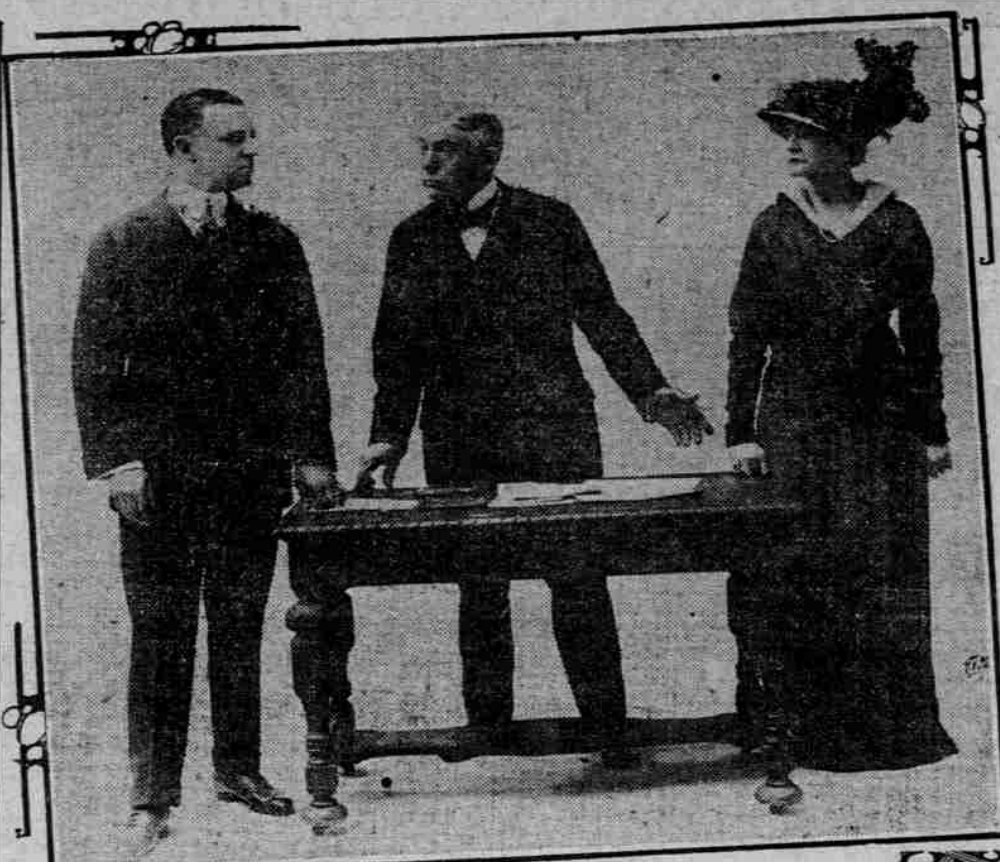


DEATH STORY TOO GREWSOME FOR EXPERIENCED THEATER MANAGER AND BILL IS WITHDRAWN



Ernest Truex and Joseph Brenmatt in 'The Dummy'



Frank Connor, Joseph Brenmatt and Edith Hayne in 'The Dummy'



Ada Dwyer as Rose Hart and Edward Ellis as Ed in 'The Hudson'



Frank Craven and Jonathan Kieff in 'Tom Matry Cooks'



