SECOND WEEK OF OPERA.

"Erminie" to Be Succeeded by "The Tar and the Tartar" at the Grand.

"The Tar and the Tartar," the second week's bill at the Grand, should prove even more attractive to the public than the first week of "Erminie." The company presented at this theater for a special season of comic opera is one of exceptional strength in chorus, orchestra and leading principals. It is the best organization ever offered in this city for stock purposes. "Erminie" wes sung effectively every performance last week, with the exception of the opening night, when all the principals were so nervous that they could not do themselves justice. It is not likely that there will be another exhibition of such fear and trembling, as the anxiety attending the opening of the season is now over and all the singers can proceed with more confidence, especially as the public has shown a lively interest in the opportunity to hear the favorite operas sung at a very low scale of prices.

"The Tar and Tartar," which is the work of Harry B. Smith and the late Adam Itzel, was sung at the Coates a few seasons ago with Frederick Frear, Marie Cottrelly, Louise Royce, Mont Joy Walker, William Pruette and Charles Meyers in the cast. It will be remembered as an opera combining most ludicrous comedy with a high order of music. Mr. Smith has in this one of the most amusing of all his libretites. It relates to the affairs of the sultan of Morocco. The sultan, having become tired of the domineering tendencies of Alapaca, queen of the harem, resolves to forsake his throne. He confides his purpose to several of his subjects who report him drowned, and also say that his last mandate was that the first sailor to land on his shores should be named as his successor. This sailor, Muley Hassan, is an arrant coward, but he is ambitious and pompous. He takes his new responsibilities with awkward formality and indulges in the most ludicrous affectations. He is reveling in his new found luxuriance, when he encounters in Alapaca his former wife, of whom he had stood in abject fear. His official authority counts for nothing against her at first, but he finally asserts himself and makes her beg for mercy. This scene, which gives the opera its name, is one of the leading comedy situations of the opera. Then comes Cardamon, son of the sultan, who aspires to the throne. A compromise is effected between Hassan and Cardamon by which they are to reign alternately. The sultan, hearing meanwhile that Alapaca has been conquered, returns and proclaims Cardamon his rightful successor. There is a pretty romance between Cardamon and Farina, a Circassian beauty sent to the sultan as a Christmas present.

Mr. Boniface will have one of his best roles as Muley Hassan, and Miss Waltzinger will be a most attractive Farina. Miss Chapman, Mr. Torrence and Mr. Walker will also have ample scope. Mr. Walker, who joined the company only last week, will sing his old part, that of Khartoon, the grand vizier.

Mr. Boniface will interpolate "Mr. Johnson, Turn Me Loose," which he is said to sing to the delight of those who like negro dialect songs, and Miss Waltzinger, by the request of many who have taken advantage of the request privilege announced by Manager Askin, will sing "Home, Sweet Home" at every performance.

Among the many pretty features of the opera are the transcription of national airs, the serenade, the trio, "Things Are Not What They Seem," and the topical song, "I Want a Situation."

The sale of seats is said to have been most promising. Out-of-town parties have manifested interest in the Kansas City season of comic opera, a party of thirty having secured seats for Thursday night.

THE GREAT CARRENO EVENT.

The Pianist Will Be Heard in a Fine Programme at the Coates This Week.

Kansas City always gets her greatest music in the spring. This season is not an exception, for the most important stellar attraction of the entire year will be the recital of Teresa Carreno, the greatest of all women pianists, at the Coates next Friday night. The success of this woman has been second only to that of Paderewski, to whom she is regarded by many to be superior. Even Paderewski has never created so much enthusiasm as has been stirred up by Carreno on several occasions.

Carreno is an American woman, although she is not a native of the United States, having been born in Venezuela. She early attracted attention as a pianist, and she was still young when she made a decidedly favorable reputation. For the past seven years she has been abroad. Her success in all of the great European capitals has been marvelous. Her return to the United States this season has been marked as one of the greatest artistic successes of recent years.

Americans look upon dramatic and musical attractions with peculiar discrimination. It is perhaps characteristic of new countries that the artist should always come before the creator. In music, for example, the mere announcement of a great masterpiece, with reliable promise of adequate interpretation, would amount to little without the associated name of some great interpreter. Carreno's reputation is so well established that it should not be necessary to more than mention her name, yet the public likes to know what other cities have done for this, that or the other great singer, player or actor. For these reasons it is appropriate, and perhaps expedient, at this time to note a few expressions that have come from other centers where the great Carreno has appeared.

