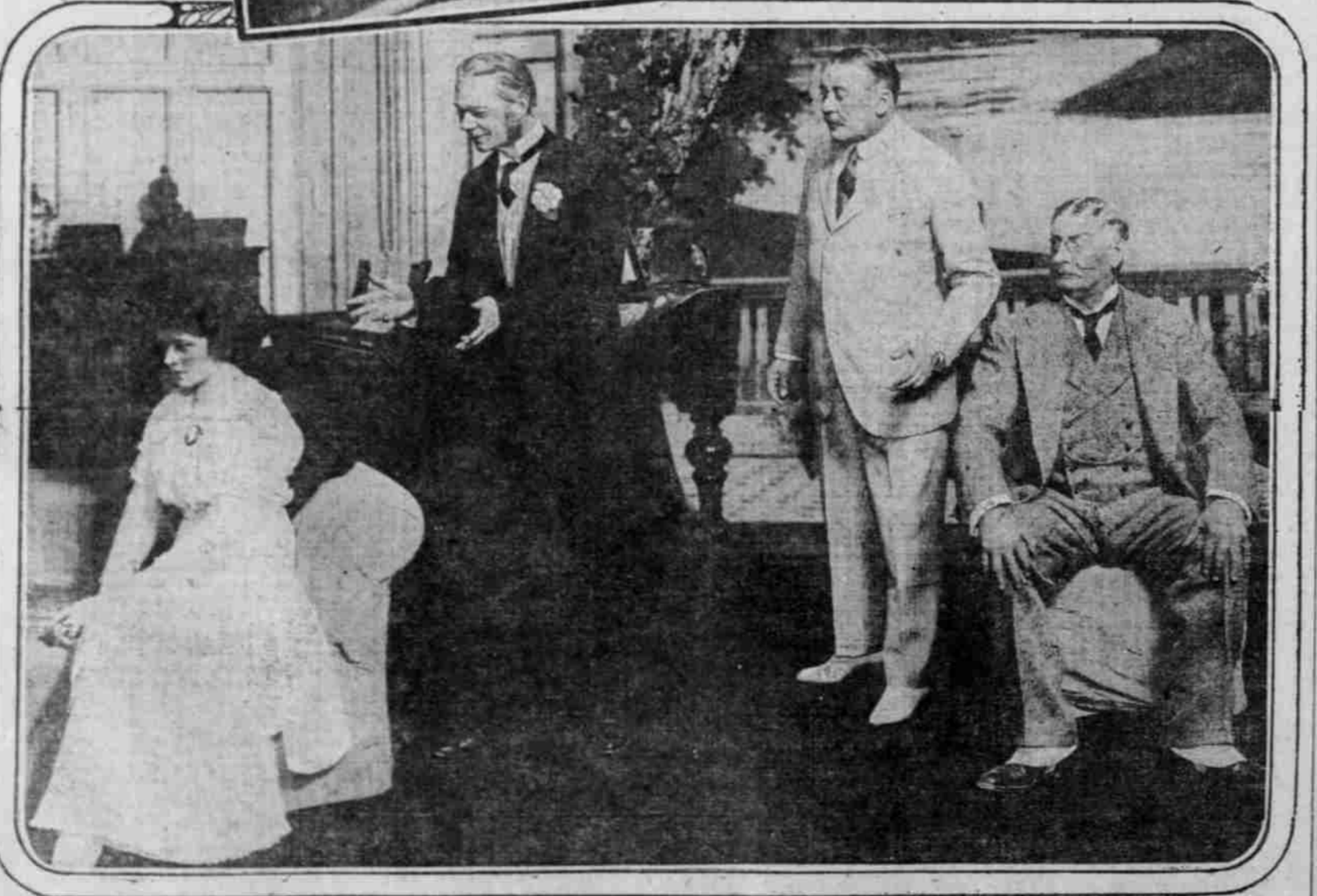


"TIRED BUSINESS MAN" FAILS TO ATTEND "EVIL SHOWS" AND DRAMA HOLDS SWAY

Costly Musical Comedies Bring New York Producers No Money This Season, While "Legitimate" Productions Which Cost Far Less Are Drawing Crowds. Many Real Stars Are Doing "Super" Work on Great White Way.



Scene from Charles Hawtrey in "Dear Old Charlie" Maxine Elliott's.

