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Theatrical Fables

WITH

TIMELY TIPS.

BY JOSEPHINE GRO.

AN INDISCREET "DEADHEAD".

This was Reginald Roastem. When one accepts the courtesies of a theatre, and the performance does not please him, the least he can do is to Refrain from Volcing the fact to the Annoyance of those seated in his vicinity, and to the Disparagement of his brother artists. Of course one is Privileged to an Opinion, also to Express it, but not Offensively, as Reginald was very Apt to do.

Though his own acting and singing was Good, he had an Idea that he was Far greater

Disparagement of the gifts of others, and though he could well Afford to give Praise without Lessening his own Value, he was Never generous with it.

"Reggie is a Knocker of the first mold, and after he was cast, they Broke the mold," said one of his friends after hearing him Tear a few Professional reputations to Tatters. He did not confine the Expression of

Particularly of the Star whose support he Was to be. He may have done this out of Kindness, so that those seated within a radius of four seats from him would not have to Wait for the Morning Paper to get a criticism upon the Merits of the performers.

The Star's press representative who knew the Baritone by sight only, happened to be

you to have to sing opposite to a Face like hers?"

He kept up a series of Disparaging remarks, within Earshot of a half dozen people, during which the press agent mentally pre-arranged the details of a Suit for Damages which would be the basis of a stirring Newspaper Story to exploit his Star.

"Just notice her Wooden gestures," continued Reginald in withering contempt, "and get on to that Skip—it's more like the awkward leap of a Sportive cow, than that of the Graceful gazell she is supposed to emulate. I hope she'll get in and do some dally Banting before next season, for I see my Finish if she falls against me. Say, she ought to be playing Character parts instead of singing Leading Roles."

"She'll be playing a Leading role with You, all-right-all-right, and it won't be long before the play begins, either," remarked the listening press agent to himself.



HELGA HOWARD

than in Reality he was, and he also had a Disagreeable habit, like many others, of Criticizing members of his profession, for the Edification of Those in the audience sitting near him. He compared their Work to his own preconceived Standard,—himself—which was scarcely Fair to them.

He was a natural Egotist, as all "roasters" are, condemning that which did not meet his Views, forgetting that Others also had a Right to look at things from Their Standpoint. Because his friends did not Think as He did, Reginald would immediately Try to convince them that they were Wrong, often being Badly Worsted in an Argument,—showing him to be "Not Wise in his own Conceit."

He seldom took into Consideration, the fact that All things are not the Same to All people, and that, Excellence is but a Comparative quality,—to be measured only according to the Ability of the Beholder to Compare.

Though Reginald was a large man Physically, he was Mentally dwarfed. His own voice being a Pleasing baritone, he had little praise to bestow upon a Tenor or a Basso, and once he made the Sweeping statement that, "a Baritone is the Only voice that will Reach the Heart of the Hearer,"—a Narrow theory which his own Failed to prove; for though it had Resonance and Volume, it Lacked the real Sympathetic quality which was also Wanting in his Nature.

Though Reginald had talent, and the Artistic Perception necessary to success in his Calling, it was Marred by his Conceit and

his opinions to the Privacy of friendly conversation, but Aired them in public—to the Gallery, as it were.

But the time came when Mr. Roastem received a little Salutory Lesson, after which he was more Chary of Airing his own particular Views.

One evening, at his Own request he was Favored with seats for himself and a friend, to see a performance under the management with whom he had Signed for the following season for a Splendid salary. As the Company was playing a most Successful summer Run, and seats were Sold up to the Last Row, Reginald should have Appreciated the Fact that he was Lucky to get his for Nothing. Instead of which, he Audibly expressed Adverse Opinion of the performance, and

occupying a seat directly in front of Mr. Roastem, whose Every remark reached the alert ear of that Interested gentleman who immediately began to Plan for the Indiscreet actor's downfall,—at least so far as playing with His star.

"There's the Prima Donna I'm to support next season," he informed his friend who accompanied him. "Just listen to that thin little voice from a woman of Her Size,—why, I can drown it to a Finish in our duets next season."

"Perhaps you Can, but will you get the Chance?" mentally questioned the press agent in front of Reginald.

"She must have a terribly Big Pall to hold her position with That voice," went on the incautious Baritone, "and wouldn't it Jar

"I see where I'll be giving her a few Points on using her voice," continued Reginald in patronizing tones, while the agent thought:

"Yes, and she'll use it to your Disadvantage, as soon as I can get to her and Repeat a Few of your Generous remarks."

The Prima Donna's costume, and make-up also came in for Condemnation by Reginald, and with an Insinuating rise of his eyebrow he went so far as to whisper something as to her Jewels,—which was in exceedingly Bad Taste.

Meanwhile the Man in front Looked swear-words if he did not Utter them, and as Reginald and his friend arose to go out for a Clove at the end of the act, he turned in his seat for a Good Look at the foolish actor, some of whose remarks might easily have been Construed as Libelous, after which, he made a bee Line for the Star's dressing room.

Feeling it to be Due her Interests to Put a Stop to any Further exposition of Reginald's Public criticism, which Reflected disagreeably upon her, he Repeated Exactly what Reginald had said in the Hearing of several others Besides himself. Naturally, she became Furiously angry and sent for the Stage Manager to whom she declared that, Unless the Baritone were Put Out of the house before the Rise of the curtain upon the second act, she would Take Off her Make-up.

A few minutes later, when the Representative resumed his seat and Mr. Roastem and his friend had returned to theirs, he heard the Star's detractor remark to his friend:

"I hope you'll be able to Sit Out the next act,—I'll Have to, you know, because —"
 "No you won't either," exclaimed the representative who rose and faced the astonished Baritone. "I am Authorized by the management of this house to Revoke the courtesy they extended to you for the rest of this performance. I Advise you to quietly Leave the theatre and in the Future, to expect No recognition from them,—and by the way I don't think you will be in a position to give the Prima Donna whom I represent, any Points regarding her Voice,—which, a few minutes ago, was your Kind intention,—however that's a Matter to Settle at the Office early to-morrow morning.—Now Get Out!"

As the agent's words had been plainly heard by those seated near, who had also been Annoyed by Reginald's chatter, he began to make objections, but his friend who realized the Justice in the situation, prevailed upon him to get out of the place as quickly as possible, for he saw Authority in the Eye of the representative.

Reginald, anticipating the outcome of the morrow, mailed his "two weeks" that night.

Tip 1:—If your Opinion is Adverse, do not Air it Offensively in a public place.

Tip 2:—Those who pay their money at the Box Office are not always the Hardest Hammerers.



Grace George who is very fond of children, frequently extracts much amusement from long conversations which she carries on with the small red-headed son of the janitor of the apartment in which she lives.

On the morning of the "Fourth" which occurred last week, she met the youngster on the sidewalk in front of the house, and remembering that he had been trained to a vast number of superstitions among which was the ill luck attending the number "thirteen", she said:

"Johnnie, what would you do if I gave you thirteen cents for firecrackers?"

Johnnie made no answer, though his eloquent glance at the empty box in his hand which had been full of firecrackers an hour before, showed what he would like to do. If Miss George had made the number either one less or one more than thirteen. Then, to further draw the boy out concerning his opinion, she asked:

"Aren't you afraid something dreadful will happen to you next October when you reach your thirteenth birthday?"

Still there was no answer from the boy, which clearly showed him to be under superstition's thrall.

"You'll find that it is all nonsense," continued Miss George, who sought to convert the boy from his belief, "no unlucky number can have anything to do with events. Why, there were thirteen colonies in this country when we whipped England."

"Y-e-e-s, that's so," he answered dubiously, then, as the sudden light of inspiration flashed into his eye, he added in defence of his delusion, "but that was unlucky for England."

Channing Pollock, a very clever writer representing William A. Brady, was last November and December busily employed upon the press work of three of Mr. Brady's productions—"Under Southern Skies", "Way Down East", and the revival of "Uncle Tom's Cabin".

In view of this fact, he decided that his business cards should be so worded as to cover all his work, and accordingly furnished the printer with copy, reading: "Channing Pollock—General Press Representative of William A. Brady's Attractions."

When the pasteboards were delivered he noticed that his name was followed by the line: "Generally Press Representative" &c., which set him wondering what the compositor thought he did in his spare moments.

Though not *apropos*, this reminds me of a misquotation made by a prominent actor when he was new to the business. He had one line to say in a production of "Othello" which, when the cue, "Who goes there?" was given he should have said something like,—"ancient to the General."

At the cue, the line became a blank in his mind, and the nearest answer that occurred to him, was:

"Tis one Iago, general agent to his Majesty."

During a conversation upon musical topics, in which anecdotes were a part, a listener who evidently was not posted on the subject inquired:

"And who did you say the composer was?"

"Beethoven," was the answer.

"Ah, is he still composing?"

"No,—decomposing," was the answer.

Mrs. Sara Knowles who is President of the Professional Woman's League, has spent much of her time at Madison Square Garden, since the League recently determined upon a monster exhibition of woman's work to be held at that place in October. In planning some of the details of the big display, and with the purpose of becoming better acquainted with the possibilities of the immense structure, she has held many conversations with the care takers employed there. One of these, a great ignorant fellow with an

impressive manner, and a fathomless belief in his own erudition, has greatly amused her by his Malapropisms. A few days ago Mrs. Knowles, being impressed by the distinctness with which a conversation can be heard from one end of the arena to the other, remarked:

"The acoustics of this building are simply wonderful!"

The man was temporarily nonplussed, but quickly rallying, replied:

"Wonderful. Indeed Ma'am. But sure, they ought to be, for the architect had them brought over from Italy especially for the Garden."

Fitzgerald Murphy, an exceedingly versatile young man, has dipped into every possible branch of the theatrical business with more or less success, and his experiences therein would fill a large volume. He is especially clever as representative ahead of a company, turning to good account every opportunity, and even making them, to advertise his show. The following story shows where he "made good" on a certain occasion when representing the interests not long ago, of Matthews and Bulger while touring in the West with their play, "By the Sad Sea Waves".

When Murphy reached Los Angeles one Saturday morning, he found four other very-much-alive press agents ahead of him. Among them, Jules Schloss, who represented "A Breach of Promise Case", and Fred Becker of Litt's "In Old Kentucky" Co.

Schloss, an exceedingly clever press agent himself, had billed the whole town for his attraction which was playing that week at the principal theatre. This left little bill board space for the attractions to follow, and Murphy, being shut off in that direction, set his Irish wit to work to devise plans to get into the minds of theatre goers that they had better save their money for his attraction which would be in town the following week.

Schloss had arranged for a band to play in front of the theatre in which his company was to open that night. All who have been in Los Angeles and noted the vast amount of promenading upon its down-town streets in the evening, can appreciate that this was a good bit of advertising.

It was understood between Schloss and the leader of the band to whom he paid \$35, that he should play lively selections for an hour before the performance. This arrangement was known to Murphy who went to him, and handed him a five dollar bill, with the understanding that he should during the whole hour, repeat alternately the music, "By the Sad Sea Waves", and "Old Kentucky", the latter helping Becker out with his attraction.—This, as Murphy expressed it, was making Schloss pay the piper for his music. That part of Murphy's programme was carried out satisfactorily to him, as Schloss was busily engaged inside the theatre, where he could hear that the band he had hired was doing nobly, without realizing that they were playing the music of his competitors, and that he was paying for it.

While standing in the big crowd attracted by the band which was advertising his show, Murphy noticed that transparencies were being thrown upon a large white space on a building opposite the theatre, these being business advertisements for various stores in the city. This gave him an idea which he quickly carried out by hiring the operator of the stereopticon, for a small amount, to use transparencies of the Murphy manufacture for an hour.

These consisted of various bits of advice to the crowd beneath, written by Murphy. It proved to be a good piece of advertising for crowds gathered and cheered each new epigram as it appeared, then waited for more, which Murphy generously gave them, to the advantage of his attraction, and occasionally giving Becker's show a line.

While the band played, "By the Sad Sea Waves", the big space was lighted up by the

line, "Keep cool, down by the sad sea waves", and other pertinent references to Matthews and Bulger's play. When "Old Kentucky" was being blared forth by the busy band, Murphy wrote "Wait and hear the Pickaninny Band with 'Old Kentucky', next week".

When Schloss' work inside the theatre was finished, and the time arrived for the curtain to rise, he came to the theatre entrance to find out what all the cheering in the streets meant. After watching and listening for about three minutes, Murphy's whole scheme flashed upon his quick mind, and as the perpetrator came up at that moment with an angelic smile upon his countenance, Schloss tragically threw up both hands and said:

"Fitz, you have me beaten this time,—but wait!"

Per JOSEPHINE GRO.

