TOPICS FROM STAGELAND.

DRAMAS THAT UPPER BROADWAY WILL AND WONT ACCEPT.

Points in the Plays That Closed Last Night—The Status of the Cut-Rate Stock Company—A New Style of Rhymed Notice in an Advertising Journal—Foreign Notes.

The two melodramas which closed their seasons in New York last night, "The Pride of Jennico" and "Woman and Wine," were alike in their reliance upon deadly blades in mortal combats for success. It one case a man slew some men with a sword. In the other a woman used a knife in a deadly duel with a similarly armed woman. So far as these sanguinary fights went, "The Pride of Jennico" was preposterous with the impossible prowess of its hero, and "Woman and Wine" was reasonable with the encounter of its two viragoes. Yet it was the former piece that enjoyed a great vogue at the modish Criterion, and the latter that had to quit upper Broadway and go down to the Academy to gain prosperity. Every result has a cause in stageland as elsewhere. Why was one of these plays of bloodshed accepted by fashionable audiences, while the other had to seek support from the multitude? They were equal in the merits and faults of their scenes of excitement. The swords in one were not less baldly sensational than the knives in the other. In grade of art there was a parity between them. Each was an expertly made piece, acted by an efficient company and set out with fine scenery. However, the reasons why upper Broadway found much satisfaction in one and little in the other are not hard to find. James K. Hackett is popular with girls and women as an exponent of romantic valor. He is their beau-ideal of the Anthony Hope type of hero operating in the clothes and other picturesque conditions of some strange country far away. Mr. Hackett was an inportant factor in the Criterion success of "The Pride of Jennico," and he was helped by the authoritative management of the two Frohmans, which is a valuable trademark with the best theatrical public. "Woman and Wine" had no single performer to be a strongly magnetic attraction and it was garbed in the unideal costume of today in London and Paris. The excellence of its representation was highly praised by the newspapers, in which it was treated with extremely liberal consideration, but the Manhattan had earned only a recent esteem with the light and dainty Anna Held in a musical comedy, and the name of the energetic William A. Brady was more widely known in connection with pugilism than with the drama. These things counted in the transfer to the Academy, where a popular triumph was enjoyed. But the most important difference between these thrust-and-parry melodramas was that the swordsman at the Criterion fought for a lovable girl, and in an affair of tender sentiment, while the two knife women at the Manhattan, both vicious in themselves, struggled murderously over a loathesome wretch of an insincere lover. In one case the spectators' sympathy was keenly aroused for the rightful sword. In the other they didn't care a rap which knife killed.

The Donnelly Stock Company brought its season to a close last night with a performance of "Caste," which had been in use during the week. The organization has made a fine record by much work that was adequate and some that was excellent. Thirty-seven weeks have been devoted to as many plays from the ranging from the ultra romanticism of "An Enemy to the King," to the cynicism of "Lady Windermere's Fan," and modern Parisian farce of "Never Again," to the old-time rough and tumble of "Turned Up." The diversity included two classics, "She Stoops to Conquer" and "As You Like It," the first acceptably acted and the second admirably. The most popular pieces were the Belasco collaborations and the Daly and Gillette adaptations. This does not mean that the audiences failed to appreciate the cleverness of Pinero, Jones, Sardou and Wilde. The company will propably remain as it now stands when the next season starts the first week in October. "Caste" is to some extent a novelty, because it has been infrequently acted of late. The Donnelly players have sometimes been praised indiscriminately. They do not, and, under the conditions of hasty preparation, cannot, equal the performances of even less capable actors employed for long terms in congenial roles. But they do surprisingly well. Their treatment of "Caste" was generally above mediocrity. This comedy has three parts that particularly attract delineators of eccentric characters and are sometimes a reason for its revival. It is John Hare's fondness for *Eccles* that brings the piece forward in London every once in a while. Henry V. Donnelly's conception fully realized only one side of the old fellow, that of the comic drunkard. A narrowness of view was the fault also of Walter Allen's *Sam Gerridge*, a character that one expects much of because it has been finely acted by a long list of finished comedians, including E. M. Holland and the late James Lewis. Of the three famous parts, that of *Polly Eccles* was the best acted. Georgia Welles's sudden changes from exuberant joy to equally violent sorrow were well done, and remind one much of the late Fanny Davenport's great performance.

