

CHAT AND GOSSIP OF PLAYS AND PLAYERS

EDITED BY LEONE CASS BAER.

"THE HERFORDS," the latest play from the pen of Miss Rachel Crothers, who wrote "The Three of Us" and "A Man's World," is to be produced by the Leiber company at the Hudson Theater, New York, on Labor day, September 2.

A moving picture concern has offered Lewis Waller \$10,000 for the rights to reproduce "A Butterfly on the Wheel."

The first actor to sign his name to a contract calling for his appearance in "The Daughter of Heaven," the spectacular Chinese drama to be staged at the Century Theater this fall, was Henry Bergman, whose work in "The Typhoon" last season identified him more or less closely with Oriental roles.

When Basil McDonald Hastings, now London's latest fad, took the play that made him famous, "The New Sign," his managers he had a sum of halfpenny in his pocket, the sum total of his fortune. He is now drawing royalties from two plays and two more are to be produced in the fall.

Wilton Lackaye shaved off his moustache to play the part of Brutus in the "Lamb's" production of "The Death of Caesar." He looks so well without it that he is seriously considering its permanent banishment.

"The Daughter of Heaven," the great Chinese play by Pierre Loti and Judith Gautier, is to be staged by Sarah Bernhardt in Paris next winter, but not until it has had its first performance on any stage at the Century Theater, New York.

Robert Lorraine, the English actor of "Man and Superman" celebrity, who is also famous as an aviator, has given up this dangerous sport, because his managers insisted upon his insuring his life in their favor, and he was unable to get insurance save on condition that he stay on terra firma.

Viola Allen has started on her annual pilgrimage to Europe. She intends to visit the north coast of Africa as well.

H. B. Warner has just given his 100th performance of the title-role of "Alias Jimmy Valentine" in Boston. It is now three seasons since this popular detective-thief play was first produced, and its tours have been so successful that Mr. Warner's summer vacations have been of short duration.

An advance agent was ahead of a small one-night stand show. The theater, in an Arkansas town of 4000, was called the Jones Opera-House, but the agent, thinking it had the name, had his "dates" printed "Grand Opera-House," says the Indianapolis Star. The "dates" are the sheets that go on the billboards and show what night the performance will be given. When the manager of the opera-house saw the dates he was provoked.

"You've got to give 'em changed to 'Jones Opry-House,'" he said. "Jones, that's my name; it's named after me."

He insisted, so the agent went to a newspaper office to see what he could have the dates struck off for. He found it would cost \$5. That was too much. He went back and told the opera-house manager. The latter thought it over a while.

"Wal," he finally said, "that is a lot to pay. I'll tell you what to do. You gimme \$2 and I'll get a painter to change the name of the opera-house to the 'Grand.' The painter will do it for \$1 an' I'll have \$2 for losin' the honor of havin' the house named for me."

The agent handed over the money. William A. Brady and the Shuberts announce that "Bunty Fudd" the strings will continue at the Comedy Theater, New York, without interruption.

James T. Powers will shortly sail for the other side. He has just brought his engagement in "Two Little Brides" to a close. The same piece will serve him as a starring vehicle next fall.

Miss Trentlin, who was one of Oscar Hammerstein's minor artists in his grand opera company and has for the past two years appeared in comic opera, of which Victor Herbert wrote the music, is to be fitted with a new operation by Otto Hasenbach, whose reputation is connected with "Three Twins" and "Madame Sherry" as lyricist. It is entitled "The Firefly," the music to which will be composed by Rudolf Friml, a young Bohemian composer. Hammerstein heard two of the composer's orchestral ballets in Berlin or Dresden and was immediately attracted by the charm of the music. Through a well-known firm of music publishers in New York negotiations were opened with the composer and arrangements made to have him come to this country to make the setting in collaboration with the librettist. He was in this country in 1908, in 1909 he played his own piano compositions with the New York Symphony Orchestra.

A notable cast of players has been assembled by H. H. Frasse for "Fine Feathers," his first production for the new season. The coterie of stars comprises Robert Edson, Wilton Lackaye,

Max Pigman and Rose Coghlan, while negotiations are now in progress with a star prominent in both London and New York for the principal feminine role. "Fine Feathers," which will have its premier in Chicago at the Cort Theater August 11, is the latest play from the pen of Eugene Walter.

The engagement by A. H. Woods of Elizabeth Brice for a term of years signifies the dissolution of one of the most successful musical comedy and vaudeville teams now on the stage. Miss Brice and Charles King have appeared conspicuously in several Broadway productions, but at the end of the summer they will come to the parting of the ways. King is under contract to Coburn and Harris to act George M. Cohan's role on tour in "The Little Millionaire." His leading woman will be Lella Rhodes, whom he recently married. Miss Brice will play the title role in Mr. Woods' production of "Tantalizing Tommy." Others engaged for the cast of that play are George Anderson, Dallas Weir, Harry Stone, Bert Pitkin, Donald Hall, Dorothy Webb, Gertrude Millington, Jean Iver, Edna Musey and John Kierney.

