



Waverley's Mastodon Minstrels will appear at the Clunie Opera-house on July 10th and 11th. The organization consists of the following well-known people. Johnny Mack, Young and Joy, Billou and Flint, Herbert, Prince of Magic, Frizzell, the California Wonder, solo comedist. There will be street parades at 12 m. Monday and Tuesday.

Edward Martyn's play "The Heather-Field" is still the subject of critical controversy in the English press, but the general opinion evidently is that, in spite of a certain cleverness, it is of very little stage value. Even William Archer is unable to say much in its favor, although he is naturally pleased that any young dramatist should take to his model.

The following ingenious suggestion is made by a correspondent of the London "Academy": "A reference to the poet's signature at once shows us that the letter 'f' was liable to be confused with almost any tailed letter, and that non-final 's' and 'f' were easily interchangeable. To apply this let us turn to 'Romeo and Juliet,' III, v 150-156, where the folio reads: "How now? Chopt Logicke? what is this? Proud, and I thank you; and I thank you not. Thank me no thanks, nor proud me not. But fettle your fine joints 'gainst Thursday's heat."

New York Post: It is not easy to gain a very definite idea of the Hamlet of Sarah Bernhardt from the comments upon it of the critics of the London daily press. The more deliberate reviews of the weekly journals, perhaps, will be more illuminative. There is more difference of opinion than might have been expected, some of the commentators regarding the performance much more favorably than others. The number of writers who see no special merit in the performance is small, but the number of those who are satisfied with it is smaller still. One leading journal says: "It is exceedingly doubtful whether any woman could ever give illusion to the part of the Prince of Denmark, but it is equally certain that Madame Bernhardt does not do so, in spite of much evident care and thought, which have led to the introduction of several new ideas—more or less remote from Shakespeare. The chief characteristic of her performance may be described as its femininity; she is always an excitable lady masquerading in man's clothes." Another declares: "To put the matter broadly but clearly, Madame Bernhardt handles the role in purely melodramatic fashion. Forcibly and highly impressive as at times her rendering is, it suffers enormously from its visible limitations. Of the

numberless phases of a singularly complex character it touches those only that lie on the surface. Rarely, if ever, is the actress successful in bringing into evidence the deeper thoughts and feelings of a mind upon an Aeolian harp. Were it necessary to cite the exact antithesis of Sarah Bernhardt's Hamlet, it would only be necessary to indicate Henry Irving's—the latter a triumph of pure intellectuality, the former remarkably as an exhibition of sheer power."

Next season Frederick Warde will travel in a private car, and will carry two carloads of scenery now in preparation at his studio in Blooklyn.

Miss Julia Marlowe, who is quietly enjoying herself in London, will shortly leave for Paris. She will remain there three weeks and then proceed to Switzerland, where she is particularly well known. Miss Marlowe believes Europe is bounded on the north by Switzerland, on the south by Switzerland, on the east by Switzerland, and on the west by Switzerland.

San Francisco Music and Drama: Frank Cooley's vacation this season was of rather brief duration. After several months with Jessie Shirley, he left the company in the State of Washington and the next day after his arrival in San Francisco he commenced rehearsals with the Elletford Company. Mr. Cooley is a talented and responsible young leading man who is physically constituted for hard work. Incidentally, he is a big favorite.

John A. Stevens calls attention to the fact that but three of thirteen New York managers of fifteen years ago are to-day in the land of the living. The managers who have passed since 1884 are Shook and Collier of the Union Square, Samuel Colville of the Fourteenth Street, John Stetson of the Fifth Avenue, Herrmann of Herrmann's, Augustin Daly of Daly's, Lester Wallace of Wallace's, R. E. J. Miles of the Bijou, John Duff of the Standard (now the Manhattan); John A. McCaull of the Masino and Henry E. Abbey of the Metropolitan.

The still living are A. M. Palmer, who had the Madison Square; T. Henry French, who managed the Broadway, and Mr. Stevens himself, who ran the Park, now known as the Herald Square.

Sarah Bernhardt seems to have invented some novel and ingenious "business" for "Hamlet," whatever the effect of her performance as a whole may be. In the scene with the players she is said to instruct them in the earnest and realistic manner she employs with the members of her own company. She partly conceals her face behind Ophelia's hair as she carries it, and at the end, seizing a torch, holds it to the King's face to study its expression.

It is a poor and deeply wronged actress who hasn't her various household gods and goddesses draped in embroidered linen these days. Mme. Kate Rolla started the fad, and her piano and bed, her bureau and buffet all shed their silken draperies when the first showers of April.

Then Lillian Russell caught the craze, and snowy linen coverings across which drifted garlands of American beauties, adorned the chairs and piano and mantels of her lovely apartments in The Ariston. Phyllis Rankin's taste in embroideries runs in forget-me-nots, but I venture to say she doesn't think of Young Gibbs or any other man when she looks at the pale blue blossoms.

she doesn't think of Young Gibbs or any other man when she looks at the pale blue blossoms. Gladys went to her home in Chicago covering for every imaginable piece of furniture her Chicago home could possibly contain before she married the Windy City millionaire, who snatched her from the center of the stage, and they were all embroiled in wreaths and garlands of orange blossoms.

