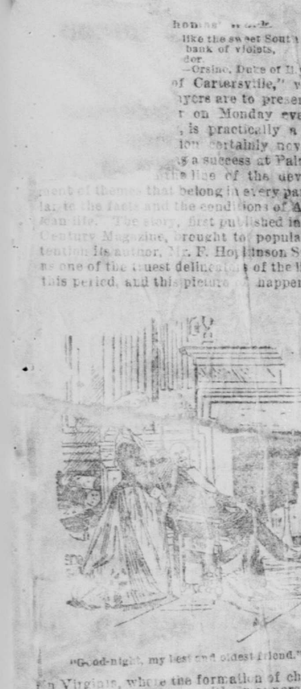
THEATERS AND PLAYERS

Aug. Thomas' Dramatic Picture of Life in Virginia.

NELLIE McHENRY ON HORSEBACK.

Miss Jeffreys Lewis as Stephanie—"Hearts of Oak" to Be Cleft at the Alcazar—"La Cigale" and "A Poor Relation" to Come at the Baldwin—"Little Tippett"—Fresh Arrivals From Australia—"The Little Duke"—Foreign and Domestic Notes.



"Good-night, my best and oldest friend."

In Virginia, where the formation of character is very distinct, with manners and principles and usages of speech that are at once interesting and picturesque, has alluded to Mr. Augustus Thomas (author of "Alabama") the material for a play that must rank as worthy of public acceptance. It has been worthy of the manager's admirable weighing of details and completion. Carter's drama of an honest money of manners, so given over to the eccentricity of one character, but a study of life, adapted to the various capacities of Mr. Palmer's stock company. The scenic part of the play has grown up under many hands, and in its progress of preparation much has been gained from the artistic suggestions and actual contributions of artists, of which guild Mr. F. Hopkinson Smith is a well-accredited member.

Mr. Palmer has given to the play a cast that summons some of his best players to the production. An Eastern exchange says that "C. C. of C." is to be kept on the road next season, but as yet no actor has been engaged for the leading part, and one is wanted.

Jolly Nellie McHenry.

What have been accepted as the best comedies of the decade are so depressing in their tendency that sensible people crave relief. This is promised in Nellie McHenry's latest success, "A Night at the Circus," which had a long run at the Bijou, New York, and will be seen for the first time in this city at the California Theater tomorrow evening, 16th. The piece is what the French would call a cirque-comedie, and is from the fertile brain of H. Grattan Donnelly, author of "Natural Gas" and "Later On."

"A NIGHT AT THE CIRCUS"

Opens in a law office and closes in the dressing-tent of the great Imperial Circus. John Webster and Ben Lodge make up the firm of Fiske & Hanger, lawyers. Their dreadful office-boy is on hand, and so is the pretty typewriter, whom the partners embrace in a way to send a chill down the backs of suspicious wives. Both members of this firm are married. It happens that a visiting governess is to be engaged by one of the wives, and that a certain Mlle. Electra, queen of the arena, stands in need of legal advice against a cruel manager, Signor Bonanza. Thus Nellie McHenry is furnished with a dual role, which she fills with her customary celerity of action, puzzling the audience now and then to discover whether she is governess or queen of the arena. In the second act the people all rendezvous at a summer hotel—such a summer hotel—and the governess begins to instruct a class of young ladies in Delsarte system of action and expression, combined with comic singing, high kicking and tough-girl business. The demure little governess, who, of course, is only the chaste young queen of the arena in disguise, now proceeds to set everybody on the ears. She engages the two limbs of the law to meet Mlle. Electra at the circus, and the manager appoints a rendezvous with the two wives. They all go in disguise, and in the last act, after a good deal of real fun, in which the disciples of Blackstone and Delsarte exact, respectively, the parts of the Wild Man of Borneo and an Irish comic-singer, Mlle. Electra, finally placated by her revenges, enters the tent on her fiery steed, looking for all the world like a real, genuine, simon-pure queen of the arena.

It is hardly necessary to say that Nellie McHenry goes through the business with a vim and alertness that find much favor. Her voice still retains its old-time ring and flexibility, and she has lost 30 pounds of adipose tissue since her last visit to San Francisco. The company includes John Webster, J. H. Bradbury, Ben Lodge, Tommy O'Brien (the clown), H. B. Barnum, Ben H. Grinnell, Genevieve Reynolds, Maud Blanchard, Nellie Lawrence, Eunice Rennie and the sisters Byron.

At the Stockwell

To-morrow evening Miss Jeffreys Lewis will appear as Stephanie de Mohrivart in Merivale and Grove's society drama, "Forget-Me-Not." Stephanie is a character in which Miss Lewis fairly revels, and her superiority in the impersonation was unquestioned till Miss Genevieve Ward happened along this way from Australia. Miss Ward created Stephanie, we believe, and the play is her property by purchase. When she assumed the role in this city it was made clear at once that she gave a development of possibilities in the character of the adventuress that San Francisco's favorite actress had failed to apprehend, but of which she has since taken advantage. Bar Miss Ward, as the turfmen say, there is no better delineator of this character on our stage to-day than the present star at the Stockwell; flamboyant in places, it is true, but this must be attributed to the impetuosity of her natural disposition.