Thomas W. Robertson's comedies are now interesting through their significance in stagecraft. They introduced naturalism on the stage, though not in the extreme that has been developed by Ibsen, Sudermann, Herne, Pinero and others of the later dramatists. Mr. Pinero's "Trelawney of the Wells," the theatrical period that Robertson lived in, when the drama changed from stilted staginess to a semblance of reality, is forcibly represented. One of the characters, *Tom Wrench*, is supposed to be Tom Robertson, when he was an insignificant actor with a cupboard full of plays which no one would produce because they reflected nature without the then popular high coloring. In criticising *Wrench's* plays in "Trelawney of the Wells," an actress says: "You know the speeches were so short, and had such ordinary words in them—no big opportunity for the leading lady." To which *Wrench* answers: "I strive to make my people talk and behave like real live people, to fashion heroes out of actual dull, every-day men—the sort of men you see smoking cheroots in club windows in St. James's street, and heroines from simple maidens in muslin frocks." This Robertson did in "Caste," though he idealized to some extent. In referring to *Wrench's* play, an old actor says: "And so this new-fangled stuff and these dandified people are to push us, and such as us, from our stools." To which his wife replies: "Yes, James, just as some other new fashion will, in the course of time, push them from their stools." Her prophecy is coming true, for just as Robertson's naturalism took the place to some extent of old-time absurdity, so the best of to-day's authors are giving us a blend of realism and idealism—what may be called an effect of realism produced by judicious exaggeration. They have learned that exact and slavish transcripts of usual life, known as Ibsenism, do not make plays acceptable to any grade of audience. Therefore they take up themes susceptible of illustration by means of uncommon episodes strongly yet reasonably presented.

The Paris theatrical managers have thus far failed to make the profits they expected from the Exposition visitors. Only Bernhardt and Coquelin have prospered. Larger returns may come in the later months, however, and the men are not discouraged yet. Recent statistics show that October is the best month of the year for Paris theatricals in general.

Regine Martial is a Paris stage beauty who came here inconspicuously with Gabrielle Régane. She afterward attempted to kill a sentimental rival by giving her small fish hooks in a powder to prevent corpulency. The victim recovered and the assassin escaped imprisonment on some technical ground. Now she has written a play and will act in it with Mme. Beanchini, who tried to poison her husband, a designer of scenery and costumes at the Opera Comique. He got a divorce, while she was for a while imprisoned and then pardoned. America is not the only country to exploit actresses for something else than their talents.

Ernete Novelli is to act next year in London. He will appear there first in "Hamlet." The actor-manager in London has often been held up to ridicule on account of his pretentiousness and the importance he places on his own efforts. Herman Merivale recently sued Martin Harvey for damages because the actor would not play the version of "Don Juan" which he had commissioned the dramatist to write. Mr. Merivale got $2,500, after Sydney Grundy, Arthur W. Pinero and others had testified in his behalf. Mr. Harvey has brought a counter suit for libel on account of the following burlesque programme distributed by Merivale:

Martin Harvey's Theatre—"Harvey's Sauce; or His Own Way," a pastoral drama converted into prose, by Martin Harvey's desire, on Martin Harvey's legend of Don Juan. The various versions of the story existing in various languages for 300 years were suggested by Martin Harvey, written by Martin Harvey and Hermann Merrivale, by kind permission of Martin Harvey, the principal character, written by Hermann Merrivale and altered by Martin Harvey, will be created by Martin Harvey supported by a few males and females selected and instructed exclusively by Martin Harvey. The scene is laid in Seville after the designs of Martin Harvey. The period is that of the Spanish connections of Martin Harvey. The last scene represents Martin Harvey after death. Under the stage management of Martin Harvey. Acting manager, Martin Harvey. N. B.—As Martin Harvey has paid nothing to anybody for any ideas whatever connected with this production, it follows that it is exclusively the property of Martin Harvey. God save Martin Harvey, if permitted by Martin Harvey.

Murray Carson is to revise "Gudgeons," which he wrote in collaboration with L. N. Parker. Mr. Parker has finished the English version of "L'Aiglon" for Maude Adams. It will have four acts in place of the original five.

The Church and Stage Guild, which has existed twenty-one years in England, has given up the ghost. The clergyman who founded it was at first prohibited from preaching in London, but later had the offer of a curacy from the Archbishop of Canterbury as a reward for the good his society had accomplished.

Mr. and Mrs. Kendal will rest until September and then begin a provincial tour with a new play called "The Likeness of the Night."

Kate Rorke, who was with Beerbohm Tree during his second visit to this country, has married a physician, but will not retire from the stage. Her first husband died in an insane asylum.

Gilbert Hare has acting his father's rôle in the country latter of "The Gay Lord Quex." Douglas Jerrold's old play based on the life of Nell Gwynne has been revived in London, somewhat changed in form. A new version of "Kenilworth" will be acted soon. "The Great Silence," described as a North American tragedy, has been written by Basil Hood, hitherto a librettist for Holbrook Blinn, who made some sort of reputation in London by his acting of the old Chinese physician in "The Cat and the Cherub."

"The Right to Live" is the title of Robertoe Bracco's latest play, recently acted in Trieste. Ermete Zacconi had the leading rôle, and his acting is said to have given the piece all the strength it possesses. It deals with the life of the working people in Naples. A talented engineer sees his ideas stolen by a capitalist, who makes a fortune out of them without rewarding the man from whom he took them. The workman convinces himself that he has the right to steal from this man enough to compensate himself. He does it, but the effort to prove that he is responsible for the capitalist's wealth are futile and he kills himself in prison.

