



Mme. Emma Nevada will be the attraction at the Metropolitan opera house tomorrow night. The advent of a notable artist is always a musical event of importance, and the announcement of Mme. Nevada's coming recital has created a little stir in musical circles in this city, where the famous American singer has a host of admirers.

It is now two years since Mme. Nevada was heard here. Her performance at that time was one that will long be remembered with pleasure by all who were fortunate enough to hear her. She surpassed all expectations. She possesses a marvellously pure soprano voice, with which she is able to depict every phase of vocal emotion. One of the most delightful features of her singing was her enunciation. Each word of the text falls as clear cut as though she were reciting. She sings with wonderful ease, and the interpretation of her numbers is that of a master of the art. It is as if some were her language, or expression, rather than the result of long years of study under voice masters. As a coloratura singer her equal has not been heard since Patti. There is a perfection of trill, a roundness in her rapid staccato and a beauty of tone that holds her audience spellbound, and in the delicate pianissimo effects she brings her tones down to a fineness that is almost inaudible. As a bravura singer, a weaver of wondrous vocalization and a dealer in the most fascinating vocal pyrotechnics, there is none on the stage today with whom she can be compared.

The Bell song, from Lakme, in which Mme. Nevada made such a success in her last concert here, will be repeated tomorrow night by request. It is a number which tests the dramatic capacity of a lyric voice and the intensity of emotion brought out by Nevada in this particular selection. Another which will display her voice is "The Song of the Myrtle," with which Mme. Nevada begins her programme, is an aria which will display the coloratura singing of the artist to the greatest advantage, as will the Vespers, by Donizetti. The latter, especially,

in him the American stage boasts an artist without a peer in the world. But there is more than this in store for the theater-goers. Not only will Mansfield present his newest creation, "Beaucaire," on Tuesday evening, but the great artist has graciously consented to appear on Wednesday evening in his celebrated role of "Beau Brummel." Such has been the success of "Beaucaire" that Mansfield has not thought of playing any other role this year. A particularly persuasive request came from this city, and the distinguished actor gave it a favorable ear. But one other city in America has this year had the privilege of seeing Mansfield in two roles, and the opportunity to contrast his remarkable characterizations of two divergent roles, "Beau Brummel" is too well known as one of the greatest creations of our drama to need any further word.

The new play is "Beaucaire," a comedy in five acts. The new character is that of a fascinating scion of French royalty, Monsieur Beaucaire, who invaded the social sanctuaries of Bath society and had the misfortune to be taken at first for a playboy and then for a gambler. But his cleverness, his wit and his heart conquered, and he made them acknowledge him the Duke of Castle No. 1. Where before he was finally disclosed as the cousin of the king. There are many who insist that "Beaucaire" is the finest character Mansfield has yet given the stage. There is no basis for comparison, either "Beau Brummel" or "Prince Karl" or "Cyrano" or "King Henry" or "Shylock" or "Jekyll and Hyde," or "Richard III.," as each of these is distinct from every other.

Mansfield's "Beaucaire" is much more than a comedy, because Mansfield emphasizes the prince's highbred surprises at such a ridiculous mistake as the Both fashionables have fallen into, his playful triumph over interest when he is selected as the rival of the duke, his savor fair over his rivals at Lady Mary's hall, and in the last scene of all when his real identity is disclosed by the Marquis of Mirepoix. At the elbow of the humor of "Beaucaire" is the love interest. The fragrance of the red, red

Al G. Field, and a corps of singers embracing such names as Reese V. Prosser, Joseph E. Blamph, A. Fred Aikens, Aubrey Pringle, Paul Lalonde, Addison Walsh, Lawrence Diamond, Newton Bassett and the wonderful boy soprano, Master Joe Wallace, and the sheet anchor of any successful stage production, music in abundance—a big band—a splendid orchestra.

All this is what the people want and are willing to pay for. Al G. Field has long held the palm for his so eminent, wholesome fun and that he is so eminent, successful is as creditable to the public as it is to the artist.

E. S. Willard, in "The Cardinal," is underlined at the Metropolitan for three nights and a line opening on Monday evening, May 19.

Miss Helen Thurston in her new play, "At Cozy Corner," will appear at the Metropolitan May 22, 23 and 24.