THE CAST.

Sir Horace Welby	Tony Mainhall
Prince Malleotti	Nick Long
Barrato	Arthur Byron
John	W. J. Lemoyne
Alice Verney	Ethel Brandon
Rose Verney	Bebe Vining
Mrs. Foley	Fanny Young
Stephanie de Mohrivart	Jeffreys Lewis

CLAY M. GREENE'S NEW PLAY.

The author, as well as the owner of this piece, Mr. William A. Brady, have agreed to its production at the Stockwell by Joseph R. Grismer and Miss Phœbe Davies. Greene at first wished it produced in New York, so that he could be on hand to note the deficiencies sometimes apparent at a first performance and correct them, but, on second thoughts, he concluded to leave the bringing out of the work to Grismer and Stockwell's judgment, especially as they had a new and well-equipped theater at command, and one from which the first blush of success has not yet faded. As for Mr. Grismer and Miss Davies, we thought they had parted from this coast for good and all last year—at least it was industriously so given out—and were to open this season in New York; but it seems that they plead the production of this new play as a special reason for delaying their departure. We are not anxious to get rid of the Grismers, and only make these remarks to impress Joseph with the idea that it is not good form to state anything for a fact when you are not sure of it. When he is ready to go, he had better act on Lady Macbeth's advice, and "stand not upon the order of his going, but go at once," and we, on our side, may say to him, as Sheridan says in "The Critic":

Must we part?
Well, if—we must—we must—
The less said the better.

"Hearts of Oak."

The third production at the Alcazar is a play with this title, abstracted in a great measure from the old English melodrama, "The Mariner's Compass," by David Belasco, with the connivance of James A. Herne. The play bears some resemblance to "Enoch Arden," but it brings out the idea of the return of the supposed dead has band stronger than does the dramatization of Tennyson's poem.

SKETCH OF THE PLOT.

Terry Denison, fancying his love for his ward Crystal reciprocated, proposes to her; she, through gratitude, accepts him, although she loves Denison's other ward, Ned, the two having grown up together. Ned also loves Crystal, but Denison has brought them both up with a strong sense of "duty" and Ned also urges her to make the sacrifice. Ned leaves for foreign parts, and when he returns finds Crystal a married, but their love is as strong as ever. Jerry Denison overhears them confessing it to each other, determines to make "sacrifice for sacrifice" and accepts a dangerous post on a whaling fleet, forcing Ned to promise to watch over mother and child for him, and should he not return in five years to make her his wife. Six years elapse; it is the wedding day of Ned and Crystal. While they are in the church Denison wanders into the churchyard and sits on a tombstone hard by his mother. He is blind, but his own child, now 6 years old, leads him in her own simple way of what is happening and leads him to the home of the old shipmate. This, where he dies blessing the union of the two young people.

Miss Bateman will find a part especially suited to her personality and pathos in Crystal, and the cast includes: Charles G. Craig, George Osbourne, Walter Hale, Leo Cooper, Bert Coote, George Trader, Thomas Kelrns, Gerald Hertslet, Miss Mattie Earle and Miss Merri Osborne. "Hearts of Oak" promises to be quite a production in the way of scenery.

"A Poor Relation."

* * He is too familiar by half, yet you wish he had less diffidence. With half the familiarity he might pass for a casual dependant, with more boldness he would die in no danger of being taken for what he is. He is too humble for a friend, yet taketh on him more state than beseemeth a client.

CHARLES LAMB—"Poor Relations."

Mr. Sol Smith Russell in "A Poor Relation" will be the next attraction at the Baldwin Theater, commencing August 22. Since Mr. Russell produced it at this theater, he has, we understand, revised the piece and made many improvements, some of a material character. The story and plot of "A Poor Relation" are interesting, though the central figure, Noah Vale, whose gentleness lays him open to the flimsiest schemes of unprincipled people, and makes even resentment of injury a difficult undertaking, is a study of human nature that goes deeper than merely portraying a character in a play. The idiosyncrasies of Sol Smith Russell are essentially pure, refined and gentle. He is not the heroic, muscular man who can trace his physical prowess for an argument. Moral strength is his strongest weapon against injustice. It is harder to suffer in silence than to openly resent. The picture of Noah Vale will remain in the memory when more heroic characters are forgotten. All this can be said of Russell from the last presentation of the play here, and from his two long and pleasant terms on the stage. "The Poor Relation" is the story of a man, an inventive genius, robbed of the benefit of his invention by a villain. He is one who only feels his poverty when others, whom he loves, suffer from it. He lives with a kindly, merry heart before those who are dependent upon him, and finally he triumphs, without having for one moment departed from his generous impulses or sought revenge. There are children in the play, between whom and Noah Vale exists the warmest affection, and Russell is one of the few who can make an audience enjoy the prominence of children in action. During his fortnight engagement he will also present his latest quaint comedy success, "Peaceful Valley."