Henrik Ibsen sometimes has his troubles, even in his own country. A National League for the Suppression of Immoral Plays has been formed in Norway and Sweden, and Ibsen's dramas are specifically mentioned among those which should not be permitted.

Space is for sale in the *Dramatic Mirror* outside the ostensible advertising columns. For $5 and upward, according to size, you may have your portrait published along with a reading notice. These "write ups" are pitched in the key of high puff and the pictorial exploitation is sold chiefly to specialists in the variety shows, although new aspirants for dramatic distinction sometimes buy it. The unsophisticated readers of this laudation must rejoice at the immense amount of talent that is coming forward on the stage, or is ready to, and at the same time deplore the slowness of managers in employing it. No praise of Sir Henry Irving's achievements is as positive as Tommy Tompkins gets for his knockabout clowning. Commendation of Bernhardt and Duse is cold and calm by contrast with caloric rhapsody over Dotty Dimple in her undraped dancing. A new phase of the *Mirror's* dealings in publicity is a combination of the puff professional and the puff personal and all in rhyme. The name of an impersonator of tramps appears over his portrait in grotesque guise, for example, and under it this verse to tell of the beauty which the make-up disfigures:

You see here Charlie's footlight face;
It is his funny plan
To make folks think by this disguise
He's not a handsome man.
But off the stage he's neat and trim,
Clean-shaven and well-dressed;
He makes a stunning picture when
He's in his "Sunday best."

But the pose of dignity by the *Mirror* is not abandoned with the sale of space. This picture of the tramp comedian and the accompanying flight of poetic fancy are extended by this second verse of deep and weighty criticism:

His tricks are all original.
And some of them are great;
To keep ahead of pirates, he
Must sit up very late
To think of all those little stunts
That make the public smile,
But what cares he, his salary
Keeps jumping all the while.

When we see by this exhibit how ready the publisher of the *Mirror* is to encourage the upward progress of dramatic art on reasonable terms we can comprehend the sordid degeneracy of that theatrical syndicate which preferred to have him indicted on a charge of criminal libel instead of arranging for kindly notices. Whatever his extra price may be per line with rhyme, this horrid octopus of a trust should be hunted down till it consents to buy space for likenesses of its hateful, hydra-headed membership, with a thousand verses attached.

ONE WAY TO GET PASSES.

An Imaginary Railroad Company's Request for an Exchange of Courtesies.

From the St. Louis Globe-Democrat.

BIRMINGHAM, Ala., June 2.—It was upon complaint of Julius S. Walsh, President of the St. Louis Terminal Association, that a warrant was issued out of United States Commissioner Cornish's office in this city for the arrest of the Hon. J. J. Moore, chairman of the City Democratic Executive Committee, charging him with violating section 334 of the postal laws and regulations of the United States, or, in other words, using the mails with intent to defraud. Mr. Moore gave bonds in the sum of $3,000, and he will be given a preliminary trial before Commissioner Cornish on June 11. He denies the allegations.

Post Office Inspector Rosson worked up the case after the complaint had been made by Walsh of St. Louis, and he arrested Moore. It is charged that a number of handsomely printed letterheads were printed for the Birmingham Northern Railroad Company, which does not exist. It is further alleged that passes, annual passes at that, were issued over said Birmingham Northern Railroad, and these were sent out to a number of presidents and general managers of railroads throughout the country, with the request that the courtesy be exchanged with annual passes for President and General Manager J. E. Linwood, and Secretary and Treasurer J. J. Moore of the Birmingham Northern Railroad Company. Inspector Rosson says that there is no such person as Linwood. Mr. Moore, who is very prominent in Birmingham and is a lawyer of no mean ability, denies participating in the scheme, which, if worked, would have resulted in securing transportation all over the United States. The inspector says he will be able to show where the letterheads were printed and where the passes were also lithographed.

A circular letter has been sent out by the Post Office inspector calling in the letters sent out under the Birmingham Northern Railroad Company letterheads, and it is believed that quite a number of these requests will be returned to the Government officer. Inasmuch as the name of the Birmingham Northern Railroad Company is not in the railroad guide usually sought when information is desired, it is not believed that many of the requests were replied to with an exchange of the courtesy. The case is an interesting one.

Cured by Absent Treatment.

From the Detroit Free Press.

"My wife solemnly affirms that she will get a divorce if I say anything about it," said Jones with a smile. "But it is too good to keep, so here goes. Mrs. Jones had been ailing for some time, and falling into the hands of one of the neighbors who is a faith curist, she became imbued with that peculiar belief. I laughed at her, but she remained firm and said she was convinced that she could be cured only through faith. As her illness was nothing serious, I said nothing more, congratulating myself that I was ahead what a doctor would have charged her.

"It ran along for some time while my wife continued to gain, and at last she announced that she was fully cured.