Her last concert in Europe was given at Leipsic in December. In reviewing that event the leading critical organ of that very critical city had this to say:

"The last appearance of Mme. Carreno in Leipsic has again confirmed the fact that this woman of genius has not and never has had her equal among her sisters of art. On this occasion she performed the piano concerto E flat major by Beethoven, the D minor concerto by Rubinstein and the A minor concerto of Greig, to which, on the frenzied demand of the audience that was worked up to ecstasy by the marvelous power of her play, she added several other pieces. In her last Russian tour she was feted as warmly as here, and she will certainly arouse the same enthusiasm in her great American concert tour, which begins in the beginning of January. Our best wishes for a prosperous journey accompany her."

When Carreno played in Chicago recently her success was tremendous. Even the dignified Musical Courier ran on like this about the sensation:

"Central Music hall, packed from floor to ceiling, was the scene of the wildest excitement after the Carreno recital to-day. Recall followed recall, 'bravos' came from all directions; the audience refused to go until the lights were turned out, and Mme. Carreno with her wonderful smile, unfatigued, not a sign of weariness, without a trace of annoyance even, but simply unalloyed gratification, withdrew after her sixteenth appearance following the conclusion of the programme proper. And what a programme. Ye gods, how the people shouted! Nothing would satisfy them. After the concluding number, Schubert-Tausig Marche Militare, she played Liszt's Campanella; then four recalls to which she responded with the delightful valse of her own composition, which Chicago audiences are recognizing as a perfect gem, and for which I have heard there are great demands; but can anyone play that lovely melody like Carreno?

"Carreno, after her valse had brought the people to a state of positive frenzy, played a part of the Liszt Sixth Rhapsodie with gorgeous octave technic. Fuel to the fire. There was almost a stampede for the stage, recall upon recall, shouts for more, 'Come back soon!' and then as a climax a Chopin valse. After this friends and public crowded on to the stage—crowded around her with requests to shake her hand, with requests for her signature to programmes, and to all of which she complied with that most inimitable grace which has made her a world favorite. Suddenly a voice cried, 'Cheers for Carreno,' and the hall rang with cheers again and again. I have never, with all the artists we have had here and in London or abroad, never witnessed such a scene over any one artist. Her appearance has been the crowning event of the season, and I had almost said for many seasons. It was a stupendous triumph. Possibly no great artist has called forth the enthusiasm, the excitement which reigned this afternoon."

The programme announced for Kansas City is one of great merit. It certainly offers all that could be asked by the most diversified tastes in piano music. It is as follows:

(a) Fantasie, Chromatique and Fugue (Bach) (Bulow's edition); (b) Sonata, C sharp minor, Op. 27, No. 2 (Beethoven), adagio, allegretto, allegro molto.

(a) Two Preludes, B flat, G flat; (b) Nocturne, G major, Op. 31; (c) Etude, G flat; (d) Polonaise, A flat, Op. 53 (Chopin).

(a) Impromptu, Op. 142, No. 2 (Schubert); (b) Soiree de Vienne (Schubert-Liszt); (c) La Campanella, etude (Paganini-Liszt).

(a) Sonetto del Petrarca; (b) Rhapsodie Hongroise No. 6 (Liszt).

GEORGE C. BONIFACE.

MME. TERESA CARRENO.

Young but "Legitimate" Actors.

One of the most novel and interesting entertainments of the season will take place at the Coates opera house Thursday evening of this week, the occasion being a recital by pupils of Miss Louise Demmon's School of Acting. The leading features of the performance will be a 6-year-old Juliet and a 7-year-old Parthenia. There are few who believe that children so young are capable of even repeating the lines of these parts, but they are said to not only do this, letter perfect, but with proper expression and ease of action. These youthful players are Helen Fairlamb, who will be seen in two scenes from "Romeo and Juliet," and Lyle Welles as Parthenia in a scene from "Ingomar." Equally clever, but a little older, is Marguerite Graham, who is to be the Romeo, and who will also amuse the audience with her comedy work in "Nan, the Good-for-Nothing." Master Ambert Haley is well known as a successful recitationist, and this occasion will probably be his farewell to Kansas City, as he will soon leave with his parents for a home in the South. He will be the Ingomar to little Miss Welles, and his rehearsals show that he is well cast. Orlando in "As You Like It" will be another of his parts, with Helen Fairlamb as Rosalind and Lyle Welles as Celia.