"Little Tippett."

Harrison and Bell's comedians, fresh from their triumphant engagements in Omaha and Denver, will come to the Bush a week from Monday and open a regular season at that theater, presenting the Paultons' adaptation of the Bisson comedy, "Little Tippett." The play in the original was somewhat risque, but the Paultons are rather clever and have produced an adaptation that is said to preserve the intricate French complication of situation and yet that does not contain a line to offend American proprieties. The characters in the piece are: Tippett and Newton, partners in business; Mrs. Tippett and Mrs. Newton; Everard Dunker, the rich uncle and doting guardian of Mrs. Tippett; George Gibbs, the butler of the Tippetts, and his wife Geranium, who is the nurse; and Little Tippett and Little Gibbs, two infants.

FOUNDATION OF THE PLAY.

Tippett and Newton have both been divorced from an adventuress known as Georgina Brown. Tippett has been estranged from his second wife, and at the opening of the play has just returned from a year's stay and become reconciled with her in a meeting at his office. During his absence a son has been born to Tippett, and he is in ignorance of that fact, his wife wishing to surprise him when he reaches home. About this time Newton receives a letter from Georgina Brown's lawyers, stating that he is the father of a son born after the divorce, and it is intimated that the infant is on the way to him and his delivery can only be stopped by the payment of an exorbitant bribe. Newton gets out of the dilemma by alleging that letter and addressing it to Tippett. When, therefore, a nurse appears at the office with a baby, Tippett and Newton assume that the youngster is the son of Georgina. As a matter of fact, it is the son of Tippett by his second wife. On the other hand, Mrs. Tippett No. 2, Uncle Dunker and the rest know nothing of the supposititious child of Georgina Brown, but the audience is the master of the true situation on both sides.

On this basis is built an intricate play of cross purposes that is said to be vastly entertaining. The company is composed of acceptionally clever people, and it really looks as though the new season at the Bush will have a rousing opening.

"La Cigale."

At eve a dry cicala sung.—Tennyson.

The appearance at the Baldwin Theater of the present queen of the operatic stage, Lillian Russell, and her clever company, is anticipated with something more than passing interest, as it will form one of the comic opera events of the season. The success of this singer in the new opera comique "La Cigale" needs no comment, for it has already been heralded throughout the country in the most emphatic terms of praise. The cast is strong, the music is of a high order, the scenery, stage effects, chorus, dances and supernumeraries as near perfect as thought and care can make them. The costuming is said to be splendid, and does great credit to Miss Russell's taste, as all the dresses were made from her own designs. Lillian Russell is said to have no peer in opera comique. She is beautiful, the perfection of grace in movement, dresses prettily and sings sweetly. "La Cigale" will be presented at the Baldwin in the same elaborate manner as when given at the Garden Theater, New York. The comedy of the piece falls to Louis Harrison, and he keeps the audience in good humor while he is on the stage. It is a pleasure to see a man who does not rely upon acrobatic feats to secure a laugh, nor drag in tedious topical songs. Among the the other members of the company are William T. Carleton, N. A. Coffin, etc. Alfred Cellier and W. S. Gilbert's opera "The Mountebanks" will be presented for the first time in America during the third and fourth weeks of Miss Russell's engagement.

The Coryphee.

With complexion like the rose
'Mid the snows,
Due to powder on her nose,
I suppose:
She twirls upon her toes,
In skyward dances
And exhibits spangled hose
To the beaux.

When life frayed and faded grows,
Like her bows,
She in garret sits and sows
Furbelows;
Till her weary eyelids close
In the peace of death's repose.
Is she reaping what she sows?
Heaven knows.

—Philadelphia Music and Drama.

Professionals From the Other Side.

Miss Lillian Beddard, a young and accomplished actress, who for some years has dexterously handled the theatrical ribbons in South Africa, and who had previously won golden opinions in England while starring in Shakespearean revivals, has arrived in this city, and proposes appearing in a selection of pieces from an extensive repertoire which embraces several entirely new dramas. Miss Beddard has brought Mr. Herward Hoyt to support her in leading business, and should satisfactory arrangements be effected we will shortly have an opportunity of seeing this lady of whom the English and African press speak so warmly.

"The Little Duke."