"'Now then, John Henry,' said she, 'I never again wish to hear you say anything about mind cure being all imagination. I am sure that I would have been a dead woman if I hadn't taken the treatment that I did. And to think he never set eyes on me.'

"'He never what?' I gasped.

"'Set eyes on me! I took the absent treatment. I sent Prof. Fake $5 to treat me by his famous absent treatment.'

"'Do you mean to say,' said I, "that you sent a fakir $5 to treat you?'

"'That's just what I did! And to think the most wonderful thing about it was that I was aware the moment that he received my letter and opened it, although he was a thousand miles from me. Why, I commenced gaining right from that moment! It is simply wonderful! You can't deny that I am a well woman, and all through the wonderful absent treatment that I received.'

"I should have said something right then and there had I not heard the postman's whistle and gone to the door to get my mail. There was a letter for my wife from the Dead Letter Office, and when she opened it out dropped her letter to Prof. Fake. She had misdirected it and the fakir had never received it. She says—but on second thought I hadn't better tell you what she says."

THEATRICAL AMUSEMENTS.

SUMMER VAUDEVILLE ON ROOFS AND IN CONTINUOUS HOUSES.

The Season of Open-Air Entertainments Under Full Headway This Week—Two Melodramas and an Extravaganza Held Over—The Start at Manhattan Beach.

The season of open-air entertainments will soon be under full headway. The several theatrical things at Manhattan Beach will begin with free concerts next Saturday by Fancinelli's Seventy-first Regiment band. Pain will show his new pyrotechnic spectacle, "Japan in Flower and Flame," on June 19, and five days later the theatre will be opened with "A Runaway Girl," by the same company that has just closed at Daly's, which assures a good performance. The Castle Square Company will give operas at the seaside two weeks, beginning on August 6 with "Faust" and including "Martha," "Il Trovatore" and "The Bohemian Girl."

The roof garden season will be in full swing by to-morrow night, when the last of this summer's number, the one on the Grand Central Palace, will be opened. Vaudeville will there have some novelties, including an imported dancer surrounded by mirrors and colored lights. Among the familiar performers will be Harry LeClair, Lillian Green, William Friend, Julian Rose, Schrode, Charles, Bonita, the Pantzer Trio, Lola Bigger and Minnie Dreher. After the stage performances the band is to play for dancing. On rainy nights the glass covered palm garden is to be used.

The Casino roof garden offers for its outset a ballet, with Emma de Consoli as its leader, and a variety show.

The Venetian Terrace on the Victoria is a pleasanter place on these warmer nights, than it was at last Monday's opening, when the always breezy place was a little too cool. The circus is as popular as it was last season, showing that people liked it for more than its mere novelty. Wormwood's trained animals and Morris's ponies are particularly diverting. Louise Dresser's pickannies prove that the liking for negro entertainment has not passed.

At Koster & Bial's the show is shifted from roof to music hall and back again to suit the weather. In this way the audiences are kept comfortable. The newly decorated roof is pretty and usually cool for even the warmest nights. Some changes will be made in the bill to-morrow, though last week's entertainment was so good that much of it is retained.

Judging by the large audiences the Cherry Blossom Grove under the glass roof of the New York is a popular resort. The show is good and contains some novel acts.

The Lenox Lyceum will this summer have comic opera, preceded by vaudeville and succeeded by orchestral concerts. The first piece will be "The Mikado."

Twenty-minute plays stand out in the continuous show programmes arranged for to-morrow. Proctor's Fifth Avenue will have a new one, entitled "The Peacemaker." In it Ralph Stuart, recently employed in the Murray Hill company, will make his first appearance in vaudeville. Georgia Welles and Francis Powers will be his companions. This new playlet is farcical. A varied assortment of specialists will contribute the rest of the bill. Jess Dandy's inning will be made up of mimicry of Hebrews. H. W. Fitzgerald will have a sketch that he likens to Fregoli's, and Conway and Leland are acrobats with one whole leg apiece. Polk and Tresk and Gruett and Beers are acrobats. The Cecilians are four female vocalists. These with Galetti's trained monkeys and motion pictures will complete an attractive bill.

One of the few serious short plays that have prospered in the continuous shows is listed for Proctor's Twenty-third Street. It is entitled "The Counsel for the Defence," and is an adapted scene from "The Long Strike." The Robbynses, who have given it many repetitions, will be its players. A specialty of singing that is picturesque and pleasantly unlike variety show innings of vocalism will be given by women who style themselves the Queen's Fan Trio. Difficult acrobatics will fall to Zeno and Carl and to the Hickmans. Howe and Edwards will play a farcical sketch. Nellie Burt will give a monologue. Montague and West will have a musical specialty, and Fisher and Carroll will swap jokes and physical punishment. Motion photographs, of which there will be new ones, and lesser specialists will fill out the bill.