There are few beginners who are willing to do character parts and disguise their pretty faces, but Miss Carolinn Ketcham has chosen this style of work and will give a negro character sketch, and be the nurse in the "Romeo and Juliet" scene. This will be her first appearance before an audience.

A bit of tragedy will be given by Miss Laura Sibley, who will give a scene from "Macbeth."

Miss Demmon has placed the admission at the low prices of 25 and 50 cents, including reserved seats. The scenes will all be given with correct costumes and scenery, and every attention to detail.

Elocutionary Commencement.

The annual commencement of the Kansas City School of Oratory will be held at the Coates opera house next Tuesday evening. Cards of invitation and reserved seats may be secured at Carl Hoffman's, 1012 Walnut street. The programme, which will be contributed by the graduating class, will be as follows:

Awarding of diplomas, Hon. R. L. Yeager.

Reading, "Franz" (Hawkins), Miss Lulu Slack.

Reading, "The Fiddle Told" (Franklin), Miss Katherine Gillespie.

Reading, "The Boy That Said G'wan" (Munsey), Miss Mabel Helen Dunning.

Scene, "A Fair Encounter," Miss Theo McClung and Miss Mary Bowman.

Reading, (a) "The Ballad of Splendid Silence" (Nesbit), (b) "Charity's Victim," Miss Charlotte Kirke Meginn.

Reading, "A Modern Elijah" (Yorke), Miss Bessie McMillen.

Reading, "The Boy of the House" (Blewett), (b) "De Aprise ra'ty" (Campbell), Miss Pattie A. Griffin.

Reading, "Francesca" (Clarke), Miss Emma Antoni.

"Change Partners," comedietta in one act (Morton).

Characters:

Sir Fitful Gust, R. N..Mr. Wm. Dillenbeck
Charles Gust.....Mr. Guy L. Lewis
Mrs. Somerton..Miss Lucile Bright Austin
Florence.....Miss Emma Dora Shepard
Parker.....Miss Lulu Slack

STORIES AND GOSSIP OF THE STAGE.

Eduard Holst, the composer of the music of "1999," the new comic opera, is an erratic genius who has seen both sides of theatrical life, says the Philadelphia Inquirer. Many interesting anecdotes are related at his expense. Traveling the Western country several years ago with a dramatic company he perpetrated the following bon mots.

As musical director of the organization he was compelled upon his arrival in a city to hunt up the orchestra and rehearse the music of the play for the evening. A small town in Kansas was reached by the company, and Holst, upon his arrival, asked a native in his peculiar way: "Say, where is the town hall?" The native grew malignant and said: "Hall! We have an opery." At the opera house he learned that the orchestra was composed of workingmen, and that they could not be seen until after 6 o'clock. At that time he awaited them, and said: "Well, boys, let's get through with it. I want to get something to eat." This orchestra was a dandy, and was made up of four pieces, and they made the most discordant notes upon their instruments. For some time Holst tried to get them together, but it was hard work. A dog strayed into the place, and after listening to the concert a little while, thought he would help out, so at a critical moment he chimed in with a series of yelps that set Holst's teeth on edge. "My goodness, what is that?" said Holst. "This is becoming awful." The dog was quieted and the men tried it again, and still they could not get their notes together. "Gott in himmel," said Holst; "stop it, stop it. I go mad. The dog and I will play the show to-night."

"This amusement business is a very queer one," said Robert Taber in Philadelphia the other night. "It will puzzle any one who tries to make calculation or lay plans having a definite object in view. Miss Marlowe and myself have spent ten years of our lives, and I might say the very best years, studying 'Romeo and Juliet' and trying to fit ourselves for giving an artistic and correct representation of that play, which, I know is one of the greatest ever written and ought to be unsurpassed in its power to attract and hold an audience. On the other hand, we have scarcely consumed that many weeks in the preparation of 'For Bonnie Prince Charlie,' yet it meets with warm approval, and its production from a box office standpoint is far more satisfactory than that of the Shakespearean drama. But the artist up to a certain point must adjust himself to the will of the public, even though this means the upsetting of his calculations every day."