HELENA HOWARD

Is one of David Belasco's most recent recruits to his theatrical army. The attention of the manager was called to Miss Howard's great probabilities by her facility in depicting the various expressions by which the emotions are indicated in the countenance. Mr. Belasco's power for developing talent is so absolute that it will be Miss Howard's own fault if she does not rapidly advance in her profession. She has only a short list of theatrical experiences back of her, but brief as her stage record has been, there is no doubt as to its promise. Miss Howard, who is the only child of Josephine Howard Gro of the CLIPPER staff, first appeared a year ago in a single performance of a vaudeville sketch written by Ella Wheeler Wilcox. Several weeks later she made her professional debut as Lena, in "Arizona," also understudying the role of Bonita in the same play. Deciding recently to go, for the Summer, into musical work, for which she is so well fitted, she joined "The Wild Rose" Co., now having a successful Summer run at the Knickerbocker Theatre, this city. She began in the ranks as a chorus girl, but during the first week of the production, the role of Neppa, a gypsy fiddler, was introduced for her, in which she accompanies, with her violin the prima donna in her song, "The Gypsy Maid," one of the hits of the production. Miss Howard also is the understudy of one of the principal parts, Yashti, and has made a very favorable impression as to her capabilities by playing it for eight performances, during the illness of the principal. Miss Howard is an attractive, unassuming young woman, who makes friends by the simple charm of her personality. She possesses a dramatic contralto voice of rich quality, and this is being cultivated under the tuition of Francis Stuart, who is called the Lampert of America.



WILLIAM THOMPSON

Was born in Fort Worth, Tex., and was educated for the law, but on attaining his majority he followed his own inclination and adopted the dramatic profession, which he has pursued ever since with success. Mr. Thompson is a student of the drama in the true sense, a hard worker and a conscientious actor. His best efforts are manifest along the line of old men and character heavies. He has long made a careful study of character make up, and has obtained very satisfactory results in that particular branch. The greater part of his experience has been with stock and repertory companies, and he is at present identified with the Maud Hillman Co., in a line of character roles, and is meeting with hearty approval from the general public. One of the accompanying cuts represents



Mr. Thompson in the character of "Farmer Allen," in the play of "Dora." His work in this role has called forth much favorable comment. That he is versatile is proved by the success which he has attained in such roles as General Guyon, in "The New South," Jacob McClusky, in "The Octoroon," Joshua Whitcomb, in "The Homestead," and Valo, in "Reaping the Whirlwind," a wide divergence in characters.

—George M. De Petit has resigned from the Barbour Theatre Co., owing to extreme ill health, resulting from an injury he received some months ago.

World of Players.

—Le Comte & Fleisher, managers of the Morey Stock Co., write: "We desire to correct a recent report to the effect that we had been in a theatre fire at Poplar Bluff, Mo., and had lost all our scenery, and that one of our company had been burned to death. We closed our season at Cairo, Ill., May 24, a week after this report was started, and we have all our scenery and properties stored away in the Opera House, Canton, Mo., and at last reports the young man who was supposed to be burned was having a good time on his father's farm near Lamar, Mo. 'This report is entirely without foundation. We open our season at Canton, Mo., Aug. 6, with a repertory of royalty plays from Howard & Doyle and Clarence Bennett, and we have all the necessary scenery to give finished performances of the same."

—Mack-Fenton Co. Notes: We just closed a two weeks' engagement at the Grand Opera House, Marion, O., to the largest business ever done in the house at popular prices. Miss Fenton has been very ill, and was unable to appear for three nights, but is now entirely recovered.

—Below are the engagements for "A Jolly American Tramp" for next season: John W. West, Georgia Lingard, Maggie Meredith, Frank Smiley, Helen Davage.



THOMAS J. LOFTUS.

One of the owners of the Washington American League has been a conspicuous figure in baseball circles for many years. He was born on Nov. 15, 1856, at St. Louis, Mo., and began to play ball with the Christian Brothers' team of his native city. He first came into prominence as a member of the then noted St. Louis Red Sox, in 1876, which made a great reputation for itself that year. In 1877 he signed with the then crack Memphis team. One of the most noteworthy contests he took part in that season was played at Allegheny, Pa., June 2, when Memphis defeated the locals by 3 to 2, in nineteen innings. In 1878 Loftus joined the Peoria team and played second base. Previous to this he had played in the outfield. He went to Dubuque, Ia., in 1879, and settled down there, playing with the local team that year and the next one. He was connected with the local team in one way or another for several years, then in 1883 he joined the famous St. Louis Browns, but participated in only six championship contests owing to a serious illness that compelled him to retire from the ball field. In 1884 he recovered his health and went to Milwaukee to take charge of the team there. He played a while, but soon retired and acted as manager only. The league soon went to pieces and he returned to his home at Dubuque, where he remained until he took charge of the St. Louis White Stockings. In 1887 he accepted the management of the Cleveland team, and remained there until 1890, when he was engaged to manage the Cincinnati. He continued there until the Fall of 1891, when he returned to his home in Dubuque and remained out of baseball until 1894, when he assumed control of the Columbus Club of the Western League. He remained with that organization until the Fall of 1899, when he disposed of his interests there to accept the management of the Chicago National League team. He had charge of the Chicago two seasons—1900 and 1901—and then he was given an opportunity to become interested financially in the Washington Club, of the American League, and he accepted it. For some years he has taken an active part in the councils of the Western and American League.

—Notes from Westley-Arlington's Royal Players: Next season will introduce, for its first appearance, the above organization, Clarence Westley, who has been constantly in touch with the profession for the past twelve years, realizing the demands of the public and managers in the way of sterling productions, will early in October launch one of the best popular priced attractions that money and brains can organize. Mr. Westley is now in New York City, engaging people and securing his plays, some of which will be new in the repertory field. He is also instructing the printers in producing his paper, which will be very attractive embracing everything known to the printers' art. Mr. Arlington, who has been looking after the bookings and routing of this stellar attraction, will continue as business manager for the coming season. His bookings include the best repertory towns in Pennsylvania, Ohio, Maryland, West Virginia, Kentucky, Indiana and Michigan, and the company is booked solid until June 30, 1903. This certainly speaks well for the confidence managers place in Mr. Westley's new venture. The Westley-Arlington Royal Players will carry ten acting people, besides their vaudeville features between acts. These include some top liners, making a continuous performance. On Mr. Westley's return he, with Mrs. Westley, accompanied by Mr. and Mrs. Arlington, will retire to his Summer residence, located in the Allegheny Mountains, there to pass the heated term, fishing and with other pastimes.

—Henry E. Walton has been engaged as stage manager by Edward Waldmann, the German-English actor, for his production of "The Merchant of Venice" next season. Mr. Walton was employed in that capacity a few years ago by Henry Irving in London. Edward Waldmann's tour opens in the South, Sept. 25.

—Arthur S. Lewis has closed a successful season with Maxim's Stock Co., and has joined Bennett's No. 1 Co., to play the title role in "Kit Carson."

—Eugene St. Cyr has left for New York, and is resting for the Summer at "The Maples," Hamilton, O., as the guest of Walter Scott Greiser.

—Kid Barry, the bantam fighter, who has traveled with the Fannie Hill Western Co., for the past two seasons, is now resting at his home in Chicago.

—Walter Scott Greiser has signed with Manager Joe Marks, of Marks Bros. Co., for next season, making his second season with that company.



ELIZABETH KNIGHT,

"The Annie Laurie Girl," whose picture appears above, has jumped to the front ranks of vocal stars with remarkable rapidity. Miss Knight has only been on the vaudeville stage since September, 1901, not quite a year, and during that short period has made her way to the top of the vocal vaudeville ladder. She has a fine mezzo soprano voice of unusual range and power, over which she has an admirable control. Unlike most vaudeville singers, she has had the advantages of the best masters, finishing under the great Italian, Carpi. She has sang at St. Paul's, Des Moines; Trinity Cathedral, Omaha and Westminster, Minneapolis, as soloist. Several years ago, during a recital given at the Auditorium, Chicago, under the auspices of the Thomas Orchestra, Miss Knight sang the old but ever sweet song, "Annie Laurie." Mme. Calve, who was in attendance, complimented the singer so highly upon her rendition of the song that long after when she decided to go in vaudeville, this compliment recurred to her and she decided to feature this song, costumed in keeping with the time when "Annie Laurie" is supposed to have held sway in the highlands of far away Scotland, and to build up an act that would attract. She sings as an opening a sacred song, appearing in the chorister costume of surplice and cassock, and closes the act by singing some popular and pretty song, dressed in a handsome evening gown, thus making three complete changes of costume. The success which has rewarded her efforts has been highly satisfactory.

—Arnold C. Baldwin, leading man of Tom Marks' Co., has gone to the Summer resort at Christie's Lake, "The Killarney of Canada," in company with Mr. Marks' comedian, Chris. Allen. Mr. Baldwin writes: "Mr. Allen is busy getting tackles ready for the season's fishing bout. An old time favorite, Carl Baird Steers, has taken the lake house and has fixed the place up for the boys, who are fast coming in. People already here, besides Mr. Allen and myself, are Oleck Marks, Earnie Marks, R. W. Marks, May A. Bell Marks, who have the beautiful red cedar villa on the point of Killarney where the good old stars and stripes float on an 80ft. flag staff. R. W. Marks has purchased a beautiful double sailboat, whose white wings can be seen daily."



ARTHUR B. ADAMINI.

The well known tenor soloist and guitarist, who met with pronounced success last season on the vaudeville stage in the character of a French minstrel, is engaged rehearsing his new act for next season. The act is a vocal and instrumental offering, and will be a novelty in this respect and well as an oddity in costuming. Mr. Adamini has associated with him Mons. Henri De-Beaupuis, an eminent violin virtuoso and concertist, who has come to this country especially for this purpose. Mons. De-Beaupuis has an enviable reputation throughout Europe, and only recently finished a successful engagement in Australia. In the act they will be assisted by Mabelle Walzing, an American soprano singer, who possesses a good voice and a pleasing stage presence. The act will be known as Les Adamini.

—The Fannie Hill companies will open the season at Chicago, Sept. 15. The Eastern company will be managed by Harry Elmo, and the Western company by C. B. Ransom. All new printing will be used, and new wardrobe for every act. First class people will be carried. Mr. Ransom will spend the Summer at Berrien Springs. The Clipper Sextette will be featured.

—H. E. McCollister, manager of the Mt. Sterling, O., Opera House, writes: "I received all kinds of answers to my ad. in issue of CLIPPER dated May 31, and booked several first class companies from them. The outlook for business is good here for next season."

—Engagements for "Hooligan's Troubles," under the direction of the Union Amusement Co.: Ben F. Dodson, business manager; Gus Corrad, agent; Miss V. Wilson, Harriet Wentworth, Mazie Fairchilds, Flora Burry, Eva Tannehill, Bessie Fairchilds.

—W. H. Gough has signed with Chauncey Olcott. "The Holy City" Co. reports good business. The season has been extended to Aug. 15, when the company will close for two weeks, reopening Sept. 1, with booking to the coast and return through the Southern States.

Notes from the Carvel-Clifford Comet Comedy Co.: Our recent act in THE CLIPPER brought us over 100 answers, and many were from good, reliable people, from which there was ample material to fill out a strong cast. Those already engaged: A. J. Cole, a rising Western actor, for leads, and his wife, Eleanor, for subtitles; Laurens V. Gillard, juvenile; May Roberts, for piano; Roscoe Matre, for general business and specialties; Wayne Muun, for characters; Percy H. Clifford, eccentric comedy; May Urwin, for ingenuities; Ed. Lyons, for utility. We open Aug. 18, in Alexandria, Ind. Our plays: "The Mahatma," "From the Orient," "A Sister's Sacrifice," "The Golden Dragon of China," "Uncle Gregory's Daughter," "The Nemeses," and "Man Versus Woman." We will carry a large and complete set of scenes, and each play has its entire scenery and equipments. In fact, we are giving a dollar show for popular repertory prices. We intend it to be the very best on the road, barring none. Our bookings are good and prospects great. A comet is our insignia, and our paper is novel and plentiful. The peculiarity of our repertory is that the plays are all from the pen of Mr. Clifford, who has been asked by the Western Press Association for his photo and sketch of his life, to place him among the authors of Indiana. The scenery is entirely from his brush, and music and songs are his also. The plays are all under his direction, and he plays in each production himself. Still, the plays are all diverse and unlike, the longest paths to exhilarating comedy. Each is a scenic production, well staged, and managers are sending in from all over Illinois and Indiana for time.

Notes from Billie Bennett's No. 1 Co.: We are now in our eighth week, touring the Great Northwest, and, in spite of the stormy weather we have encountered, we are playing to packed houses everywhere, as usual. We carry thirty-five people, and fine concert band and orchestra. We travel in two Wagner sleepers, conceded to be the finest in this part of the country. We show under a 60x120 ft. top. The roster: Billie Bennett, proprietor and manager; J. Whitemeyer, advance representative; A. Stewart Lewis, leads; W. M. Sheldon, heavies; W. H. Mack, light comedy; Bert Doty, characters and low comedy; Geo. Lucke, general business; Norman R. Hanley, utility; Frank Campbell, master of properties; Ed. Lyons, master of transportation; E. Dicks, musical director; Henry Bliz, leader of band; Bob Fair, traps; H. Calcord, baritone; Belle Bennett, leads; Mae Mack, heavies and ingenuities; Jennie Campbell, soubrette, and a host of others. Mr. and Mrs. Campbell joined last week, to do specialties, and from their opening became favorites. The members of the company anxiously await Clipper day, and when it arrives the devoted crew of the Old RELIABLE like a hungry wolf does a piece of beef.

Clara Miller Phillips informs us that her son, Harlan Paul Briggs, graduated from the law department of the University of Michigan, at Ann Arbor, June 16, and was admitted to the bar at Lansing, Mich., June 17.

William H. Mack has joined Billy Bennett's No. 1 Co., to do light comedy. His novel specialty has been featured, and he is reported as being very successful in his work.