While Cathrine Counties was playing "The White Sister" in Minneapolis, last January, there came to her a dirty scrawl penciled in a 10-cent lodging-house that she prizes almost beyond anything else in her big album of autographed compliments: "I begged the money to see you act tonight after I had vainly tried to pawn a hook and my pocketknife. What peace your sweetness and charm brought to my troubled soul! God bless you for taking me out of the tawdry present, back to the memories of a happy and prosperous past."

Shubert attractions playing the Pacific Coast next season before the holidays will include Gaby Deslys, "A But. Terly on the Wheel," "The Kiss Waltz," James T. Powers, the Gilbert & Sullivan Opera Company, "Bunty Fudd the Strings," "Whirl of Society" and "The Master of House."

"The Mikado" may be revived at the Casino, New York, following the limited engagement there of "The Pirates of Penzance."

J. Frank Burke is for New York. So, too, is Walter Gilbert, though both have been offered positions with the company now playing at the Orpheum Theater in Salt Lake City. Willard Mack, who is leading man there, made many friends by the way, while he played leads with the Baker Company during the first five weeks of the present season.

Three of the company are stellar piscatorial artists (Hush, we mean that they fish when they get the chance), and it is whispered that it is the one thing they would rather do than act. Sitting on a bank and pulling in the fish certainly does not sound so onerous as rehearsals and performances. These three are Willard Mack, Earl Dwyer and Nell McKinnon will spend the summer months in the mountains. All good luck to them.

Richard Dwyer and his wife, Fanchon Everhart, return to Los Angeles to accept engagements, and Maude Hannaford will go on a visit to her sister in

Idaho. It will be remembered that she was the way there when held up by Manager Baker to play the season here. After that she will go to Los Angeles and home until next season.

Marie Baker is bound for home in San Francisco, while Ronald Bradbury, as has been stated already, is even now with the "Flirting Princess Company" touring Canada.

Harry Frasse and Walker Whitehead will book with the Shuberts next season. Mr. Whitehead in "The Typhoon" will play all of the Shubert theaters and in addition will produce one or two plays and his contract with the Shuberts calls for an annual appearance in New York. Mr. Frasse will bring the independent fold "Ready Money," a comedy which has been playing in Chicago for several months. Other new allies of the Shuberts the coming season will be Granville Barker, the English actor-manager-author, who will produce in this country "Fanny's First Play" by George Bernard Shaw, Charles Hawtry, Arthur Collins, Greet and English, George W. Lederer and Professor Max Reinhardt.

Maxine Elliott's social triumphs eclipse in brilliancy any importance of the society conquests of the season attempted by the hundreds of other American women who are breaking their necks to be seen in smart Eng. ish society. Miss Elliott, without half trying apparently, has become quite the most socially prominent American woman residing in London. Says a London dispatch:

The Duke and Duchess of Rutland, haughtiest among British aristocrats and hitherto noted for their prejudice against American society campaigners, are Miss Elliott's bosom friends, and it is largely through their influence and prestige, as well as her personal charm that the beautiful Maxine has won way so rapidly.

There is not a swagger function now that is considered complete without Miss Elliott's presence. She is a frequent guest at the most exclusive house parties and King George and Queen Mary have been gracious to her. The Queen, as is well known, set herself firmly against social recognition of actresses, but she has been unable to withstand Miss Elliott's beauty and charm. Among the noblemen who have been conspicuous by their attentions to Miss Elliott are Lord Curzon, of Keeleston, whose wife was Miss Mary Letor, of Chicago, and whose sad death some years ago was an event of international mourning.

At Epsom Downs during Derby week Miss Elliott was the only actress to be observed within the royal enclosure. Certainly she was the most beautiful woman present. Time only seems to enhance the brilliancy of her loveliness. Her entertainments in her London house, in Mayfair, are of the most sumptuous description, and an invitation to dinner there is almost equivalent to a "royal command." She has given no indication that she contemplates returning to the stage again, but of course preserves her interest in theatrical affairs.

Woman is proverbially hard to please, and fickle in her choice of a vacation spot. Therefore it comes as

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no surprise to learn that our charming leading lady at the Baker, Alice Fleming, does not in the least know what to do. She may know what she ought to do; that is another thing. Portland, however, has done one thing for her. With its tastes of what a summer climate should be, it has made her dread the heat in the cities of the East.

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