

Mr. "Teddy" Marks, manager for Mdle. Yvette Guilbert, has arrived in London from Chicago, and I understand never tires of talking about his big Chicago success. He is naturally jubilant at the result achieved in that wonderful city, for nine concerts resulted in a profit of \$24,000. Evidently "piquancy" pays in Chicago.

The Irving-Terry tour on this continent has been most prosperous. Throughout the season the receipts have averaged about \$15,000 a week, and Sir Henry will carry back to England \$75,000 as his personal earnings, along with the good wishes of the Canadian and American people. "He has given us excellent art," says the *New York Press*, "and in the theatre and out of it he has maintained our esteem for a true knight, a fine actor, and a gentleman. We desire to express the assurance of our distinguished consideration for Henry Irving, Ellen Terry and the members of this famous company, and hope that their shadows may never grow less."

Rose Coghlan has secured the American rights of Max O'Rell's new play, which will probably be named "Heart's Ease."

Mrs. Leslie Carter's realization of the curfew legend in David Belasco's great drama, at the Herald Square theatre, New York, has been made the subject of a comic song in the London music halls.

As a curtain raiser for "The Chili Widow," which has been running for nearly 300 nights at the London Royalty Theatre, is used a one act play which has taken London by storm. It is called "Monsieur de Paris," and is described as a tragedy in a nutshell. The daughter of an executioner of Paris, jeered at by her companions, loathed by her neighbors and bearing on her innocent breast the crime of her father's trade, at last finds one man to give her the love that heals. But when this lover discovers who the maiden is, he is about leaving her, and she—who as well as being innocent and pretty is devilish—flies into a temper of homicidal rage, and stabs her lover to death with a large knife.

The matinee girl is becoming particular, and in Paris, too! Even the great Sardou has just gracefully yielded a point to the *chic* Parisian demoiselles. Several young women belonging to the best Parisian society have long been desirous of seeing Coquelin in "Thermidor" at the Porte St. Martin, but have always been told by their chaperons that the piece was "not written for young girls." As the only parts that could offend were contained in the coarse expressions used by the *citoyennes* in regard to the maternity of Fabienne, the matinee maidens wrote to Sardou, asking that the play be made more fit for their experienced ears. The great author, though amused, excised the offending passages, and the adored Coquelin now finds himself playing daily to crowds of pretty girls.

The opera season in London has opened with what is claimed to be the largest subscription list ever known in the history of Italian opera. All the prominent Americans in town were present at the opening performance, "Romeo and Juliet," with De Reske and Emma Eames in the leading roles.

The Italian artiste, Eleonora Duse, is said to hold the "windy city" of Chicago in detestation, and on one occasion refused to appear there any more. But she recently changed her mind after a three days' auction for seats. I understand that her American tour for next season is now "booked solid."

WILFRID WISGAST.