

"LUOREZIA BORGIA" SONG.

DONIZETTI'S OPERA REVIVED AFTER TWENTY YEARS.

An Old Time Work Full of Conventional Jingle Resuscitated to Please Mr. Caruso—Maria de Macchi, an Italian Dramatic Soprano, Makes Her Debut.

Enrico Caruso has a deep and abiding love for the rôle of Genaro in "Lucrezia Borgia," the opera by Donizetti, and last season he used his seductive influence to obtain the amiable Mr. Corried's influence to produce it this year.

The result of all these transactions was the production of "Lucrezia Borgia" last night after a silence of twenty-two years. In 1882, Col. Mapleson gave it to the Academy of Music with Savio as Lucrezia, and Revelli as Genaro, and in February, 1892, it was announced at the Metropolitan with Lilli Lehmann as Lucrezia, Paul Kuisch as Genaro and Edouard de Reszke as Alfonso; but this performance did not come off, owing to the illness of Mme. Lehmann.

The revival of last night was certainly a curiosity. It gave the Italianists unbounded joy, and they applauded Caruso, De Macchi and Scotti with gleeful impartiality. In this era the old aria tortu regis supreme, and there are those who force like a big guitar and the chorus stands about and sings in unison without end.

There are some "favorite arias" in the work, such as "Come bello," "Come bello," "Di pescatore ignobile," and the familiar "Viva Maria." Mme. Schumann-Riesener sang several Sunday night concert audiences in the happy days before she took to the comic opera woods, but nothing has any emotional force or any characteristic of the original from beginning to end. "Lucia di Lammermoor" is a gem of the first water compared with it.

Mr. Corried again kept faith with the public, however, in the manner of the presentation of the opera. Handsome scenery, pretty effects of incident, suited to the times, good stage management and proper preparation were in evidence. Furthermore, with such an artist as Mr. Caruso to sing the part, some of the old-time effects were too foolish to omit.

Mme. de Macchi is an Italian dramatic soprano of a variety which was thoroughly familiar in Magliocco's early days, and may be the best in Italy now, but a quarter of a century ago every opera house from San Carlo to the Metropolitan had one like her.

She has a fairly good voice, enough white tone color to fit out a world, and a large, juicy vibrato which makes her trill sound like a sustained tone. She can sing the notes of the scale with a trill, and she made the trill bumpy last night. She may show more refinement of style in other parts. It would be difficult to be virtuous even if she were a vicious character as Lucrezia Borgia.

Mr. Scotti was equal to the villainous Genaro of a variety which was thoroughly familiar in Magliocco's early days, and may be the best in Italy now, but a quarter of a century ago every opera house from San Carlo to the Metropolitan had one like her.

Nances O'Neil turned last night from Isen and Nuderman and produced at Daly's Theatre, for the first time in New York, Thomas Bailey Aldrich's tragedy in blank verse, "Judith of Bethulia," built on that book of the Apocrypha which tells the story of the widowed woman who deserts her words and assumes the jewels of her husband, and then she dies out with the conqueror of her city with his assassination in view.

As Judith Miss O'Neil was a handsome and commanding figure. Blank verse is traditionally a hard test of an actor's skill, and if at times she seemed to overaccentuate certain of her lines it should at least be said in her favor that she drew the largest audience which greeted her failed to understand her clear and intelligent enunciation.

As Judith, the conquering captain of the Assyrians, in whom she sets out with and whom she finally kills, Charles Dalton made a manly figure. Of the other male parts a word is due to Louis Masson, as the setting of the play is better than the play itself, and the setting of the play is better than the play itself.

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It is to be doubted if a poetical play, even by a distinguished American author, is calculated to win Broadway audiences, but at least it has served to show an American actress in a new and notable part.

In the audience's attention was attracted by the actors from those who recognized him as Mr. Aldrich himself.

Paula Edwards brings the Bandit Theatre last night under circumstances which were unfavorable only because of the weather. Despite the weather she was an appreciative audience, and Miss Edwards and her company were well received. The opera was sung for four months at the Casino last year and has met with great success wherever it has been presented.

Thatcher again in trouble. Charged With Using Mails to Defraud People All Over the Country.

PUBLICATIONS.

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A life-long friend could receive nor give a more acceptable holiday gift.

Why not Books for Christmas?

HAYES AFTER OPERA STANDEES.

Fire Commissioner Says the Metropolitan is Overcrowded at Performances.

Fire Commissioner Hayes says that the Metropolitan Opera House is overcrowded at performances, and he is going to take measures to try to have it stopped.

"I have had my men in the opera house at several performances, and they have reported to me that from 700 to 800 admissions were made beyond the seating capacity.

The Metropolitan Opera House people say that they are within their rights under the old decision handed down several years ago. If that is the case something should be done.

Mr. Convey, who is in charge of the Fire Department theatre squad, was at the opera house last night. He said that he counted 367 standees. Manager Ernest J. Fox writes a letter to the Mayor.

"We are not violating the law. The Metropolitan Opera House people say that they are within their rights under the old decision handed down several years ago.

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PUBLICATIONS.

ANNIE RUSSELL IN A NEW PLAY

An Odd and Rather a Flimsy One is "Brother Jacques."

But the Player's the Thing in These Days, and Miss Russell is Charming as "Genevieve," and Joseph Wheelock as the Ass Apparent Shares Laurels.

Henry Bernstein and Pierre Vaber, authors of "Brother Jacques," the play in which Annie Russell came back to us at the Garrick Theatre last night, are Parisians by residence but not by dramatic inheritance.

