THEATRICAL INCIDENTS AND NEWS NOTES.

MISS ANGLIN AND HENRY MILLER IN "CAMILLE," ALSO MISS HARNED—"WANG."

Henry Miller and Miss Margaret Anglin will appear to-morrow night at the Hudson Theatre in a new English version of the famous Dumas play, "Camille," a version made by Mr. Miller himself. These two players have not appeared together in New-York since "The Only Way" was produced, but they have played annual engagements together in the West, appearing frequently in "Camille." Mr. Miller's version is said to introduce a new treatment of several scenes, especially in the third and fourth acts, and to require the employment of a larger number of "supers" than hitherto. In the supporting company will be Bruce McRae, Miss Barrymore's leading man, and Mrs. Jeffreys Lewis, who attracted attention in "Imprudence" last year. The full cast is as follows:

Armand Duval	Henry Miller
Mons. Duval	Arthur Elliott
Count de Varville	Bruce McRae
Saint Gradens	Morton Selten
Gaston Rieux	Walter Allen
M. Gustave	Walter Hitchcock
Doctor Latour	Alfred Fisher
M. Arthur	Frank Willard
Servant	Leon De Hennin
Messenger	David Wilmot
Mme. Prudence	Jeffreys Lewis
Mlle. Olympe	Beverly Sitgreaves
Mlle. Adele	Grace Rauworth
Nichette	Claire Kulp
Nanine	Martha Waldron
Marguerite Gautier	Margaret Anglin

There will be a revival of old and pleasant memories at the Lyric Theatre to-morrow, when De Wolf Hopper appears there in a revival of "Wang." This Siamese musical comedy is now thirteen years old, and for the first five years of the thirteen it was in active service. It established De Wolf Hopper's reputation when it was first produced, and it made the reputations of Della Fox and Alfred Klein. Miss Madge Lessing can scarcely fail to fill Miss Fox's shoes as Mataya in the present revival, and Frank Casey is not unknown in Mr. Klein's part, for he took the character several times, even in the initial season. The scenery and the costumes have been made afresh for the revival, and a large chorus has been engaged. Frank Dupree has added some fresh lyrics to Mr. Goodwin's original book, and there are a few new songs, though the popular music of the late Woolson Morse will, of course, be heard as of old. The Washington Arch has long been completed, but there is still the subway to ask the Man in the Moon about. The cast in full:

Wang, Regent of Siam	De Wolf Hopper
Colonel Robert Fracasse, military instructor of Siam troops	William Pruette
Pepit, keeper of the Sacred Elephant	Frank Casey
Lieutenant Jean Boucher, of the French garrison	McLaren
Tapanti, professor of deportment	Augustus Coletti
Chow Sury, innkeeper	George Williams
Panopim, Cambodian Envoy	Frank Hill
Mataya, Crown Prince of Siam	Madge Lessing
La Veuve Frimousse, widow of French Consul of Pechabury	Marion Singer
Marie, her stepdaughter	Nella Bergen
Gillette, her eldest daughter	Julia Sanderson
Nanette, her youngest daughter	Helen Mooney
More daughters	Edna Hixon
	Frances Darrington
	Rose Wilson
	Rosette Georgi
	Maud Stanley
	Regina McAvoy
	Helen Morrison
	Charlotte Palmer
Messenger No. 305	Agnes Reilly Morse
Rusam, Royal Elephant	By Himself

With the exception of Thursday and Friday evenings, when Pinero's play of "Iris" will be presented, "Camille" will be Miss Virginia Harned's offering at the Harlem Opera House this week. It never rains but it pours, and two "Camilles" were to be expected. Miss Harned has never played the part in this city before, but she has elsewhere. Her large supporting company in "Iris" will give her plenty of material to cast the Dumas drama thoroughly, and there should be no excuse for lack of ensemble work in her production. Arthur Jewett will be her leading man.