Monday, August 15, will reintroduce Lecocq's charming opera "The Little Duke" at the Tivoli—the first performance in eight years—with the following cast:

The Duke of Parthenay	Tillie Salinger
The Duchess	Gracie Plaisted
The Chanoinesse de Lansac	Grace Vernon
Montaland	George Olmi
Primousse	Ferris Hartman
Bertrand	Ed. E. Knight
Governess	Irene Mull
Robert (Pages)	Emma Vorce
Gerard (Pages)	Aggie Millard
Gaston (Pages)	Alice Berkeley
Rene (Pages)	Irene Mull
Mlle. de la Roche	Emma Vorce
Mlle. de la Champvert	Aggie Millard
Mlle. de la Amande	Stella Wilmot
Mlle. de la Duveray	Emma Merriman
Merignac (Officers)	George Harris
Tannevilie (Officers)	William Strachan
Nancey (Officers)	J. F. Wilson
Margot (Vivandieres)	Alice Berkeley
Ninette (Vivandieres)	Rose Emerson

THE ARGUMENT.

The Duke de Parthenay is married to the Duchess de Caubi, but both being under age, are separated by a decree of the King for two years. The Duchess is sent to a convent school, while the Duke is given a regiment in command to go to war. Being in love with his young wife, he determines to get her back from school and keep her by his side. He sends an officer to the convent to demand the release of the Duchess, but is refused by the chanoinesse of the convent. He now disguises himself as a peasant girl, seeks entrance to the school by asking for protection from the soldiers who are surrounding the convent, steals the keys from the tutor Primousse, and finding the room where his wife is locked up, releases her and returns with her to camp, where she is hidden. Meanwhile the battle has commenced just in time for him to take command of his regiment. He is victorious, wins the battle and is given as a reward his young wife, never to be separated.

This opera will be followed August 22 with Offenbach's "The Brigands."

Stage Etiquette.

Women, like princes, find few real friends.—Lord Lyttelton.

The troubles which the New York Sun tells in the lines that follow are worthy close consideration, especially by stage-struck young ladies.

There is not a girl at work in a factory nor a girl behind the counter who is not assured in her position of more respectful treatment from her employer or his representative than the girl on the stage. This is not a question of morals, but of manners. That there are theater and stage managers and dramatic agents to whose manners this statement is not pertinent scarcely affects the case. The personal indignities to which women on the stage are subjected in its daily routine would not be tolerated by women in any other business or profession. A woman, it seems, makes sufficient concession when she consents to be sworn at in general terms. To be singled out by opprobrious names, to be hustled, to be rudely laid hands on, to be propelled angrily by shoulder and arm, is demanding too much of self-respect. This is the sort of treatment that women on the stage are liable to, and so great is the competition that they patiently endure it. * * * Of minor manners there are none, according to the standard of the world outside. Stage etiquette is a law unto itself. There are many women who, if they could have realized the personal indignities they would be subjected to on the stage, would never have set foot there. Probably not one in ten dreams on the stage a woman can protect herself. She has no defense against its manners. * * * If the stones of Broadway, from Twenty-third street to Thirty-third, could cry out these hot summer days and tell their story of false hopes, of mental anguish, of physical suffering, of temptation and despair that proceed directly out of the business relations of actors and managers there would be no tale more piteous in a season of heart-wringing tales.

Danæan Showers for Hoyt.

"A Texas Steer" has actually cleared $41,362 this season for Hoyt & Thomas, and its success will delay the production of Mr. Hoyt's new play, "A Man Born in Missouri," which was written for Mrs. Hoyt and Tim Murphy, and which will be put on the road again next season. His active brain has, however, already concocted a new musical comedy, which deals with our battle-scarred soldiers of peace who join the army to avoid jury duty.

More Nice Than Wise.

Marsh all Wilder has some amusing anecdotes of his recent experiences in London. Some friends of his living at Kensington bought a theater ticket for their green servant-girl, who had never been to the play. Her mistress, surprised to know that the woman had come back so early, called her into the parlor and said:

"Why, Bridget, what brought you back so soon? Didn't you go to the theater?"

"Troth, I did that, mum," replied the girl, "an' it was moighty foine intirely."

"But why did you not wait to see the play out?" asked the lady wonderingly.

"Indade, an' I did that same, mum," said Bridget calmly. "There were gran' ladies in the boxes an' illigant gintlemen foreninst me, an' I had a lovely sate an' enjoyed mesilf lookin' at the splendid picture as much as anybody. But afther awhile they took the picture up an' I found mesilf lookin' into a gintleman's house, an' then some ladies come in an' began discussin' family matters. Thin I come away. Sure it wasn't for the loikes o' me to be sittin' listenin' to family saycrets at all, at all. I hopes I knows me place better'n that, mum."

Mr. Richard Mansfield.

While rusticating in the Catskills this season, delivered himself of a poem under the title "I Love the Woods," that is not half bad in its way. Here are a couple of verses as a sample:

I.

I need no marble fountain rare
To purify and lave and clean,
And when I say my grateful prayer
'Tis in his mighty dome of green.

II.

I breathe the forest's filtered air,
The breeze that cools the mountain brow,
The snow-clad summit's atmosphere,
And praise the Lord I'm living now!
I love the woods.

