

may, whose escapades have stirred two continents, is again announced to come to America to appear in vaudeville.

James H. Decker, late manager of Lew Dockstader's Minstrels, who re-

signed in Cincinnati last week, arrived in New York last night to organize the big company, headed by George B. Primrose, the London minister, that is to take out as soon as all the arrangements can be completed. Primrose, who is now in Chicago, has cancelled all his vaudeville dates after Nov. 1, and Decker will open with his show by Thanksgiving, if possible.

Decker attributes his difficulty with Dockstader to a series of disagreements that finally culminated in the break-



MISS FLORENCE GALE
 appear as "Rosalind." in "A You
 Grand Tuesday Night.

out with greater prospects for prosperity than ever before.

Primosno, however, he asserts, came jealous of his successful conduct of affairs and tried in many ways to bring about his downfall. He denounced his intention of withdrawing from the organization and obtained his release from the city of Cincinnati, to show in Cincinnati on Saturday.

Decker is confident the show he was seeking to put on would have been the greatest in the history of minstrelsy. There will be 100 in the company, he says, and he is now engaging the people, having the scene painted and making contracts for the various cities he will visit. He is confident, and will be rushed through.

Decker's contract with Primrose was for a tour of the country. Primrose had been induced to again go in minstrelsy was somewhat of a surprise to him, he says, but he had made his contract with Decker, stating that he intended to retire from the business after the tour. He had accumulated, he went out again in vaudeville, however, appearing with the other boys.

Decker had been in minstrelsy for about seven years, when he was induced to enter into a partnership with Primrose. After the Primrose-West split. At that time he was doing vaudeville monologues and was well thought of. He says that the partnership was most successful, and that Primrose, as said above, returned to the business after the expiration of the five years' contract, with the intention

of leaving the stage for the wealthiest men in the show business. The retirement of Primrose worked no injury to the theatre, for it took long to find a prospective owner than ever, with Dockstader as its star.

Another old employee who will leave Dockstader is John Shean, general agent for the show. He will close his career as a showman.

The Marlowe-Sothern Shakespeare combination received a black eye early in the season from James O'Donnell and his company, who, after a brief tour of the United States, landed in America. In the Record-Herald of New York, the following comments on the complaints of the company are combined stars:

"The Marlowe-Sothern presentation lacks authority, poise, poetic capture, or sentences in movement, a sincerity, logic and truth."

"Its spirit was intensely modern, reading colloquial, its action jerky and its style unpoetic. It was a complete work of order which is essential to perfect Shakespearean representation. The Marlowe-Sothern company were the only actors in the cast. Mrs. Sol Smith as the Nurse and Mr. Crompton as the Friar were the only exceptions. It was they were so because they were content to avoid the tiring, teasing, degrading, and degrading of the show business, of gesture, founce and grimace in which the others were attracted. They were the only actors who allowed Shakespeare to have something to say. They did not swim in the sea of words, but they tried to illuminate what already is rapid and true meaning."

"The Marlowe-Sothern should be sufficient to keep famous artists busy listening for a while, but just as much to listen for the Marlowe-Sothern."

"Then a bright, richly hued picture of the market place of London."

The turmoil of the quarrel, the retainers of the rival houses was a scene was lost. Then silence fell, and

ecstasy somewhat better worth while than mandolin music and mocking laughter. The whole tone of this adorable scene of love's dawning swiftly degenerated into frivolity, fussiness and triviality."

Verily, with such men as James O'Donnell Bennett, a man or woman to secure a favorable criticism, in the slang of the day must "deliver the goods."

variety of situation in which the author has placed him; his arrival in town with his shirt open, full of nonsense and curl papers, and his warm hair-curling and waving with love; a nature soft and susceptible to the influence of a peacock; his swagger and braggadocio while writing a challenge, and above all, his ability to make the audience feel what he has done—could the exact heart of a comedian ask for more than this?

This is the "Bob Acres" the American stage has known for decades and will know as long as there are people.

JEFFERSONIAN MAXIMS.

Life-long insistence upon six maxims is regarded as largely responsible for the success of Joseph Jefferson. These are:

"The surest way to score a failure is to imitate some one else.

"Never try to please your audience. Always act for them."

"Never try to gauge the intelligence of your audience by the price of the seats."

"Always keep the promise you make."

"Always do the thing you can do best."

"Never let anything be gained at the expense of a farcical play."

"Anything to furnish a performance."

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Dr. Geo. Woodruff, Charles Frohman's general agent, has just sailed for Wednesday for London, where he goes to look after the production of the new comedy, "The Great Impersonation," which will be produced in the English metropolis next month.

Richard Harding Davis is now on his way home from Japan and will reach New York the last of this month. He has just returned from a tour in Japan, and has completed a new comedy for the gentleman and that he will deliver it immediately upon his arrival.

lines are bright and lively, while the songs are gracefully written and so arranged as to be easily understood. Harry Corson Clarke, Sydney De Grey, David Lythgoe, Douglas Flint, Thelma May, and the rest of the cast, whose femininity that is a credit to Mr. Rice's well known capacity in the selection of his artists, are all of an obviously well liked by Bijou audiences.

"The Coronet of the Duchess," the latest of the Clyde Fitch satires, with Clara Bloodgood in the pivotal part, is a comedy of the most successful type where it will continue to attract lively interest for some time to come. It deals with the social position of women in villages involving American heiresses and European aristocrats, and it is filled with the most brilliant and original ideas which Mr. Fitch especially delights in. The feminine characters are particularly well drawn, and the comedy is of the gentler sex are touched upon in a way that is hugely pleasing to the spectators with the same sex. Mr. Frohman has provided an admirable cast, including William Courtleigh, Mrs. Hope, Mrs. May, and several others quite well known in this community.

At the American Theater, beginning Oct. 1, there will be a six weeks season of the most successful of the comedies by a company imported from Paris.

with New Orleans as its ultimate destination. The city, however, has not been at all successful in the American metropolis, or, in fact, in any of the cities of the United States. Barring New Orleans, where the French population is very large, in fact, Mrs. Carter has been a failure everywhere. From France who has shown a partiality upon her engagements in this country in the past, there are a number of writers for the French newspapers who perpetually bewail what they term the lack of enterprise on the part of the theatrical managers in not supplying the demand.

David Warfield came to town last Monday night with "The Music Master," which is down for a run at the Grand Opera House. It is a new play, Mrs. Carter's engagement around for the holidays. Ever since the first night of the play, the rivalry between the two troupes, as the Warfield company is called, has been very keen, and the making minor changes here and there in the play, and the changing of the small details of the costumes, has been the most possible point of perfection. All the time, however, the "Music Master" are to the effect that the Warfield troupe is a more powerful, stronger and striking play, admirably performed.

John Drew's present engagement at the Empire Theater in "The Duke of York" is a success. It is a very successful in the career of this play. The Empire has been packed to its utmost capacity for the last three nights, and it is among the possibilities that Mr. Drew may be transferred to another theatre, as the management of the run out at this establishment.

young son of a western millionaire is situations are often laughable and the