To-morrow night "The Secret of Polichinelle" will move from the Garden to the Princess Theatre, and will there resume its successful run, with W. H. Thompson and all the original cast. The Princess Theatre is about the size of the play, and should furnish a harmonious setting.

At the Academy of Music to-morrow William H. Crane begins another week of his engagement in "David Harum." On Tuesday night the fifth anniversary of the play will be celebrated by the distribution of souvenir copies of the book from which the play was made.

Only ten days more of the engagement of "The Prince of Pilsen" at Daly's Theatre remain. The musical comedy will then be taken to London. The last two weeks of Thomas's clever comedy "The Other Girl" begin at the Empire to-morrow also.

This will be the last week of "Candida" at the Vaudeville Theatre, for Mr. Daly takes the play to Boston a week from Monday. Mr. Daly is not to desert the Shaw banner with the close of the season, however. Next fall he will give New-York its long delayed opportunity to witness that diverting farce "You Never Can Tell."

The 150th performance of "Sweet Kitty Bellairs" was passed last week at the Belasco Theatre, and no end to Miss Crosman's season is yet in sight.

Of interest to lovers of musical comedy will be the engagement of "The Fortune Teller," which is to come to the West End Theatre to-morrow. This work of Harry B. Smith and Victor Herbert was originally produced by Miss Alice Nielsen. The cast, which includes sixty comedians and singers, is made up of Miss Edna Bronson, who plays the part of Musette, originally played by Miss Nielsen; Miss Grace Orr Myers, Miss May Emory, Robert Lett, Phil Branson, Herman Hirshberg, Edward S. Metcalfe and Grafton Baker. The chorus is large.

This week brings the farewell performance of Mr. Conried's two stars, Ferdinand Bonn and Rudolf Christians. They will appear jointly in "Zapfenstreich" on Monday and Tuesday evenings. On Wednesday Lessing's dramatic poem, "Nathan der Weise," will be given with the two stars in the principal roles. Thursday will be devoted to the performance of Anzengruber's popular play, "Der Pfarrer von Kirchfeld," with Herr Christians in the title role. Schiller's tragedy "Die Räuber," with Herr Bonn as Franz Moor and Henry Christians as his brother Karl, is billed for Friday evening, while on Saturday the merry comedy "Krieg im Frieden," with Rudolf Christians as Reif-Reiflingen, one of his strongest impersonations, will be produced both at the afternoon and evening performance. Herr Christians will terminate his successful engagement on Monday, April 25, in Shakespeare's "Romeo and Juliet," in the part of the unhappy lover. He will return to Europe the following day on the Kaiser Wilhelm der Grosse. He will next appear at the Koenigliches Schauspielhaus, in Berlin, of which he is a life member.

The Majestic Theatre definitely announces the new West-Bratton musical comedy, "The Man from China," to succeed "The Wizard of Oz," on May 2. Charles A. Bigelow, the principal comedian of the production, will create a novel character in the person of Peter Pudge, an itinerant musician known as "the human band." Mr. Bigelow is devoting much of his time nowadays to rehearsing his entrance song, in which he employs drums, horns, reed instruments, and most of the equipment of a country cornet band. As he must carry all these instruments with him, the comedian says he is "up against the strenuous life." Mr. Raymond has just added Rosemary Glosz to the list of artists engaged for "The Man from China."

PLAYS THAT REMAIN.

WALLACK'S—"The County Chairman."
BELASCO—"Sweet Kitty Bellairs," with Miss Crosman.
EMPIRE—"The Other Girl."
MANHATTAN—"The Virginian."
GARRICK—"Merely Mary Ann."
PRINCESS—"The Secret of Polichinelle."
NEW-AMSTERDAM—"The Two Orphans."
VAUDEVILLE—"Candida" (last week).
CRITERION—"The Dictator."
KNICKERBOCKER—"The Shepherd King."
LYCEUM—"Saucy Sally."
ACADEMY—"David Harum."
MUSICAL PIECES STILL HERE.
HERALD SQUARE—"The Girl from Kay's."
BROADWAY—"The Yankee Consul."
NEW-YORK—"The Tenderfoot."
MAJESTIC—"The Wizard of Oz."
CASINO—"Piff, Paff, Pouf."
DALY'S—"The Prince of Pilsen" (last ten days).