Mansfield's life of measurable isolation—for he lives in the seclusion of his own car during professional trips—besides putting a fine edge on his acting capacity has developed the poetic faculty. "Far from the madding crowd's ignoble strife" he finds his chief enjoyment. By the way, the Springfield (Mass.) Republican is of the opinion that this accomplished actor's production of Joseph Hatto n's dramatizatihn of Hawthorne's "Scarlet Letter" will surely attract widespread attention, and, provided the playwright's work has been well done, it may create a genuine sensation in American theatrical circles. Mr. Mansfield will, of course, play the part of Dimmesdale, while Miss Beatrice Cameron will play Hester. It is understood that the first performance will be given at the opening of Mr. Mansfield's regular season in New York.

Talma Changed the Make-Up.

An anonymous volume of recollections (supposed to be by Sir Richard Wallace) has just appeared in London, and includes the following reminiscence of Francois Joseph Talma, the great French tragedian:

From 1787 to 1789, when he was elected a sociétaire of the Comedie Francaise, Talma, in the occasional characters which he personated, was given no opportunity of "creating" a great part. He waited, however, and worked—worked principally with David, the painter, whose friend he had become, and with whom he studied the antique, reflecting how incongruous it was that the heroes of Greece and Rome should be represented on the French stage in powder and lace and knee-breeches. Now, it happened about this time that Talma had been cast for the part of a tribune in "Brutus," a change which enabled him to make an experiment meditated by more than one of his predecessors, but hitherto adventured. So David and Talma conspired together, and the little plot succeeded well enough, with the public at least, to whom a Roman tribune in a real toga and with bare arms and legs was a delightful novelty. With the other members of the company it was quite a different thing. Jealous of new ideas, imbued with the traditions of their theater, they were indignant at this innovation; the actresses, in particular, were shocked at the unseemly display of arms and legs.

"GRACIOUS HEAVENS!"

Exclaimed Mlle. Contat, with a little scream, as Talma emerged from his dressing-room, ready to go on. "How hideous he is! For all the world like one of those old statues!"

And a few minutes afterward Mme. Vestris, who happened to be on the stage in the same scene, took an opportunity of saying to him, in an undertone:

"Why, Talma, your arms are bare!"

"Yes," he replied, "like the Romans."

"Why, Talma, you have no trousers on!"

"No; the Romans did not wear them."

"Corbleu!" ejaculated poor Mme. Vestris, and, her feelings overpowering her, she had to go off the stage.

Even with revolution in the air, as it was in 1789, it took some little time to habituate Parisian players and play-goers to so radical a change. The next actor, one of the old school, who filled a similar part, made great difficulties about doning the toga. He was induced to do so eventually, but only on the condition that two pockets should be let into the back of the garment, one of these being for his handkerchief, the other for his snuffbox.

Promptness of Death.

There was a three-minute wait during the performance of "The Blue Bird" at the Gobelins Theater in Paris a few nights ago, and the audience noticed that the leading woman was staring intently into the prompter's box, the hood in front of the stage that is still erected in some of the Paris theaters. They did not know that during those three minutes the unhappy prompter had fallen dead at his desk. The manager explained matters to the public, who took it as a matter of course, and after a new prompter had taken his station the play went on like the play of human life.

George Riddle's Readings.

George Riddle has been engaged by Manager John F. Bragg to give a series of readings in this city, at Odd Fellows' Hall, commencing September 5. This will be looked forward to with delight by the educated classes, as Mr. Riddle is considered the most entertaining and attractive dramatic reader before the public to-day. He seems to have the happy faculty of experiencing the thoughts, ambitions, loves and hatred of the people he represents to his audience. During his recent visit to the Eastern centers Mr. Riddle created quite a furor in his readings of Goethe's Faust, translated by Bayard Taylor. His repertoire in this city will cover the widest possible range in literature, giving his audiences every opportunity to listen to a thorough interpretation of their respective and favorite authors. Arrangements have been made to issue season tickets to teachers in the public schools at a very low figure.

When Gilbert Failed.

About a dozen years ago when Mr. Abbey was managing the Park Theater in New York, says Sport, Music and Drama, he produced a farcical comedy called "The Wedding March," which had been taken by W. S. Gilbert from the French of "Le Chapeau de Paille d'Italie," and which proved an immediate failure. Mr. Gilbert, however, seems to have had faith in it, for he has recently turned it into a musical piece under the name of "Haste to the Wedding." And this new version was recently given at the London Criterion, where it met with the same fate as its predecessor.

How They Do It in France.