The Richmond Dispatch thus fervidly begins an article on a forthcoming music festival to be held in that city this month: "Like the sound of bells at night breaking the silence only to lead the spirit into deeper peace; like a leaden cloud at morn, rising in gray twilight, to hang as a golden mist before the furnace of the sun; like the dull, deep pain of one who sits in an empty room, watching the shadows of the firelight, full of memories; like the plaint of souls that are wasted with sighing; with paeans of exalted praise; like sudden songs from the open gates of Paradise—so is music. Like one who stands in the midst of a hot and terrible battle, drunk with the fiery smoke, and hearing the roar of cannon in a trance; like one who sees the thick fog creep along the shore, and gathers his cloak about him as the dank wind strikes a thin rain upon his face; like one who finds himself in a long cathedral aisle, and hears the pealing organ and sees a kneeling crowd smitten with fringes of colored light; like one who from a precipice leaps out upon the warm midsummer air toward the peaceful valleys below and, feeling himself buoyed up with wings, that suddenly fail him, wakens in great despair from his wild dream—so is he who can listen and understand."

The New York Press says: "It may be observed that women folk are now making considerable attacks on the stronghold of men. During this season, with the exception of William Gillette, who wrote a remarkably good play in 'Secret Service,' the masculine dramatists have not done so well as the feminine. We have no new works from Bronson Howard, Augustus Thomas, Charles Barnard, Sydney Rosenfeld, Clay Greene, Sylvio Fitch, Franklin Fyles or David Belasco. What is the matter with the men? Are they deficient in ideas or lacking in the luck to have their plays produced? Pursuing the feminine theme farther, we discover that almost all the great successes of the stage this season have been achieved by women. The most successful performance of the year is that of Minnie Maddern-Fiske in the character of Tess. Emma Calve's Marguerite and Lilli Lehmann's Brunhilde surpassed in excellence the most ambitious deeds of Jean de Reszke and Ernst Kraus. Ada Rehan and Viola Allen still hold undisputed sway over the center of Daly's and the Empire stage, with no rivalry from their leading men. In one of his old ballads, Tony Pastor had a melancholy refrain to the effect that 'Man Is No Longer Required.' The humorist's song was ironically meant and received with derisive applause. But many a true word is spoken in a joke, and at present, instead of legislation to restrain women's hats, we should have a law to restrain women."

Clever things in the way of bon mots come from Richard Mansfield as easily as dull ones from the majority; the only pity is that it is impossible to retain them all in one's memory. Some day, perhaps, Mrs. Mansfield may astonish her husband with the news that she has been preserving the jewels he scattered, as his varied career has given him a fund of experience prolific in good stories.

A new one going the rounds is as follows: Before Herbert Beerbohm had added Tree to his good old German name, and before either he or Mansfield were actors they were, as they still are, very good friends. In their younger days as friends with sympathetic ambitions and meager funds they often walked out together at night when the market streets were deserted, and Beerbohm, who was as poetic and intense as Mansfield was satirical and witty, would occasionally break into Shakespearean recitations, much to the dismay of St. Paul's pigeons or the watchmen of the bridges and empty flower booths. One night they wandered down to Covent garden market, and Beerbohm was full of the witcheries of the moon and Hamlet.

"Give us that once more," laughed Mr. Mansfield, after the soliloquy. "I really think you are a trifle horse than usual to-night."

"I will not unless you come to some other place than this horrible haven for vegetables decayed," replied the long and slender Herbert. "But no wonder I am off," he continued as Mr. Mansfield still laughed, perched upon an upset barrel of cabbages.

"I refuse to waste Shakespeare on you and rotton cabbages," said Tree.

"My dear Beerbohm," responded Mr. Mansfield by way of encouragement, "the cabbages are not half so rotten as your Hamlet."

An amusing incident is recalled when Mr. Mansfield had the play of "Nero" in rehearsal some years ago. It was in the scene when Nero in the center of the stage is receiving all manner of delegations and messages of homage. All approaching him knelt to him. At this juncture there arrived a messenger boy with a telegram for Mr. Mansfield.

The perpetual kneeling of all these people to Mr. Mansfield made a powerful impression on the youngster's mind. He knew nothing about Nero, but he did know that everybody in sight seemed to consider it necessary to kneel to Mr. Mansfield, so when there presently came a chance to deliver his telegram, up the stage went the messenger boy, down he went on one knee and handed over the telegram. Mr. Mansfield, catching the humor of the situation in a moment, said solemnly and in the most Neroesque tones to the boy: "Do not kneel to me, or at least await until I have paid you for the telegram."