It is not often that the Eden Musée makes a feature of an act which might best adorn vaudeville, and when it does it is an indication that the act in question is of superior merit. During the current week the Musée will have as its feature "The Magic Kettle," which it considers worthy of the attention of the patrons of this historic spot. According to all reports, "The Magic Kettle" is a most wonderful and at the same time a most foolish thing. Almost everything unexpected is accomplished by "The Magic Kettle." Not only does it reverse many of the accepted laws of nature, but it does peculiar things which apparently could not possibly be accomplished by legerdemain. With the aid of "The Magic Kettle" the more or less handsome young man who acts as the general supervisor of this act does various and unusual things, from frying ice cream over a redhot stove to poaching eggs upon a cake of ice—and then burning the ice. Just what "The Magic Kettle" is has created a lot of controversy among those who deal in magic. The answer is simple. The "Kettle" will probably cost 98 cents, marked down from $1, in the average department store, but it is the contents of the kettle which do the work. What they are, what they cost, and where they are secured just at present are a secret, known only to Washington Irving Edison, who is the more or less handsome young man alluded to in the foregoing. "The Magic Kettle" will be the feature at the Musée all this week.

John and Emma Ray are at the head of Keith's bill this week. They will present their skit, "Casey, the Fireman." For the last time, perhaps, an opportunity will be afforded to see Cole and Johnson. At the close of this season they are to appear in a new play written by themselves, and for a time at least they will be lost to vaudeville. As the authors of many of the most popular songs of the day, they are well and favorably known, and they will have an entire new outfit of material for this engagement. It has been years since Falke and Semon have played at Keith's, and, unfortunately, it may be the last time they will ever be seen there, at least together. For many years this has been one of the standard musical comedy acts. Hal Stephens, impersonator of Joseph Jefferson, with scenery and lighting effects, is particularly striking. A standby is Jennie Yeamans. The rest of the bill will be taken care of by the Theodore Morse Trio, people who write their own songs; Phil and Nettie Peters, comedy entertainers; Hutchinson and Bainbridge, in Edmund Day's latest success, "Raising the Wind"; the Hiltonks, comedy jugglers and picture makers; Theo and Camille La Jess, acrobats; George E. Austin, comedy wire act; C. W. Littlefield, mimic; Conroy and Pearl, in a "Bit of Coonism," and the biograph, with pictures that will interest all.

At the Circle Theatre, beginning with Monday's matinee, the Great Lafayette makes his initial New-York appearance of the season at the head of a company of vaudeville artists. For the added feature the management offers the legitimate favorites Mr. and Mrs. Sidney Drew, in their comedy, "When Two Hearts Are Won." The Piccolo Midgets, four clever liliputians, is another headline feature. They appear in a novel act that is sure to please the young folks that patronize this theatre. Of the other important acts, Eleanor Falk, the dainty comedienne, and the musical entertainers Snyder and Buckley, figure most prominently. The rest of the bill contains such performers as Brown and Nevarre, character change artists; Joe Flynn, singing comedian; the Manila Quartet, in Southern pastimes; May Evans, whistling mimic, and the vitagraph.

For this week at Hammerstein's Victoria Theatre of Varieties another excellent bill has been arranged, including the Four Madcaps, Seventeen Hoosier Zouaves, Sherman and De Forest, Tod Judge Family, George Felix and Lydia Barry, Howard and Bland, Ed Latell, the Four casting Dunbars, Jack Norworth, the Jack Theo Trio, the Brittons and new vitagraphic views.