Kathryn Osterman will be ranking contributor at the Pleasure Palace. It is her first appearance at this theatre, but her short farce has been played elsewhere in town. It has her as the comely editor of a New Rochelle weekly newspaper, as the recipient of indignant and threatening letters from readers, and of a caller who comes to thrash an offending writer. Its faint suggestion of sentiment and its abundant bids for laughter are in about the right proportion for its purpose. The conspicuous specialites will be violin solos from Della Rocca, illustrated songs from Paxton and Parker, acrobatics from Scott and Wilson, negro fun made by the Grants, and comic innings for the Guitanos, Barrett and Learned and the Gilroys. Besides these are the specialists, who also appear three times daily and the motion picture show.

A short farce that is new here will bring Charles Dickson forward at Keith's. "A Pressing Matter" is its title. It has been tested elsewhere, so is not an experiment. Elsie Esmond will have that faint distinction of vaudeville of being the "company" engaged in this brief play. The other short farce of the bill is to be "Her Friend From Texas," which Francesca Redding has made a familiar matter of laughter. Matthews and Harris, who claim to be only "Second," and Hayes and Lytton, in "A Wise Guy," are others with well-tried comic sketches. Lockhart's elephants will give the only inning that is continued from last week's bills. The newly retained specialty folk will include A. O. Duncan, the Rios, Howe, Wall and Walters; the Rosinas, the Jacksons, Alf Holt, Pitrot, George Jones, Higgins and Leslie, and O'Rourke and Burnett.

Joe Welch, an imitator of Hebrew types, and Louise Dacre, a London music hall vocalist, will be the leaders of the specialists at Pastor's. The rest of the roster will take in McBride and Goodrich, the Tysons, the Gardners, W. C. Davies, Forrester and Floyd, the Rooneys, Jacklin and Ingram, Tenny and Livingstone, Tweed and Lazelle, Alvan and Lew Pistel. Some motion pictures of our Speedway will be new.

All-day vaudeville concert bills are arranged for to-day at the three Proctor houses. The Twenty-third Street will have the Cohans, Yorke and Adams and Ethel Levey. The Palace pupil Isabelle Urquhart, Jess Dandy and Zeb and Zarrow to the fore. The Fifth Avenue will have Victory Bateman, McIntyre and Heath and the Queen's Fan Trio as its leaders.

A new disclosure at the Eden Musée to-day will be a series of motion pictures taken of Queen Victoria in Ireland. She and Princess Beatrice are shown in their carriage, surrounded by a military guard and bowing to a crowd of spectators. Wax show and band music are other matters of interest here.

The indoor specialties at the New York will be headed by Watry, a European magician. Cheridah Simpson, Nellie O'Neill, Montgomery and Stone and Stuart are some of the familiar ones listed.

Despite the advent of summer and the abundance of open air entertainments, three theatres are still devoted to plays. Two of them show no signs of closing. William Gillette is still at the Garrick, though he says he wants a rest and will end the run of "Sherlock Holmes" soon, whether the public has had enough of it or not.

"Quo Vadis" continues at the New York with Richard Buhler as a new *Vinicius*. Helen Keating will appear on Wednesday afternoon as *Lygia*, though Roselle Knott will remain in the part at the other performances.

"The Casino Girl" will say farewell on Saturday and start for London on the following Wednesday. Cyril Scott will make his deferred début in Virginia Earle's part to-morrow.

Admiral Dewey's Considerate Double.

From the Chicago Tribune.

DETROIT, Mich., June 7.—Eugene T. Lynch of Detroit looks as near like Dewey as two peas in a pod, and since the Admiral's return Lynch has been mistaken for him hundreds of times. He has the same large, characteristic nose, mustache, determined chin, long face, high cheekbones, the same neat, diminutive figure and facial expression. The resemblance is so startling and the mistakes so embarrassing that Lynch endeavored to lessen it by parting his hair on the side instead of in the middle. Admiral Dewey will arrive in Detroit to-morrow morning, and in order to avoid unpleasant misunderstandings Mr. Lynch left town this afternoon and will be absent until the Dewey celebration is over, Saturday.

Horses Break Down a Bridge.

From the Denver Republican.

CODY, Wyo., June 5.—Monday evening the bridge spanning the Shoshone River near town was destroyed by the mad rush of a herd of horses over the structure, being driven in from Heart Mountain. When the leaders reached the centre they stopped, and in a few minutes the entire herd was crowded in on the narrow structure, when the spans gave away, and a large number of horses were thrown into the river. Several received broken legs and were killed.

MUSIC AND MUSICIANS.

The Kaltenborn concerts have begun prosperously in the St. Nicholas Garden. Heinrich Meyn is to be the soloist to-night. On Tuesday night a symphony will be played, while the Wagner numbers will make up the greater part of the programme on Thursday, in accordance with the usual practice. These Wagner concerts again promise to be the most popular of the season.