A Pair of Sixes

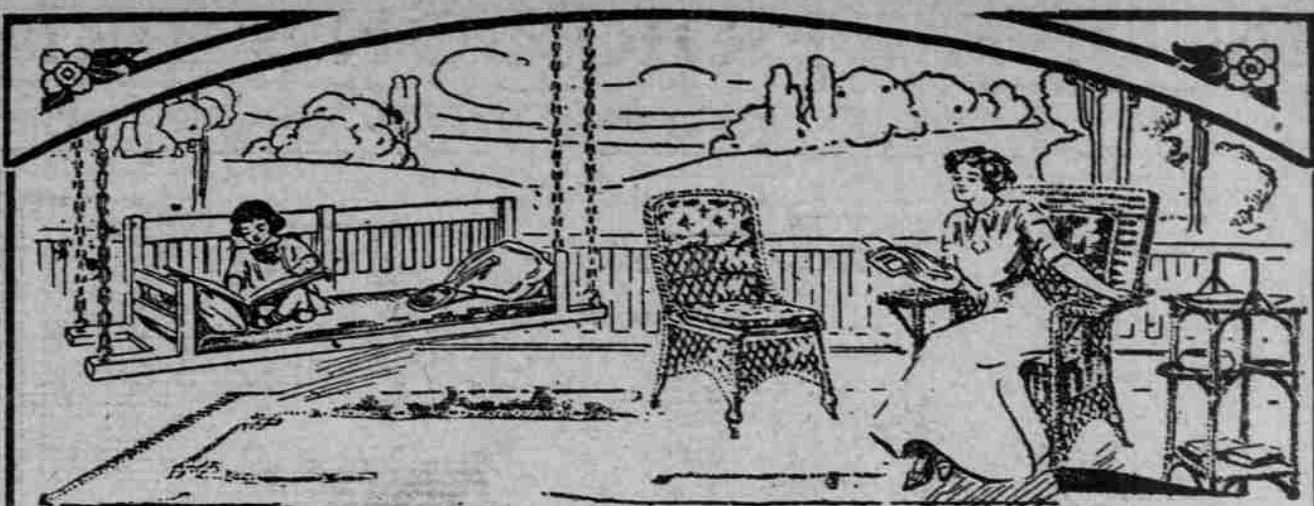
NEW YORK, May 30.—(Special.)—It is about time for managers to make their annual trips to Europe in search of novelties, but many of them confess that they doubt whether the game is worth the candle. There was a time, not many years ago, when foreign plays were almost sure money-makers. That period has passed away, and the up-to-date producers are pinning their faith to a great extent upon American authors. The majority of the plays that have succeeded this year have been the work of American dramatists, who have written about American life and incidents, and the belief is that the same will hold true next year. It is safe to predict now, however, that "nasty" plays will be barred. It is true that "witching" dramas and last season, but only for a short time, and many producers who took up the fad toward the end lost money. What is wanted are good clean dramas and good bright comedies. Any of these that come along are insured a welcome and managers now thoroughly realize it. "Within the Law" and "Potash and Perlmutter" are two excellent examples of the kind of amusement that the New York public is willing to see. Musical comedy has, on the whole, had a bad season. Perhaps the reason is that the public prefers to do its own dancing these days. Another explanation is that one musical comedy is the same as another and that we are tired of looking at them. Anyway, musical comedy is an expensive luxury and "angels" are getting harder and harder to find every season. And a musical comedy without an "angel" is usually destined to a speedy death. Out of the West (San Francisco, to be exact) has come a playette which breaks all records for shortness of run. It is called "Electrocution" and was presented at Hammerstein's Victoria Theater on a Monday afternoon and closed before the evening performance "rang up." John Barry, a newspaperman, wrote it. Out West it was called "Hanged," I believe, but when brought to New York it was changed to fit our style of capital punishment. Its purpose is to aid the propaganda of a society opposed to executions. The scene is laid in the execution chamber of a prison. It is daybreak and a prison aid enters to prepare for the electrocution of a man who killed his wife in a fit of jealous rage. The lights are tried and salt and water mixed to saturate the sponges which conduct the killing current. A prison guard and a doctor talk at length about the last hours of other men who have died. Then other officials and reporters enter. The brother of the dead woman expresses satisfaction that the



Alexander Carr as the madress Perlmutter in 'Potash and Perlmutter'



Taylor Grayville as 'The Fed' in 'The System'



