

Tenderfoot is presented by a company of 15, including a chorus that is a marvel for good looks, youth and agility.

Daniel Sully, the actor, owing to the fact that he has been mistaken for Daniel Sully, the cotton king, is receiving all kinds of letters from congratulations to attempts to borrow, and all kinds of attempts to borrow from \$5 to \$500.

At His Majesty's theater, London, June 8, Sir Alfred Austin's two-act drama "Flodden Field," and Rudyard Kipling's "The Man Who Was," dramatized by F. Kinsley Pele, were performed for the benefit of Guy's Hospital.

Between the acts of a school play held recently in the college theater attached to New York church, two popular priests were having a discussion regarding the meaning of a certain passage in one of Shakespeare's plays.

The route booked for that musical comedy, "The Storcks," next season, from a tourist's standpoint, is one of the most enjoyable imaginable.

Harry Yost, now a vaudeville performer, but who used to be connected with the Grand Opera-House and Walnut-Street Theater, in Cincinnati, in a business way some years back, has just returned from an extended trip around the world.

Frau Fritzi-Scheff, next season, will appear in "The Duchess of Dantzig," by Henry Hamilton and Ivan Caryll, which will be brought out in London under C. B. Dillingham's management by George Edwards.

Charles Kent, who has been prominent as an actor in notable plays in this country, has been engaged for Mrs. Fiske's company next season.

Margaret McKinney, of Seattle, the Millie Canvas of the "Defender" company, at the Boston Theater, is somewhat of a stranger to Boston and Boston amusement lovers.

E. S. Willard, in Milwaukee, Wis., recently administered with great tact and survey a rebuke to some thoughtless women, which will further endeared him to playgoers who had often had to sit in silence from the same annoyance.

Charles Astor Parker, the theatrical man and general manager of the Neil-Morocco enterprises, which will present a number of attractions the coming season, has come out strongly as a champion of the dramatic schools in the training of stage people.

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A CLEAN, WHOLESOME COMEDY WITH A STRICTLY MODERN PLOT

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NEXT ATTRACTION 28 ... ARABIAN NIGHTS Week Starting Sunday Afternoon, June 28

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# SOUTHERN IF I WERE KING

THE ENTIRE COMPANY AND PRODUCTION INTACT AS PRESENTED AT GARDEN THEATER, NEW YORK.

PRICES BOTH MATINEE AND NIGHT--Entire lower floor, \$2.00. Balcony, first 3 rows, \$1.50; second 3 rows, \$1.00; last 6 rows, 75c. Gallery, 50c and 60c. Boxes and Loges, \$12.50. The advance sale of seats will open next WEDNESDAY MORNING at 10 o'clock. Remember the EARLY CURTAIN for all three performances. People coming late will have to STAND until after the fall of the curtain on the first act. Curtain rises at 8 o'clock sharp. Doors open at 7:15.

## WOODMEN OF THE WORLD

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also which was very noticeable, when Mr. Willard suddenly stopped in the middle of a sentence. His wall became obvious to every one at last, and they watched intently for what seemed more than a minute. Then someone applauded and the handclapping became quite vigorous.

Having acquired a fortune in the presentation of dramas like "The Christian" and "The Eternal City," Viola Allen has decided to devote the rest of her life to playing in plays she likes better. Indubitably, she has severed the ties which have bound her to Liebler & Co., and in the future will be an independent star.

Charles Astor Parker, the theatrical man and general manager of the Neil-Morocco enterprises, which will present a number of attractions the coming season, has come out strongly as a champion of the dramatic schools in the training of stage people.

teach nothing that is of any value on the stage is disapproved often enough by the most positive evidence. And still the small creatures, the weak, the narrow and pitiful accidents who are permitted to now and then gain access to the stage, as well as the jealous old-time actor sometimes insist that there is no virtue in any training not obtained directly upon the stage. It would be on a par with this brand of folly to propose that young men anxious to be doctors should start out with a grip-sack full of variegated pills and powders, and learn the art and science of doctoring by observing the effect of the medication administered at random. In such case a few score patients would fall by the wayside, victims to this experimental brand of science, but the theory would be maintained at least in all of its idocy.