"Of course these exquisitely embroidered trifles are very expensive and very perishable, and that is why they are so absolutely necessary to the happiness of every rich minded actress."

"The dramatists of Germany," says the London "Daily Mail," "have been discussing the question whether an author ought to respond to the call of the public after the production of a new piece. Literary opinion, as a whole, would appear to be against this time-honored custom. Paul Lindau considers that the playwright has for the most part, cared not a rap what he is like. Herr Lugmann and Herr Herzog declare that they will never again figure on the stage under any provocation whatever, while Herr Ebermann regards it as an impertinence on the part of the author to obtrude his personality upon an audience which, for the most part, cares not a rap what he is like. On the other hand, Herr Kaedburg frankly confesses to a feeling of intense delight when he steps upon the stage and receives the acclamations of a well-filled house. Such occasions, he declares, provide the happiest moments in his artistic career."

The London papers and the theatrical hangers on hereabout are expressing exceeding regret at the decision of Cissie Loftus, announced through a cablegram, to abandon England in favor of America to the extent of making the latter country her permanent home. Miss Loftus has phenomenal popularity on the other side of the Atlantic, and this is attested not only through the eagerness of music hall managers to pay stupendous sums for her appearance, but also through the frequently expressed wishes that she will some day appear here in legitimate drama or comedy or more.

"Domestic infidelity," says A. H. Hummel, the New York lawyer, "is as rare among actors and actresses as in the most secluded and conservative society. My experience has proven to me that there is more virtue in the theatrical profession and less cause for disorder among actors than there are in all stages of nervous decline, therefore it is not surprising that a woman on the stage is more exposed to temptation than her sisters in private life, and also that the nomadic character of their lives makes home life the exception. But actors and actresses work hard. Their time is pretty fully taken up with their profession, and they have no time to think of amours and intrigues."

The New York "Sun" states authoritatively that Mme. Lehmann has not worn stays on the stage in years, except in certain parts; that Mme. Sembrich not only believes in the corset, but also defends its use; that Mme. Suzanne Adams never wears stays on the stage, chiefly because there is no slightest reason why she should; that Mme. Calve is a devotee of the corset, as can be detected by anybody who sees her in "Carmen"; that Mme. Schumann-Heink has the German ef-

fection for the corset; that Mme. Melba for the past few seasons has been drawing the strings a little tighter than formerly, and that Mme. Edmée appears as much in flowing draperies that the corset is not very necessary for her.

The souvenir issued for the 150th performance of "Zara" is a booklet of the play, bound in scarlet and gold paper, containing a history of the play and illustrations of various scenes in the play, portraits of Mrs. Leslie Carter and David Belasco.

Assisted by Frank Cooper, Ellen Terry has introduced London to a new one-act play called "Variations," in which she is obliged to assume half a dozen different characters. Her great success seems to have been scored as a cockney washerwoman. The play runs about forty minutes, and was produced at a benefit matinee. It proved very successful.

It is said that Mrs. Sam T. Jack will not marry her brother-in-law, to whom her husband practically left her in his will. Of the late manager's estate, valued at \$250,000, the widow receives one-third, the brother one-third and the parents of the testator the remaining third.

In the past theatrical season, 114 new plays were given in New York. Of these ten were acted in German, sixty-four were the work of American writers, thirteen were acknowledged adaptations of French originals, nineteen were by Englishmen and German writers supplied the original for four.

Much speculation is aroused as to what Ada Rehan will now do. Some think that, as her health is not good and her means comfortable, she will retire from the stage. She has suddenly changed her plans, calling to Mr. Daly's business manager, Richard Dorney, that she will not leave Paris, as she first intended.

Clement Scott, the veteran dramatic critic, whose writings for so many years appeared in the columns of the "Daily Telegraph" of London, is correcting the last proofs of his "Reminiscences," which the Macmillan Company will bring out as soon as completed. Mr. Scott's peculiar individuality, his broad acquaintance among dramatists and actors, and his long career among the most famous journalists of the latter half of this century should justify us in expecting memoirs of more than usual interest.

Sometimes an audience likes to poke fun at an actor when a reasonable pretense is afforded. At an interminably long performance of "Monte Carlo," with Charles Fechter in the character of the hero, the curtain rose for the last act at 12:45 in the morning. Fechter was discovered sitting in a contemplative attitude. He neither moved nor spoke. Just then a clear, sad voice in the gallery exclaimed: "I hope we are not keeping you up, sir!" The effect may be imagined.

Miss Janet Steer is about to re-enter the lists of London management. She has completed a successful provincial tour, in which she has been playing "La Tosca," "Julius Caesar" and "Hamlet," about as queer an assortment as could be imagined. Certainly, it provides an ample test of versatility.

When we take into consideration the importance of the office performed by these organs, it is not surprising that the work of the kidneys to take from the blood the waste matter and poisons that breed disease, and discharge them from the system. When the functions of these organs is interfered with, then the blood becomes contaminated and disease results. Hudyen will strengthen the kidneys and stimulate them to perfect action.

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