

NEWS OF PLAYS AND PLAYERS.

Comment on Recent Theatrical Events.

Announcements of Some Important Coming Attractions.

Lilliputians This Week—The Splendid Calhoun Opera Company Coming. Bill Nye and Barbank to Lecture.

Mr. John Dillon gave a very enjoyable comedy last week at the Los Angeles theater, in a Model Husband. He is in his way as finished a comedian in methods as there is on the stage, and Manager Shunk will do well with him.

Richard & Pringle's minstrels, in their none too brief engagement at the opera house early in the week, painfully illustrated a fact that has been recognized for some time by old-time theater goers, and that is that minstrelsy is in a moribund condition.

Attempts have been made, notably by Haverly, to evolve something new out of it, but unavailingly. The negro has ceased to be a national question; his music is quaint, but devoid of soul; his humor has been exhausted, and as a factor in amusements he is of no avail in anything more elevated than the variety stage.

In the heyday of minstrelsy nothing was more enjoyable than the efforts of Dan Bryant, Hookey, Kelly and Leon and the other leaders, in this line, and thousands of old theater goers feel grateful to them; but nothing now is more despicable than an attempt to re-animate the old methods.

A new departure in this line is talked of in New York by making an opera out of Uncle Tom's Cabin, and utilizing in this way some of the negro impersonators who have talent but no opportunity of showing it nowadays.

Manager Harry Wyatt of the Los Angeles theater leaves today for San Francisco, where he will confer with Al Hayman, the nabob of theatrical matters on the coast. Manager Wyatt has worked hard to keep in the swim for the past two years, but now he is on the high-way to success again.

Candy is an American spectacular extravaganza which will be presented by the Lilliputians at the Grand Opera house next Tuesday, February 23th, for the first time. The little people, headed by the clever trio composed of Franz Ebert, the king of comedians; Ida Mahr, the dashing soubrette, and funny Adolph Zink, had never a better chance to display their versatile talents than is afforded to them by Candy. Franz Eber-



Franz Ebert.

advances during the progress of the play from a bootblack to a millionaire. There is no doubt that he is the funniest little fellow ever seen on the stage, and his mere appearance is the signal for unceasing applause. Adolph Zink's burlesque of Lottie Collins' Tara-ra boom-de-ay is one of the hits of Candy. The scenery is very brilliant, representing, among other things, a candy grove, a ship scene, a desert island and a tower of roses. The costumes, of which more than 800 are used in this production, are extremely rich and show real artistic taste in the blending of colors. One of the many features of Candy is the ballet, composed of a large number of young and handsome women, who have earned the reputation of being the best looking and the best trained corps of dancers in the United States. The Candy ballet, the electrical dance, with its surprising electrical effects, produced by a thousand incandescent lamps, the sailors' festival and the surprising rose ballet afford them ample opportunity to demonstrate their grace and skill. Not less enjoyable will be the comic opera, The Dwarf's Wedding, the second play which the Lilliputians will produce. Its action takes place partly in the gold mines of Siberia and partly at the court of Peter the Great at St. Petersburg. One of its principal scenes is a duet danced by the two midgets, Franz Ebert and Adolph Zink, in which Franz Ebert appears as a female ballet dancer. The Lilliputians, who are supported by a large organization of grown-up actors and singers, have the important parts in both plays, and there is no dull moment from the first rise of the curtain to its final fall. There will be matinees on Wednesday and Saturday afternoons.

A season of comic opera presented by one of the most capable companies ever on the coast, will commence on Monday, the 6th instant, at the Los Angeles theater, by the Calhoun Opera com-

pany, which is one of Manager Shunk's most excellent companies. In fact, it bids fair to take the place heretofore held in the estimation of the public by the Emma Abbott, the Carleton and the Conreid companies.

It is made up of artists of known talent, among whom are Laura Millard, the prima donna who was most successful here when with the Little Tycoon company.

Miss Julia Calhoun, the mezzo soprano, and Miss Nellie Hartley, the contralto, are both stars in the comic opera world. Other well known artists of the company are Miss Carolyn Maxwell, Miss Knox and Miss Beroine, all capable and attractive performers.

The tenor is Mr. Martin Pache who was formerly with the Juch opera company and who has an international reputation. The company has two



Laura Millard.

comedians Mr. Kirtland Calhoun and Mr. Douglas Flint, and among the notable members are Frank Ekdale, Otis Thayer, and Mr. Huntington.