A recent sensation in Paris was the first appearance of Tamagno, the Italian tenor, at the Grand opera house. His debut surpassed even the high expectations that had been raised by the fame preceding him. The president of the French republic, at the head of the most brilliant society and surrounded by almost the entire cabinet and the foreign ambassadors, attended this memorable performance of Verdi's "Othello." The house was absolutely sold out, the receipts amounting to 43,675 francs ($8,720). When Tamagno appeared and sang the now famous "Resultate" there was such a storm of enthusiasm through the house that the performance had to be interrupted for several minutes, since the public was not to be quieted down. The powerfully dramatic aria of the second act had to be repeated by Tamagno, his extraordinary voice permitting such an unusual feat. He played the final act with great force and passion. The newspaper critics unanimously admire him, and the press declared Tamagno as a tenor a unique phenomenon. As an actor he was likened to Ernesto Rossi, the late Italian tragedian. President Faure went twice back of the stage to see Tamagno, and after the second act he decorated him with the silver palms, a decoration heretofore given only for great merit to first-class French artists. After his incomparable rendering of the third act, however, the president again called on the artist, and requesting him to return the decoration he had just received, he handed him instead the golden palms, a decoration considerably higher in value than the first one given, as it carries with it the rank of officer of public instruction. The day after the performance congratulatory telegrams were received by Tamagno from Verdi, Boito, Ricordi, Princess Alice of Monaco, and many others.

DRAMATIC AND MUSICAL NOTES.

Emily Rigl is considering an offer to appear in vaudeville.

The engagement of James K. Hackett and Mary Mannering is announced.

Paderewski is to receive the gold medal of the London Philharmonic Society.

Chauncey Olcott is said to contemplate a tour of England and Ireland next season.

It is estimated that Colonel W. F. Cody, "Buffalo Bill," earns about $75,000 per annum on horseback.

Edwin Stevens, who was last seen here in "Wang," has made a big hit in the new comic opera, "1999."

Olga Nethersole is to have a new play, entitled "Judith and Holofernes," from the pen of T. B. Aldrich, the poet.

Nance O'Neill, the clever young actress "discovered" this season by McKee Rankin, will probably appear soon as "Magda."

Joseph Jefferson, E. H. Sothern and Miss Annie Russel are to appear at a benefit for the widow of the late Charles B. Bishop.

H. A. DuSouchet, author of "My Friend From India," and "The Man From Mexico," is to write a play for Walter E. Perkins.

Manager Askin has in contemplation a production of the famous "Snow Ballet," which proved such a success in the East last season.

"The Robbers," "The Fool's Revenge" and a scenic production of Ernest Lacey's "Rinalds" are to be added to Louis James' repertory next season.

George K. Fortescue, known to Kansas Cityans for his work in "Evangeline," has made a hit in a new burlesque sketch called "The Girl From Hoboken."

Henri Dumay and William Schuyler, of St. Louis, have sold to Richard Mansfield their new play, "Nellie Moray," for New York production in October.

Miss Olga Nethersole's farewell performance in this country will be "Camille," which will be given at the Chestnut Street theater, Philadelphia, May 15.

"A Round of Pleasure," a musical extravaganza by Sidney Rosenfeld and Ludwig Englander, is now in preparation for an early production in New York.

Letters from Madame Modjeska convey the good news that she is greatly improved in health. She is enjoying sea baths at Coronado beach, near San Diego, Cal.

Emma Pollock, an American girl, formerly one of Harrigan's soubrettes, has made a big hit with the Londoners, as Taggs, in Neil Burgess' "County Fair."

During Sol Smith Russell's forthcoming New York engagement, "The Taming of the Shrew" will be produced. Blanche Walsh has been engaged to play Katherine.

In "The Mysterious Bugle" that clever actress, Annie Russel, is made to smoke a big cigar, and manages this feat with the dainty grace that characterizes all her work.

George S. Johns, a St. Louis newspaper man, has sold an original modern play, "David," to Robert Downing. Mr. Downing and Eugenie Blair will present the play next season.

Lillian Russell has received an offer from D'Oyy Carte to appear next month in one of his London opera productions. Miss Russell last appeared in London in "The Queen of Brilliants."

Mme. Rejane will open a three weeks' season in London at the Lyric theater, on June 25. Two new plays will probably be given besides "Francillon," "Denise," and "Mme. Sans-Gene."