Dorrit Ashton and Master John Gough have been engaged by W. E. Nankville for "The Little Mother."

Roland A. Osborne and wife (Sallie Saxon) are spring the Summer at the Berkeley Arms, Berkeley, N. C.

"The Sleeping Beauty and the Beast" is undergoing a thorough renovation for its revival at the Illinois Theatre, in Chicago, Sept. 1. The scenery is being entirely repainted, and many sets of new costumes are being made.

Klaw & Erlanger's American production of "Blauvelt's" "The Jodels," at the new Grand Opera House in Cincinnati, Sept. 15, will make the most extensive tour it has yet played. The production will be presented in every detail exactly as staged in New York. Its transportation will require nine baggage cars, two cars for the trained horses and camels, and three Pullman and three passenger coaches for the company—seven train cars.

C. C. Miller closed a successful season with the Dilger-Cornell Co. at Saratoga, N. Y., July 5, and has signed for heavies with same company for next season, opening July 28. Mr. Miller will be in New York for three weeks.

W. M. Bates, of Klaw & Erlanger's forces, informs us that the Jodels production of "Ben Hur," which is still running at the Drury Lane Theatre, averaged \$2,000 a performance for the first one hundred performances, which, it is claimed, breaks all records in England, despite the fact that this play is being presented during the Summer, or closed season, at Drury Lane. For many years, from Easter Monday till the latter part of August, Drury Lane has been closed, it having been found impossible to secure any attraction that would draw profitable audiences during this time.

A report of Master in Chancery Leaming, which was filed in the Circuit Court, Chicago, June 26, revives memories of Steele Mackaye's corporation scheme to build a large structure just north of the Exposition grounds of the city, which was to be called the Spectatorium, and where it had been planned to present spectacular plays during the time, the Fair was running. This report of the Master in Chancery makes all persons who bought stock in the corporation liable to the full amount of the subscription. The suit has been in court for nine years.

Geo. Samuels has engaged for "The Convicted Daughter," Eastern Co., Maurice Drew, Lizzie May Ulmer, Frank Campbell, Grace Welby, Mamie Lincoln, H. C. Etting, C. C. Bartling, A. W. Clark, Larry Cassidy, Starr L. Pixley, manager; West. B. Schram, advance agent.

Under arrangements which were recently completed between Klaw & Erlanger and Mme. Orotto Watanna, Mrs. Winifred Babcock, of "The Captains' Links," Mrs. Babcock's book, is to be dramatized.

The new musical comedy by Harry R. Smith and Gus Kerker, in which Klaw & Erlanger will present Jerome Sykes next season, will be called "The Billionaire," instead of "The Money Burner."

Elizabeth Kennedy has engaged Theodore Babcock to play Captain Jinks, in the production of "Captain Jinks of the Horse Marines," in which she will appear as Madame Trenton next season.

Otis B. Thayer, Blanche Hall and Beatrice McKenzie are to be featured with Broadhurst & Currie's production of "Sweet Clover." The rest of the company is practically the same as last season.

The third performance of "Ben Hur" in London was celebrated at the Drury Lane Theatre on Tuesday evening, July 1.

Charles Frohman has secured Beatrice Irving for his New York production of Captain Marshall's play, "There's Many a Slip." Miss Irving has been a member of Charles Wyndham's London company for some time.

The second season of the thrilling comedy drama "The Handicapped," which is controlled by Butterfield & Bromilow, will open the week of Aug. 25 at the New Star Theatre, New York City. A tour of nearly forty weeks has been arranged by these managers for this production, which is booked to appear in all the principal cities during the season.

Bertie Dowling has been engaged for "My Antiochette," to play the role of the maid, the soubrette part formerly played by Nellie O'Neill.

Louise Beaton will star in a new play called "Just Landed," which is by Theo. Kremer. Miss Beaton's role is that of a Hebrew woman.

Warren & Day's "Uncle Tom's Cabin" Co. Notes: We have just reached California, by way of New Mexico, Arizona and Old Mexico. Business has been big, and we have added several new features, and have strengthened our company. We now carry thirty-five people and travel in our own cars. We have added new stock, besides a family of six baby bloodhounds, born June 5. Our company has taken advantage of the immense places of interest, especially in Old Mexico, where the natives turned out and gave us a full house. We are booked solid in all the large towns and leading cities of California, Washington and Oregon. We have already booked a number of return dates, and the members of our company are happy to stay in this land of perpetual fruit and flowers.

Notes from Lehr & Williams' Comedy Co.: Although we have not had the S. R. O. sign out for several weeks, business has been favorable to us, and the man in white and the Old RELIABLE are regular visitors. Roster: Billy Lehr, manager and owner; Ina Lehr, Mrs. Billy Lehr, Masters Willie and Raynor Lehr, Adelaide Garr, Lizzie Moore, Alice Pilkenton, Louis G. Vance, Chas. Kelser, David Wright, Prof. Arthur L. Van Deck, While in Fitzgerald, Ga., Adelaide Garr met with a painful accident. In coming from the dressing room she missed her footing and fell down a flight of stairs, thereby spraining her ankle. With a great effort she managed to go through her part, but it took a couple of days before she could move her foot again with ease. We have a couple of good park engagements ahead, before we open our Fall season, at Montgomery, Ala.

Teresa Carreno, the American pianist, was married in Berlin, Germany, June 30, to Arturo Tagliapietra, of New York, the brother of Sig. Tagliapietra, the baritone, who was her second husband. This is Madame Carreno's fifth matrimonial venture.

Notes from Hoyt's Comedy Co.: We open eighth season July 13, in Illinois, and will play the few of the fair calendar in Illinois and Missouri, thence, going directly South, playing the principal Southern cities—nearly all return dates, many of which we have played every season for the last five years. We will carry nearly a car load of special scenery, as we have scenery for each play we produce. Have a large and varied assortment of special paper, all lithographed work. Will have two agents, and bill like a circus. The company and tour will be under the sole and personal management of H. G. Allen. The company will number eighteen people.

Frank Leo has signed with Al W. Martin for next season. He is summering in Saratoga County, and is going to the Maine coast previous to opening "Uncle Tom." Mr. Leo recently played one of two of his dramatizations to prominent repertory managers.

The Frank E. Long Co. closed a forty-five weeks' season at Ashland, Wis., June 21. The company will open in August, bigger and better than ever, it is promised. Almost all of last season's company have been re-engaged.

Katherine Thayer, who was last season with the Bennett & Moulton Co., is spending the Summer at her home in Apalachicola, Fla. She has signed with the same company for next season, opening Aug. 11, at Boston, Mass.

A Son of Rest" is the title selected by Chas. Newman for the musical comedy in which Nat Ayer will star, under the management of Broadhurst & Currie.

Little Irene Clarke, an emotional child actress, has been engaged by Butterfield & Bromilow to play the role of Little Venita, in the comedy drama "Man to Man." Little Miss Clarke, who is barely ten years old, will play an emotional part calling for a quaint Italian dialect. This role will give her opportunities for character acting, in which line of work she is said to be particularly gifted.

Pilly E. Rutledge is summering at Guillick Cottage, near New Brunswick, N. J. He has signed with E. J. Carpenter, and will play one of the leading comedy roles in "Mr. Plaster of Paris."

A. H. Woods, of the firm of Sullivan, Harris & Woods, has gone to Atlantic City for a week's stay.

Louis G. Menke is novelizing Theo. Kremer's play, "The Fatal Wedding."

George Whitman, eccentric comedian, and his wife, Eloise Davis, dancing soubrette, have been re-engaged for the respective comedy parts of Bud and Classy, in the comedy drama "Man to Man." Mr. Whitman played Bud all last season, and his eccentric work and grotesque dancing won him a pronounced success.

Joe Thayer will close an eleven weeks' engagement as stage manager at Celeron Park Theatre, Jamestown, N. Y., July 16, and rest at Crescent Beach, Mass., until the opening of the regular season. He has signed with "Our New Minister" Co., opening at Athol, Mass., Sept. 1.

The following is the roster of the J. T. Theobald Stock Co.: Geo. Allen, Fred Miller, Wm. Russell, T. J. Willis, L. L. Kidder, Martin Mayon, Helen St. Clair, Grace Maitland, Marie Walker, Pearl Lawrence, Ellsworth Huffman, manager; Charles Clark Gordon, advance. The company is booked almost solid, and will open the latter part of August.

J. W. Gillingswater has completed the booking of the Eastern company in "Hunting for Hawkins" for next season, and the cast is also entirely filled. Those engaged include: William Friend, Alf. Grant, Don Harold, W. H. Maxwell and Daisy Dudley, John and Bertha Gleeson, Newell and Niblo, Bertie Fowler, May Thompson, Beatrice Menot, Jennie Morton and Mamie Hann. J. Frank Hayes will be the musical director, and a large chorus will be carried. The company will open at Asbury Park, N. J., Aug. 20, but the regular opening of the season will occur at Philadelphia Aug. 25. The Eastern company, under the direction of J. W. Gillingswater and Walter McLaren, will play in the principal cities only, and the tour will not extend west of the Mississippi River. The Western company, under the management of William Gray, will be sent to the Pacific coast again, where "Hunting for Hawkins" made an emphatic success last season.

Notes from the Dilger-Cornell Co.: We closed our season of forty-seven weeks at Saratoga, N. Y., on July 5. Our season on the whole was successful, as well as eventful. We met with a serious loss at Fairmont, V. Va., by the burning of the theatre last November, in which all our baggage was destroyed, but continued our tour without losing a date. We also lost one of the members of our company in the death of Mrs. Nannette Maguire, our character lady. Messrs. Dilger & Cornell will visit New York for a few days in the interest of their company for next season, after which they will visit their homes until the opening of their season, Aug. 4.

Joe Carey closed a ten weeks' engagement with the Gilbert & Allyn Stock Co. on July 5. He will play a few vaudeville dates for the balance of the Summer season.

Harry Squires is working on scenes for Jas. H. Millick's "The Cattle King" and "The Handicapped."

Henshaw and Franciola have been engaged for "Mr. Peck and Mother in Law" Co., for next season, opening at the Grand Opera House, New York, for two weeks, Oct. 6.

H. M. Blackaller has purchased of Louis Eagan the latter's four act comedy drama, "An American Heiress." Mr. Blackaller intends to make an elaborate production of this play, in which Arthur Blackaller will be featured.

George Y. Sharkey will be the leading man in "For Home and Honor" next season, under the management of Shipman & McGill.

Marie Fountain Theatre Co. Notes: This company recently closed a six weeks' engagement at "Cycle Park, Dallas, Tex., and broke all former records for paid admission. We opened at San Antonio, at the Empire Opera House, for another six weeks' engagement, beginning June 20, and after the close of that run we will start on our regular season's tour, for which Manager Fountain has the best time in the South booked. We close our regular season the last week in March, 1903, and will lay off during the month of April to get in readiness for Bobby Fountain's All White Big American Minstrels, with a cast of thirty-three of the finest cars ever built for show business, to transport it. Last season with the repertory company was the most successful in the history of the show. The company for this season is one of the largest and best which has ever toured the South, as the following roster will show: Bobby Fountain, manager; Harry Farney, advance representative; George Donahue, third season; Fred Schuch, L. H. Rosey, R. T. Dottery, C. F. Covell, Copeland, trick cyclist; Joe Coffman, Burd Swort, John Swort, Arthur Woods, Rosar Trio, Albert Russell, C. Eddie Morton, Finlay Collier, L. E. Rowie, L. E. Martelle, Alvin Snapp, Marie Fountain, Mina Odel, Melville Palmer, Josephine Lindner, Mrs. M. A. Hynes, Mrs. Link, Ellen Eileen, Band under the direction of R. T. Dottery, orchestra under the direction of Fred Schrieber. We travel in our own Pullman palace car.

A beautifully illustrated catalogue has just been issued by Mrs. Wheatcroft, director of the Stanhope-Wheatcroft Dramatic School, New York City. It is thirty-two pages, with illustrations, specially designed initials and a very striking cover by artist Dewey. In it there is considerable pertinent information on the subject of the stage as a profession, together with particulars of the courses taught at the Wheatcroft school. The prospects, taken all in all, is a very interesting one.

Edward Garvie's tour in "Mr. Jolly of Joliet" and the management of Broadhurst & Currie, will open at Cleveland, O., on Aug. 25. The supporting company includes: Molly Thompson, Ada Deaves, George Spink and the Premier Quartet. J. Duke Murray is the business manager in advance, and H. A. Wickham the representative with the company.

George Ade, author of "The Sultan of Solu," has signed a contract which gives Henry H. Savage the control of his stage writings for three years. Mr. Ade's forthcoming work will be called "Papa from Paris," which Mr. Savage will produce next season.

Dick Ferris has secured the rights to "In Dixie's Land," from Howard Wall, and will make a feature of it in the repertory of the Harry Haywood Co.

The Harry Haywood Co. is spending a few weeks at Atlantic City, N. J., before sailing for Europe.