Carl Martens, who for several years has been Emma Abbott's conductor, has the orchestra in charge, which insures instrumental music of a high order.

The chorus is said to contain the best singers, the shapeliest girls and the most graceful dancers ever brought to the coast in that capacity, while the management promises effective scenery and rich costumes, together with all the proper accessories. The railroads have agreed to put on special theater trains during the engagement, for the accommodation of out of town patrons.

The repertoire will include Richard Stahl's sparkling opera, Said Pacha, in which the company will be seen on the opening night, and will be followed by Boccaccio and Fantinza.

When Bill Nye commenced to write his sketches for the Boomerang of Lara-



Bill Nye.

mie, Wyo., a dozen years ago, little did he think that they would be of more than local interest. He simply reported things in Laramie as he saw them, not realizing that his mental vision and his capacity to reproduce it on paper was of such a peculiar nature as would gain for him fame, would create in the popular mind a demand for a constant supply of it, and would consequently have a pecuniary value. But this he realized when, to his great surprise, he found that his sketches were appearing in every paper in the land. Nye saw that if his talent were cultivated there was a good opportunity to gain at least a fair support, and while he was turning over in his mind what was the best course to pursue, he was taken ill, and while recovering from that he had an argument with a cyclone that left him with a broken leg and a few broken ribs to nurse. As he was convalescing in the south he wrote a sketch, which, accompanied by a drawing done by himself, he forwarded to the New York World. It was immediately accepted, and with the acceptance came a proposition to join the staff of the World. As a result Nye went to the paper offering business, not seeking employment. He was engaged to write as he chose and when he chose, over his nominal salary, and he got \$5000 a year for doing it. This deal revealed that Nye was as strong in business as he was in humor, and from that time on his pathway has been one of ever-increasing prosperity. His income is now said to be \$50,000 a year.

He will be at the opera house with A. P. Burbank, the monologist, on Monday evening.

Bartley Campbell's White Slave will doubtless tax the seating capacity of the Park theater during the coming week, as it is the most exciting drama ever written on the subject of slavery.

New scenery has been painted by Mr. Hoss. A colored quartette will render the plantation melodies and jubilee songs, and the drama will be cast to the entire strength of the company, with Georgia Woodthorpe as Liza, Annie Fallon as Daphne, Frank M. Cadrick as Bill Lacy, Frank Thompson as Clay Brittan, Frank Cooper as Job, a colored preacher, and Arthur Sutherland as Judge Hardin.

A colored quartette of jubilee singers has been specially engaged, and will render some choice selections of plantation melodies and jubilee hymns.

Notes from Dunlop's News.

J. K. Emmet and Fritz in Ireland made a big hit in St. Louis last week.

Charles Frohman has introduced 10 plays recently, nine of which are great successes.

A Country Sport is the title of the piece which John J. McNally is writing for Peter F. Daley.

Louise Beaudet on Saturday got judgment for \$2175 85 in the supreme court against Manager James C. Duff for breach of contract.

Joel Chandler Harris, the southern author, has written a three-act society comedy of the south that contains an Uncle Remus character.

COMEDIANS PAST AND PRESENT.

An Old Playgoer's Memories of the American Stage.

The Alleged Comic Opera and Its Attendant Horse-Play.

Reminiscences of Burton, John Owens and Charles Burke—George Marsh, the Lilliputian Liston—Poor "Little Sue Robinson."

It does me good to go to a theater and see an actor who belongs to the rigid school of a past generation—a comedian who can do something else besides "play horse" on the stage. Such an actor is the veteran comedian, John Dillon, whose Model of a Husband has kept the patrons of the Los Angeles theater in a roar for the last two nights.

It is in this respect that Dillon recalls Burke and John Sleeper Clarke. Burke's best parts were John Sweeney, who murdered Diggory in the Specter Bridegroom; and Billy Lackaday in the Lottery Ticket, in which I thought him immeasurably ahead of Burton. The latter's greatness was never perceptible until he got into some part that required homely pathos.

Before children under 13 years of age are allowed to take part in theatrical performances in France, an officer from the department of education is sent to the rehearsals and instructed to report thereon.

Miss May Brooklyn's costumes in Lady Windemere's Fan, are the talk of New York just now. They are very gorgeous, but in the part of Mrs. Brynne, she has made the hit of her life or the costumes would never have been noticed.