Odell Williams, the prominent actor and originator of many characters, commenced his starring career last week in Philadelphia, in a new comedy entitled "The Alderman," by William Gill.

Clara Morris, the well known emotional actress, will make her debut in the realms of vaudeville in Philadelphia next week. She will be seen in a strong one-act play written specially for her.

Annie Russel has concluded to continue her starring tour next season with "The Mysterious Mr. Bugle." She will also have the privilege of playing Mrs. Ryley's other comedy, "Christopher, Jr."

Lotta Crabtree, once the pet of the public, declares that she never so much as thinks of going upon the stage again. She has taken up painting, and has become a very clever amateur artist.

George Boniface, who is at all times thinking of funny lines and funny gags, is anxious to get a new topical song, and offers a prize of $25 to any person sending the lyrics of a good local song.

Mr. W. H. Leib, of this city, has been engaged for the tenor solo parts in two grand oratorio concerts to be given at Cameron, Mo., under the supervision of Professor B. F. Peters, director of music in Wesleyan college.

Miss Jarbeau is making elaborate preparations for her next starring tour. Reginald De Koven and Harry H. Smith are now at work on a musical comedy which they are writing with a view to showing Miss Jarbeau to the best advantage.

The Standard concert company will give a concert at the high school the evening of May 21, the proceeds to go toward the payment of the piano recently presented to the high school by the Central Glee Club.

W. M. Wilkison, formerly Alexander Salvini's manager, owns the American rights to "Miss Robinson," a musical comedy which had a long run in Paris. The piece is to be produced in New York at an early date.

Miss Bertha Waltzinger, the charming prima donna of the comic opera organization playing at the Grand, would be glad at any time to receive suggestions as to songs, it being her desire to interpolate every week a number foreign to the production.

James K. Collier, the dramatist, is applicant for the American consulship at Melbourne, Australia. He has presented strong indorsements to President McKinley, and it is believed that he stands an excellent chance of securing the appointment.—Dramatic Mirror.

Mildred Aldrich, of Boston, in a recent article on the "Juliets" of the past and present, reviewed the long line from Mrs. Betterton, the first one, to Miss Marlowe and pronounced the latter the best exponent of the character now on the English-speaking stage.

Mr. John Drew, within two weeks after he closes at Hooley's in "Rosemary," will sail for Europe, to be gone about two months. He is due on the Pacific coast early in August next, to begin his season, when, it is understood, he will put several new plays in rehearsal.

Carreno's companion and pupil on her American tour is Miss Henrietta Orbaan, a pretty young Dutch girl, from Amsterdam, who is not only a pianist and musician, but also a linguist, speaking Hollandish, German, French and English—the last more correctly than many natives.

The citizens' committee, Mr. Frank M. Howe, Rev. J. M. Cromer and others, who have kindly interested themselves in the work of the Oratorio Society, and especially in the proposed musical festival for 1898, is at work and will, in a day or two, have its plans ready for publication.

The great success attending the reception matinee of Miss Waltzinger has induced the management to continue the reception matinees. Next Saturday afternoon Miss Blanche Chapman, that exceedingly clever character actress, will, at the close of the performance, hold a reception and to the ladies present give a dainty silver memento Miss Chapman has already become a great favorite.

Dr. Osmond Carr, who wrote the music for W. S. Gilbert's "His Excellency" and turned out a compromise between an oratorio and a music hall song, is to make the music for "The Maid of Athens," London's next comic opera.—Chicago Inter Ocean.

Fitzsimmons, the pugilist, is going into the legitimate drama next season, and has signed contract with Hal Reid for a new play to be completed in time for next season's production, the title of which is "An Honest Arm." Mr. Reid has been also engaged to coach the blacksmith in his new role.

Wilton Lackaye is rehearsing a new play called "The Royal Secret." It is to be produced for one week on the road at the conclusion of the "Dr. Belgraff" engagement at the Garden theater in New York. Should it prove successful, it will be played exclusively by Mr. Lackaye next season.

"His Double Life," the drama written by E. M. Alfriend, co-author of "Across the Potomac" and the "Great Diamond Robbery," is a strong stage version of the celebrated dime novel, "The House on the Marsh," and will receive its initial production at Forepaugh's theater, Philadelphia, next week.