The dates for the Philharmonic concerts at Carnegie Hall next season are as follows: 1900, Nov. 16 and 17, Dec. 7, 8, 21 and 22; 1901, Jan. 11 and 12, Feb. 1, 2, 15 and 16, March 8, 9, 29 and 30. The Boston Symphony Orchestra concerts will be given on the following dates: 1900, Nov. 8 and 10, Dec. 13 and 15; 1901, Jan. 19, Feb. 21 and 23, March 21 and 23. The afternoon concerts of this orchestra will be given on Saturday instead of Wednesday as heretofore. Both Emil Paur and Wilhelm Gericke are abroad in search of novelties for next year's programmes.

Signor Sepilli, who was at the Metropolitan Opera House four years ago, has been engaged as conductor of the Grau-Savage season of English opera at the Metropolitan, and will supplant Signor Bevignani during the regular season. A series of performances may be undertaken by Henry Savage in New Orleans, as there will be no opera there next year at the French Opera House.

A Western newspaper prints this account of a tenor who served his apprenticeship as a cowboy: "A young man now rising to fame in the East has just demonstrated that artistic talent may be developed on the monotonous plains of South Dakota. This is 'Francis Raleigh' of New York, who was known as a cowboy in this State as Tom O'Reilly. He is a native of Wisconsin, but removed to South Dakota with his parents in 1883 and went out to the then frontier in Edmunds county. Tom was put to herding cattle on the prairie and continued in this work for several years. But he found that he had a fine voice, which he used a great deal while rounding up the herds. His associates induced him to make a study of music. He then attended the High School in Ipswich one winter and afterward went to St. Paul, where he studied music. Afterward he went to Boston and began training his voice, which had been developed into a fine tenor."

Lillian Blauvelt has been engaged as soloist of the Maine and Worcester festivals. Yvonne de Treville is to remain abroad next winter for rest and study. Fritz Kreiser, the Austrian violinist, is coming here next winter. Ernst von Dohnanyi will be the most conspicuous of the foreign pianists here.

The Manuscript Society of New York has returned to its original title and discarded the name "The Society of American Musicians and Composers." It has elected the following officers for the season of 1900-01: President, Frank Damrosch; First Vice-President, John L. Burdett; Second Vice-President, Bruno Oscar Klein; Corresponding Secretary, Lucien G. Chaffin; Recording Secretary, J. Hazard Wilson; Treasurer, Louis R. Dressler; Board of Directors, Homer N. Bartlett, Edward Baxter Felton, E. L. Horsman, Jr., Carl V. Lachmund, Eduardo Marzo, Gerrit Smith; three vacancies in the board to be filled later. The society proposes, with the resumption of the old name, to return more to the original purposes of the society as they were understood in the earlier years of its existence. Six private and two public concerts will be given annually and a return will be made to the former rates of dues. The society's chief object will still be the advancement of American music and the programmes will be made up with this end in view.

Emma Calve's decision to leave the lyric stage and become an actress will not surprise her friends. Mme. Calve's ill-health has enfeebled her system and the result has been a serious damage to her voice. It was evident to all hearing her last season that on the dramatic side of her performances she was as great as ever, although vocally she was not the same woman that appeared here so triumphantly six years before. Mme. Calve feels that she would be in better health if it were not for the strain involved by her appearances in opera. She knows that she could attract attention as an actress and has therefore decided to leave the operatic stage. The London critics have commented this year on the serious decline in Mme. Calve's voice, and her declaration that she intended to leave the operatic stage was in all probability made public by reason of this criticism. Mme. Calve has frequently discussed, during the past seasons here, the restraint imposed on an actress through the conventionalities of the operatic stage and expressed envy of Mmes. Bernhardt and Duse, who were able to act without being hampered by the necessity of singing. Mme. Calve says that she will appear for the last time on the operatic stage in Bruneau and Zola's "L'Ouragan," at the Opéra Comique next winter. Contrary to the usual impression, she is not a rich woman, as the wealth of prima donnas is estimated. She was poor when she came here in 1894, and since that time has practically sung only here in a way to earn any large sums. Much other time between her American tours has been spent in retirement. Recently she sang *Marguerite* in London, and, discarding her blond wig, appeared as a brunette.

Ernest Van Dyck has been engaged to sing *Siegmund* in the performances of the "Nibelungen Ring." Ernest Kraus has been compelled by illness to go to Ems and will not sing at all in London. Herr Carles returned to Bremen the week after his failure in "Tannhäuser," and there is no tenor for *Siegfried* unless Herr Slezak, the young Polish tenor, take the rôle. He made his London début as *Lohengrin*, suffering with a large boil on his lip. Signor Bonci has been highly successful in the Italian rôles, and so far the honors among the newcomers have gone to him. He will probably return to this country next season with Mme. Sembrich and will sing in her preliminary Italian season in Berlin and Vienna. Albert Saleza is said to be again in excellent voice and is singing as well as ever. Lalla Miranda, the Australian soprano who made her first appearance at Covent Garden recently, comes of a family of English musicians. Her mother was a teacher of singing and her father a tenor. Her parents, who were well known in English musical circles, emigrated in the early 70s to Australia, where the young soprano was born. Fritzi Scheff, from the Royal Opera, Munich, who is singing now in London and will come here next year, has been the leading coloratur soprano in Munich for three seasons. She is said to be only 21 years old and studied under Mme. Schroeder-Hanfstaengel at Frankfort, who was at one time a member of the company at the Metropolitan in the old days of German opera. London critics found great improvement in the singing and acting of M. Salignac, who appeared there lately for the first time as *Canio*. Ignace Paderewski is to play a new concerto by Frederick Cowen, at one of the London Philharmonic concerts this spring. Adelina Patti sang "Deh Vieni," "Casta Diva" and Arditi's "Il Bacio" at her London recital. Mme. Albani recently sang there in concert after several years of retirement. Rosa Olitzka has been added to the company at Covent Garden.