Notes from Burt Ineson's Comedians: We open our fourth season in the West Aug. 27. Mr. Ineson did not put out his canvas show this season, on account of the opening of the Fort Hall Indian reservation, which was opened June 17. Mr. Ineson made the tour with the rest, and secured a mining claim which has a good percentage of copper and gold. Ineson's Comedians will be stronger than ever this season, making three night stands. The Ashell Children have been engaged as a vaudeville feature. Our time is booked almost solid for forty weeks. Repertory: "A Father's Curse," "Charley's Uncle," "An Irish Girl," "Rip Van Winkle," "Mister of Leave Man," "Hidden Hand," "Morte," "The Widow's Tears," "The Boy of Twelve People, and look for a good season. Special paper and scenery will be used.

Lowrene Santley was especially engaged by Edwin Arden for the part of Lady Adeline Barker, in "Lord Chumley," for the opening week of his stock company in Washington, D. C.

Harry Heldman is in his thirteenth week with the Irving French Co. He writes that his eccentric dancing, which has introduced between the acts of "O'Connell's Wife," and during the second act of "An Irishman's Troubles," is meeting with big success.

Notes from La Clair & Beecher's enterprises: The scene painters are hard at work getting out the scenery for both our attractions, and everything will be ready by the latter part of August, when both companies will begin rehearsals. Orders have been placed with several large firms for the wall and window work, and several other advertising devices. Time for the big production of "The Shadows of New York" and the stock company is nearly filled in the best of opera houses. Recent engagements are: Helen West, Genevieve, Mac Miller, George E. Atkins, and William F. Sellow.

Notes from the Bartlett-Bourne Co.: "The Woman of the World" Co. will be under the management of Fred Bartlett. All the people for this company have been signed, and the time is booked solid. The paper is particularly scenic, and in the production will be carried by the company. The Bartlett-Bourne Co., playing three night stands, will be under the management of Owen Bartlett, and will carry a car load of scenery and effects for their three big productions, and an immense line of pictorial paper will be used for each play. This company is booked solid in the Southern territory, playing only the largest towns and cities.

Richard Mansfield sailed for Europe last week. He intends to spend the Summer resting at a cottage on the Thames, returning to America in September.

Eddie Foy, Al Hart, Marie Cahill, Irene Bentley and Marguerite Clark, of "The Wild Rose" Co., joined the Actors' Church Alliance last week.

Edmond O'Stand, through his attorney, has requested a reopening of the case in which it was decided that "Cyrano de Bergerac" was plagiarized from "The Merchant Prince of Cornwall," a play, by Samuel Eberly Gross.

Gordon McDowell and wife, Dorothy Wallace, have signed with Vincent F. Trolis Co. for leading business. The company will open its season at Ann Arbor, Mich., Aug. 18. Baby Hope has also been engaged to play roles and do her specialties. The company will carry its own band and orchestra, six extra specialty features, all special scenery, and royalty plays. The dramatic productions will be produced under the personal direction of Gordon McDowell.

William Stuart has been engaged by the Hopkins Amusement Co. to play the comedy roles with the Grand Opera House Stock Co. Memphis, Tenn., and will open with that organization Sept. 8. Mr. Stuart was formerly associated with the same management in Chicago.

Anna Hollinger will visit her home in Marion, Ind., this week, and spend a short time with friends at Wahnease Lake, prior to beginning rehearsals with the Grand Opera House Stock Co., Memphis, Tenn., where she is engaged for next season.

J. Moy Bennett has just closed a very successful season of forty-two weeks as stage director of the Aubrey Stock Co. at the Toronto Opera House, Toronto, Can., and will spend the Summer in New York City.

H. L. Miller has signed for next season with Robt. Sherman's "My Friend from Arkansas" Co., which will be his second season with the company.

Edythe Skerrett, who has recently been playing in "Sag Harbor," was married at Memphis, Tenn., July 3, to David B. Willis, a non-professional.

Al. H. Block, business manager of the Dot Karroll Co., is visiting Miss Karroll and her manager, J. C. Welch, at Newburyport, Mass. He writes: "The scenery for 'A Night in Chinatown' is all being newly painted at Newburyport. Mr. Welch will also put out two new plays next season. We will open in August, and are booked up to June 5. Harry Antrim has signed again. Let's get Mr. O'Neill, Henry Pearson and Miss Pottinger among the new comers. Miss Karroll just looks splendid and feels very happy, having been given a tract of land in Canada, and also a charming little pony."

Eddie James has signed with C. Romayne & Co. to originate the Hebrew comedy in "O'Flarity's" Vacation."

W. P. Nunn, character actor with the Hawthorne Sisters' Comedy Co., was shot through the shoulder while ordering two men away from the ladies' dressing room at Mitchell, Ind., recently. The wound is not serious, however, and Mr. Nunn will be able in a day or two to resume his place in the company. The company is progressing nicely, it is reported.

Walter C. Conroy, of Conroy and Fox, has just recovered from a two weeks' illness, and is looking over the two new musical comedies, "O'Flarity's Vacation" and "A Fox Guy." He is also working on a new three act comedy, which will be called "A Hot Wave." He is the general manager of C. Romayne & Co.'s successes.

Harry R. Vickers writes: "The Friel-Griffin Stock Co. has closed its tenth and last week of the Summer tour. The season, although not a great one, has been very satisfactory, and Messrs. Friel and Griffin have left a reputation that will benefit them should they again desire to play this circuit. Every member of the company is placed for next season. Lawrence Brook with E. V. Phelan; Mr. Friel, stage manager, with Van Dyke & Eaton; Mr. Griffin, Miss Lamb and Barrett with Bennett & Moulton, and the writer with Anna Marvin. The season making my fourth season as that lady's business manager. Frank Bosley, our musical director, also goes with Bennett & Moulton."

Major Fred A. Bennett, the high and endurance trick stilt walker, has been especially engaged by De Caut & Coleman, managers of "Old Sir Stebbins" Co., to go ahead of the show, giving his exhibitions and handling the coming of the production. He was open at Seneca Falls, N. Y., Aug. 27.

Kirk-Scoville Notes: We closed the season of this highly prosperous organization in Rome, N. Y., July 5. After the show a collation was served, and then everyone began looking up trains to their various destinations. In Leech Scoville and Baby Carrie go to Janesville, Wis., for a visit and rest, combining with the Winchester return to their home at Cohocton. Lillian Penn goes to Ohio to visit relatives. Nesbit Scoville has purchased a beautiful 25 ft. steam launch, and very appropriately called the boat "The Kid," a just tribute, he says, to "The Country Kid," which earned the money that bought it. He intends to make a floating trip to New York in the interest of "A Country Kid," and will return to Onondaga Lake and remain on its shores and neighboring bodies of water for the balance of the Summer.

Items from Leroy J. French's Enterprises: The most prominent attraction among Leroy J. French's ventures for next season is "The King of Tramps." The piece was written by C. A. Tremayne and Irving L. Hall. It will be fully equipped with special scenery, which is now in the hands of the artists. A large assortment of printing is now on the presses, and a strong company is being engaged by General Manager Harry Levy. The management will spare no expense to make this one of the best melodramatic comedies on tour. Another of Mr. French's attractions next season will be an authorized version of "Dick's Bad Boy" from the Middle Western Stage. Mr. French promises to have the strongest company that has ever played the piece. Time is filling rapidly for both attractions.

Manager G. H. Eldon, of "A Hoosier Daisy" Co., in which Bessie Clifton will be featured next season, has his company nearly completed, eight of last season's people having been re-engaged. He recently signed A. Hicks for one of the character parts, and Wm. Regan as second advance man. Mr. Eldon is dividing his time this Summer between Chicago and Milwaukee, and from these cities he is booking his attraction, which opens its second season Aug. 10.

Thos. C. Byers informs us that arrangements for his sensational rural comedy drama, "Old Dad Hastings," by C. D. Felham, are about completed, and that he will play the play during the season of 1903-4 with a well known character comedian in the title role.

Lillian Kingsbury, who was last season in the support of Robert Downing, will be at the head of a company producing the melodrama, "The Gates of Justice." Excellent scenery, and one of the most elaborate scenic productions on the road will be made of this play, it is said.

A. E. Davidson, owner of the Davidson Stock Co., has secured the new four act Western comedy drama, "The Train Robbers," from Bert R. Miller, for the coming season.

Notes from the Backman Comedy Co.: Eighteen people have already been engaged, and when three more are added our company will be complete. Mr. Backman has just arranged for two more plays, "The City of New York" and "My Lady Nell." The latest people to sign were: The Rosar Trio, F. K. Hoffman and Horace B. Pierce. The company is now in St. Louis. They will all be finished by the end of the month, and the company will be well equipped in this respect. We open about the middle of August.

Al. Harris is booking a tour of the South for "Janice Meredith" next season, in which play the title role will be portrayed by Rose Stahl. Her husband, William Bonnell, is taking the principal male character. Mr. Harris states that he is not sparing any expense in mounting his production, and he has secured the necessities used by Mary Mannerling last season, which were purchased when the rights to the play were acquired.

The Carver Stock Co. Notes: We are meeting with marvelous success at Terrapin Park, Parkersburg, W. Va., playing to S. R. O. about four nights every week, and will remain there until Aug. 30. The following people have recently signed for the regular season: J. P. Donahue, Geo. Balcombe, Wm. McNally, Harry Howard, Alvin Willis and Mamie Mann, who joined July 5, for the Summer. Manager Webb has arranged for "The Ranch King," by Jos. D. Clifton, and will present it in a most elaborate manner, and the best popular priced attraction in the West. It is announced by the management. The regular season of this organization opens Aug. 14. The company will present a repertory of new plays, with special scenery for each production. Some excellent time has been booked.

Julia Walcott has been engaged by Harrington Reynolds, of the Seattle, Wash., Theatre, for his stock company, to play characters and heavies.

Robert C. Brown and Jane Peyton were divorced June 30, at Milwaukee, Wis. The Jefferson Hall and Gertrude M. Hale, late of the Jere McAuillie Co., after a visit to Niagara Falls are resting at their Summer home, the Hagar Farm, at Roberts, Mass.

Walter C. Kelly, who was for years in the support of Clara Morris, and who is now with the Duss Band, has been notified that he has fallen heir to \$10,000 by the death of a brother.

Eddie P. Bower informs us that he was raised to a thirty-two degree Mason at the reunion at Williamsport, Pa., on June 20.

The Hindfield Stock Co. Notes: We are still meeting with success in Maine, in spite of opposition from circuses and all kinds of outdoor attractions. Fishing and boating are good down here, and good companies do business, but poor ones fare badly, and many of them have already closed. The Old RELIABLE is on sale wherever we play, and it goes quickly. Sid K. Lamb, who left the company last week, has been replaced by another agent.

Alice Warren has just closed three successful seasons at Phillips Lyceum, Brooklyn, N. Y., and has been re-engaged for next season.

Notes from the Anna Marvin Stock Co.: Messrs. Brown and Mack, our managers, are credited with securing the best continuous series of fair weeks in Ohio and Illinois ever booked by any repertory organization. The company, being first class in all respects, is entitled to the selection of the choicest dates, for the plays are all either really productions or the property of Anna Marvin. Mr. Mack is a past master in presenting clever stage programmes, and is also a performer of excellent reputation, while Wm. Brown's knowledge of the country and acquaintance with local theatre managers proves of immense value in routing. Anna Marvin's clever, careful acting is enhanced by the wise managerial policy of giving competent support, good stage management and proper attention to scenic embellishment.

Thayer Glick and wife are spending the Summer months in their new home, "The Trappers' Inn," at No. Baltimore, O. Mr. Thayer writes: "Time is nearly all booked for the season for my company, and everything will be new but the name. I will carry the strongest acting company I have ever carried."

Amy Lee has signed with Geo. R. White to play the title role in "Mam'sello Awkins."

Notes from the King-Perkins Co.: We will on Sept. 1 open our season in the thrilling melodrama, "The Boy Tramp," by special arrangement with Madame Neuville. The piece will be given an elaborate production. The scenery will be of the best, and each act will be a complete act. Elegant paper, every sheet special, will be used. Mr. King, as Jack Sharpe, and "Chile" Perkins as Mildred Earlston, will present the comedy and emotional side of the play in a way that is sure to amuse and interest their many friends and patrons. These clever and successful people have won a good reputation, and they have justly earned it by their conscientious work. The season has been booked up until June 1, 1903, and every thing points to a great success. A number of clever vaudeville features have been added, and there is no doubt that this will prove one of the taking attractions touring the country next season. The company is under the direction of W. H. Riley.

Knute Erickson will open his starring tour in "The Man from Sweden" in Chicago, next October.

Wm. H. Currie has returned from Atlantic City. Although he has not entirely recovered from his late illness, he is much improved in health.

Notes from the "Two Married Men" Co.: Everything is moving along nicely preliminary to the launching of the Eastern "Two Married Men" Co., and time is booked solid for thirty-five weeks. We open our season at Dunkirk, N. Y., Aug. 23, under the management of J. B. Swafford and Billy Colton. Mr. Swafford is at his home in Kokomo, Ind., finishing up his bookings and tending to our many new advertising schemes. Mr. Colton is very busy in Chicago, getting out the scenery and overseeing the making of the wardrobe for the company. The following people have been engaged to produce this funny three act comedy, which will shortly begin its fifth season. Fred and Emma Galspe, Lepell and Wheeler, the Vincent Sisters, the Musical Duo, three in number; Prof. John Kichhoff, Dr. J. H. Deane, Ellie Cockley, Mrs. J. B. Swafford and Master Jim Swafford. We will feature the charming comedienne and the eccentric comedian, Jean Roberts Darrow and Wm. Colton. Swafford and Colton are sole proprietors and managers.