To Annie Russell and to Joseph Wheelock, Jr., they will owe whatever success "Brother Jacques" has in New York. Who translated or adapted the piece is not disclosed by the programme.

No blame can be put on his shoulders, as the faultiness of "Brother Jacques" began with the conception of the play.

Mr. Wheelock's appearance in a part of pure caricature first enlivened the proceedings, and when in the third act the action was transformed into farce of distant kind with a certain Parisian brand nearly everybody was laughing heartily.

It is not unreasonable to venture that the play will have great success, and that solely on account of Miss Russell and Mr. Wheelock. Even if the maxim to-day were not "the player's the thing," Annie Russell is too rare an artist to be overlooked, no matter how flimsy the play.

Mr. Wheelock, Jr., was competent in his rôle. George W. Wilson as Bellecote, the family lawyer, seemed half way between grotesque villainy and broad comedy.

Quaid Yorkie showed a tendency to drone in the second act, when he was going away from the girl to whom you felt perfectly sure he was coming back in the end.

He has been a friend of Genevieve, the girl of the story, for years. He was a friend of her father's. He had dandied Genevieve on his knee when she was a baby.

He is about forty-two or forty-five, has spent two fortunes, but has received the offer of a job with a rubber firm in South America.

He counsels Genevieve to marry Jean, the adle-headed son of the Marquis de Bellecote. Jean, played by Mr. Wheelock, is ridiculous from the first moment of his appearance, and the playwrights wish you to believe that sweet Genevieve consents to marry him because Brother Jacques tells her that it's a great chance.

Genevieve marries the ass apparent and then has a fit of sobbing in her bridal room, when she says good-by to Brother Jacques, who is off for South America.

In the third act, when all the pumped up sentiment disappears before a good gust of farce, Genevieve tells Jean that she doesn't love him and that she feels pretty well in charge of her own life.

Even if "Brother Jacques" cannot be made farce throughout at this late day, the dialogue of the first two acts might be boiled down to advantage.

The furnishings and dresses of the play are handsome.

For sale by leading bookshellers and department stores.

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THANKED THE PICKPOCKET. Dr. Leo Courtesously Helped Off a Car—Cost Him \$50.

Dr. S. Newton Leo of 103 West Fifty-fifth street, house physician at the Home for the Aged, tried to push his way through a crowd of men on the rear platform of a Thirty-fourth street car at Broadway last night. He had been shopping and carried several packages.

He kept his packages and he was on his hand on his watch. As he tried to elbow his way off the car a man grasped him by the shoulders and shoved him into the car.

"Let me help you get off," said the stranger, with a smile.

The physician thanked him and he was soon off the car with one of his packages. Dr. Leo missed his wallet, containing \$50.

PUBLICATIONS.

Advertising is the

art of teaching a given number of women—say five million—to say to the grocer

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The package idea applied to foods is one of the greatest inventions of modern advertising.

The advertiser had to have the package upon which to put his trade-mark, but the advantage to the customer is even greater than to the advertiser.

There are hundreds of foods which could be trade-marked, packaged and advertised in THE LADIES' HOME JOURNAL,

because there are hundreds of manufacturers who do not yet realize that the success of Havemeyer & Elder was not an exceptional thing.

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Under direction of Mr. Heinrich Conried. Wed. Eve. Dec. 7. At 8—TANZIEGNER. Asie, Friedland, Altin, Krote, Van Roof, Plancon, Mullmann, Rees, Greder, Conried, Herta.

Thurs. Dec. 8. At 8—PARISIAN. Nordica, Borgsaler, Van Roof, Herta, Greder, Journal, Mullmann, Conried, Herta.

FRANCIS HACKETT. Sat. Eve. Dec. 10. At 8—Double Bill: DON MONTALE. The Portent of the King. CAVALLERIA RUSTICANA. De Macchi, Jacoby, Boermeister, Salega, Parvia, Conried, Virginia.

Sat. Eve. Dec. 10. At 8—AIDA. James, Walker, Caruso, Scotti, Plancon, Mullmann, Conried, Virginia.

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PUBLICATIONS.

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PUBLICATIONS.

Harper's Book News

The Son of Royal Langbrith

This is the strongest novel Mr. Howells has yet written. It has a power and dramatic intensity that grip the reader throughout.

The scenes linger vividly in the memory and pull one back to the book again with keen enjoyment in its second reading. It is a book to preserve.

May Iverson—Her Book

By Elizabeth Jordan. The story of May Iverson, as told by herself, is one of the cleverest and most deliciously humorous books of the year.

Its appeal is equally strong to both old and young. May Iverson, sentimental, imaginative, ambitious and "literary" is a new type in fiction. As such she has been enthusiastically received, imitated and widely read.

Jess & Co.

This new book by J. J. Bell, the author of "Wee Macgregor," has just that same bright, racy dialogue and genuine humor.

It tells a Scotch story—an idyllic little love tale in which there are three or four characters that keep one laughing all the time.

Imperator et Rex

There is no more interesting figure in the world to-day than Emperor William, of Germany, and no one better able to write about him than this author of "The Martyrdom of an Empress."

People who know the Kaiser only through newspaper articles and cartoons, will be surprised and charmed at this delightful picture of Emperor William's home life and intimate surroundings.

The Common Way

A series of "Twentieth Century Talks to Women," by Margaret Deland. They are illuminating, cheering, helpful. The girl who works, the wife in the home, the woman of leisure—all will find something here that they can treasure.

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Lawrence Gilman writes with sympathy and insight on many musical themes of the day. Parsifal, Richard Strauss, Wagner, Grieg, MacDowell, Loeffler, are among the topics discussed.

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