

MUSIC AND DRAMA IN BERLIN.

AMUSEMENTS IN THE KAISER'S SLEEPLESS CAPITAL.

Influence of the Menu Upon Playwright and Composer—"Lustige Knechtchen" a Gay Parisian Play Turned Into German—"Der Evangelinmann" and Why It Pleases the Kaiser—Ballet Notes.

If late rising and early retiring in the matutinal sense be any criterion of a Weltstadt, then Berlin is fairly entitled to be named among the cities of the world.

Later on this admiration is transposed to another key: "What citizens with tough constitutions does Berlin boast?" Mind you, this is not an idyllic beer-absorbing town like Munich, where every one retires to snore at 9 o'clock in the morning.

A city which so loves its midnight leisure must, of necessity, be prone to theatrical pleasures. Its many theatres are, for the most part, model establishments, though architecturally with one notable exception.

In Paris June is the month of decadence in the French theatre. Yet you have the Comédie Française all the year round, the Opéra, which doesn't count for much artistically, and the Opéra Comique, which sometimes does.

London is not much earlier, though it more frequently resorts to the "curtain raiser," a damnable device which like the *varsepsae* and *Aors d'aures* of the Continental dinner often spoil the appetite for the more solid food which follows.

Digestion controls the pulse of the theatre abroad, as at home, at the hour of the Big men like Ibsen, Maeterlinck or Hauptmann, and a few others write as the wind blows, but the playwrights who are after public favor and not the laurels of a high situation.

Instead of placing their two recent husbands (for it is the identical pair of farce-comedy husbands) in a café where their wives may overhear and overhear the doing, the authors prefer to leave to our imagination the actions of their characters on their night's outing—not a severe strain on the imagination of the ordinary playgoer.

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France, it appears, the architect, not the plumber, must go to the rescue. The doctor usually appears rubbing his eyes and in a vile humor. Architect? No—he is no architect; the architect lives on the other side. The man reads the signs on the other side and goes downstairs to have matters out with the concierge.

Possibly this hasty resume seems harmless enough, but you know, a pair of Parisian playwrights can extract depravity from a snowball. In the third act the two husbands relate their experiences with their two clients.

It may be seen that as it stands in the original, this farce would not be tolerated in New York. It was the acting of the company that principally delighted me.

Manager Lautenberg is a Hungarian by birth, and at one time played in Vienna with Sennenthal. Later he appeared in Berlin in an avowedly comic role.

I also saw the Deutsche Theater company play O. H. Harlow's "Rosencrantz and Guildenstern Are Dead."

After listening to "Der Evangelinmann" at the opera house, I realized exactly what Kaiser Wilhelm meant in one of his recent diatribes on the theme of "Der Evangelinmann."

"Der Evangelinmann" has not been heard in America, though it may be. It is a German Salvation Army grand opera, and the night of the performance was a magnificent one.

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THIS WEEK AT THE THEATRES.

TWO MORE PLAYHOUSES BEGIN THE SEASON EARLY.

"Vivian's Pappas" at the Garrick—Nat M. Wills to Star at the Fourteenth Street Theatre—News of the Roof Gardens and Vaudeville Folks—Seashore Amusements.

The Garrick and Fourteenth Street theatres open their doors for the season of 1903-4 to-morrow, thus gaining from one to four weeks on most of their competitors.

A show girl is the cause of all the bedevilment that is exhibited in "Vivian's Pappas," a farce by Leo Dietrichstein, which is to have its first production at the Garrick theatre to-morrow night.

Nat M. Wills, who has won his spurs in vaudeville, will come forth as a star at the Fourteenth Street Theatre to-morrow night.

"The Runaways" will have its 100th performance at the Casino on Tuesday night. Its music is becoming more popular every day.

"The Sleeping Beauty and the Beast" has proved its fitness as a summer show during its first three weeks at the Manhattan Beach Theatre.

The programme at Hammerstein's Paradise Roof Garden will undergo no important changes this week.

"Japan by Night" is rounding out a good season at the Madison Square Garden roof.

Miss Electra Gifford will be the soloist of this, the last, week of Duss's "Venice" at the Madison Square Garden.

Robertson's famous comedy "Caste" will be played at Proctor's Fifth Avenue Theatre this week.

Frederic Bond and Margaret Drew head the company which is to produce "Dr. Bill" at Proctor's 125th Street Theatre.

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THE SATISFACTION AND ENJOYMENT OF BEING ABLE TO PLAY THE PIANO.

THE satisfaction and enjoyment of being able to play the piano, which is experienced by owners of the Pianola, much more than repays the cost of the instrument.

The Metrolite is a new Pianola recently introduced. It possesses unique and important features, which are destined to make it one of the most popular musical instruments ever invented.

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Under the Personal Direction of JULIAN MITCHELL, With FRED A. STONE. BEST SEATS \$1.00. Matinee & Sat. Mat. \$1.50.

Academy of Music

The largest and safest theatre in the city. E. G. HILLMAN, Proprietor.

Last Week.

LAST TIMES IN THE CITY OF HALL CAINE'S GREAT PLAY.

The Christian.

THE FAREWELL PERFORMANCES OF EDW. J. MORGAN AND JOHN STORM.

Prices—25—50—75—1.00. EXTRA—COMMENCING MONDAY, AUG. 24th.

Bostonians

IN DE ROYEN & SMITH'S OPERA HOUSE.

Robin Hood.

THE FAMOUS ORIGINAL & EVER WELCOME.

PROCTOR'S

THE FAMOUS ORIGINAL & EVER WELCOME.

KEITH'S

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RICE & WISE VIVIAN'S PAPPAS.

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A Gentleman of France.

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