Notes from the Henderson Stock Co.: We are just closing a successful tour through Michigan, and are soon to cross the lake to Wisconsin. The company has done quite a good business. We have had many birthdays of late. Richard Henderson indulged in one June 25, and received a very handsome gold mounted elk's tooth and several other presents. June 30 was the birthdays of both Mrs. Harry Brown and C. H. Reid, and it was celebrated jointly. A nice supper was tendered the company after the performance by Mr. Reid, and both he and Mrs. Brown received a number of pretty and useful presents. We shall remain out all Summer, and will probably play a Summer resort during the hottest portion of the season.

Thomas E. Shea is summering at his estate at Belfast, Maine, and, besides enjoying fishing, boating and other sports, he manages to put in some hard work, giving his new role in Edgar Selden's latest comedy drama, "Love Will Find the Way," which will be given an elaborate production.

Edgar Selden arrived in New York City last week from his Summer home at Sea Gate, L. I., to arrange for the production of "Edgar B. Ross's new melodrama, 'Tell of the Gate,' which will be sent on the road with a special cast by the Golden-Shea Amusement Co.

Henshaw and Francioli have been signed for important parts in Edgar Selden's "Peck and his Mother in Law."

The Winchester closed on July 5, a season of forty-three weeks with the Kirk-Scoville Co., and will rest for the Summer at their home. They have signed with Mr. Scoville for next season, to play the tramp and soubrette, respectively, in "A Country Kid." They will also introduce their musical act.

COLORADO.

Denver.—At the Broadway Theatre and Garden (Peter McCourt, manager) the Boston Bijou Opera Co. in "Faust," had good houses week of June 29. "Fra Diavolo" week of July 6.

ELITCH'S GARDEN (Mary Elitch-Long, manager) Richard Golden, supported by the Bellows Stock Co., presented "Old Jed, Pronty" week of June 20, and did big business.

MANHATTAN BEACH (Hilburn & Mayer, managers).—Week of 29, the Manhattan Opera Co., in "Said Pasha." Business was very good.

MONTANA.—The Banda Rossa is packing the Pavilion at Broadway and Eighteenth Street. It will play concerts for two weeks. Prof. Iatruano is drawing a large crowd at the City Park. Baldwin's big balloon, at Fifth Gardens, was damaged June 28, by a hail storm, but was only out of service three days.

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ALBERT J. BORIE, GENERAL MANAGER.

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QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUESTIONS SUCH SHOULD BE WRITTEN TO THOSE WHO THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS KNOWN, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

DRAMATIC.

H. K. J., Worcester.—From your letter we very much doubt if you are suited for the profession. You say you have a good position, with excellent prospects for advancement. Our advice is not to give up a certainty for an uncertainty.

E. C., Oakburn.—See answer to W. F. H. A. Reader, Washington.—They are still in business. Address 530 Evergreen Avenue, Brooklyn, N. Y.

B. G., Allentown.—1. There is little demand for the act. 2. By personal application or through an agent. 3. Yes, managers frequently give performers a trial performance.

FORMER ACQUAINTANCE, Washington.—See answer to W. F. H.

T. S. R., Grand Lodge.—1. E. R. Street, Hartford, Ct. 2. Martinka & Co., 493 Sixth Avenue, New York City.

O. Z., Erie.—1. We have no means of knowing his intentions for next season. Address him, Knickerbocker Theatre Building, New York City.

R. L. C., Newport.—See answer to W. F. H.

G. W. S., Denver Falls.—Mr. Shure & Co., 204 East Madison Street, Chicago, Ill.

PLAYWRIGHT.—1. There are a number of play readers in New York. 2. No. 3. Good plays are always in demand.

T. A. T., Kalamazoo.—See answer to W. F. H.

W. S., Philadelphia.—We cannot add you.

A. C. G., Waterloo.—Watch our route list.

Mrs. J. J. S., Long Island City.—See answer to W. F. H.

J. G., Boston.—1. Yes. 2. No. 3. We have no knowledge of the party. 4. See route list in this issue. 5. The play is copyrighted.

ANXIOUS.—See answer to W. F. H.

J. N., Salt Lake City.—Address Martinka & Co., 493 Sixth Avenue, New York City.

B. F. R., Chicago.—Apply to a stage carpenter of one of the theatres in your city.

C. & Co., Kendallville.—See answer to W. F. H.

INQUIRER.—1. Our letter list is for the use of the members of all branches of the amusement profession. 2. There is no charge for the privilege.

L. S. S., San Jose.—Advertise in THE CLIPPER.

Mrs. I. W. M., Kingwood.—See answer to W. F. H.

OLD READER.—1. The party is alive and is still upon the stage. 2. He was. 3. At the Star Theatre, this city.

C. A. L., Millersville.—Address Dick & Fitzgerald, 18 Ann Street, New York City.

Miss I. Z., Reading.—See answer to W. F. H.

G. K. K., Allentown.—The Rev. Dr. Houghton.

Mrs. M. B., Mannysville.—See answer to W. F. H.

S. S., Norfolk.—Address James J. Armstrong, 10 Union Square, New York City.

L. K., Red Bluff.—See answer to W. F. H.

G. W. R., Granville.—Without recommending anyone in particular we refer you to Franklin Sargent, Empire Theatre Building, New York City.

H. Dr. V. B., Philadelphia.—See answer to W. F. H.

I. B., New York.—We cannot add you.

Miss G. E. B., Whitesboro.—See answer to W. F. H.

A. A., Chicago.—Any reputable agent.

W. F. T., Steubenville.—See answer to W. F. H.

S. C. L. A., Chicago.—See answer to W. F. H.

T. J. K., Akron.—See answer to W. F. H.

W. F. H., London.—The present whereabouts of the party are unknown to us. Address a letter in care of THE CLIPPER and we will advertise it in our letter list.

Mrs. H., San Francisco.—See answer to W. F. H.

CARDS.

G. B. O., Peoria.—In casino it is not allowable to use a card from the board to raise a build. The only raise of a build can be made with a card from the player's hand.

G. W. O., Raleigh.—A straight flush is the highest hand that can be held in poker, and is, therefore, better than four aces.

A. C. S., Kansas City.—As D made the two points he refused he is entitled to score. In pitch it is only necessary for the player who refuses a bid to make as many points as the highest bidder offered.

H. R. H., Elmira.—A wins. Having melded enough and declared out, he does not have to take another trick.

D. S., Kansas City.—We cannot understand why any player should agree to cancel points simply because both sides melded an even amount. It was evidently a trick upon the part of the partner who failed to get the bid. But if the bidder and his partner made the requisite 175 (including the 70 which was canceled by mutual agreement) they should certainly be credited with it, as it was upon the strength of the meld that the bid was made.

H. M. C., Estherville.—A is only compelled to show the others.

C. L. S., New York.—See answer to C. E. A. Rochester, in CLIPPER dated July 5.

L. B., New York.—Wins as high takes precedence in the count, and the one point put him out.

ATHLETIC.

ADMIRAL DOT, White Plains.—The two who rolled 24 each are entitled to both prizes, either rolling off or otherwise deciding which shall take first prize. The party who rolled 203 has no claim on either prize.

JACKET, Troy.—Mrs. Jane Lindsay rode a bicycle over roads, against time, in October, 1899, making eight consecutive centuries in 9 hours 48 minutes. The riding was done over the surveyed course of the Century Road Club of America, on Long Island.

J. D., New York.—We do not know what the stride of the runner mentioned was on that occasion, or if it was measured.

WHEELING.

J. R. B., Dayton.—Johnny Nelson was fatally injured during a race with Jimmy Michael, in this city, Sept. 4, 1901, and died Sept. 9, in Bellevue Hospital.

BASEBALL.

F. B., Syracuse.—The base runner was entitled to return to second base without being put out, the umpire having declared a foul strike.

TURF.

J. C., Leadville.—A thoroughbred horse is one whose ancestors trace in a direct line to the Arab, Barb and Turkish horses imported into England in the seventeenth century.

Checkers.

To Correspondents.

J. H. ROBINSON.—Pleased to hear from you. Kindly send your address to Checker Editor, New York CLIPPER.

DR. SCHAEFER.—Try to have Hoffmann, Ed. M., yourself and yours truly meet before Mr. M. returns to London.

R. SAURZ.—See what J. H. R. says. W. SEWARD.—It's all right, some more just like it would be welcome.

New York Clipper.

DEAR SIR.—Incidentally Prob. 15, play 18 to 23, 2 to 7, 8 to 3, 7 to 11, 24 to 20, 3 to 7, 26 to 23, etc. Black wins.

But what I want to talk about is No. 14. E. Saurz, of Ft. Worth, Tex., at sixth move of his remarkable solution at note a informs us that 3 to 7 instead of 3 to 8, followed by 15 to 11, exchanging leads to a black win by first position, a needless and obvious variation; it is like the back ground to a picture—nothing in itself.

Now, if note a was deemed so important, why does he not give white's defense at fourth move? Play 7 to 11 at fourth move and we have a position with the unnecessary rubbish removed from No. 14. I submit the following (See Pos. No. 10, Vol. 50).

J. H. ROBINSON, Atlanta, Ga.

Solution of Position No. 18, Vol. 50.

BY AUGUST ROHL, N. O., LA.

Black 5 10 11 12 15 27

White 18 22 25 31 32

White to play and draw.

32 23 0 13 18 14 19 26 22 18

5 9 21 17 15 19 7 3 13 22

25 21 12 16 14 7 26 30 30 25

Drawn.

Position No. 19, Vol. 50.

BY J. H. ROBINSON, ATLANTA, GA.

Black 12 K 14 19

White 20 21 K 11

Black to play and win.

Game No. 19, Vol. 50.

SINGLE CORNER.

An interesting compilation by W. J. Wray.

In THE SHEPHERD INDEPENDENCE:

11 15 8 11 6 9 7 16 20 24

22 18 28 24 25 22 (a) 15 11 23 16

15 12 4 8 1 6 (b) 16 10 24 27

25 15 31 26 32 28 23 16 28 24

12 16 8 31 26 32 28 23 16 28 24

20 25 18 14 19 15 18 15 (c) 24 20

9 13 10 17 10 17 9 14 24 20

24 10 21 14 15 11 15 10 22 15

16 20 11 16 16 19 17 21 31 22

26 22 22 18 24 15 (d) 27 23 16 12

Black wins.

(a) Mr. Penman gives this to draw, and correct Busby in Japman's Problem Book.

(b) Against 25 to 21, 2 to 6 is proper as Busby plays it.

(c)

23 16 2 7 6 10 14 10 15 24

12 19 10 6 10 14 23 15 20 27

24 15 7 10 2 7 12 19 23 16

7 16 27 23 (d) 8 12 10 15 17 26

15 10 3 8 7 10 14 23 30 23

Black wins.

(d)

6 2 27 23 8 12 18 15 or

10 14 3 8 5 12 17 21 16 19

Black wins.

(e)

27 23 23 10 12 11 8 18 15

20 24 24 27 27 31 17 21 9 14

Black wins.

News of the Game.

Members and friends of the Scottish Draughts Association have presented the Scottish champion, Robert Stewart, with a magnificent gold medal as a token of his success in winning the championship three times. Under the heading of Phenomenal Play, Bro. Denzil says: "Previous to Freedman's challenge and Jordan's acceptance, both players gave exhibitions of simultaneous play, the former's score indicate him a pigma when compared with the latter, but now the former is excelling the latter. On what a slender thread is J. T. D. trying to walk the chasm? At the Wells memorial recently, S. S. Bell, in a lecture, entitled 'Old Games with New Endings and Problems: their Construction and Solution,' said: 'I most fully hope, and sincerely believe that the day is very near when the checker championship of the world is to be won and held by an American.' Thus we thought some months ago, but now we have he to come from? It must be new material. There is sufficient talent in either of the big three of New England, but when a man gets around the age of forty he

simply will not undergo the long mental strain for necessary preparation. . . . The Pittsburgh Gazette says H. Reynolds, the boy who defeated Freedman in their match in New York recently, contested twenty boards in simultaneous play, and won them all. That's all right except the boy part. H. B. Reynolds is a man. W. R. Call, in Dr. Schaefer's column, says that C. H. Freeman is janitor of a bank, and the latter in speaking of Barker's end play and Jordan's body game, terms it grand.

Chess.

Solutions.

Of Enigma 2,368.—1. Q to B 5; 2. R to K 3; 3. Q ch.; 4. B ch.; and 5. Q mates. Problem 2,368.—1. B tks P; 2. Q to K 6; 3. Kt to B 4; 4. to B 7; and 5. tks B. mate. A crisp performance.

Enigma 2,369.—Given in corres. to the author. The "Correct Version" of 2,367 given by Mr. Schaefer.

Problem 2,369.—1. Kt to Kt 8; 2. B to his 5; 3. R to B 7; 4. Kt tks P; 5. Kt to Kt 7; 6. Q to her 3; 7. R to Kt 6; 8. K to Q 4, compels B tks R, mate. White's moves all ch., and Black has no choice.