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sponses. He is led to the chair and strapped in, with all due formality. The executioner starts to turn on the current, but at the last moment his nerve fails him and he cannot start the power. The warden seeks for a substitute, but every man there refuses the job, even the brother of the murdered woman. Finally a citizen steps out of the crowd and volunteers, because, he says, he believes that persons condemned by the courts should die. He steps to the switch and darkness descends upon the stage as he turns on the current. The acting was effective, but the playette was too gruesome for the audience. Even Mr. Hammerstein was affected and in broken-hearted tones ordered that "Electrocution" be withdrawn at once. And it was. Douglas Fairbanks and Patricia Collinge, both Broadway favorites, have taken the plunge into vaudeville and are appearing in a specialty written and sketched entitled "All at Sea." The action takes place in the wireless room

of an ocean liner. Fairbanks is there as a wireless man, in order to be near his sweetheart, who is going to Europe with her wealthy father. The operator is worth \$10,000, but stern papa declares he shall never wed his daughter until he has increased that amount to an even \$100,000. After all this has been explained, telegrams begin to arrive by wireless, announcing that the father's business enemies are at work to ruin the financier while he is on the ocean. All of these messages are more or less incomprehensible to the audience and all are extremely improbable. The operator triumphs by answering these communications with such acumen and experience that he makes another fortune for the financier and also increases his own wealth to such an extent that he can truthfully say he is worth \$100,000. Mr. Fairbanks was his usual agile and cheerful self, Miss Collinge never looked prettier and the audience seemed satisfied with the offering. Hazel Dawn, the Salt Lake girl who

won fame in "The Pink Lady," is now under the management of John C. Fisher. She will be starred next season in a musical comedy called "The Debutante." The book and lyrics are by Harry B. Smith and Robert Smith, and the music by Victor Herbert. In the offering, Miss Dawn will have an opportunity to play the violin, as she did in "The Pink Lady." In the supporting company so far selected, will be Alan Muddie, Will West, William Danforth, John Park, Stewart Baird, Zoe Barnett, Maude Odell and Sylvia Jason. The first performance will be given on September 23 at the National Theater, Washington. The famous Knickerbocker is the latest of Broadway theaters to go into the motion picture field. Beginning Monday, the house will have as its attraction "Cabrila," which has been brought to this country by Werba and Luescher, formerly producers of "The Spring Maid," and other big attractions.

JAN SIBELIUS, FINNISH COMPOSER, TO PLAY IN THIS COUNTRY FIRST TIME

Great Musician Will Appear at Unique Festival in Norfolk, Conn.—Andreas Dippel Orchestra Plays in New York in Fall—Boston Opera Company Plans Visit to Frisco—Mme. Schumann-Heink's Daughter to Wed.

BY EMILIE FRANCES BAYER. NEW YORK, May 30.—(Special.)—The entire musical world is "Next season! Next season!" This terest, and one might go further and say the drama is in the same category. All the music of interest in the world is the activity in London and Paris, and most of the artists are either those who have been with us all of last season or those who will come next season. This is said, not forgetting the festival which will close in a blaze of glory in Norfolk, Conn., at the most remarkable festival of all which will serve to bring Jan Sibelius, the great Finnish composer, to America for the first time. The unique part of this festival is that it is purely a personal affair of Carl Sielckel, a music lover who gives these festivals with the same lavish hand as though they were expected to bring in hundreds of dollars at the box office, when, as a matter of fact, the audience is there by courtesy of this ardent music lover and by his invitation only. Sibelius sailed May 15 on the Kaiser Wilhelm and will make no other appearances. Amato has been a sensational figure among the festivals. He has filled a great many of these engagements, notable among which were the Cincinnati festival, where he sang upon two occasions, and the Buffalo festival, where, contrary to a hard and fast rule that no soloist should be engaged for two successive seasons, Amato was one of the greatest features of the event. Mme. Hempel was heard there for the first time, and the German prima donna made a sensational success. One of the most satisfying of the Buffalo offerings was "Samson and Delilah," which was sung by Kathleen Howard, of the Century Opera Company. Lambert Murphy, of the Metropolitan Opera Company, and Louis Kreidler, of the Century. Andreas Dippel announces definitely now that he will run a season of 35 weeks in New York, beginning October 6, at the Forty-fourth-street Theater. He will have the last ten weeks of the season at the Century Opera-house, where he will have his permanent offices throughout the year. Mr. Dippel probably has heard every singing actor and actress and a good many that could lay no claim to the title in New York, but he engaged only 26 women for the chorus and very few principals. The men's chorus is more difficult to assemble. Mr. Dippel says: "I have not found many men who

