Brothers in Central Park."

E. H. Price, manager of the Augustin Daly Musical Comedy Company, presenting "San Toy," is spending a month at Mount Clemens, Mich. The cast of "San Toy" in its coming tour will be substantially the same as last season.

Richard Mansfield will present "Monsieur Beaucaire" on the occasion of the opening of the Garrick Theatre, Philadelphia, October 7. Booth Tarkington, the author of the story, is expected to be present at the initial performance.

Edgar Selwyn, who payed the role of Tony, the Mexican, here last season in Kirke La Shelle's production of "Arizona," has written a comedy-drama entitled "Borker's Hill," which may be seen in New York next season.

Henry Irving and Ellen Terry will inaugurate their American tour at the Knickerbocker Theatre, New York, October 21, and will remain for three weeks at that house. They will be followed by Maude Adams in a new Barrie play.

Ethel Houston du Fre, a Texas singer, will be a prominent member of the Castle Square Opera Company this season. She is said to possess a remarkably good voice and her engagement with the Savage organization will be her first professional work.

Maude Fealy, who was seen at the National Theatre last winter with William Gillette, in "Sherlock Holmes," recently played Juliet to the Romeo of Blanche Walsh, at Denver. Miss Walsh is reputed to have scored a decided success as Romeo.

The English rights to "The Mill of the Gods," by Charles Bradley and Edward Paulton, have been secured by Mrs. James Brown Potter, who will produce the play next fall in London. Blanche Walsh may present the piece in this country.

Pat Rooney, jr., and Emma Francis will introduce a very novel dancing specialty in "The Rogers Brothers in Washington." These young people are two of the greatest dancers on the American stage—and, by the way, they are reported engaged.

"Helmet of Navarre," Bertha Runkle's novel, is being made over into a play by the authoress and Lawrence Marston. William Greet, the London manager, will present Charles Dalton in the play next December at the Garden Theatre, New York.

James T. Powers and the company to appear in "The Messenger Boy" at Daly's Theatre in September began rehearsals last Monday. Mr. Powers is highly pleased with his part of the "Boy," the possibilities of which he saw during his spring visit to London.

Freeman Wills, the English clergyman who dramatized Dickens' "A Tale of Two Cities" under the title of "The Only Way," and Frederick Langbridge, another divine, have written a Eugene Aram play for Martin Harvey, which the latter says will bear the title of "After All."

Percy Haswell and her husband, George Fawcett, are still at their summer home at Siasconset, Nantucket Island, Mass. Among other player folk who find the place attractive are William Faversham, Mary Shaw, Mrs. G. H. Gilbert, and Charles Henry Meltzer, the playwright.

George Ade, whose fame has been confined, hitherto, to his "Fables in Slang," has written the book on an opera which bears the title of "The Sultan of Sulu." Henry W. Savage has purchased the opera and it will no doubt figure in the Castle Square presentations next season.

Frederick Kerr, who supported Mrs. Langtry during her American season in "The Degenerates," has become a star in England. He has just secured a new play by Stuart Ogilvie entitled "The Honorable Member," which will be presented in September at the Court Theatre, London.

"A Message From Mars" has been adapted to the French stage by Michel Carre, and will be produced at the Bouffes Parisiens next season. This is the play in which Charles Hawtrey has scored such success in England and which will be played by him during his forthcoming American tour.

Louis Mann has disposed of the English rights of "All On Account of Eliza" to James E. Sullivan who will star in the play in London and the provinces. He will play Mann's role which is a German dialect part and expects to repeat his success as the polite lunatic in "The Belle of New York."

Probably the biggest production of the year in New York will be at the Broadway Theatre, where Klaw & Erlanger are to produce the colossal Drury Lane extravaganza, "The Sleeping Beauty and the Beast," in November. Workmen are now engaged in blasting a sub-cellar twenty-eight feet in depth underneath the Broadway stage to provide room for the operation of some of the big scenes. It is said 350 people will be employed in the production.

Grace Belmont, who was seen with the Augustin Daly Musical Comedy Company, at the Columbia Theatre in June, has been engaged to appear with Frank Daniels in "Miss Simplicity." Alleen Bouvier, who was last here with Jefferson DeAngelis will also be a member of the Daniels company.