A theatrical writer in London has adopted the verb to matinee as meaning to produce at a matinee. The new expression has the merit of conveying exactly what can only be otherwise stated in a roundabout fashion.

Robert Mantell, who was arrested at Albany, N. Y., a fortnight ago, for failure to pay alimony to his wife, Marguerite A. Mantell, who is suing him for divorce, has paid up. He was in arrears to the amount of \$1800.

Miss Emily Lyttin, leading lady of J. K. Emmet's Frit in Ireland company, will have an important part in Mr. Emmet's new production, which will probably not be done before next season, owing to the success of Frit.

The New York Metropolitan Opera house has sold to James A. Koope, for \$1,425,000. It will be offered to an opera company provided, a satisfactory one can be made up, either at cost or on a lease. Otherwise the property will be disposed of as purchasers may decide.

Bessie Bonehill says from London that she and Maggie Oline are now good friends, as they always have been. The incident of the quarrel, widely published, has been misrepresented. Miss Bonehill says she never intended to pass a loaf of rye bread with a glass of beer and an onion over the footlights at Tony Pastor's, and the management objected to it as an insult to Miss Oline.

Nat C. Goodwin (responding to a call at the Pittsburgh Duquesne theater): "Ladies and gentlemen, permit me to thank you for your kind reception. I will not say, like most of those favored by so spontaneous a call, that I was born in your city, but I assure you if that event ever happens again I shall certainly select your beautiful city as my birthplace." A voice from the gallery: "Soy! What's der matter wid dyin' here?" Utter collapse of Nat.

A smooth-faced actor in Stuart Robson's company was told that a comedy which the comedian had been rehearsing would not be played until later in the season. The actor—who, by the way, was not at all satisfactory in the part—reminded: "When I shall have a chance, Mr. Robson, before the piece is played, to grow a monstache?" Better than that, my boy," answered Robson, "for long before I let you play the part you will be able to grow a beard."

Civil Justice Lachlan, on February 11th, rendered a decision in favor of S. Goodfriend against W. S. Fleischmann, giving the plaintiff judgment for \$67. Mr. Fleischmann recently figured as the manager of E. J. Henley in Captain Kearney, U. S. A., at the Union Square.

He suddenly dropped out of sight, leaving the affairs of the company in a mixed condition. The present suit was for services rendered as press agent. There will be several other suits against Mr. Fleischmann after E. J. Henley returns to the city.

What We Can Grow. The products of Southern California comprise about everything in use in the way of fruits, vegetables and grains that can be grown anywhere in the world.

The exhibits that are now being made up in this part of the country for the fair show what an extraordinarily large variety of products we have. Hardly another region of the same proportions in the whole world can make a similar showing. Among our fruits are oranges, lemons, limes, olives, figs, pomgranates, nectarines, guavas, the raisin and wine grapes, and all kinds of semi-tropic nuts, which flourish side by side with peaches, pears, plums and prunes and some varieties of apples; while among grains, barley, rye, corn and wheat are standard crops; and of the grasses, alfalfa is very productive, five or six crops of which can be cut in the course of the year if thoroughly irrigated, and on "moist lands" the same can be done without irrigation; and alfalfa, which is a sort of wild clover, as well as the burr clover, grows wild over both hill and vale, affording excellent forage for stock.

All localities are not equally well suited to all of these productions, but Southern California produces all of them in abundance within some portions of her borders, and sustains, as well, immense live stock interests, both in cattle, sheep and hogs, the best blooded stock being largely represented. The honey crop is also an important one, and so are the lime beans and pampas plume fields. The grains are grown without irrigation, the winter rains being sufficient to perfect the crops, which are sown in winter and harvested in spring or early summer. A second crop can be easily grown the same year on irrigated lands.—(Pomona Progress.)

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little woman, how she suffered in this world, from first to last. May the next world be one more just to her than this one has been. From 1861 to 1866, she made over \$80,000 above all expenses, the bulk of which was lost over the faro table by her worthless husband. She knew what it was to play to a \$250 house at night and, in the morning, to wake up without a dollar to buy food for herself or her baby. And if she remonstrated with her brutal husband, the answer was "a word and a blow," and so far as my recollection goes, the blow generally came first.