"NOT GUILTY" IS FULL OF THRILLS

Play Coming to the Grand Promises Plenty of Excitement

Joseph Le Brand's new four-act melodrama, "Not Guilty," will occupy the week commencing Monday evening at the Grand opera house all of this week. The play is a masterpiece of dramatic entertainment, and its newness and its style of dramatic entertainment, which is new in several hundred productions in this line and have engaged a company of artists evenly balanced throughout, and have given the play a scenic investiture of unusual magnificence. The story of the play is a powerful one, dealing with scenes taken from everyday life, and is replete with stirring scenes and situations. It is a play which at all times thrills and entertains, consistent and holds the interest from the rise of the curtain till its final fall. It is well filled with comedy and is calculated to please all classes. "Not Guilty" is a blending of rural and city life, the first act being set in a Pennsylvania town, showing the quiet old court house, the village tavern and blacksmith shop, with the smoky air of the Pennsylvania green fields, and the river winding about the distant hills like a silver thread. Act 2 takes us to a new scene, showing a marked contrast to the green fields and the quiet town, and the river winding about the distant hills like a silver thread. Act 3 takes us back near the scene of Act 1, except this time, instead of peaceful lanes and quiet streets, we now see the grander, wilder mountain views of the Keystone state; rocky crags and deep ravines, with caves and dark nooks, giant blasted trees that cast startling shadows in the world moonlight. There is trouble in the air, too, for the miners are on a strike, the most terrific catastrophe that can happen in the coal regions, as the people of the anthracite district have good cause to know. They are waiting with fear and trembling for the outbreak, which is inevitable. In this instance, it is averted by the liberal, fair-minded employer granting the miners' just demands. Act 4, with its beautiful church vision, the choir singing, the discomfiture of the villain and the triumph of virtue and marriage of the lovers forms a fitting climax to an almost perfect performance.

A special feature is announced for Tuesday evening of the "Not Guilty" engagement at the Grand opera house, in the receipt of the complete election returns from every ward and precinct in the city.

THOROUGHBREDS AT THE STAR.

Frank R. Carr has a Combination of Which He is Proud.

The Thoroughbred—Pretty girls, clever comedians, handsome scenes and beautiful light effects together with a company of super-excellence—is the general makeup of Frank R. Carr's Thoroughbreds, an excellent company of players which comes to the Star theater for one week commencing with the Sunday matinee. Mr. Carr, realizing the necessity of having something far beyond the ordinary, has extended his efforts in getting



RICHARD MANSFIELD.

calls for the greatest finesse and delicate treatment, and is a number of extraordinary beauty. There will also be Gounod's Mignon, one of the last songs written by that master of music, and dedicated to Mme. Nevada, who was his godchild. A group of three songs in English will please those who are fond of the plainer style of singing and then there is to be a selection from one of the great Italian or French operas to finish up the programme.

Leon Moreau, the young French pianist who is to assist Mme. Nevada, has been preceded a splendid report. He is said to be a scholarly musician and one of the finest technicians who has ever come to this country. The numbers chosen for him for the programme here were Nocturne and the Twelfth Hundred Rhapsody by Liszt, the Spinning Wheel, by Raff, Moszkowsky's waltz, a Scherzo by Chopin, and one of his own compositions entitled, "Chanson Danse."

There have been few programmes ever given in this city with as many interesting selections on them as that which has been laid out for the audience tomorrow night. This fact, and the fame of the two great artists who are to interpret the numbers, will, without any doubt, bring a large house to the Metropolitan.

MANSFIELD HERE TWO NIGHTS.

Will Give "Beaucaire" Tuesday and "Beau Brummel" Wednesday.

Richard Mansfield arrives Tuesday and that evening will be the central figure of the most important and artistic engagement of the season at the Metropolitan. Truly nothing further need be said to apprise the lovers of fine dramatic art that a rare treat is in store. They will guess that the great actor has a new play, for he is supreme in this detail of his act, that it has a literary quality and a dramatic and absorbing central figure, and that the new character will be a revelation in the creation of a new, diversified, fascinating and perfected character, for no one compares with Mansfield in protean versatility.

FIELD FOLLOWS WITH MINSTRELS.

Will Give Performances Beginning Thursday and Ending Saturday.

Al G. Field's Greater Minstrels will play an engagement of three nights and Saturday matinee at the Metropolitan opera house, beginning Thursday evening next. This will be the last minstrel show of the season, and being one of the largest and best organizations of the kind in America, should play to big business.

