

LAMBS' GAMBOL HAS ALL STAR CAST SELECTED FROM AMONG GREATEST ACTORS IN AMERICA

"Mama's Baby Boy," Without Preliminary Advertising Makes Big Hit on Broadway—Cohan & Harris Have New Theater in the Bronx—A. E. Thomas Writing New Play for Laura Hope Crews—Dancing for Guests Provided at Roof Garden.



BY LLOYD F. LONERGAN.

NEW YORK, June 15.—(Special.)—The all-star Lambs' gambol now on tour started out with an audience of 35,000 at the Manhattan Opera House and everybody was satisfied.

The gambol began with a minstrel parade down Broadway and a Broadway "society" function and an exhibition of splendid serious acting in one scene from Shakespeare and a good minstrel show, good burlesque, beautiful dancing numbers and, so far as the lobby was concerned when the crowd was gathering and the boys were yelling "So-venie program!" all over the place, it was not unlike a country circus just before the big show begins.

There was a minstrel part first, arranged by Willie Collier, with which to begin the long programme and the minstrel show had all the good, homey, intimate qualities of an amateur minstrel show plus the professional finish of the pick of the best light comedians on the American stage. And just to keep the illusion there were jokes moulted and wrinkled and, ah, so quaintly old, in addition to the new ones.

The Lambs' actor-folk played next "The Body of Caesar," an arrangement in spoken lines and tableaux from Shakespeare's tragedy, in which the stabbings scene first was played by James O'Neill as Caesar, Robert Mantell as Antony, Frederick Warde, the Cassius, and Wilton Lackaye the Brutus. There was a company of Roman Senators including Dustin and William Farnum, Charles J. Ross, Joseph Herbert, Jack Hazard, William Courtleigh, Frank Gilmore, Robert Edeson, Brand on Tynon, Vincent Serrano and, where much bare muscle was needed, in the spotlighted tableaux, William Muldoon. And just to show how serious all this Caesar was taken, Wilton Lackaye had shaved off his mustache so that he could be a regular Brutus. After a beautiful bit of character work by Wardfield, in which Fred Niblo did the "feeding" well, Montgomery and Stone gave a dancing prizefight exhibition which was the most laughable skit of its kind seen in lots of moons.

"A Dance Dream" followed the fight, a dancing skit in which Van Rensselaer Wheeler sings in the spotlight and then begins to dream. Out from a frame then come the "girls" in turn from minstrel days down to the lady and turkey trot.

"Mama's Baby Boy," slipped in to the Broadway skit in which Van Rensselaer Wheeler sings in the spotlight and then begins to dream. Out from a frame then come the "girls" in turn from minstrel days down to the lady and turkey trot.

So far as "Mama's Baby Boy" is concerned, everybody was pleasantly surprised when the piece proved itself a

pronounced and emphatic hit. It is one of those light fluffy comedies, with rollicking music, pretty girls in abundance, beautiful costumes, tasteful scenery, and the piece is full of action throughout. Indeed, last night the interest of the audience never lagged for a moment, and the laughter and applause was almost continuous. "Mama's Baby Boy" ought to remain at the Broadway all summer.

Cohan and Harris have concluded arrangements for a new theater in the Bronx. The new playhouse will be completed about December 1, and its policy will be to play successful Broadway attractions for one week at popular prices, ranging from 25 cents to \$1. The class of attractions will be similar to those played at the Grand Opera House, which has built up an enormous clientele. The location of the proposed theater was not made public.

Klaw & Erlanger and Henry Miller will present Laura Hope Crews next season in a new play by A. E. Thomas, the author of "The Rainbow." Mr. Miller's current play at the Liberty Theater, Miss Crews, who has been appearing in "The Rainbow," has gone to Europe. Mr. Thomas' new play is a comedy of New York life. The production will be made in the fall.

The Madison Square Roof Garden Company, which has just opened, provides "dancing with your meals." In the center of the old roof garden a large pavilion has been raised above the floor. On this pavilion the guests may dance in the open air. In addition there will be a cabaret, motion pictures, a lovers' lane, a Cupid's bowler and a variety of entertainment. An admission fee of 25 cents will be charged.

"June Madness," which Winthrop Ames has selected as one of the plays for the Little Theater next season, was acted by the Millant Drama players during the Chicago engagement of that organization. It is by J. K. Webster, the novelist, who is best known through his book "Calumet K." The play had greater success in Chicago than any other of the American plays in the repertoire of the company.