The French stage has the grace to commit crimes against sense and reason so adorably, says Sport, Music and Drama, that pardon is granted before it is asked. Indeed, it is never asked. But a titled Mormon has been evolved by a couple of French playwrights recently and made to make his entrees and exits during the French acts of "Le Bijou de Stephane," now being produced at the Cluny Theater. With what an impression of the seducers of that phrase, "It might have been," will l'Americaine gloat upon this enormity! The play was written in collaboration by two 17-year-old youths, and is a remarkable and pungent example of precocity—French precocity—the heroine being a cocotte—pretty—that's of course, and who also of course ends the piece by the can-can of the Moulin-Rouge.

Old World News.

Summarized from the Chicago Times.

LONDON, Aug. 6.—Sydney Grundy promises to succeed in comic opera.

Pinero has written a new play equal in interest to "The Profligate."

Henry Arthur Jones has contracted to supply Beerbohm Tree with a successor to "The Dancing Girl," and also to write a new drama for E. S. Willard when he resumes management next fall in London after his American tour.

Charles Frohman has secured "La Belle Americaine" from Victorien Sardou. M. Alexandre Dumas fils has finished two pieces treating of different subjects, but with the same title, "La Route de Thebes." The committee of the Comedie Francaise will elect which to produce the coming winter.

Only eight of the first-class London theaters are now open, and another fortnight will see several others closed.

Kyrle Bellew sprang into popularity with the Adelphi (London) audiences on Saturday, July 30, when he appeared as the hero in Sims and Buchanan's melodrama, "The Lights of Home."

Henrik Ibsen is engaged upon the libretto of a grand opera having for its subject "The Viking."

Henry Irving's announcement that he will shortly produce Lord Tennyson's play "Becket" has caused considerable surprise in the theatrical world of London. Mr. Irving has had the play in his hands 11 years. It is said that Lord Tennyson is still most anxious to see a successful play of his product. Hitherto his plays when performed have always resulted in a failure. In 1886 Lady Archibald Campbell's Pastoral players produced "Becket" on Wimbledon common.

When "King Lear" is produced at the Lyceum Mr. Irving will appear as King Lear, Miss Ellen Terry as Cordelia, Miss Genevieve Ward as Regan, and Gilbert Hare as the fool.

New Music.

THE CALL is indebted to the Pacific Publishing Company for the score of "The Missionary and the Cannibals," a topical song—words by J. P. Wilson, music by Adolph Bauer—from the musical extravaganza, "Beauty and the Beast," now running at the Tivoli; also, to the author, Mr. A. M. Thatcher, manager of the "Tuxedo" company, for the song and chorus, "Memories of the Old Fireplace" and "The Battle Queen," published by S. Brainard Sons & Co., Chicago. Thatcher is a composer of merit. His songs, particularly the beautiful ballad, "Night Brings Out the Stars," have a world-wide reputation.

A Masher Cured.

Criptie Palmoni tells a story of how he was cured of mashing over the footlights. He was playing Mercutio in "Romeo and Juliet" and wore some very handsome costumes, together with a blonde wig and a mustache. His attention was drawn during the performance to two young ladies in the audience who were evidently ripe for a flirtation. Nothing loath Criptie entered into the game, and after he had been killed in the third act he doned his street clothes and waited outside for the fair damsels. They soon appeared and Criptie struck his most imposing attitude and awaited their approach.

"There he is," said one.

"Do you think so?" said the other.

"I'm sure of it," said the first.

"Well," said the second maiden after a pause, "isn't he the homeliest man off the stage you ever saw?"

And the moon went behind a cloud and the stars seemed to wink their other eyes as Criptie stole sadly off into the gloom.

Nat Goodwin's New Plays.

Nat Goodwin, who always has an eye for the future, has three or four new pieces for the present season. He will open at the Brooklyn Park Theater on September 5 with Henry Guy Carleton's play, "A Gilded Fool," besides which he has a new comedy by Augustus Thomas, called "In Missouri," and J. M. Barrie's play, "Walker, London." It is probable, says the New York Sport, Music and Drama, that the production of the latter will awaken more genuine interest among the better class of playgoers than that of either of the other two, for just now Mr. Barrie is being widely read and much talked about. In case all three plays fail Mr. Goodwin will fall back upon a piece which Sydney Rosenfeld is writing for him.

The Wigwam.

Charles Meyers, proprietor of this popular place of light entertainment, corner of Stockton and Geary streets, has succeeded in engaging, at considerable expense, the famous Gillette family; Lola, the Spanish dancer; the Australian vocalist, Beatrice James, and many other attractions. The performance concludes with the Millar Brothers' famous dioramic tours of the world and a most interesting series of scenes illustrating Stanley's journeys in the Dark Continent; Clyde C. C. Millar, lecturer.

Personal and Other Jottings.

Mr. Rudolf Horsky and his wife Lena Horsky (Bergere) are the two principal people in the German company which commences its season to-night at the Baldwin. They come here with a fine reputation, gained both in the Old World and in the Eastern States. They were bright lights in the German theater, Cincinnati.