In 1860 I rewrote for her Flanche's extravaganza of the Two Figaros, of which the music was a mixture taken from the Nozze di Figaro, by Mozart, and the Barbieri di Seviglia, by Rossini. I localized the piece to the requirements of early Pacific coast surroundings, and she equipped the cast with it, with Harry Courtaine as the tricky barber and herself as Cherubino. When I recall some of the duets and scenes between that couple I think that I have, in the past 15 years, seen some very common actresses and actors. She was a very gifted woman, beyond my comprehension. She sang ballads equal to Catherine Hayes, and Catherine Hayes had left California before Sue had dreamed of going on the stage; she sang operatic music with a verve that was almost incredible, and yet a fourth rate opera singer (Madame Bianchi) was the best in the line she had ever heard in her life; and as for oratorio singers, poor old broken down Anna Bishop was the only one she ever heard, yet she sang all classes of music artistically.

God's poor little Sue. It is lucky for those who oppressed her here on earth, that they will meet a more merciful judge than I am.

Old Ben De Bar was another straight-line comedian that never stooped to horse play. I once spent a winter in New Orleans and saw The Midsummer Night's Dream brought out at the St. Charles theater, then under the management of George Chesley, grandfather of "our Jim," in the Chronicle office. I will recall you gently as a sucking dove. I recall him as a sacking dove in the role of Falstaff, in which he was inferior to old Hackett, but who wasn't second to Hackett? "I pray more of your acquaintance, good Master Brooke." It is generally supposed that John Owens was the original Solon Shingle, but the character was written for George Hill, who failed in it, and then Hackett took it up a year before I was born—and the Lord knows, I'm no chicken; in fact, I have been called "a fine old cock" in the last 20 years on several occasions. Hackett's hit in Falstaff was so great and charmed the English critics so much that he lay aside Solon Shingle altogether in 1842 and took up the Shakespearean comedies exclusively. And it was 18 years later that the whole of America was laughing at John Owens' rendition of the Vermont farmer. In the case of Ben De Bar, Owens was next to Jefferson himself, and second to him only in Rip Van Winkle and Doctor Pangloss. In the English doctor's servant man (Harry Higgins "as it were") Owens played a part that Jefferson never could have contemplated; and this brings me down to Jefferson's most intimate companion and dearly loved friend, John Drew, father of young John and of the beautiful wife of Maurice Barrymore.

Did you ever see John E. Owens? Didn't know him, eh? Well, you missed the acquaintance of one of the greatest actors and most lovable gentlemen that ever trod the stage. Mr. Owens was a character actor of very lofty type, as well as a masterly comedian. He did everything very well but as "Solon Shingle," he completely lost himself in the character. Who that ever hears him will forget the impressive air of dogmatism with which he declared that "any man who'll steal a gold watch will steal a bar'l of apple sass!" Some Baltimore man is engaged in writing old John's life, and I speak for an artist's proof of it. Bob Galbraith of Kootenai, went with us one night to see him as Perkin Middlewick in Our Boys. When the second act was over, Galbraith turned around to me and said: "Do you mean to tell me that man is no Englishman?" On my replying in the affirmative he said it was the most wonderful impersonation of a middle-class Britisher he had ever seen; and he was born in the Cheviot hills himself, within two hours' gallop of the border.

So I was greatly taken with Mr. Dillon's acting, because it was so quiet and bordered so little on the exaggerative. The solemn and lugubrious manner in which he says to his wife, "Madam, you are talking through your fingers, and brought down the house." It is seldom that one sees a quieter or more impressive actor. The play is crude in some respects, but the cast was well distributed, and a more charming widow than Mrs. Raymond could not well be imagined. One ceased to wonder at the elder Weller's caution to Samivel.

Speaking of comedians, reminds me to speak of a woman of whom I had lost sight altogether—Louise Arnot, of the Ole Olsen troupe. Thirty years ago she was the best "lead" in the world, of her part she has, although she gets no end of praise for it. I should like to see her as Mrs. Beverly or in that almost forgotten character, the Widow Delmaine.

The last time that I saw her was in Sacramento in a burlesque company with Leffingwell, who was a great mimic, though not a great actor, at its head. The play was a travesty upon Fra Diavolo and the cast was as follows: Fra Diavolo.....Miss Sue Robinson; the Duke.....Mr. Leffingwell; Lord Zerlina.....Miss Lou Arnot; Lady Altesha.....Harry Courtaine; the Baron.....Mr. Leffingwell. Never will I forget the snap with which that burlesque went off. They cut out all the recitative and gave only the gems of the opera. Sue Robinson was simply exquisite in her impersonation of the dashing brigand, Poor

THEY CAN WED. People Who Yesterday Secured Their Marriage Licenses. The county clerk issued the following marriage licenses yesterday: Gerald W. Porter, 31 years of age, a native of New York, and Laura E. Wheat, 28 years of age, both residents of Los Angeles.