The title refers to the passion of a novelist and a woman who became, after the expiration of their brief love affair, the mother of a daughter. The brief, but ardent, love affair is forgotten. The woman makes her way in the world, changes the "Miss" to "Mrs." and rears her daughter in a way to make her a credit to womanhood. The mother is a lawyer, then secretary to the head of a large business. So great is her success that the wife of her

employer, after 15 years, grows suspicious of the relation in which the woman stands to her husband. She finally learns that the man who was in love with her daughter was at one time the companion of the successful woman of affairs. There is destined to be no disgrace for this heroine, however, since the lover of former years admits that the girl is their daughter, but asserts that they too were married in their youth and then parted immediately. So there is a happy ending to the play, which is gained without stretching the probabilities too far.

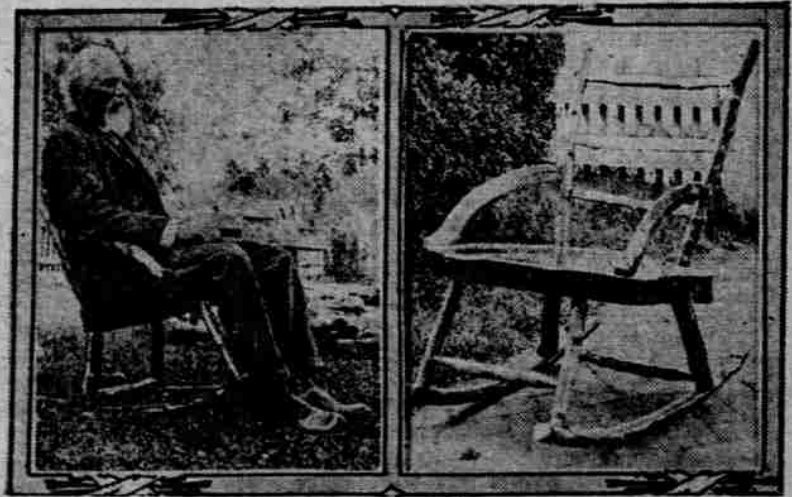
A novel feature engaged for Hammerstein's roof garden. Over the Victoria and Republic theaters. Will be

an ice skating race between a man of 82 and a boy of 14. The race will be for a mile and the one who wins the most races during the week will receive a gold medal.

After a tour of 35 weeks "The Concert," with Leo Dietrichstein in the principal role, brought its current season to a close at Atlantic City. David Belasco thinks so well of it that he will use it to precede Frances Starr in "The Case of Becky," at the Belasco Theater, on September 16 for a two weeks' stay. At the expiration of its tour, which includes a visit to the Pacific Coast, Mr. Dietrichstein will begin rehearsals in a new comedy under Mr. Belasco's direction.

EXHIBITION CHAIR MADE FROM NORTHWEST TREE

Hudson Bay Officers Plant Seed Which Furnished the Lumber for Rocker Made in Vancouver, to Be Shown at San Francisco Exposition.



VANCOUVER, Wash., June 15.—(Special.)—Made from wood from the oldest apple tree on the Pacific Coast, planted in 1824 by officers of the Hudson Bay Company in Vancouver Barracks and from the first English walnut tree planted in the Northwest, by Gay Hayden, in 1857, is a chair now owned by A. A. Quarberg, District Horticultural Inspector, of this city. The rocker was made by Chat

Knight, a pioneer, who, as a boy, frequently stole into the orchard and pilfered apples from the famous old tree, which yet bears fruit annually.

The rocking chair, which will be on exhibition at the Clarke County fair this fall, and later at the Panama exhibition in San Francisco, is well built, strong and comfortable. The rockers and frame are from the limbs of the old apple tree, while the seat, about 34

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inches thick, was cut from the walnut tree.

When officers of the Hudson Bay Company were being given a farewell banquet in London, on the eve of their departure for Vancouver Barracks in 1822 or 1824, apples were served as dessert. One of the young women, in a playful mood, counted out the seeds from the apple she had eaten, and put them in the waistcoat pocket of her friend. Nothing more was thought of the incident until Vancouver was reached. Long after this man found the apple seeds and had them planted. Three trees grew from the seeds thus planted, but only one survives. It is in the southwest corner of Vancouver Barracks, and is surrounded by a wire fence, to protect it from the curious hunter, who might desire to mutilate it.