Already inquiry for seats has been made by many friends of Louis A. Morgenstern, assistant manager and treasurer of the Baldwin Theater, which will be given on Wednesday evening, August 24. On that evening Mr. Sol Smith Russell will present "A Poor Relation," and there is every indication of a "corking" house.

The brilliant comedy, "Niobe," will be presented at the Baldwin Theater by an excellent company during the fall.

It is said that Miss Minna Gale's marriage will not remove her from the stage after all, as she has already arranged to play an extended engagement at the Star Theater in January. Some of her friends are industriously circulating the story that Mr. Booth will emerge from his retirement in order to appear with this actress.

Ditson & Co. of Boston have published a new edition of "Les Immortelles," by Ricardo A. Lucchesi of this city. This will be the fourth issue, as the Mathias Gray Company had already put forth three before selling the plates and rights to the Boston publishers.

Miss Emma Juch is about to leave for Europe, where she will remain three years. Her first engagement is in London, where she will sing in concert and oratorio in addition to her operatic work.

Galassi, the baryitone, will return to the United States in time to sing at the Worcester (Mass.) festival.

On account of a sudden change in Maurice Barrymore's plans he will not be seen with Mme. Modjeska for some time to come. He will sail for London in a few days, where he will remain until November, when he will return in time to appear in New York with Mrs. Bernard-Beere at the New Manhattan Opera-house, November 14.

Dave Henderson has canceled the engagement of Harry B. Smith's opera "Jupiter" at the Chicago Opera-house and Duquesne Theater, Pittsburg, giving as his reason the fact that the opera did not finish its run in New York.

Marie Tempest arrived at New York from Liverpool by the steamship Columbia yesterday. She brought her entire new costumes made in London for J. M. Hill's production of "The Fencing-Master."

The Bush-street Theater will reopen on Monday, August 22, with the Parisian and London success, "Little Tippett." The play packed the new Broadway Theater in Denver last week.

On Monday, August 15, the Orpheum will reopen with Mr. George Wessells and "Michael Strogoff." There will be 100 people on the stage. The manager is not quite so certain as to the number expected in the auditorium.

Miss Marie Wandka's performance to come as Claire on the occasion of her benefit at the Bijou will, we are informed, be her second appearance in this city. Her first was as Francesca di Rimini some months ago. And she was so soon forgotten? Such is footlighted fame.

Rubinstein has put up a tent in the woods near Dresden, and is taking his liver-sausage, his music and his comfort there.

Mrs. Wittin (more commonly known as the Princess of Wales) is the only woman doctor of music in the British empire, excepting Annie Wilson Patterson, who hails from Dublin.

Agues Burroughs, Marie's sister, joins Thomas W. Keene's company of players next season.

Signor Tagliapietra, familiarly known on the operatic stage as "Tag," will vocalize with Patrick Sarsfield Gilmore's band for 26 weeks this season.

Sarasate, the violinist, has been given the red ribbon of the Legion of Honor. But while this happens in Paris, in Frankfort a greater violinist, Joseph Joachim, has been badly snubbed. He gave a concert in that city, wherefore his son, a lieutenant in an infantry regiment stationed there, was removed from the roll of officers at the request of his colonel. Such is the story, which certainly is very queer, when it is considered that Joachim is not only immensely popular in all Germany, but is in especial favor with Emperor William.

After May 15, 1893, when T. Henry French's lease of the Grand Opera-house, New York, expires, Jay Gould's son, George, proposes to undertake the role of manager. It is his intention to renovate the place and transform it into the handsomest theater in the United States. Gould's wife, formerly Edith Kingdon of the Daly company, will probably play all the leading women, and so get even with her old professional rival, Ada Rehan.

Mme. Marchesi, the celebrated teacher of singing, is something of a cosmopolitan, as she was born in Germany, educated in England, married an Italian and lives in France, while her financial success has been due in no small part to the American dollar.

Mrs. Romualdo Pacheco has disposed of the English rights of her farce-comedy "Incog" to Charles Hawtrey of the Comedy Theater, London, where the play will be produced early in the season.

Printing firms in the East have formed a combination to boycott non-paying managers of road shows. The supply of glaring colored posters will be scanty in future.

Stuart Robson will not be seen again in New York until May 4, when it is possible that he will produce a new play by Professor Corbett of the Van Dyke House.

Charles Barnard, author of "The County Fair," and Ben Teal are at work on a strong local domestic drama for Abbott and Teal. The play is to be American in local character and tone.

The problem of "muting" the trombone has been solved by what is known as the "echo attachment." A piston placed under the hand used in holding the trombone can be depressed by a touch of the middle finger, and is returned by a spring the moment the pressure is removed. The effect of lowering the piston is to switch off the air current into a long and tortuous tube, the same length as the main body of the trombone. This terminates, not in a bell, but in a curious, irregular cone, so that the tone is not "blared forth," but only "gently tooted." The echo attachment is so arranged that the whole of it is hidden by the bell of the trombone when the player faces the audience.