"The woman star is just now in the ascendency in the theatrical city because she has proved herself a money maker. There is no nonsensical sentiment in the make-up of the modern manager. Art must struggle pretty close in the shadow of the dollar mark to appeal to the managerial mind," says Fay Templeton.

"The matinee idol no longer occupies the center of the stage. Look at Maude Adams, Julia Marlowe, Ethel Barrymore and Annie Russell. No Faversham or Hackett ever had a larger following of matinee girls than these women. Actors have learned to cater to their own sex.

"The woman star is a power for advertising herself, and the managers like advertising. Illustrated papers and magazines will publish one cut of a man to a hundred of a woman. If a man does something foolish and he is heralded to the public by the press, he is called a silly, conceited, posing ass. But in a woman the little escapade is but the eccentricity of genius. The hardest lesson the woman star has to learn is to yield the center of the stage occasionally to

other members of her company. When- ever I see a good actress do this--and a good actress, or more properly speaking, a keen star, will do it for the good of her production--I want to give her a hand then and there, because I know what it has cost her self-love and pride."

Mme. Jane Hading and Mme. Jeanne Dranier both opened short seasons of French plays in London recently. The French composer, Gaston Serpette, introduced at the Kensington Theater a new sparkling and effective comic opera, entitled "Amorelle." A new farce, "The Cure," by Weedon Grossmith, kept the audience at the King's Theater, Hammer-smith, in continual laughter. The Stage Society produced an amusing skit, by Bernard Shaw, "The Admirable Bashville," dramatized from his novel, "Cashel Bryon's Profession." Mrs. Brown Potter, at Yarnmouth, presented a new play, "For Church or Stage," written by Rev. Forbes Phillips, vicar of Gorleston, where Mrs. Brown Potter some time ago caused a sensation by reciting in Rev. Mr. Phillips' church. The play is the story of the love for a rector, already married, by Stella, an actress of doubtful antecedents, and the latter's regeneration through renunciation and self-sacrifice. Mrs. Potter played Stella. The piece had an enthusiastic reception. It is rich in brilliant dialogue, and will shortly be played in London.

Because of Beerbohm Tree's failure in the play he introduced this season at His Majesty's Theater, London, that city's theatergoers are to see again some of the actor's popular productions of a few years ago. Already the unsuccessful play, "The Gordian Knot," had been succeeded by "Tribby," which had not been revived in London since 1877. The same "Tribby" of six years ago, Dorothy Baird, has taken the part this month, and Mr. Brough and Rosina Filippi were again the McAllister and the Mme. Vinard. The role of Little Billee was taken by Henry Arncliffe, and that of Talbot Wynne by J. H. Barnes, and after a few days by Mr. Maurice, who took the part originally.

The first time "Tribby" was seen in London was in 1838, at the Haymarket, and in the next year it was revived successfully. With Mr. Tree as Svevangel, the third year's production was a success that did not bear out the critics' prophecies about the impossibility of making the play go another season. After he has finished giving "Tribby," Mr. Tree will put on "The Red Lump" and "The Bull Dog Manger," and then

"Beau Austin." The first two followed "Tribby" in the same order in 1897. In the interval, however, Mr. Tree produced, on June 8, a dramatization of "The Man That Was." This is the third of Mr. Kipling's stories to have been dramatized. "The Naulahka" was produced at the Opera Comique ten years ago, and Mrs. Constance Fletcher's adaptation of "The Light That Failed" is now at the New Theater.

Olga Nethersole received £300 a week from Beerbohm Tree for playing in "The Gordian Knot," the play that was hissed on its opening recently in London.

Mrs. Agnes Ethel Tracy, who as Agnes Ethel was known on the stage three decades ago, recently died at her home in New York. Mme. Mathilde Heron, a famous actress, invited 500 friends to witness a private performance of "Camille" at what was then Jerome's Theater, on the night of October 19, 1888. She made few promises and would only explain that it was to be the debut of a pupil, Agnes Ethel was the pupil, and in the newspapers of the following day there was high praise for the young woman who had shown such talent, fire and technique the night before. Then there came a lull. Mme. Heron deliberately ordered her pupil to undergo a season under another

name as a member of a stock company somewhere in the West. She reappeared a year later, and then it was that Augustus Daly saw her and she became a member of his company, and there for the next three years her life was steady. Be-

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