Ernest von Schuch, since his return from the United States, has suffered so from the effects of a cold he took here that he has been in a sanitarium where he underwent two surgical operations. He has directed rarely at the Dresden Opera House and some of the projected performances, such as the production of Saint-Saëns's "Samson et Délila," had to be abandoned. Karl Goldmark retired to Gmunden the other day when his seventieth birthday was celebrated in Vienna in order to escape the festivities. Some of the stories told about him reveal the early date at which his musical talents exhibited themselves. After a wedding breakfast he attended as a child, the youthful Goldmark accidentally touched some glasses together, and pleased with the sound thus caused, he did not leave them until he had produced a familiar melody. As a child of 8 he gave violin concerts. His opera, "The Queen of Sheba," was sung first at Vienna in 1875, and ten years ago the one hundredth performance was celebrated there. Amalia Materna and Marie Wilt were in the performance. Neither "Merlin," "The Cricket on the Hearth" nor "The Prisoner of War" has met with much success. He is now working on a libretto made from Goethe's "Goetz von Berlichingen." Countess von Wartensleben, a granddaughter of Meyerbeer, was recently created an LL.D. by the University of Vienna. Her mother was a daughter of the famous German composer.

"Die Meistersinger von Nüremburg," sung first in Munich thirty-two years ago, reached its one hundredth performance there the other day. Richard Wagner sat with Ludwig II. in the Royal Box, from which he thanked the audience for its applause. Betz, who only retired the other day from the company of the Royal Opera at Berlin, was the original *Hans Sachs*, while the *Walther* was Franz Nachbauer who died only a few weeks ago. Max Schlosser, the original *David*, was the only one among the original company to appear at the centenary. Now he sings the rôle of the night watchman. Herman Levi left behind him a valuable collection of paintings and it is said that he possessed a number of Brahms's works in manuscript. Among these are two quartets and several songs. He got the manuscripts from Brahms by making clean copies for him. Levi is said to have written under a pseudonym a quartet for piano and several arrangements of Strauss waltzes. It is said that a great find of valuable old violins by Guanerius and Amati and other instruments has been made in Vienna. A gentleman had resolved to pull down and rebuild his mansion, when these instruments were found in a lumber room. His great-grandfather, it seems, like other wealthy men of the period, had his private orchestra, but as none of his descendants cared for music, the instruments were forgotten.

Fräulien Herzog, the light soprano of the Berlin Opera House, sang at the gala performance of Auber's "The Bronze Horse," given in honor of the Austrian Emperor, although she had been run over by a bicycle only a few nights before. In view of this self-sacrifice the German Emperor called the singer to the Royal Box, congratulated her and made her a Royal Prussian Kammersängerin, a distinction dear to the heart of all German singers, in spite of the fact that few escape it.

AROUND THE WHIST TABLE.

WINNING OF THE A. W. L. TROPHY BY THE KNICKERBOCKER TEAM.

Successes of the Club During the Season—The Strict Long-Suit Game Played—Use of the Supporting Card—Capt. Ward's Rule as to Playing Trumps—Whist Problems.

To the Knickerbocker Whist Club of New York belongs the honor of holding the A. W. L. trophy until the next annual congress of the league, which will meet at Niagara Falls in July. The last match was played against Albany, and the result was in favor of the New York club by the score of 21 to 12. As there were no other challengers in line, the Knickerbockers were unable to break the record of the season, which has been that no club has been able to hold the cup for more than one match after winning it. This winds up a very successful season for the Knickerbockers, who have distinguished themselves by winning the intercity tournament with one team and the challenge trophy with another, and who have twice beaten their rivals across the Bridge in matches for five teams of four men each. All they need to complete their success is to put about twelve men into the field against the Whist Club of New York and beat them as they did Brooklyn. Such a match would be worth going a good way to see.

In the last match for the challenge trophy, the winners presented their regular team: C. R. Watson, W. E. Watkins, E. Eliot, Jr., and C. R. Cramer. Albany sent down C. R. Snow, Robert Olcott, Albert Rathbone and E. M. Hurd. Both teams played the strict long-suit game, the two members of the Knickerbockers who were in favor of occasional short-suit openings and supporting cards having agreed to give way to the wishes of the team captain and make it a rule to open always with the longest suit, no matter how much they might cut loose from the system after the first trick.