Enigma 2,370.—Was solved "on the fly." Problem 2,370.—1. R to B 6; 2. Kt to B 7; 3. B tks K P; 4. Kt tks Kt; 5. Kt to K 5; 6. Kt to B 7; 7. Kt to K 4; 8. B to Kt 5; 9. B to K B 4—half! Now, instead of 10. Q to her 6, play 10. Q to her Kt 8, and proceed; 11. Kt tks Kt; 12. B to R 3; 13. R to K 5; 14. R to K 8; 15. Q to B 8; 16. Q to Kt 4, compels Q tks K, mate. All ch., and no choice. "How's that? Umphre."

Enigma 2,371.—Given with the Enig. OF PROBLEM, No. 2,371.

1. Q to K B 3. P moves any 4. B to Q 3. P moves 2. B x P. P moves 3. B x P. P moves 6. Q-B 2 & dis. mate.

Very neat, Bro. Spencer.

Enigma No. 2,374.

White—E. W. Libaire; Black—L. F. George.

at Q2, KR6, QS, QR2, Kt2, K4, K Kt2, R3.

at KR6, BS, QS, QR2, 3, Kt4, B3, Q3, KR2.

QB4.

Now, if White 22. K tks P, he wins; he did play P tks P, and Black drew the game.

Problem No. 2,374.

BY HERMANN HELMS.

BLACK (Mr. George).

WHITE (Mr. Libaire).

"White to play and win in three moves."

Game No. 2,374.

The Brooklyn Eagle says: "This game, though a draw, is the prettiest in the Boston-Brooklyn match."

KT'S GAMBIT EVASDED.

White, Libaire. Black, George.

1. P to K4. P to K4. 12. P to B6. P to Kt4.

2. P-KB4. B-B4 (a). 13. B-P x P. K x P.

3. K-Kt-B3. P-Q3. 14. K-B x P. Q-R-his 2.

4. K-B-B4. Q-Kt-B3. 15. P-Q4. K x P.

5. Q-Kt-B3. P-QR3. 16. Kt-K6 & (b). Q x Kt.

6. K-Kt-his 6. K-R3. 17. Q x Kt & K-Rsq.

7. Q-R5. Castles. 18. Q-B-Kt5. Q-R x B.

8. K-B5. B-Kt5. 19. K-B5. Q-R x B.

9. K-R-B4. P-QB3. 20. Q-B x R-B4.

10. P-KR3. Kt x P. 21. R-Q2. P x Kt.

11. K-Qsq. Kt x R. 22. P x P. See Enigma.

(a) Probably the best for mere evasion.

(b) A clear but plausible oversight. See our Problem.

HAMPEE'S KT'S GAMBIT.

Contributed by Bro. B. G. Parker, of The Gouverneur (N. Y.) Free Press vs. Robt E. Long, of Pa., in the great match.

Mr. Long, Mr. Parker.

1. P to K4. P to K4. 15. Kt to B6 & K to Kt2.

2. Q-Kt-B3. K-Kt-B3. 16. Q x P & K x Kt.

3. P-KB4. P-Q4. 17. Kt-Q5 & K-his 3.

4. B-P x P. K x P. 18. Q x P. Q-R2.

5. Q-KB3. P-KB4 (b). 19. Castles. Q-R6.

6. P-Q4. P-QB4. 20. Q-B4. Q-Rsq.

7. K-B-Kt5 & Q-Kt-B3. 21. P-QB3. P-Kt4.

8. K-Kt-K2. R-B-K2. 22. B-Q3. B-Kt2.

9. Q-R6 & (c) P-Kt3. 23. K-B x Kt. Q-B x Kt.

10. Q-B4. B-home. 24. K-B x Kt. K-B x Kt.

11. Q-B3. B-Kt2. 25. K-B x Kt. K-B x Kt.

12. K-Kt-B4. Castles. 26. Q-K6. K x B.

13. Q-Kt-P. Kt x P. 27. K-Kt5 & K-B x Kt.

14. K-B-B4. K-B x P (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc)

TABLE OF CONTENTS.

Theatrical Fables, with Timely Tips.	Page.
Miss Clipperton—Sketch.	425
Miss Clipperton—Personalities.	426
William Thompson—Sketch.	426
World of Players.	426, 427, 428
Elizabeth Knight—Sketch.	426
Thomas J. Loftus—Sketch.	426
Arthur B. Adami—Sketch.	426
Vaudeville and Minstrel.	428, 429, 434
Our London Letter.	429
Summer Parks, Etc.	430
Latest Photograph.	431
On the Road.	431
Chess and Checkers.	432
Deaths in the Profession.	432
Dramatic Compositions Copyrighted.	433
New York City—Review and Comment.	432
Miscellaneous.	433
Under the Tents.	433
Foreign Show News.	433
Music and Song.	435
Aquatic.	435
Athletic.	435
The Turf.	436
The Ring.	436
Baseball.	436
Wheeling.	436
Crickets.	436

THEATRICAL CORRESPONDENCE.

Colorado.	427
Nebraska.	429
Arizona.	429
Massachusetts.	429, 430
Ohio.	430
Maine.	430
Montana.	430
Pennsylvania.	430
Texas.	430
Virginia.	430, 431
Maryland.	430
Illinois.	431
District of Columbia.	431
Kentucky.	431
Connecticut.	431
New York State.	432
Oregon.	432
Missouri.	432
Louisiana.	432
Canada.	433
Manitoba.	433
Minnesota.	433
Indiana.	433
New Jersey.	433
Georgia.	434
Iowa.	434
South Carolina.	434
Michigan.	435
Alabama.	435
Washington.	435

LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

Neill and Frawley Join Forces to Take a Company to Manila—San Franciscoans Have a Good List of Summer Attractions, and the Various Houses Draw Good Attendance.

Special Dispatch to THE NEW YORK CLIPPER.

SAN FRANCISCO, July 8.—At the Columbia Theatre the fifth week of the Henry Miller-Margaret Anglin special season began last night with "The Adventures of Lady Ursa" as the bill. Business continues big.

CALIFORNIA THEATRE.—The second week of Frederick Warde and company, in "Francesca di Rimini," began Sunday, 6.

ALCAZAR THEATRE.—The fifth week of Florence Roberts, in "Zaza," began last evening.

CENTRAL THEATRE.—"The Sunshine of Paradise Alley" is the current bill.

GRAND OPERA HOUSE.—The seventh and last week of Maude Fealy and Edward J. Morgan, in "The Christian," began last night. Next week the Frawley Co. begins a six weeks' stay.

FISCHER'S THEATRE.—"Pousse Cafe," "Antony and Cleopatra" and "A Royal Family" (second week) continue in favor here, with the S. R. O. sign displayed nightly.

TIVOLI OPERA HOUSE.—"The Idol's Eye" began last evening the third week of its run.

ORPHEUM THEATRE.—New people opening Sunday, 6: Valerie Bergere, James J. Morton, and the Roseauzes.

CHUTES.—New people opening last night: Erb and Erb and the Edgertons.

NOTES.—James Neill and T. Daniel Frawley have formed a partnership for the invasion of the Philippine Islands, and will open in Manila in September. Odd fellows' hall is to be opened as a vaudeville theatre Aug. 1, under the management of D. J. Granman. The Bouvier Theatre, which is to be erected at Ninth and Market Streets, is estimated to be a year in building.

FROM OTHER POINTS.

Business at the Outdoor Resorts Has Taken an Impetus—The Few Regular Houses Remaining Open Also Report Good Business.

Special Dispatches to THE NEW YORK CLIPPER.

CHICAGO, July 8.—The week opened with a boom for summer parks and reasonably good business for regular houses. All the parks were crowded Sunday and last night.

Ezra Kendall made a hit with good houses at Masonic Temple. Gilbert Gregory was well received upon his entry into the cast of "The Storks," at the Dearborn Sunday business fair.

"The Wizard of Oz," at the Grand, continued, with fine business. "The Suburban," at McVicker's, began its last week with three-fifths business. "Florodora" continued, with a fair degree of prosperity, at the Illinois. Sam Jack's and the Trocadero drew well filled houses. The new bill at the Chicago Opera House proved a strong magnet.

BOSTON, July 8.—The weather conditions were excellent, and both indoor and outdoor show houses were benefitted. "Prince of Pilsen" opened its eighth week at the Tremont with a full house. The usual good Keith offering was to large audiences. "The Lost Paradise," at Music Hall, drew two large gatherings. The Palace was comfortably filled. Seekers of the curio people in the museums in good numbers.

The summer parks were liberally patronized Sunday and yesterday.

PHILADELPHIA, July 8.—Two theatres were open for business last night and both fared well, Keith's drawing a large audience with an attractive vaudeville bill, and "A Runaway Girl" opening the second week at the Park to satisfactory attendance. Fa-

vorable weather benefitted outdoor parks, and they did a rushing business.

KANSAS CITY, July 8.—Another enormous crowd was in attendance at Electric Park yesterday; in the theatre the Travers-Vale Company presented "Her Only Son," and in the German Village Arm and Wagner were the hits. At Troost Park Lester Lonergan and company gave a good performance of "The Country Girl."

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

Baldwin-Melville Repertory (Walter S. Baldwin, mgr.)—Buffalo, N. Y., July 17, indefinite.

Blair, Eugene (Henry Gressitt, mgr.)—Cleveland, O., July 7, indefinite.

Benjamin Stock—Winnipeg, Man., July 7, indefinite.

Barbour Theatre (Barrie & Stark, mgrs.)—Duluth, Minn., July 7-Aug. 2.

"Breezy Time" (Merle H. Norton, prop. and mgr.)—Marquette, Mich., July 10, Calumet 11, Hancock 12.

Carnegie Stock (Harry L. Webb, mgr.)—Parkersburg, W. Va., July 7-Aug. 31.

Criterion Comedy Co.—Winnipeg, Man., July 7, indefinite.

Curtiss Comedy—Phoenix, Ariz., July 7-Aug. 2.

Clinton, De Witt, Stock—Dayton, O., July 7, indefinite.

Cazenave, Paul—Quebec, Can., July 7-12.

Dilger-Cornell—Greenville, Pa., July 8, indefinite.

De Lacour Twin Sisters Dramatic (De Lacour & Fields, mgrs.)—Terre Haute, Ind., July 6-13, Washington 14-19.

"Duffy's New Jubilee" (Frank W. Nason, mgr.)—Dexter, Mich., July 9, Brownville 10, Millinocket 11, 12.

Eclipse Stock, Lloyd & Genter's—Oakland, Cal., Ind., July 9, 10, Princeton 11, 12, Jasper 14, 15, Huntington 16, 17, Booneville 18, 19.

Friel-Griffin Stock (Thornton Friel, mgr.)—Bar Harbor, Me., July 7-12, Southwest Harbor 14-19.

French, Irving (Dan Macmillan, mgr.)—Duluth, Minn., July 7-9, Fargo, N. D., 14-16, Crookston, Minn., 17-19.

Fountain, Marie, Theatre (Bobby Fountain, mgr.)—San Antonio, Tex., July 7-Aug. 4.

Frawley, Daniel—Minneapolis, Minn., July 7-12, St. Paul 13-Aug. 23.

Fenberg Stock—Springfield, O., July 7, indefinite.

Giffin Dramatic—Richmond, Va., July 7-12.

Gratton, Lawrence, Stock—Utica, N. Y., July 7, indefinite.

Gould and Ford (W. S. Stillman, mgr.)—Newark, N. J., July 7-12, Paterson 14-19.

Hasswell, Percie (George Falcetti, mgr.)—St. Paul, Minn., July 7-12, Minneapolis 13-Aug. 23.

Howard-Dorset—Sioux City, Ia., July 7, indefinite.

Hayward, Grace (Dick Ferris, mgr.)—Omaha, Neb., July 7, indefinite.

Hall, Don C.—Remington, Va., July 7-12, Culpepper 14, Orange 15, Charlottesville 16, 17, Lynchburg 18, 19.

Huntley-Moore Stock—Atlantic City, N. J., July 7, indefinite.

Klarck-Urban (H. B. Klarck, mgr.)—Thomaston, Me., July 7-12, Bucksport 14-19.

Kington-Courtney Stock—Albany, N. Y., July 7, indefinite.

Lakemont Stock—Altoona, Pa., July 7, indefinite.

"Lights of Gotham" (Will E. Culhane, mgr.)—Westville, N. S., July 9, 10, New Glasgow 11, Lawley, C. B., 12, Sydney 14, 15, Gloucester 17-19.

Mack-Fenton (Wilbur Mack, mgr.)—Ashland, Ky., July 7-Aug. 9.

McCullum, Bartley, Stock—Portland, Me., July 7, indefinite.

Mathes, Clara—Nelson, B. C., July 7-19.

Murray & Mackey's Bon Ton Ideals (John J. Murray, mgr.)—Piqua, O., July 7-Aug. 23.

Marks Bros. (Tom Marks, mgr.)—London, Ont., July 7, indefinite.

"Missouri Girl," Fred Raymond's (Harry S. Hopping, mgr.)—Houghton, Mich., July 9, Hancock 10, Rockland 12, Negaunee 14, Ishpeming 15, Sycamore, Ill., 16.

"Martiniere," Harry S. Sargent's—Centre Harbor, N. H., July 9, Wolfboro 10, Sanbornville 11, Milton 12, Milton Mills 14, Oxbow 15, North Conway 16, Brownfield 17, Fryeburg 18, Bartlett, N. H., 19.

Nelli, James—San Francisco, Cal., July 7-12.

Nelson, Harold, Repertory (Thomas E. Cornyn, mgr.)—Owen Sound, Can., July 7-19.