were willing to go into the chorus, and to do so, I had to draft my chorus from abroad, it is not due to any feeling against American singers, but the fact is that a position of this sort does not offer American men enough returns to pay them to go into it. I want the American girls to feel differently about my choruses and I have found that many of them are willing to take it as they would take a training school. Whatever the remainder of the company may be, the ensemble must be flawless, and I have engaged some of the best church singers in New York for the chorus. They have been permitted to retain their church positions and to attend their rehearsals as they see fit and they appreciate the benefit from the practice which they will have. I want every one of them to be able to take a small part from the beginning and they shall have small parts. In other words, I will not make up a chorus that could not take principal roles if they were needed there. I hope to advance them as can only be done in the case of an institution which is to become permanent, as I hope to have this become." The orchestra he has made up in the same way, using many men from the Philharmonic Orchestra, who will be excused for the purpose of attending to their orchestral concerts, but who upon all other occasions will be members of the Dippel Orchestra. The company was incorporated in Albany as the Dippel Opera Comique Company, and among the incorporators were Otto H. Kahn, Mortimer Schiff, Philip Lydig and other equally well-known capitalists and patrons of music.

Boston Opera Company to take effect at once in Paris. Campaign's season in Chicago will not differ much from the arrangement of last season. It will open November 23 in Chicago after a three-week season in Philadelphia. Ten weeks in Chicago will be followed by another four weeks in Philadelphia, with the usual visits to the Metropolitan in New York. The engagements already announced include Bonci, Maria Barrientos, the Spanish coloratura, who was to have appeared here with Hammerstein; Heinrich Hansel, Wagnerian tenor; Edyth Walker, Marie Kousnezoff, the Russian soprano, now singing with Russell in Paris; Louise Edvina, Lina Cavalleri, Alice Zepplini, Miss Evans, Beatrice Wheeler, Margaret Keyes, Rosa Raisa, Mme. Schumann-Heink, Muratore, Marcos, Field, Whitall, Ruffo, Sammarco, Hunkley and Huberdeau and others. Campaign stated when he said that he would go to Bayreuth this summer for the purpose of inducing Siegfried Wagner to come to Chicago to conduct a series of Wagnerian operas which he expects to give on Sundays. The Bayreuth performances will open July 25 and run until August 29. During this time there will be seven performances of "Parsifal," five of "The Flying Dutchman" and two of the "Ring" cycle. The conductors will be Siegfried Wagner, Michael Balling and Dr. Muck. Mme. Schumann-Heink and Margaret Brunsch, a California girl, are among those engaged. Dr. Muck also is to conduct at the Mozart festival to be held in Salzburg, and notwithstanding rumors to the contrary, Dr. Muck will return to the Boston Symphony Orchestra. This great conductor has been announced as identified with every opera-house in Europe, when as a matter of fact Dr. Muck is happier at the baton of a great symphony orchestra than at the head of any opera-house in the world. Lombardi, the well-known Italian impresario from San Francisco, passed through New York this week on his way to Milan, where he will meet M. Constantino, the tenor, and Marchetti, who will together arrange a company for next season to play locally in Los Angeles and later to make road tours of opera in English. The only engagements that have been ratified here are those of G. Plico, the Italian baritone, and Constantino. Plico is one of the best of the baritones now available. In arranging his plans for next season John Philip Sousa is planning for 18 weeks at San Francisco, beginning in May.

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