BY LLOYD F. LOWENBERG. NEW YORK, May 18.—(Special).—Despite the belief of most managers that musical comedies are needed for the "tired business man," it is an interesting fact that not one of the "girl shows" has ranked among the season's big successes. "The Rose Maid" may make a record, but as its time has just started, it is too early to make any predictions at the present time. Every one of the real successes, from "Dunty Pulls the Strings" to "The Re-

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HENRY JENNING & SONS

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been able to remain in town for the theater year. Producers Are Discouraged. A number of the producers are frankly discouraged with the conditions. They say that there is no longer any profit in comic operas, and to quote one well-known man: "Ten straight dramas can be put on the boards for what it will cost to produce one musical comedy. Also a successful drama when it is a hit means more real money than would be the case with a musical." "The last two seasons it has been utterly impossible to gauge a musical show. I have had two attractions that were praised by critics and audience at the opening, and we sold out for three weeks. Then business dropped off with a thud, and in two weeks more we had to close up shop.

Veterans Stay by Music. "It seems to be the rule now that a musical comedy failure is a show that closes on the opening night, while a success is one that lasts for three weeks, but does not give the producer his money back. In other words, you are a triumphant success in musical comedy nowadays if you break even." All of which is interesting in view of the fact that the Syndicate and the Shuberts presented the Spring revivals this week, in each case the offering being a well-known musical piece.

At the New Amsterdam Theater, "Robin Hood" is being produced by the DeKoven opera company, under the management of Daniel V. Arthur. The Shuberts are presenting that Gilbert Sullivan masterpiece, "Patience," at the Lyric. The indications are that both will do good business. "The Robin Hood" cast includes Walter Hyde, leading tenor of Covent Garden, London, in the title role; Basil Ruyssdale as Will Scarlett; Carl Gantvoort, leading baritone of the Boston opera company, as Little John; Edwin Aldridge, Marie Doro, Eva Davenport, Christine Nilsson, Viola Gillette and Alice Brady.

The Shuberts and William A. Brady, who is associated with them in the presentation of "Patience," have arranged what is practically an all-star cast for that production. It includes DeWolf Hopper, Cyril Scott, Eugene Cowles, George J. MacFarlane, Arthur Aldridge, Marie Doro, Eva Davenport, Christine Nilsson, Viola Gillette and Alice Brady.

It might be interesting to here record the fact that this is Mr. Scott's fifth appearance on Broadway this season, he having been starred, or featured, in four plays, all of which failed. Some facts tending to prove that the season just closing has been particularly bad were picked up the other night in a trip behind the scenes at the Knickerbocker Theater, where "Kismet" is being presented. Many players of experience and standing are appearing there in very small roles and as extra people. Their real names do not figure on the programme, while the costumes and heavy Oriental make-up tend to disguise them from the people "in front." They are not called upon to speak, so are quite safe from identification.

A first-class stock company, with names that would carry weight in any city in the country, could be formed from among "Kismet's" "extra people." For example, one of the characters who has 12 words to say is a well-known leading man; a woman who, in the bar scene, sits on the stage in Oriental fashion, is a most competent leading woman, while there are actresses of all kinds in the "mob," many of whom confidently expect to step into good positions in Summer stock as soon as the season at the Knickerbocker ends.

Shinner Kicks Star. They tell the story of a well-known Shakespearean actor, who, falling to land a congenial berth, accepted a

place in the Kismet company, his principal work being to stand the kicks and blows of Otto Skinner. Recently he was recalled to a prominent touring company and gladly resigned the humiliation of being nightly kicked around on Broadway. Arthur Barry, the Justice of the Peace in Galsworthy's comedy, "The Pigeon," at the Little Theater, has one particular hobby. He is an amateur photographer. Now Mr. Barry is exciting interest along the Great White Way by showing kodak pictures of many of the members of his company, taken in their dressing-rooms by natural light. "These dressing-rooms at the Little Theater," Barry said the other day, "are the only ones I have ever been in which admitted enough daylight to take photographs by. Any one of the dressing-rooms would make almost perfect studios, for the light is just right. A four-second exposure gives a very clear negative."

All the dressing-rooms in the Little

Theater have windows admitting the natural light. This has greatly astonished many actors of experience, who have grown accustomed to dressing in subcellars, but it is a fact nevertheless. "The Governor's Lady," Belasco's fourth and last production of the season, had its premiere at Philadelphia, and from all accounts was a sensational success. It tells the life story of a simple, illiterate woman, who was unable to keep up with her husband when he entered on his ambitious "career."