Mr. J. J. Hackett, Lotta's new leading man, has been on the professional stage only a few months. He is the son of the late Recorder Hackett and a nephew of Hackett, the famous Falstaff.

The Wilson Barrett and Hall Caine drama "Good Old Times" will take the road this season with a company led by Harry M. Pitt and Lucie Lewis. The scenery includes English picturesque interiors, grand Tasmanian wilds and a view of the penal settlement, Port Macquarie, in Australia.

There is a singular dearth of aspirants this year for the position which Mary Anderson once held in this country. Immediately after Miss Anderson's marriage there was a rush of stage-struck young women to the front and at the same time efforts were made by half a dozen or more shrewd managers to place various actresses in Mary Anderson's wake. One by one they went under, until to-day the field is quite free and uncoupled.

Miss Laura Bigger, who was the original She in the dramatized version of H. Rider Haggard's story by the same name, and who played the part of Iza in "The Clemenceau Case," has been engaged by Manager David Henderson of the American Extravaganza Company to play the title role in "Ali Baba."

An unfortunate actor named Ely, who is lying dangerously ill in one of the Chicago hospitals, was made richer by the sum of $135 recently, through the efforts of Ida Mulle, who raffled off a diamond ring for him among the members of the "Ali Baba" company. Little Ida is a good-hearted woman, ever on the alert to do a kind action. She has just arranged a grand picnic for the "Ali Baba" Company, to be given at Burlington Park, to-morrow, August 15. Her arrangements include 200 people.

Mme. Fursch-Madi is said to have taken unto herself a spouse. The name of the lucky man is rumored to be Baron Leon de Vay, a violinist of great talents and a member of a very distinguished Hungarian family. The Madame boasted a responsible-looking husband on her last visit to this city some years ago.

"Niobe," acknowledged one of the successes of last season, starts out on its second tour on August 29. Minneapolis will be the starting point, and from there the company, which is under the management of Abbott and Teal, will come west as far as this city. "Niobe" has met with remarkable success both in this country and England. This comedy is certainly as bright and entertaining as any that has been presented in years, according to all accounts.

European Musical Items.

Translated from the Gazetta Musicale, Milan.

"Il Campanello," one of Donizetti's earliest operas, was recently given in Milan.

"Prometheus," a cantata for solos, chorus and orchestra, by Hoffman, composer of "Editha," will be published in Leipsic.

The Royal Theater of Berlin will celebrate its one hundred and fiftieth anniversary on the 7th of October. It was inaugurated a century and a half ago with "Cæsar and Cleopatra," by Gramis.

Miss Moberly, a wealthy English woman, passionately fond of music, has formed an orchestra of 75 women. All the instruments are played by women, with the exception of the double bass. The orchestra lately gave a successful concert at Princes' Hall, London.

Marchesa Visconti has donated to the Museum of the Louvre a rare and priceless minstrel harp. The carving on the frame is exquisite and of the fourteenth century, and from the heraldic devices it is certain that it must have belonged to a king.

"Mahomet II," a new opera by De Lorenzi Fabbris, obtained a great success at the Malibran in Venice.

The "Trompeter von Sakingen," by Victor Nessler, who died two years ago, was lately given in Dresden and enthusiastically applauded.

"The Lutists of the Fifteenth Century," by Oscar Chilesotti, has been published in Leipsic. Besides giving many rare pieces of music of those times, it contains a complete history of the instrument and artists.

A Stradivarius violin was recently sold in Stockholm for $2050.

Pauline Viardot Garcia, who owns the original manuscript score of Mozart's "Don Giovanni," has promised to leave it to the Conservatory of Paris at her death. A few days ago she invited Ambroise Thomas to her house and placed the precious MS. in the hands of the director of the conservatory.

The city of Paris has offered 10,000 francs for the best musical work for solos, chorus and orchestra. The manuscripts must be sent to the Prefect between the 16th of January and the 15th of February, 1893.

G. Palloni, the well-known composer of many beautiful songs and teacher of singing, recently died suddenly in Rome.

The present season of opera at Covent Garden, London, has been very successful. Sofia and Giulia Ravogli are the leading favorites of the public.

Amalie Materna lately gave a series of concerts in St. Petersburg with great success.

The Opera Comique in Paris will be rebuilt on the site where it stood before its destruction by fire five years ago. Carvalho will be the director.

Christian Dietz has presented to the museum of the Conservatory of Brussels a clavihard by Johann Christian Dietz (1804-1888.) The Dietz family may be said to be the inventors of the clavi-harp, for the first instrument of the kind was made by the grandfather, J. Christian Dietz (1773-1849) some time in the year 1813.

Giovanni Faccio, father of the late Franco Faccio, director of La Scala, died recently in Milan. He was insane for many years and he never knew that his son was afflicted in the same manner.

Verdi and his wife have left Montocatini and are now at Villa Sant' Agata.

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