National Lyceum Stock (Arthur Wyndham, mgr.)—Eureka Springs, Ark., July 7-12, Guthrie, Okla., Ter., 14-19.

Nannary, May—St. John, N. B., July 14-16.

Brooke, conductor)—Cincinnati, O., July 7-27.

British-American Band (W. C. McDaniel's, bandmaster)—Atlantic City, N. J., July 7, indefinite.

Butler, Helen May, Ladies' Military Band (J. Leslie Spahn, mgr.)—Pittsburg, Pa., July 7-26.

Boon's Opera (Leopold Fuenkenstein, mgr.)—Athol, Mass., July 7-12, Greenfield 14-19.

Columbia Comic Opera, A. (Chas. G. Amaden, mgr.)—Dallas, Tex., July 7-Sept. 6.

Columbia Comic Opera, B. (Charles N. Holmes, mgr.)—Lancaster, Pa., July 7, indefinite.

Contorno's Band—Philadelphia, Pa., July 7, indefinite.

"Chinese Honeymoon" (Nixon & Zimmerman, mgrs.)—N. Y. City July 7, indefinite.

"Cherry Blossom" (Frank L. Ferley, mgr.)—N. Y. City July 7, indefinite.

Duss Band—N. Y. City July 7, indefinite.

"Defender" (A. H. Chamberlyn, mgr.)—N. Y. City July 7, indefinite.

Ellery's Royal Italian Band—Minneapolis, Minn., July 7, indefinite.

Fairman's Boston Concert Band—Philadelphia, Pa., July 7, indefinite.

"Florodora" (Fisher & Ryley, mgrs.)—Chicago, Ill., July 7, indefinite.

Hofman, Lennu, Orchestra—Revere Beach, Mass., July 7-Sept. 6.

Herald Square Opera (Nelson & Kintzing, mgrs.)—Albany, N. Y., July 7, indefinite.

Kaltenborn—N. Y. City July 7, indefinite.

Killies Band (T. P. J. Powers, mgr.)—Philadelphia, Pa., July 4-27.

Liberati's Band—Philadelphia, Pa., July 7, indefinite.

Miles, Nellie, Military Band—Syracuse, N. Y., July 7, indefinite.

New York Players Opera—Worcester, Mass., July 7, indefinite.

Olympia Opera (H. Seamon, mgr.)—New Orleans, La., July 7, indefinite.

Phinney's Band (Fred S. Phinney, mgr.)—Pittsburg, Pa., July 7-13.

Pollard's Australian Juvenile Opera—Seattle, Wash., July 7-12.

Pittsburg Orchestra, Victor Herbert's—Saratoga, N. Y., July 14, indefinite.

"Prince of Pilsen"—Boston, Mass., July 7, indefinite.

Rath's Orchestra—Utica, N. Y., July 7, indefinite.

Rorick's Glen Opera—Elmira, N. Y., July 7-Aug. 5.

Sousa and His Band—Atlantic City, N. J., July 6, indefinite.

Stewart, W. G., Opera—Philadelphia, Pa., July 7, indefinite.

Shannon's Twenty-third Regiment Band—Shannon, Pa., N. Y., July 6, indefinite.

Slafer's Brooklyn Marine Band (Wm. E. Slafer, mgr.)—Brighton Beach, N. Y., July 6, indefinite.

"Show Girl" (E. E. Rice, mgr.)—Manhattan Beach, N. Y., July 7-19.

"Storke"—Chicago, Ill., July 7, indefinite.

Wilbur-Kerwin Opera—Atlanta, Ga., July 7, indefinite.

Wilbur Opera—Quebec, Can., July 7, indefinite.

"Wild Rose" (George W. Lederer, mgr.)—N. Y. City July 7, indefinite.

"Wizard of Oz"—Chicago, Ill., July 7, indefinite.

Young, John E., Opera—Chicago, Ill., July 7, indefinite.

VARIETY.

Andrews & Sumner's Vaudeville Stars—Suncook, N. H., July 9.

Craner & Son's Vaudeville (Ben Craner, mgr.)—Five Lakes, Mich., July 9, Forestia 10, Mayville 11.

Empire Specialty—Taunton, Mass., July 7-12.

New York Favorites, Boon's (Eddie Miles, mgr.)—Putnam, Conn., July 7-12.

Spaulding Vaudeville—Weissville, N. Y., July 7-12.

Vernon's Vaudeville—Patchogue, L. I., July 9, Center Moriches 10, Good Ground 11, Southampton 12.

Beach & Bowers—Huron, S. D., July 12, Redfield 14.

Boon's (Harry De Vaux, mgr.)—Woonsocket, R. I., July 7, Putnam, Conn., 14-19.

Oriental Troubadours—Pottstown, Pa., July 7-14.

Paine's "Last Days of Pompeii" (H. B. Thearle, mgr.)—Dayton, O., July 7-13, Detroit, Mich., 14-28.

Perry, Frank L.—Adelphi, Ill., July 7-12.

Roving Frank's Gypsy Camp (Frank Hublin, mgr.)—Atlantic City, N. J., July 7, indefinite.

Smith's, Prof. Harry, Show—Belleville, Pa., July 9, 10, Greenwood Furnace 11, 12, McAlester, Okla., 13, 14, Petersburg 15, 16.

Tribby's New London Shows—Pittsburg, Pa., July 7, indefinite.

Vane, Harry—Benton Harbor, Mich., July 7-12.

Winnifred Brothers—Bessemer, Mich., July 7-13, Hurley, Wis., 14-16, Iron River 17-20.

ILLINOIS.

Chicago.—At last the Summer gardens have come into their own. The long delayed hot weather arrived on the Fourth of July and has been making up for lost time ever since then. As a result all the out of door resorts have been doing tremendous business. All previous attendance records were smashed July 4 at nearly all Summer gardens and parks, and great business has ruled since. The few Summer houses now open are enjoying a fair degree of prosperity.

GRAND (Harry Hamlin, manager).—"The Wizard of Oz" continues to draw crowded houses. It has proved the most successful Summer production ever staged at this house. This, the fourth week, starts out most profitably.

ILLINOIS (Will J. Davis, manager).—"Florodora" has not yet outstayed its welcome. Well filled houses ruled last week. No end to the engagement is announced. Edith Blair, "the beauty girl," has been substituted for one of the retiring members of the sextet, and has made many friends.

McVicker's (Jacob Litt, manager).—"The Suburban" last week Saturday night, but the attendance held better than had been anticipated, and the melodrama will be continued until July 13. Helen Marie Orne, a local dramatic student, made her professional debut July 5, as Alice, the leading female part. She has given satisfactory performances.

DEARBORN (W. W. Tillotson, manager).—"The Storks" continues with a fair degree of prosperity. This week Gilbert Gregory succeeds William Evans in the role of Slim Carroll.

MASONIC TEMPLE ROOF GARDEN (J. J. Mordock, manager).—Another bright, strong bill is offered this week, as follows: Ezra Kendall, J. Allen Preisch and Mrs. Alda Hemmi, in the Nile scene from "Aida"; Midgley and Carlisle, in "After School"; Sharp and Platt, Wenona and Frank, and the Juggling Normans. Mr. Preisch and Mrs. Hemmi are well known song singers, and this is their first week on the vaudeville stage. Last week crowded houses were the rule here. Reginald Roberts made a decided hit upon his first week in vaudeville, and his last week in this country for three years, receiving fully as much applause as he used to get in light opera roles at the Studebaker. That Midgley and Carlisle were favorites is best evidenced by the fact that they were retained for a second week. Other performers gave much satisfaction, especially Mlle. Carroll.

CHICAGO OPERA HOUSE (Kohli & Castle, managers).—The bill for the week of July 7 follows: Girardot and Moreland, in "The Financial Question"; the Kauffmann troupe of trick bicyclists; Mazuz and Mazet, Geo. Austin Moore, Hal Godfrey and company, in "A Very Bad Day"; Hanley and Jarvis, Weston Raymond Trio, in a satire on "Heart of Maryland"; Zoa Matthews, Ramon and Arno, Harry Fitzgerald, Downey and Vanetta, in "Calling on the Doctor"; Mlle. Valesca, Colton and Darro, Burt Grant, and the Kirodrome. Last week the attendance was big. Pete Bailey and company, in "A Dress Rehearsal," carried off chief honors.

SAM T. JACK'S (Sidney J. Eason, manager).—"The Champs Elysees Burlesque Co." is the name of the organization here this week. Two burlesques are presented: "Yum Yum" and "Leg-mania." The first is a Japanese skit. In the specialty bill appear: Lida Gardner and Camille Kenyon, the black face team of Crawford and Manning, and Decoma and Onzo, acrobats. Last week well filled houses ruled.

MICAO'S TROCADERO (Robert Fulton, manager).—"The Trocadero Company" is appearing in "The Schutzenfest" this week. The full strength of the stock is again enlisted, and a repetition of former successes is certain. "Hodge Podge" drew big last week, although the hot weather cut down attendance somewhat during the last two days.

CLARK STREET DIME MUSEUM (Geo. Middleton, manager).—"Twenty bright youngsters appear in a juvenile show in the curio hall this week and constitute the chief attraction in this department. Other features are: Lewis, man with a musical heart; Miss Nelson, "girl tramp"; Garetta's performing birds, W. B. Mosely, Shafer and De Camp, Heywood and Mulvey, Harry Brown, Adelaide Lafarve, and May Mazelle.

LONDON DIME MUSEUM (W. J. Sweeney, manager).—"The following are the curio hall attractions: The famous Edward Rice, musical act; Clarkson magician; the midget mother and baby; Sturgess, crayon artist. In the theatre appear: Alice Daniels, Grace Williams, Wells and Gibbs, and Prof. Hull's moving pictures.

COLISEUM GARDENS (Geo. S. Wood, manager).—"Last week's vaudeville bill proved so popular that the chief performers are retained for another week. They are the Joncays, the Salvages, the Ascent Girls, and the Chasey Troupe. The Joncays' acrobatic feats, and the eccentric dancing of the Salvages were the best in these lines seen on a local vaudeville stage in some time. New comers on this week's bill are: Lillian May, the Flood Brothers, and Leslie's leaping dogs. Several thousand persons found this resort a cool and pleasant retreat last week.

SANS SOUCI PARK (Paul Howe, manager).—"The vaudeville performers who make up the bill of the theatre here this week are: Leon Morris and his trained ponies, Lester and Curtin, Emathilda, Conley and Ford, and Fern Melrose. The show is under the management of Edward Shayne and is playing a Summer resort circuit. Two new and important features have been added to this resort, the gigantic loop the loop and the old mill or scenic water way. Beginning with July 4, when attendance records were broken, great crowds have thronged this park.

FERRIS WHEEL PARK (L. V. Rice, manager).—"The following are the vaudeville performers here this week: Smith and Doretto, the Three Keatons, Flora Adler, Max Millian, the Knight Brothers, and the Schiller Brothers. Capt. Bogardus gives rifle and shotgun practice exhibitions every afternoon and evening. This park has enjoyed splendid business since the hot weather set in.

CHERRY PARK (Wm. Buckley, manager).—"The vaudeville bill for the week of July 6 follows: The Llewellyns, O'Donnell and Graham, La Verne and La Vigne, and Patti Trixie. The recent addition to this resort, "The Streets of Cairo," has proved popular.

MASON PARK (Wm. Mason, manager).—"The Mascot" is again the offering of the John E. Young Opera Company. The hot weather has brought good business to this park.

NOTES.—Already are heard the sounds of preparation for the new season. "King Dodo" will reopen the Studebaker Aug. 2. After a six weeks' engagement in Chicago the company will start upon a long tour which will embrace cities from San Francisco to Boston. The Columbus Theatre will be reopened in a fortnight. Baseball teams composed of players from "The

Wizard of Oz" and "The Storks" companies cross bats at the American League grounds on the South Side this week. Anne Sutherland will not be the leading lady in the Columbus stock next season. Her place will be taken by Anne Marshall.

Montgomery and Stone have been secured by Manager Hamlin for five years on account of the hits they have made in "The Wizard of Oz." Anna Laughlin has signed a three years' contract. John Slavin will leave the cast during the Christmas holidays to join Klaw & Erlanger's new production, "Bluebeard."

DISTRICT OF COLUMBIA.

Washington.—Fourth of July week ended in a hot wave which, if it continues with the severity promised, bids fair to close the season of indoor amusements till the opening of the regular Fall and Winter season.

Manager De Witt, of Chase's, has already announced the present week as the last, although Summer opera, as has been presented at that house for the past five weeks, has been a most pronounced success, the house being crowded at each of its nine times a week performances ever since the season commenced, and the season promises to close in a full tide of success. "The Bo-leary Girl" was last week's offering, and it was most effectively rendered by an exceptional Summer cast. At the Columbia the Edwin Arden Company presented "Captain Swift" most acceptably, but the houses were at no times large. What was lacking in numbers was made up by the genuine enthusiasm of the audiences, and it was plainly evident that the patronage was limited by the extreme heat which prevailed. The management has made no announcement of an early closing of the season, but it is plainly evident that it cannot last long under existing atmospheric conditions. Up to last week the weather has been admirably adapted to indoor amusements, and the open houses, what few there were, have profited immensely thereby, while our suburban resorts have suffered, and now, if the hot weather continues, they can garner the long delayed harvest.