It is announced that Adelina Patti is very sick at her castle, Craig-y-Nos, Wales, and her husband, Signor Nicolini, had two physicians come from London. They immediately ordered all engagements of the diva for the coming season canceled, since there is absolutely no hope of her being able to carry out her intentions.

The new stars for next season are Julia Arthur, with Frederick De Belleville as leading man, and Herbert Kelcey, with Effie Shannon as leading lady. Miss Arthur will play Frances Hodgson Burnett's "A Lady of Quality," and Kelcey will do a new comedy by Madeleine Lucette Ryley, called "A Coat of Many Colors."

Sarah Bernhardt has made a big success in Paris as the heroine in a new religious drama, entitled "Samaritaine" ("The Woman of Samaria"). The new piece is the joint production of M. Edmond Rostand and M. Gabriel Pierne, and is founded on the conversation of the Samaritan courtesan by Christ at Jacob's well.

The annual activity of the college boy approaches its season. A gang of Princeton students the other day, with some semblance of fitness, took possession of the clowns' places in a circus procession. Afterward they sought to conduct the entertainment, but the regular showmen, aided by an elephant, brought order out of chaos.

Richard Mansfield is very busy these days outlining his preparations for next season. In addition to "Cyrano de Bergerac," "Timon of Athens" and "The First Violin," which will be among his new productions, he has just accepted a new play by George Bernard Shaw, and is considering some promising material from other well known sources.

Montjoy Walker, the latest acquisition to the big comic opera company, will be seen in a series of comedy parts which are sure to make him a great favorite. Mr. Walker is an exceedingly versatile comedian, and his long association with the McCaull opera company and New York Casino organization gave him an experience in a wide range of parts.

Madame Carreno lived for a time in a little bit of a village near Dresden, apart from tourists and the music life; here she practiced with open window, an open-mouthed throng of the plain peasant folk ever beneath her window. There they remained as long as they heard the piano, silent witness of the power of music, and eloquent testimony to the fair pianist.

Henry Miller will open his season about the middle of September. Among the new people he has engaged for his company are Arthur Elliott, Leslie Allen, Frank Beamish, Maude Hosford, Margaret Dale and Josephine Lovett. Mr. Miller has received a very flattering offer to produce "Heartease" in London this summer, but has not definitely decided whether he will do so.

Rose Coghlan has decided not to go into vaudeville after all. She signed a new contract with Frank L. Perley last week to be featured next season in "The Sporting Duchess." The contract also provides that she shall not appear in vaudeville between the seasons. Miss Coghlan's vaudeville engagements were to have begun at Keith's on May 17, but she has canceled them all.

The cast of "The Widow Goldstein," which is to be produced at the Fourteenth Street theater, New York, on Monday, May 17, includes Miss Emily Rigl, W. J. Ferguson, R. F. Cotton, Miss Laura Burt, Miss Gertrude Reynolds, Miss Sarah McVicker, George Wessells, Sol Aiken, Wilfred North, Harrison Armstrong, William Robinson, James R. Adams and John de Ges.

"Change Alley" is the name of Louis N. Parker and Murray Carson's latest play. The story is placed in the reign of George I., and the title has reference to the street during the English South sea bubble excitement where shares in all sorts of mythical enterprises were sold at fabulous sums. The American rights to the play are owned by Daniel Frohman, who has transferred them to E. H. Sothern, to begin his season at the Lyceum about September 1.

A new review, which is practically the successor to "The Merry World," is entitled "The Whirl of the Town," and numbers the following people in its cast: Dan Daly, Louis Harrison, Dave Warfield, Harry McDonough, JohnSlavin, George Schiller, Julius Steger, Madge Lessing, Catherine Linyard, Gertrude Zella, Marie George and Paula Edwards.

E. H. Sothern has a play on the subject of "Henry Esmond," which he will try at an early date, just to see what is in it. It is written by Glen McDonough and Louis Evan Shipman. Many an effort has been made to get a good play out of Esmond, but no one has been yet successful unless the one Compton recently tried in England, and to be produced next season in London, prove so.

The city fathers of the Hungarian city of Kecskemet are certainly wise and careful. An Italian impresario recently petitioned for a concession for giving a number of performances of Italian opera in that city. The reply of the magistrates was that the petition could not be granted, since "the population of Kecskemet was already suffering enough in consequence of a very severe winter."