Owing to the similarity of the methods of the two teams, the first part of the match was extremely uninteresting, hand after hand being opened and followed up in exactly the same way. In the first sixteen deals, nine came out a tie and the single trick variations on the others seemed to be due more to carelessness in the end play than anything else. In one or two hands there was a slight difference of opinion as to the best continuation, which sometimes made a difference of a trick and in many hands opportunities were lost that would have made a much greater difference in the score if they had been taken advantage of. In one deal Albany led the king of spades and forced the ace second hand. On the return of the suit the leader did not play the queen, but finessed the ten, losing it to the lone jack. In another hand, jack of hearts was led, showing three honors and a suit of at least five cards. The fourth hand held ace and three small, but did not like to return the heart on the chance of forcing his partner, although, had he done so, it turned out that he would have picked up two tricks on a deal that came out a tie.

Albany could not get in any strikes, and the best its team could do was to pick up single tricks, until the last deal but one, when they made a two-strike. The Knickerbockers were more fortunate, getting in two doubles and four three strikes. Both the doubles were made in the first half and two of the triples came together about the middle of the second half with a withering effect on the hopes of the visitors that reminded one of a combination of the east wind and a May frost. The first triplet was just before dinner and the play at both tables was remarkable in many respects. Z dealt and turned the seven of of hearts, and when Albany had the opening the play went as follows:

TRICK.	Snow. A	Eliot. Y	Hurd. B	Watkins Z
1	♠3	♠K	♠9	♠5
2	A♠	3♠	5♠	Q♠
3	8♠	9♠	10♠	6♠
4	2◊	J◊	A◊	6◊
5	4◊	K◊	8◊	9◊
6	2♠	7♠	J♠	♡7
7	♡9	4♠	5◊	3◊
8	♡Q	♡2	♡8	♡K
9	♠10	♠J	♡A	♠6
10	♠4	♠7	K♠	♡5
11	♠Q	♠A	7◊	♠2
12	♡4	♠8	10◊	♡3
13	♡J	♡6	Q◊	♡10

Albany gets seven tricks only.

Trick 1. There are men in New York who would be wicked enough to open the four of diamonds from such a hand as this and that opening will make nine tricks for A—B without much trouble. The four-card suit with two honors, four trumps and redirect to support it, is not a bad opening, provided you drop the suit as quickly as you can after opening it, as was done at both tables.

Trick 2. Although Y misses the deuce, he cannot tell whether his partner is calling or A is showing a five-card suit. Instead of taking a chance on the trumps he prefers to open a miserable little four-card suit on which his partner has to waste two of his good trumps later, but the hand goes very nicely for them for all that. Observe the second hand play, which was the same at both tables. With K J 10 a small card is played, so as to agree with the modern practice, which is to lead small from this combination and therefore to play small second hand.

Trick 3. At both tables the player abandoned the suit originally opened, although the partner is marked with the jack or no more and the suit might be established by another round. If A continues the club suit, B trumps it, Z completing his call. Then B will keep on with the spade suit, so as to force the calling hand. After taking the force, Z will either have to lead trumps to his great disadvantage or be compelled to open the diamond suit to B's double major tenace. If he leads the trumps, Y—Z gets three tricks only, tieing the score on the hand, instead of losing three tricks on it. If he leads the diamonds up to B the same thing occurs, so that A's failure to pursue the suit with which he started seems to cost just three tricks.

Trick 4. Why does B rush off to open a third suit? He holds the best two cards of the suit in which the player on his right has shown four; why not make them and keep quiet with the double major tenace? Simply because such things as tenaces are as dust upon the ground in the presence of such imperial majesties as long suits. If B will go right along with his spades A—B can still get ten tricks on the hand and tie the score.

It makes no difference in the result if Z completes his call and Y responds to it, because B can give his partner a discard of a losing spade.

Trick 6. Z ruffs with the turned trump, so as to exercise all the number of trumps held.

Trick 10. As it turns out, this refusing to overtrump saves a trick. But Z should have led trumps once more instead of going through A's suit, because it is obvious that A will have to lead that suit himself, if he gets in on the trumps, even if he holds tenace. If a trump is led through him he will have to put on the jack to shut out the six and then lose every other trick. Z could not place the six and was afraid to go on, but Y should have led it at trick 12. This shows that the Knickerbockers could have gained four tricks on the deal.

Here is the overplay when the Knickerbockers opened the hand. Cramer and Watson holding A-B's cards:

TRICK.	A	Y	B	Z
1	♠3	♠K	♠9	♠5
2	A♠	3♠	5♠	Q♠
3	4◊	K◊	A◊	3◊
4	2♠	4♠	K♠	6♠
5	8♠	7♠	J♠	♡7
6	♡4	♡2	♡8	♡5
7	♡9	♡6