It is up-to-the-times business concern that carries a big stock and gets its goods before the public that gets the most complete and successful results. There is no exception to the rule, and that Al G. Field has succeeded where others have failed is owing to the fact that he has invested his money with a lavish hand in that which the people will generally patronize—good, wholesome amusements, an indoor exhibition that presents a scenic spectacle representing the most interesting features of the Pan-American exposition, including the wonderful electric tower with its hundreds of vari-colored lights; an organization that carries special scenery for the entire performance; a programme presented by specialists of the merit of the Carriac triple of gymnasts; Wall and Fogarty, raconteurs; the great Fielding Muller and Vender, the burlesque artists, and the Blackford brothers.

Comedians of the ability of Jimmy Wall, Tommy Donnelly, Doc Quigley and

FOUR OF THE BEAUTY TRUST.

In Carr's Thoroughbreds, at the Star Theater This Week.

together his present company and now boasts of having one of the best and most complete organizations ever presented to the public.

The "Isle of Bliss," a musical oddity, opens the evening and is rapidly followed by an olio of the most excellent order. Prominent among the artists are: Folk & Frank, Gypszene & Roma, Healy & Farrum, McCale & Crow, Silvers and Appligate and Josie Flynn. The name of the closing burlesque is "Thoroughbreds," and to style it a large producer of marked degree would be putting it in a mild form. It is a scream from start to finish.

Mr. Carr has employed the services of the well known and most favorably recommended burlesque artist, Miss Pearl Marquon, undoubtedly the handsomest, most artistic and cleverest lady on the performance, playing the leading roles in both the opening and closing acts.

GETS APPLAUSE IN BALTIMORE.

Percy Haswell Company's Enthusiastic Closing in the East.

The Percy Haswell Stock company, of Baltimore, which comes to the Grand opera house for a spring and summer season commencing May 25, received an enthusiastic welcome when it appeared in Baltimore for the last time, Saturday evening, April 26. The company then closed a long and continuous season in the Monumental City of thirty-five weeks, and the patrons of the company fairly deluged Miss Haswell and the supporting players with flowers, boxes of candy, and even jewelry. It has been customary for several years for the stock company to send their favorite players all kinds of presents, costly and otherwise, and a notable feature of the demonstration recently was the fact that several of the members received jewelry of a rather expensive nature. Even if the players had not been disposed to accept, jewelry as presents, they could not well refuse, as were unknown. Speeches were demanded from every member of the company, and all went well, as the most popular stock company in existence could desire.

Baltimore Sun, the leading newspaper of the city, declared that "it was a most unusual and remarkable demonstration of the esteem in which the Percy Haswell Stock company is held. It was a



MADAME EMMA NEVADA.

AT NEW YORK THEATERS

LEO DIRICHSTEIN'S "THE LAST APPEAL" AT WALLACKS

Story of a Crown Prince Falling in Love with a Rich Commoner—Seats Selling a Long Way in Advance for "Her Lord and Master."

Special to The Globe.

NEW YORK, May 3.—"The Last Appeal," presented at Wallack's theater, may be the last new play to be staged in the metropolis this season. It is an original modern play by Leo Dirichstein, the scenes of which are laid in Austria. The crown prince falls in love with the daughter of a rich commoner. When the affair comes to the ear of the king, he accuses the girl's father of assisting his daughter in a scheme to ensnare the prince and lead him into a marriage with her. The marriage eventually comes off in spite of parental opposition, the nuptials being secret and the young couple at once hurrying off to a hidden stronghold in the mountains where a year of married bliss is enjoyed. The young couple have endeavored in every way to effect a reconciliation with the king but the advances have been rejected. On the occasion of a special anniversary, when it is the custom of the king to receive petitions from his subjects, the daughter makes an appeal for justice to the throne. Simultaneously the prince breaks through the weight of his father's orders and the weight of his "appeal" added to that of his wife secures the desired reconciliation. The play is admirably staged under the

"VOLUNTEER ORGANIST" NEXT.

Minister in Love Plays Prominent Part in Coming Attraction.

"The Volunteer Organist," the pastoral drama about which there has been considerable anticipatory interest, will be produced in this city at the Grand opera house one week opening Sunday night, May 18. The piece in a way is a temperance lesson. It is also a lucid exposition of some of the higher traits in human nature as contrasted with the sinister tendencies common in every community. The personalities are mostly reasonable. The chief scene discloses the interior of a church, with the volunteer organist seated at his instrument, while the sweet, ringing voice of a boy-singer is heard in the powerful melody of "The Holy City."