In the coarse argot of the stage a play that is hissed is always "goosed;" an actor dearly loves a part that has plenty of "fat," and if it be deficient in that regard he feeds it with "gags." The "ghost walks" when salaries are paid. A "quick study" is a rapid learner; a "cue hunter" is one who requires the exact words to be given him, while the part an actor studies is measured by "lengths."—Detroit Free Press.

Pierre de Lano, the French historian, has written a new play, the central figure of which will be Napoleon III. The drama begins with the period when Napoleon was in the zenith of his magnificence and brings all the well known personalities of the Third empire into action. It is probable that the authorities will interfere with its production in France, in which event the initial performance will be given in Brussels.

Daniel Frohman's Lyceum company, which will begin its twelfth annual season at the Lyceum theater next November, after the run of Mr. Sothern's play, will have the following principal members: James K. Hackett, Charles Walcot, Felix Morris, Frank R. Mills, William Courtleigh, Joseph Wheelock, Jr., Misses Mary Mannering, Katharine Florence and Elizabeth Tyree, Mrs. Walcot and Mrs. Whiffen.

Beerbohm Tree took pains when in this country to resent the adverse verdict of New York upon a drama which he tried here as "upon the dog," and persevered in his original intention to open his new London theater with the play. He assumed that the American opinion of the piece did not amount to much; but in legal parlance it was "on all fours" with the London verdict, which was crushingly unfavorable.

An interesting episode in Teresa Carreno's career was her novel experience eleven years ago in Venezuela, where she was on a concert tour, when force of circumstances and the desire to save a worthy undertaking led her to assume the conductor's chair in the Italian opera there. From 8 to 12 daily she rehearsed the chorus, from 2 to 6 the orchestra, and, after six weeks of heroic effort, "Alda," "Huguenots," "Rigoletto" and other Italian operas were presented.

A summary of the seventy-nine performances of the New York opera season shows "Faust" to be again in the lead, with thirteen representations, "Carmen" and "Siegfried" come next, with seven performances each. As to composers, Gounod and Wagner head the list, each with eighteen representations. All statistics show "Faust" to be the most popular opera now in the repertoire. With this it is also true that "star casts" are an important feature in operatic results, and "Faust" is often neglected when done without the leading people of a company.

The great success attending bicycle night at the Grand last Friday evening, and the many requests from cycling enthusiasts to give another bicycle night have been the means of Manager Judah setting upon Friday evening next as bicycle night, when a handsome prize will be presented to the club receiving the greatest number of votes. Mr. Boniface is now at work thinking up a number of gags and funny sayings to make the evening more enjoyable than the past.

The production of "David Garrick" at the Girard Avenue theater, Philadelphia, last week was made notable by the appearance in the cast of Creston Clarke, son of John Sleeper Clarke and a nephew of Edwin Booth; his cousin, Sydney Booth, son of Agnes Booth and also a nephew of Edwin Booth, and Harry Davenport, son of the late E. L. Davenport, and a brother of the distinguished American actress, Fanny Davenport. Truly, a remarkable trio of representative histrionic blood.

One of the best things in "Merry Tramps," the grand spectacular play which the Lilliputians will present here on their return to the Coates Thursday, May 20, for three nights and Saturday matinee, is the dancing of the little artists. As dudes of the twentieth century, in pink frocks and black satin knickerbockers and as modern chansonettes, in white dresses, black lingerie, picture hats, lorgnettes and all, they do an extremely clever song and dance with which they will earn no end of applause.

During Mr. Charles Frohman's stay in Europe he will not only keep his eyes open for novelties suitable for American theatergoers, but he will also be on the lookout for any opportunities that may appear for presenting American plays and stars in England. He is on the lookout for a theater in London, and will thus be enabled to extend the engagements of American players he is going to take over. Mr. Frohman has already arranged for the appearance in London of John Drew, E. H. Sothern, Maud Adams, Nat Goodwin, Henry Miller, the Bostonians and DeWolf Hopper.

Franklin Fyles has written a play for Augustus Pitou, who will produce it early next season. Mr. Pitou describes it as an American romantic drama, with its scenes at West Point and in the Cumberland mountains in 1861. It is not a war play, in the sense that it contains any battle episodes, but the war provides a background for its story. The characters are army officers, military cadets, mountaineers and a complement of ladies connected with a West Point household. The piece requires a strong cast and an elaborate scenic setting, both of which Mr. Pitou says he is going to get. No title has yet been chosen.

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