Bessie Bonehill is again in America, after a highly successful season in the English halls. Miss Bonehill's dainty personality captured the Britishers and her refined singing act was the star number at every theatre in which she appeared. She is now resting at Sayville, L. I., prior to resuming her tour.

During the coming season Grace George will present a play called "A Little Tragedy at Tientsin," which, from the title, undoubtedly deals with the late Chinese trouble. Miss George has two plays which she will try outside of New York, that the better one may be selected for her metropolitan engagement.

Amy Ricard's support in Frank McKee's special production of "Janice Meredith," in which she will play the name role, will be Carl Eckstrom, Neil Florence, Willard Perry, Daniel J. Maley, Louis Egan, O. E. Hallam, Arthur De Voy, William Morris, E. C. Seifert, Jessie Burnett, Margaret Moffatt, and Rose Braham.

Clarence West, the well-known musical and stage director, has been re-engaged by Nixon & Zimmerman to direct the stage and conduct the orchestra for the tour of Willard Spenser's comedy-operatic success, "Miss Bob White," during the coming season. Mr. West is himself a composer of some note.

There is some talk that Louise Gunning may be secured by Manager Frank Perley to sing Alice Nelsen's role in "The Fortune Teller" and "The Singing Girl." At present, Miss Gunning is under contract to sing Scotch songs in several of the important music halls of England and Germany and will be absent from this country for a couple of months.

Rose Coghlan evidently changed her mind in regard to appearing with the Bellows company in Denver. She refused an offer from Mr. Benows a few weeks ago, owing to the pressure of work relating to her forthcoming starring tour, but last Monday night she made her Denver appearance there in "Peg Woffington," supported by the Bellows stock company.

Klaw & Erlanger have engaged Ella Snyder, who jumped into fame in the name part in George W. Lederer's London production of "The Casino Girl," for Princess Beauty, and Jane Whitbeck, a young artist of very striking personality, for Lord Jocelyn, in their coming presentation of the Drury Lane fairy extravaganza, "The Sleeping Beauty and the Beast."

Irene Bentley, a Washington young lady who has been the chief female support in Francis Wilson's "The Strollers" at the Knickerbocker Theatre, New York, during the summer, has been engaged for the regular season. Eddie Foy, who has made the great hit of the performance will also be seen with Mr. Wilson when the musical piece is sent on the road.

The English rights to Augustus Thomas's comedy "On the Quiet," which William Collier made one of the successes of last season, have been bought by Charles Frohman. The piece will be produced next month in London with Seymour Hicks in the role played by Collier here. Mr. Frohman says few better comedies have been seen in New York in many years.

The Bellows stock company in Denver recently gave a production of "Under Two Flags," with Blanche Walsh as Cigarette, and the attendance is said to have broken all previous records. Robert Lowe, of this city, who succeeded Hobart Bosworth as leading man of the Bellows company, was the Bertie Cecil, and his performance won him much favor.

Marie Bates will be one of the most important members of the company chosen by David Belasco to support Warfield, his new star. In "The Auctioneer" she will have another of those inimitable character parts which she made famous in the "Chimmie Fadden" days, following up that success by a still greater one as the tippling Auntie Rosa in Mrs. Leslie Carter's "Zaza."

Blanche Bates, in "Under Two Flags," will open the season at Powers' Theatre, Chicago, the latter part of this month.

Harry Clifolf, whose latest hit was the part of the Prince de Bomsky, in "The Strollers," will have an excellent opportunity in Harry B. Smith's "The Liberty Belles." He will play an eccentric old inventor whose marvelous contrivances will serve to introduce very curious and comic mechanical effects. The denials of Cyril Scott's engagement for this production are without foundation in fact.

Clifford Leigh will continue with the Stuart Robson Company next season. He has been cast for the role of Lord Arthur Trelawney in the Robson revival of "The Henrietta."

Henry Irving has concluded his engagement in London. When he returns to the Lyceum Theatre there next spring he will revive "Faust" and "Olivia," but will not have the support of Ellen Terry in these two plays. Fay Davis, the American actress who has become so thoroughly identified with English theatricals, will succeed Miss Terry in these productions. This does not mean that the latter will withdraw from the Irving Company as she will continue to play her old roles in "Madame Sans-Gene" and the Shakespearean revivals.

McVicker's Theatre, Chicago, will close only two weeks of the fifty-two weeks of the season, and these will be devoted by the carpenters to reconstructing the stage for