

# NEW ROAD TO FAME FOUND IN A NAME

H. A. Darcy, who is in Portland in the interest of De Wolf Hopper, is a poet-playwright and propagator of ideas. He has invented a new superstition, which, if unreasonable, is at least an interesting study. He argues that alliteration in names is lucky and offers examples in stage life to bear out his theory. He says:

"It is quite a number of years ago when I first noticed the large percentage of theatrical names, the initials of which correspond. It occurred to me that most of these names were assumed ones and adopted in the interest of euphony, but I found this was not so; then I discovered beyond doubt that alliteration was a lucky quantity. "Juliet in the balcony scene voices one of Shakespeare's most famous axioms. Miss Capulet is awfully 'gone' on young Montague and, beseeching the fact that his name is objectionable to her family, says, 'that a rose by any other name would smell as sweet.' The young lady may be correct, but she has no more proof to back up her assertion than I have to the contrary. I hold that if the rose had been named 'cactus,' it would not have been the ideal flower we know. There is much in names, or why do poets and novelists christen their virtuous maidens Mary, the Florence, Gladys or Madeline, while they invariably call their adventuresses Cora, Lina, Nana, Lena, Zaza or some such name with four letters and ending with 'a.' But I am only discussing one example in the value of names, which, as before stated, is alliteration. I will start with a few and give the reader a chance to continue the list.

Some lucky women of the stage—Effie Ellisor, Charlotte Crabtree, Charlotte Cushman, Charlotte Champton, Maggie Mitchell, Maggie Moore, Amy Ames, Flora Finlason, Lillian Lamson, Grace Golden, Daisy Dixon, Billie Barlow, Minnie Maddern, Marion Manola, Mason, Katherine Kidder, Millie Miska, Beesie Bonehill, Lillie Langtry, Emma Eames, Marguerite Mather and Mary Manning. Some lucky men are Colbie Cibber, Joseph Jefferson, Walker Whiteside, Dore Davidson, Frank Frayne, Harry Harris, Melbourne Macdowell, Harry Hawk, Edward Eddis, Charles Cootie, Roland Reed and hundreds of others. I was once seated at dinner table with

# CURATE WRITES COMIC OPERA

## New York Parson Likes Great White Way and Would Share Glory.

New York, Feb. 4.—The curate of St. Augustine's church, in East Houston street, the Rev. Daniel Hugh Verder, is ambitious to write a musical comedy that will hit Broadway straight between the eyes and give him a lower berth along with George Cohan, Irving Cobb, Bill Irwin's brother Wallace, Harry E. Smith and George V. Hobart in "Fame's Twentieth Century Limited."

Young Mr. Verder likes the life of the alley, and has a pretty well-developed hunch that he can give it original expression. The little is, he has written already quite a bunch of lyrics and dialog, merry little verses which would, he says, fit nicely in the libretto of a musical piece. He doesn't see any reason why a curate shouldn't produce a musical comedy.

So far the Shuberts, Klaw & Erlanger, Dillingham and Frohman haven't bothered Mr. Verder with insistent requests that he get a move on and turn out a laugh-maker before Lent puts a damper on the theatrical business, but wait a bit. Maybe they haven't read his book of poems, "The Snow Bride," or his latest lyric, "The Great White Way." At any rate, as Mr. Verder says, he is willing to go slow, always with a handful of salt to spill on the tail of that coy bird, "Success," if it should flirt its wings anywhere near him.

The other night Mr. Verder went to the Casino and heard Iron Hand, the boy usher, beat his hands into a pulp when Maude Fulton skipped out and sang the newest Broadway song, "Whereupon Mr. Verder got an idea. He would write a Broadway song that would be a bigger smash than "The Troubles of Working Girl," but it wouldn't be so light-minded and frivolous. It would be amusing, but not too merry, full of a deeper note, containing a hint of the darker side of the alley—a contrast, in short, of the gaiety and the gloom of Broadway. At the same time it might serve as the nucleus for the right sort of comedy he had in mind. So he dashed off "The Great White Way," one verse of which runs:

No monks nor cows nor any such thing  
But steady burns the electric light.  
No shadows does the darkness bring,  
But like the day is the liveliest night.  
Oh, the Great White Way  
Is always gay.  
It is, indeed, a wonderful sight.

Of course, if a piece is a hit and the audience splits its pieces and calls for more, there'll have to be additional verses.

Knows East Side Life. As a curate of St. Augustine's, Mr. Verder is familiar with the life of the east side, and is convinced, so he stated today, that there is much good material there for the right sort of comedy he had in mind.

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Bernard Daly as Dan O'Hara, the Kerry Gow, at the Marquam Grand.

## THEATRICAL NOTES.

In "Dream City" Little Chip and Mary Jarble and their merry crowd of fun-makers are establishing new records or box office receipts all over the country. In no other production have they ever been seen to better advantage. "Dream City" is the laugh-hunters' paradise. At the Marquam Grand theatre.

Scheduled to be at the Marquam (till the next fortnight) in his new play, "The Wheel of Love," Paul Gilmore will be eagerly watched by his many admirers here to judge by comparison of his improvement since he has seen here last season in the charming college play, "At Yale." The two acts are totally different, this latter giving more scope to the actor. George V. Hobart wrote the play.

Bernard Cavanaugh has assumed the important role of Tomas, the philosophical old hermit, in "Marta of the swains," with Bertha Kalich. Mr. Cavanaugh was engaged early this season by Harrison Grey Fiske to play the part of Schram, in Mr. Fiske's special company appearing in "Leah Kleschna." He was advanced to the same part with Mr. Fiske, who on her preliminary tour appeared in this play and "The Old Baboon." Now the actor has in Tomas a character of exceptional opportunity, and is well received in it.

Two of the most beautiful girls of the De Wolf Hopper company are Nella and Marguerite Shayne, nieces by comparison of both sisters have excellent faces, the first named sings the roll of the Lady Patricia and Marguerite is the Belle of Happyland.

Will Hutchins, in an essay in the ringfield Republican on "Rosenbergh" in which Mrs. Fiske and the company are appearing, appears, as this one of the very greatest of modern dramas. He says that its performance in the hands of Mrs. Fiske and the Manhattan company has a "positive significance." "Rosenbergh" is a play of too positive—too plain and too swift—to allow any lingering doubt in the absence of spectacular glamor or of physical voice the play develops in cumulative power, an accelerating moral velocity, until the deepest roots of its de-

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