Miss Eleanor Kinsey will appear at Proctor's Twenty-third Street Theatre to-morrow in a sketch entitled "Wanted—A Groom," written for her by George Cockburn Harvey, who will take part in the sketch, with Miss Kinsey and Walter Farnham Dyett, of "The Strollers." The author was a gentleman jockey of England two years ago. Mr. Dyett has long been known on the amateur stage, and has been a familiar figure in the recent productions of "The Strollers."

"Only a Shop Girl," a dramatization of the novel of the same name, will serve again for the introduction of Miss Lottie Williams, who will head the cast at Proctor's Fifty-eighth Street Theatre this week.

In keeping with Mr. Proctor's policy of making an occasional revival of a Shakespearian play, "The Taming of the Shrew" will be offered at the Fifth Avenue Theatre this week. The cast will comprise Lotta Linthicum, Gerald Griffin, Verner Clarges and William Beach, specially engaged as Petruchio.

At the One-hundred-and-Twenty-fifth Street Theatre "Audrey" will have its first stock presentation in Harlem to-morrow.

YALE UNDERGRADUATES ATTEMPT THE MODERN DRAMA.
Some of the cast who will play in "New Men and Old Acres" at New-Haven on April 19 and 20.

ELEANOR VAUGHN KINSEY.
At Proctor's Twenty-third Street Theatre in "Wanted—A Groom."

MARGARET ANGLIN.
In "Camille" at the Hudson to-morrow.

HENRY MILLER.
In "Camille" at the Hudson to-morrow.

EDNA BRONSON.
In "The Fortune Teller" at the West End Theatre this week.

VIRGINIA HARNED.
In "Camille" at the Harlem Opera House to-morrow

PLAY TO BE PRESENTED BY YALE MEN.

New-Haven, Conn., April 16 (Special).—Yale undergraduates will make their first essay in modern drama at the local theatre on Tuesday and Wednesday of the coming week, April 19 and 20. In the four years of performances given by the Yale Dramatic Association, up to this year none but old English classical comedies have been attempted, this year marking the first effort in the line of presenting plays written in the last century. Even then the Yale actors have refused to play merely amusing comedies or to put on operatic works, but have made a consistent effort to try serious comedy work. The change this year from Goldsmith's "Good Natured Man" and Sheridan's "The Rivals" to Taylor and Dubourg's "New Men and Old Acres," written about 1850, will be watched with close interest by the theatrical profession.

The cast of undergraduates who will produce the play this year has just been finally decided upon, and will be as follows:

Vavasour	J. A. Stevenson, '06
Brown	Edgar Munson, '04
Fitz-Urse	R. C. Dobson, Art School
Blaenbaig	S. R. Burnap, '05
Secker	C. R. Hopkins, '07
Gantry	H. W. Sheldon, '04
Turbitt	C. S. Goodrich, '04
Montmorency	J. G. Rodgers, '05
Servant	C. K. Brooks, '06
Messenger	R. W. Westcott, '06
Lady Matilda	E. S. Hartwell, '04
Lillian	Buel Hollister, '05
Mrs. Bunter	J. M. Minor, '04 S
Fanny	D. F. Fox, '04
Mrs. Brill	F. Ackert, '05

The officers of the Yale Dramatic Association this year who have had the drama in charge are Edgar Munson, '04, president; Buell Hollister, '05, vice-president; E. Hartwell, '04, secretary; Frame Brown, '05, treasurer; George W. Adams, '04, manager, and James J. Hogan, '05, assistant manager.

THE STAGE FUNMAKER.

"How do I make an audience laugh? Now you've got me, because the humor of an audience is uncertain, as capricious as the mood of a bride on her honeymoon—and any man will tell you that you can't gamble on that."

The comedian of "Piff-Paff-Pouf" sat in his dressing room, looking solemnly absurd in his quaint sandman's costume, as he talked.

"The manager gambles when he buys a play, the actor gambles when he inserts business which he thinks will get laughs, and they both gamble on every audience that files into the theatre.