Buckskin Hill's Wild West Show came last week, June 30, July 1, and did an excellent business. The tents being well filled at each of the four very satisfactory performances. Lawrence Garden with a pleasing vaudeville bill, was nightly crowded, and the trolley and steam railroad lines to Chevy Chase Lake, Cabin John Bridge and Chesapeake Beach were kept well filled every evening during the week. A new opera, written by End Mort, a professor of music in this city, and entitled "At Freedom's Gate," was produced at Glen Echo Auditorium July 4, by local talent. The opera is founded on incidents of the recent war in Cuba. Inasmuch as the first performance was given in the nature of a dress rehearsal it would be unfair to criticize either the score or the book. The opera will be presented each night during the present week, the end of which will be ample time to render a fair judgment on its merits as a production. The present week has amusement offerings as follow:

CHASE'S THEATRE (H. Winnifred De Witt, manager).—"This week and the last of the season, "The Mikado."

COLUMBIA THEATRE (Lockett & Dwyer, managers).—"This week, the Edwin Arden Co. in "The Butterflies."

LAWRENCE SUMMER GARDEN (Joseph H. Daniels, manager).—"This week, vaudeville by the Noble Florence Gilbert Fox, May Rowe, Irene Young, and Marguerite Franklin.

CHESAPEAKE BEACH AUDITORIUM (Wm. Wassman, manager).—"This week, vaudeville by Carrie M. Scott, Evelyn Earle, Husband and Shelton, and the Vaughn Sisters.

CHEVY CHASE LAKE (Herbert Claude, manager).—"Concerts by the U. S. Marine Band.

RIVERSIDE PARK (E. S. Randall, manager).—"Orchestral concerts.

CABIN JOHN BRIDGE PARK (Robinger Bros., managers).—"Inley's Military Band concerts.

GLEN ECHO AUDITORIUM (End Mort, director).—"At Freedom's Gate," by local amateur talent.

NOTE.—Myron D. Leflingwell, an actor, at one time of considerable prominence, was arrested here one day last week on complaint that she was afraid of her husband, who

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THE PATH FOLLOWED BY OCEAN CABLES.

There seems to be no logical reason why cables cannot be laid across any section of the oceans of the world, no matter how great the depth. Some portions of the Atlantic cables are over three miles below the surface, and this is not necessarily the extreme depth, for the cable may, and probably does, pass from the top of the submarine hill to another without dropping materially into the deep valleys between. The greatest known depth of the sea is forty thousand two hundred and thirty-six feet, or seven and three-fifths miles, found in the South Atlantic about midway between the island of Tristan da Cunha and the mouth of the Rio de la Plata. Soundings have been made to the depth of twenty-seven thousand four hundred and eighty feet in the North Atlantic, south of Newfoundland, and about thirty-four thousand feet, or nearly six and a half miles, is reported south of the Bermudas. Even such enormous depths as these need not hinder cable-laying, so far as the theory is concerned, but in practice, for reason of economy in maintenance and otherwise, it is found best to take advantage of favorable conditions in the ocean's bed. To illustrate, all of the cables between the United States and Europe run up along our coast until they reach the neighborhood of Newfoundland before starting across to their destinations in Ireland or France. The reason for this is found in the range of submarine tablelands, forming an ideal cable bed, which lies between the three latter countries. In past years immense portions of this submerged territory have been plotted out and mapped by various governmental and private expeditions, and this knowledge is constantly being added to. It becomes particularly valuable in economic cable laying. Except in extreme cases, the electrical conductor is not dropped overboard haphazard. On the contrary, the submarine mountains, valleys and plains over which it is to take its sinuous course are accurately selected beforehand, and their general configuration, soil covering, if any, and other peculiarities properly taken into consideration. Special varieties of cable are manufactured to meet certain conditions known to exist where they are to go. Like men in all trades, the cable layers must adhere closely to the specifications given them, starting in order to perform the right kind of work.

The steamship, therefore, while going ahead and paying out the cable over the stern pulley, is under the guidance of skilled hands, following a certain path, which has been pointed out for her by sagacious on the mainland as being the best adapted to the comfort and ease of the electrical conductor she is depositing. —Percie W. HARR, in *Lippincott's Magazine* for July.

THE WEIGHT OF OCEAN CABLES.

The cables of the world aggregate about one hundred and eighty thousand nautical miles. While the bulk of this is the property of private companies, something in the neighborhood of twenty thousand miles is owned or actively controlled by the different colonial powers. The British Empire and France have about five and eight thousand miles respectively. Spain two thousand, and Italy one thousand. Germany has credited with several hundred miles, but a considerable proportion of this must now appertain to the United States.

The laying of a cable across the ocean is not nearly so simple a matter as might appear at first thought. There are a number of things to be taken into account. The enormous weight of any considerable length of cable (say, for instance, sufficient to reach from Hawaii to the island of the Ladrones, or what would be only one vision in a direct cable between the United States and the Philippines) is an important factor. The Great Eastern was able to carry enough for the whole distance between Valencia, Ireland, and Heart's Content, Newfoundland, and successfully laid it after two attempts. But this is not so great a distance as our instructions, and moreover, modern cables differ from their predecessors in being made much heavier and in varied types to meet certain conditions. What is known as "deep sea cable" weighs about two tons to the mile, while the inshore variety weighs fourteen tons to the mile. There are other intermediate grades. Instead of using monstrous vessels it has been found expedient to lay long distance cables in sections. —Percie W. HARR, in the *July Lippincott's*.

A "PICKING-UP" MACHINE.

A truly wonderful piece of mechanism is the "picking-up" machine used in all grappling and cable hoisting operations. It is a power-driven variety of crane, but also a most aristocratic and elaborate member, fitted with gear changing clutches, patent brakes, and other ingenious appliances. To give some idea of its capabilities in dry figures, it can at slow speed lift twenty-five tons at a rate of one mile per hour, or at fast speed ten knots at the rate of four miles per hour. Moreover, it can be quickly altered and adapted to changing circumstances in speed or lifting weight.

All being made ready, the big grapple, attached to seven or eight hundred fathoms of chain and rope, is passed over the bow sheave, or pulley, and as soon as it reaches bottom the ship is sent slowly ahead. Back and forward across the path of the cable, as pointed out by the friendly marking buoys, we steam. Several times the grapple catches something, only to lose it, hold again—probably an inequality upon the bottom, although a bosun's mate mumbles "mermaid's grotto"—but at last comes a steady strain. Every soul on board hangs over the bow, watching the grimy grapple rope come steadily up and over the well offed pulley. At length the grapple itself appears, holding tight on to the truant. —Percie W. HARR, in the *July Lippincott's*.

His EARLY HOME COMING.—"Does your husband carry a latchkey, Mrs. Homebody?" "No, I never knew him to." "Oh, then, he comes in early. That must be due to your training." "Not in the least. There is always some one up when he gets home in the morning." —Chicago Record-Herald.

His MARKSMANSHIP.—"Did—did you ever shoot a man?" queried the tenderfoot, timidly, of Pepperhole Pete. "See here, young feller," bawled Pepperhole Pete, in a voice that shook Pike's Peak, "don't you never reflect on my marksmanship agin! Shoot a man! I never missed one, y' dern galoot!" —Ohio State Journal.

ANOTHER SHAKESPEARE TREASURE HERE.

The copy of Shakespeare's "Henry the Fifth," 1617, which sold for £197 in London, June 5, to "A. Jackson," is reported to have been secured for Marsden J. Perry, of Providence, whose Shakespearean library is now probably the finest existing in private hands in this country.

The first edition of this play, date 1598, exists only in the unique copy bequeathed by Malone to the Bodleian Library. Of the edition of 1617 only two copies are said to be known. The British Museum has the copy once owned by J. O. Halliwell-Phillips. The title of this drama, which furnished Shakespeare with the outline of the two parts of Henry IV as well as that of Henry V, is as follows: "The Famous Victories of Henry the Fifth, Containing the Honorable Battail of Agincourt, as it was acted by the Kinges Majesties Servants."

This is not the only Shakespearean treasure captured by Mr. Perry. A number of rare items, whose value is rendered immeasurably great by their connection with the poet's fame, have lately crossed the Atlantic and are now a part of the Perry collection. In January, 1897, he secured, for example, the great Shakespearean library formed by Halliwell-Phillips, the biographer of Shakespeare, who, during a life of seventy years spent a fortune in acquiring rare books, prints, and manuscripts associated with the name of "the world's poet."

On April 25, 1899, Mr. Perry gave \$510 for a copy of "The Troublesome Raigne of John, King of England," 1591, from which Shakespeare wrote his version (about 1595) of the "Life and Death of King John," first published in quarto form in 1611 as written by "W. Sh." The only other copy of the 1591 edition is in the Capel collection, Trinity College, Cambridge, England. The latter was long thought to be unique. Mr. Perry's purchases at American sales have added numerous prizes to his library. A number of the best Daly items were secured by him in 1900. At the Ives sale, in 1891, he obtained several books of the most precious description, notably the copy of "Venus and Adonis," 1636, one of two known, for which he paid \$1,150. The other copy is in the British Museum, and is much inferior to the Ives-Perry copy, being badly stained and soiled, and having a number of leaves mended.

The Perry library was recently removed to a historic old Colonial house in Providence, originally the Brown-Gammel mansion.

ABOUT STAGE PEOPLE.

Theodore Burt Sayre, the play reader for Charles Frohman at the Empire Theatre, recently chanced upon a drama which would consume six hours in the performance. The playwright called to learn what disposition would be made of his ambitious effort.

"Too long," counselled Mr. Sayre. "You must cut it down if it is ever to be staged at all."

"Cut it down!" exclaimed the playwright. "Never! Let the actors all speak at once in the minor scenes, and thereby save time for the big climaxes."

Heinrich Conried, director of the Irving Place Theatre, is not a man without honor in his own country, that is to say in his own theatre. There was an unusual air of festivity about the Irving Place a short time ago. The house was packed and the suppressed excitement about the place caused one stranger within the doors to wonder.

"Is there anything special tonight?" he asked of the usher.

"Yes," replied the plot of the chairs, "there is to be a performance of 'Die Bluthochzeit,' and," with an air in which respect, admiration and awe were mingled, "our director is going to play."

An embryo librettist recently approached Francis Wilson with a manuscript and received rather a bewildering reception.

"I cannot agree to read it," said the comedian amiably. "I am a weak person influenced by merit."

"But my book is very good," argued the librettist.

"Just what I fear, my dear boy," replied Mr. Wilson. "If it proved to be good I might be tempted to produce it—and lose \$20,000. If I did not produce it I should be uneasy, and I do not wish to add to my discomfort. However, I will read the book on one condition."

"What is that?"

"That you assure me your book is downright rubbish."

"But it isn't."

"Then I can do nothing for you. Good day."

Not long ago two Oracles met and smiled in the good old way. Said one: "I'm going to play 'The Henrietta' next season." "Ah!" said the other, "there is nothing like new plays. Where would I have been if I hadn't stuck to 'em' season after season?" "Hip Van Winkle" next season," and Robinson and Jefferson parted smilingly. —N. Y. Times.

A THRILLING ADVENTURE.

A number of war worn, fever stricken convalescents were gathered round the fire retelling to each other their most thrilling experiences.

"The tightest corner I was ever in," said Sergeant Botts, "was when one evening, just at dusk, I came upon four or five of the enemy at close quarters; in fact, I was cleverly ambushed, and before I had realized my position they had opened fire. Single handed and weaponless, I had no chance of making a fight for it, so I took to my heels and bolted for the rear. Very soon a well aimed shot struck me in the shoulder, a minute more and I staggered with one in the back, another struck me in the neck, while the fourth—"

"Chuck it, Bill," interrupted a brother sergeant, "you were never punctured by bullets to that extent, I know, or—"

"Who said anything about bullets?" retorted the other. "I'm speaking of being snubbed on Hampstead Heath." —Tid Bits.

HER INTENTIONS WERE GOOD.

She really intended paying her fare when she boarded the street car, for she had ten cents saved from the bargain day scrimmage, but the conductor happened to be a gentleman, and, by paying the fare himself, saved her a weary walk to the family residence. She had the ten cents with her when she boarded the car, and she still had the money when the conductor came through on his trip for fares, but she did not pay the conductor. It was all the motorman's fault. With her arms full of bundles, she was compelled to hold the ten cents between her teeth. The motorman turned on the cur-

rent, the car gave a jerk and she gave a start.

"Fare, please," said the conductor, and she turned pale.

"I can't pay you," she stammered, going from white to red and from red to white.

"But I can't carry you for nothing," remonstrated the conductor.

"I know it, but I can't help it. I had the money when I got on the car—but—but I swallowed it."

A groan on the other side of the car snorted a rude laugh, but the conductor was a gentleman, and without another word he pulled the register rope for another fare and passed on. —St. Paul Globe.

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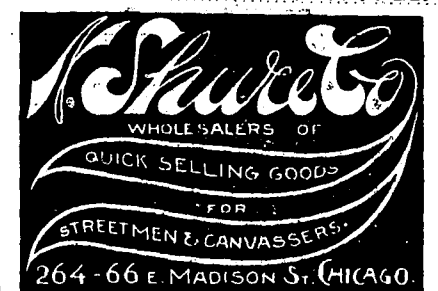
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