The play will be presented at the Public Theater here next September. Emma Dunn, as the little Western woman who "couldn't keep up," has a role as emotional and as human as anything Belasco ever devised for either Mrs. Leslie Carter or David Warfield. Emmet Corrigan, as her husband the Governor, also scored a great personal success, it is said. Robert McWade, Jr., Miss Gladys Hanson and Milton Sills are also in the company.

Abandoning all thoughts of the priesthood, he emigrated to the United States in 1819, landing in Halifax, Nova Scotia when about 24 years of age, with less than \$5 in his purse, with no friends on this side of the ocean, knowing no trade save that of a bookkeeper. He secured a few pupils in Halifax and gave lessons in bookkeeping, but his profits were so small that he determined to go to the United States. He made his way along the coast to Portland, Me., where he took passage for Boston in a small schooner. He found it difficult to find employment in Boston. For two days he was without food, but on the third day he found a shilling on the Common. He obtained a salesman's place in Wells & Lilly's bookstore. He was soon transferred to their printing office as proof-reader. After two years' service the firm failed and he was again out of employment.

New York Seen in 1822. In 1822 he went to New York, where he acted as casual reporter and writer in connection with several journals. He accepted the position of translator from the Spanish and general assistant to the proprietor of the Charleston Courier. He studied the subjects Franklin had studied and lectured on political economy and philosophy. He taught school while he studied the modern languages, with the idea that he might, like Franklin, some day represent this country abroad.

After a few months he returned to New York and, after being employed on several newspapers, by living very cheaply he managed to save a little money. He was temperate, economical and industrious, but he was driven from one thing to another. On May 6, 1835, when he was 40 years old, with the \$300 he had saved, he started a newspaper of his own in a Wall street cellar, and called the little sheet, no larger than a page of foolscap, the Morning Herald. He was printer, publisher, owner, office boy, newsboy, clerk, editor, proof-reader, washer woman and printer's devil. His desk was made of boards laid upon two flour barrels standing apart from each other

about four feet, with a single plank covering both. When a Herald was wanted Bennett pointed with his pen to the pile, and the buyer laid down his copper penny and helped himself. Often after a hard week's toil of 18 hours a day there would not be a quarter of a dollar left over for Saturday night. Bennett's Views Outlined. In his salutatory as editor of the Herald, Bennett declared: "Our only guide shall be good, sound and practical common sense applicable to the business and bosoms of men engaged in everyday life. We shall support no party, be the organ of no faction or coterie and care nothing for any election of any candidate from President down to Constable. We shall endeavor to record facts on every public and proper subject stripped of verbiage and coloring, with comments when suitable, just, independent, fearless and good tempered." Bennett's personality had now come to the front, and the refreshing freedom and asserted individuality in the paper attracted public attention. He had long enough been a chronic of the dead Benjamin Franklin. He finished copying and became original. Bennett amounted to something just as soon as he stood for something. He furnished his subscribers with the information they wanted, but he did it in his own way. All the world pays tribute to James Gordon Bennett.

All Things to All. Harper's Weekly. "Who is disa yere Roosevelt, anyhow, Rastus?" asked Mrs. Rastus. "Dat am all dependent, Dinah," said Rastus, "on Behar he is. Down in de South he's Ander Jackson; up in de North he's Abraham Lincoln, an' 'out in de West he's Dan'l Boone an' Dav' Crockett." "Ah won-hah who'll he be when he gets to hebbin', Rastus?" "Ah dun'no, Dinah, ah dun'no! Ah 'spects dey'll hab to leabe dat to a cot' ob arbitration."

James Gordon Bennett's Career Start Small

Though Trained for Priesthood, Founder of New York Herald Gave Up Idea After He Had Read Benjamin Franklin's Autobiography.

BY MADISON C. PETERS. JAMES GORDON BENNETT, founder of the New York Herald, was born in Scotland, September, 1796. He was trained for the priesthood. In 1817, coming into the possession of a copy of Benjamin Franklin's autobiography, which had just been published in Scotland, his perusal changed the course of his whole life.

Abandoning all thoughts of the priesthood, he emigrated to the United States in 1819, landing in Halifax, Nova Scotia when about 24 years of age, with less than \$5 in his purse, with no friends on this side of the ocean, knowing no trade save that of a bookkeeper. He secured a few pupils in Halifax and gave lessons in bookkeeping, but his profits were so small that he determined to go to the United States.

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