"Your dresser comes in, after looking through a hole in the curtain, and reports that the house is 'great.' You go out and throw a joke at them, and they sit like a bunch of dyspeptics studying out a new diet.

"If it is too hot a night, they don't laugh. If it is too cold a night, they shiver until the middle of the second act. One rule you can count upon, however. A scattered audience does not laugh heartily. Take a thousand people and scatter them around the Metropolitan Opera House, and spring the best jokes ever written upon them, and they will snicker in a lonesome fashion. They are lonesome. They are too far apart. Put those same thousand persons in the old Madison Square Theatre or the Princess, and they will howl at exactly the same jokes. They are close together; there is a comradeship of mirth, and a fellow is not afraid that if he laughs out loud his laughter will be echoed through a half empty house. That is one reason why actors like to play to packed houses. The manager has his own reasons.

"One thing is sure—you can't get laughs on mere lines. Situations make laughs, particularly if the comedian is getting the worst of it. The harder time the comedian has, poor devil, the harder the audience laughs. I once had a funny line which in itself failed utterly. The woman working opposite me said: 'Get out of here. No money, no dinner.'

"'Oh, very well,' I replied, 'then have supper early.'

"That line ought to have brought a laugh; but it didn't. So the next time I said it I turned sidewise to the audience, took hold of my stomach as if it were empty, looked prayerfully toward heaven and murmured, 'Then, pray heaven, we have supper early.' And the house yelled. It was the action, the bit of business—not the line.

"At rehearsal an actor will often approach a comedian and say, 'That's a great bit you have in that scene.' That is just the time I expect to fall down. The bit that appeals to the actor does not appeal to the audience. When a play is excruciatingly funny to the company during rehearsals we always feel 'leary' about its success. I try to imagine where the laughs will come, and allow for them in rehearsal and on the first night, using what I call judgment. When the first night arrives, the audience teaches me where the laughs do come, and then generally I go back to my dressing room and throw my judgment out of the window.

"I think every comedian will admit that he enjoys his matinee audiences best. Women and children are less sophisticated than men. They come to be amused, and they fall readily into the spirit of mirth. I love to play to children, and often try my gags and my business on my own children. If they are pleased I am pretty sure to make good with the first matinee audience we have. And I always try my make-up on my own youngsters."

ESQUIMAU BATH NO JOKE.

From The Detroit News Tribune.

Boys who make a fuss because their parents oblige them to take frequent baths should be glad they are not Esquimau children, living on the shores of Norton Sound. In that cold region of Alaska all the boys are obliged to take a sweat bath every week, and this bath is no joke. A fire of driftwood is built in the centre of the floor of the kashim—the one roomed house where the men and boys of a village pass most of their time—and when the smoke has passed off and the wood is reduced to red, glowing coals a cover is put over the smoke hole in the roof, and the place becomes intensely hot. The boys then must take off their clothes and sit about the furnacelike apartment until their skin becomes as red as the shell of a boiled lobster and seems on the point of blistering.

Owing to the intense heat, the bathers are obliged to wear respirators to protect their lungs. These respirators are pads of shavings bound together, concave on the inside and convex on the outside, and large enough to cover the mouth, nose and part of the cheeks of the wearer. Across the inside runs a little wooden bar, which is held in the teeth to keep the respirator in place. The boys sit there until they are dripping with perspiration. Then they rush outside into the intense cold and roll in the snow.

E. W. Nelson, who spent between four and five years in investigating for the government the Esquimaus living about Behring Strait, says: "On several occasions I saw them go from the sweat bath to holes in the ice on a neighboring stream, and, squatting there, pour ice water over their backs and shoulders with a wooden dipper, apparently experiencing the greatest pleasure from the operation." Although the Esquimau boys seem to withstand such a bath as this all right, and even to enjoy it, it would, in all probability, kill any white boy who tried it.

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