Gay Hayden in 1856 or 1857, planted some English walnuts in his yard in Vancouver. He is said to have secured them from a ship anchored in this harbor at the time. The walnut trees grew and this one in particular, from which part of the chair is made, was the largest as well as the oldest. It was on the right of way of the North Bank Road, when that was being built, so it had to die. Mr. Knight secured the wood, as did Mr. Quarberg. Nine feet from the ground the tree was two feet six inches in diameter and these are the dimensions of the bottom of the chair.

Mr. Knight has more of the historic wood left and he is going to make a stump for the Woodmen of the World from pieces of the old apple tree, the first walnut tree and the famous old winestock tree, from which the surveys of the Pacific Northwest started. The winestock tree fell into the river in June, 1905, being undermined by high water. Part of the tree was saved, but most of it floated out to sea the high water of June, 1910.

LONDON HAS NEW ART FAD
Cabaret Theater Will Show Examples of Wyndham Lewis' Work.

LONDON, June 15.—(Special.)—A brand new art, with a capital "A," has come to town. It is quite as new, strange and weird as anything the Futurists, or now defunct Impressionists, ever offered the bewildered public. The author or creator of this new school of symbolism in art is Wyndham Lewis, a young English artist with a notable record as a prize-winner in the more conventional fields of artistic endeavor. Mr. Lewis and his new art were "discovered" by the promoters of the original Cabaret Theater Club, which is to open its home of impressionistic revelry this month with the Cave of the Golden Calf.

The first examples of Mr. Lewis' school of symbolic art to be exhibited in London will be found there. One of the larger panels, picturing three dancers in a mad whirl of evolutions, is conspicuous for its use of overlapping planes in the background. These are intended to give volume and depth to the picture, and while the effect of the whole is somewhat bizarre, the symbolism is unmistakable.

The evolution of the Impressionist and Futurist schools of art, said Mr. Lewis, "was a natural revolt of thinkers against the conventionalities and tyrannies of Nature. The old system of art was merely a reflection of things as they seem to be, not as they really are. It was the same passive reproduction that the camera gives us and no more. It taught us nothing and stirred up no real emotions."

"The development of photography has changed all that by proving art to be mechanical, and by creating a demand for some glimpse of the soul behind all things. Thoughtful, progressive men and women are no longer content with the merely passively beautiful. They must be made to feel."

The King's Watchers.

The Talmud.
A certain king, who had an orchard of fig trees, prized the fruit so highly that he determined to have the trees

guarded that the fruit might not be stolen. For this purpose he placed in the orchard a blind man and a lame man.

The next day when the king visited the orchard he found much of the fine fruit gone, and he asked the watchers what had become of it.

"I do not know," replied one man. "Nor I," said his companion.

The king then asked if they had eaten the fruit themselves.

"I could not steal the figs," said the lame man, "for I could not walk up to the trees."

"And I could not take them," said the blind man, "for I cannot see."

But the king was very wise, and he soon found out that the blind man had carried the lame man, and that while the blind man used his legs, the lame man had used his eyes and hands, and in this way the figs had been stolen. But the men were severely punished.

A Diagnosis of a Son.
Baltimore American.

"My dear sir, is this son of yours you speak of, adolescent?"

"Oh, no, sir. He's just a little queer in his head."

DAUGHTER OF CZAR IS COLONEL OF LANCERS

14-Year-Old Child of Russian Ruler Wins Commission in Fourteenth Regiment and Rides With Honors; Interest in Boy Scouts Shown.



The Young Czarovitch, as Colonel of the Nijni Novgorod Dragoons.

Czar's Daughters as Colonels, Left, Grand Duchess Olga, Right, Her Younger Sister, Grand Duchess Tatiana.

ST. PETERSBURG, June 15.—(Special.)—Though Czar Nicholas is kept busy maintaining order in his family, owing mainly to the obstreperous temper of the young Czarovitch, there is general harmony in the domestic circle when it comes to military interest. The Czar's second daughter, the Grand Duchess Tatiana, has just been made a Colonel of the Fourteenth Regiment of Lancers, and she is mightily proud of her new uniform.

Less stately and serious than her elder sister, Grand Duchess Olga, who is Colonel of the Third Regiment of Elizabethgrad Hussars, the Grand Duchess Tatiana is, nevertheless, at 15 (her birthday is May 29), a dashing rider and immensely popular with her regiment.

As for the young Czarovitch, at less than 8 years old he is Colonel of the Nijni Novgorod Dragoons, and fully aware of his dignity. All three royal Colonels are keenly interested in the Boy Scout movement, which in Russia has a more decidedly military flavor than elsewhere.