I. M. Dares, 50 years of age, native of Illinois, residing at Artesia, and Nancy Guwe, 49 years of age, native of Missouri, residing at Downey. G. M. Merrill, 24 years of age, native of California, residing at Los Angeles, and J. A. Milendus, native of California, also residing at Los Angeles.

An Important Difference. To make it apparent to the thousands, who think themselves ill, that they are not affected with any disease, but that the system simply needs cleansing, is to bring comfort home to their hearts, as a costive condition is easily cured by using Syrup of Figs. Manufactured by the California Fig Syrup Company.

AMUSEMENTS. CHURCH OF THE UNITY, Third and Hill streets. THURSDAY EVENING, MARCH 2, 1893. GRAND MUSICALE

THE BOY PRODIGY. GEORGE COPELAND (of Boston). Assisted by Eminent Artists. MISS KNICKERBOCKER, MISS SELBY, MRS. BEACH, MRS. LOWINSKY, W. C. STONE, H. C. PORTWAY, A. LOWINSKY, Violinist, and UNITY CHURCH CHOR.

Tickets, 50c, for sale at Brown's Music Store. 221 SOUTH BROADWAY, Opposite City Hall. BY SPECIAL REQUEST, THE INDIAN AND MISSION EXHIBIT

Will Be Continued All Day and Evening, MONDAY, FEBRUARY 27. Last Chance to See INDIANS AND TORTILLA MAKING. Views of Missions and Correct Interpretations. Admission, 25c; Children, 15c.

AMUSEMENTS. GRAND OPERA HOUSE. Under the direction of AL. HAYMAN. Monday, February 27th. Only Appearance in Los Angeles—The World's Greatest Humourist.

BILL NYE. And America's Favorite Monologist. A. P. BURBANK. In an Irresistibly Funny, Two-Hour-Program of Unvarnished Wit and Humor.

GRAND OPERA HOUSE. Under the direction of AL. HAYMAN. Tuesday, February 23th. Return of the Wonderful Midget Company.

LILLIPUTIANS! Tuesday, Wednesday Matinee and Evening, and Thursday, in Their Greatest Spectacular Play.

CANDY. 4 Grand Ballets! Brilliant Scenery! The Electrical Dance! Novel Effects! GORGEOUS COSTUME!

TURNVEREIN HALL. Grand Farewell Concert. GIVEN BY THE FAMOUS TENOR, WM. FORANE. WEDNESDAY, MARCH 1, 1893, 8 P. M.

Assisted by Miss Knickerbocker, soprano; Miss B. Holmes, contralto; Mr. H. C. Portway, baritone; Mr. A. G. Gardner, violin; M. B. Bierlich, cello; Prof. T. W. Wilde, piano; Prof. Willhardt, conductor.

THE WHITE SLAVE. New and elaborate scenery. Startling mechanical effects. A steamboat explosion on the Mississippi.

PEOPLE'S AMPHITHEATER. North Main, near First street. L. A. King & Co., Props. C. H. Sawyer & Co., Fred. Cooper, Proprietors.

MATINEE TODAY AT 2:15 P. M. PERFORMANCE TONIGHT AT 8:15. EXTRA—BULLETIN—EXTRA! For One Week Only—Cunningham's Cannibal Boomerang Throwers!

WOMAN'S EXCHANGE PARLORS. Miss Susan Hale, Of Boston, sister of Rev. Edward Everett Hale, will give one of her charming evenings with Sir Charles Grandison.

THE FAVORITE AMUSEMENT RESORT! First appearance in Los Angeles of the comedy sketch artists, FRED THE LE VERNES KITTLY. In their own original creation entitled THE CENSUS TAKER.

THE PALACE. Corner First and Spring streets. (Family and ladies' entrance on First street.) VENETIAN LADIES' TROUBADOURS

Will tender a concert every day from 12 to 1:30 p. m. (during lunch hour); also a GRAND CONCERT EVERY EVENING From 7:30 p. m. to 12 m.

STATE CITRUS FAIR. NEW PAVILION AT \$3000! Covering Nearly an Acre, Opens Wednesday Morning, March 15, 1893.

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