The regular organist of the church has declined to act because the daughter of a rich commoner has fallen in love with the minister. The fact that the minister of the place loves the same daughter, and thus makes the uncompromising dislike of members of his flock, appears prominently in the development of the plot. It is a highly entertaining performance, and

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AMUSEMENTS.

GRAND TONIGHT
AND ALL THIS WEEK

WHITAKER AND WEST PRESENT THE SENSATIONAL MELODRAMA

HEAR THE LELAND QUARTETTE

NOT GUILTY

A GRAND SCENIC DISPLAY.

SEE

THE GREAT MURDER SCENE. UNION SQUARE, N. Y., AT NIGHT. THE LEAP FOR LIFE. THE BURNING POWDER HOUSE.

Election Returns Read from the Stage Tuesday Night

WEEK OF MAY ELEVENTH

THE BIG MELODRAMATIC SUCCESS

KNOB'S O' TENNESSEE

METROPOLITAN L. N. SCOTT, Lessee and Mgr.

MONDAY EVENING ONE GRAND RECITAL

MME. NEVADA The American Nightingale
Assisted by the Eminent Pianist, Leon Moreau.

PRICES—Lower Floor, \$2.00. Balcony, \$1.50. Gallery, \$1.00.

MAY 6th and 7th—ONLY TWO APPEARANCES

Mr. Richard Mansfield

Tuesday Eve. **BEAUCAIRE**
Wednesday Eve. **BEAU BRUMMEL**

PRICES—50c, 75c, \$1.00, \$1.50, \$2.00.

THURSDAY—Last Half Week—Saturday Matinee.

Two Big Companies Combined.

50 People on the Stage.

AL. G. FIELD'S GREATER MINSTRELS

GRAND OPEN AIR CONCERT

NIGHT PRICES—25c, 50c, 75c, \$1.00. MATINEE—25c and 50c.

Monday Evening, May 12—"The Spanish Cypri." May 19, 20, 21, E. S. Willard in "The Cardinal."

STAR THEATRE Matinee Daily. Evenings at 8:15

MATINEE TODAY, ALL WEEK.

THOROUGHBREDS BURLESQUERS Good Seats 10c

and High Class Vaudeville. 20c

Election Returns Tuesday. 30c

Next Week, THE BON TONS CO.

DEPEW'S LITTLE ELEPHANT.

This Time the Joke Was Against the Senator.

"You know," said Joseph Hart the other night, "that the resemblance between Chaney Depew and the late Adam Forepaugh, the circus man, was very marked, and they were often mistaken for each other. A few years ago, when Forepaugh's circus was in winter quarters in Philadelphia, the baby elephant was loaned to some manager in charge of a big spectacular production; and when that closed the elephant was shipped back to Philadelphia in charge of the agent of the manager, who hastened to the hotel, it happened that Mr. Depew was there at the same time, and happened to be standing at the desk as the agent came in."

"Good morning," said the agent; "I'm glad to see you."

"Delighted, I'm sure," replied Depew with a decidedly puzzled look on his face.

"You got my letter, of course?"

"No—you will—no, I can't say that I did, and the puzzled look deepened.

"Oh, well," said the agent, "it makes no difference, for the baby is here."

"The baby here?"

"Certainly. Arrived this morning. What shall I do with it?"

"To with what?"

"Why, the baby?"

"Whose baby?"

"Why, hang it all, your baby whose do you suppose?"

"My baby, and the puzzled look became one almost of consternation for Depew's usually placid features.

"Yes, your baby elephant; where shall I take it?"

"Depew's face beamed with sudden light. "My dear boy, whom do you take me for?"

"Why, for Adam Forepaugh, of course."

"Great Caesar!" exclaimed Depew as he burst out in a hearty laugh. "This is the fourth time I've been mistaken for him since I've been in Philadelphia; and I've had a similar experience elsewhere. I don't know how many times. No, my dear boy, I'm not Forepaugh, only just plain Chaney Depew."

"Then they both smiled, and the agent went in search of the real Adam."—New York Tribune.

McCarty knows enough about the character to be able to beat its provisions; or at least he did until Otto Bremer became city treasurer.



NORMA WYATT.

With "Not Guilty," at the Grand This Week.

Hundreds of newspapers proclaim the goodness of

HAMM'S BEER