

That delightful comedy, 7-20-8, has been revived at Daly's theatre, with Henry E. Dixey well cast as *Tambourini*.

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NEW YORK, Sept. 26.—There is plenty of novelty at the local theatres. "New Blood," Augustus Thomas' play of New York life, with which the season at Palmer's theatre was opened, failed to achieve the success that was expected for it. The plot is unoriginal, and even its vigorous treatment of the labor problem fails to give to the commonplace love story, that supplies the motive, enough vitality, to insure a long life for the work. "New Blood" has a superb cast, including C. W. Coudock, Maurice Barrymore, Wilton Lackaye, E. M. Holland, Eliza Proctor Otis, Katharine Grey and Madeline Bouton, and if good acting would save it, it would be a success. . . . The handsome Herald Square theatre, which has risen on the site of the old Park, was opened by Richard Mansfield, with the production of George Bernard Shaw's quaint and cynical play, "Arms and the Man." The spirit of this work may be caviare to the general, but it supplies a delightful entertainment to thinking people, and that oft-spoken of "average theatre goer" will find much in its name to amuse. The good things said of it by the New York critics are many and varied. . . . "The New Boy," Arthur Law's farcical comedy, which has run something like a year in London, was brought out by Charles Frohman at the Standard theatre, and promises to have the vogue enjoyed by "Charley's Aunt," its famous predecessor at this house. The idea of the plot is a capital one; it is worked out with great cleverness by the author and developed by an excellent company of players. The audiences have been big, in spite of torrid and rainy weather, and the performance nightly has a running accompaniment of laughter and applause. . . . "A Gaiety Girl, the burlesque produced at Daly's theatre by George Edwardes' company from the Prince of Wales theatre, London, is much better than most works of the same character which have been imported from England. The first half of the piece is superior to the last, however, and the action needs quickening. The company is generally efficient, and there are hosts of pretty women who are liberal in the display of their shapely figures. . . . "Old Glory," produced at the Columbian theatre Monday night, is an old English melodrama entitled "British Born," by Pettitt and Meritt, rewritten, and the scene changed to this country and Chili during the recent trouble between the two nations. It is a poorly constructed play at present, and depends chiefly upon a vigorous waving of the Stars and Stripes, and appeals to American patriotism. . . . "The Great Brooklyn Handicap," by Alice E. Ives, is a "racing" melodrama of the conventional pattern neither better nor worse than its class. Its stay at the Grand opera house is limited to a week. . . . Another melodrama constructed on familiar lines is "The Tide of Life," by Edward Weitzel, which occupies the stage at Niblo's. The scenes are laid in and around New York, and the "sensation" without which no such play is complete, is a jump from a window by an escaping criminal. . . . J. K. Emmet's return to New York was warmly welcomed at the People's theatre by a packed audience, and "Fritz in a Madhouse" was applauded with all the enthusiasm which has marked its former receptions in this city. Mr. Emmet sings several new songs of his own composition with great success.

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Della Fox had only five days to familiarize herself with the leading role in "The Little Trooper"—a role important to her in a double sense, for the reason that her individual future and that of the organization of which she is the head depended upon her personal ability to please the public. That she spoke every word of the dialogue and sang every note of the music on the first night was remarkable, even to those aware that she has what actors call a "quick study." That she has made a hit is proved by the fact that every night every seat in the New York Casino is sold before the curtain goes up.

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Ada Rehan begins her brief starring tour next Monday in Boston. . . . The biggest opening week's business on record at the St. Louis Olympic was done by "Old Kentucky." . . . It is unusual to find a Chicago paper nowadays which has not complimentary mention of Anna Boyd's clever performance in "Aladdin, Jr." . . . J. W. Shannon's excellent work is recognized by the critics wherever Rose Coghlan's company appears. It is rare to find a man who is at the same time a capital actor and a skillful stage manager.

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Bostonians are protesting against the "living pictures"—not be-

cause they outstrip everything ever seen on the stage there, but because the figures of the women are not of classic proportions. . . . The veteran John Ellsler denies the report that he wants to enter the Forrest Home. He has a good home of his own which he doesn't propose to leave just yet. . . . Sadie Martinot says she and Max Figman are going to star-around the world in the track made by Mrs. Potter and Kyrle Bellew.

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James J. Corbett has transferred his property on Jerome avenue and High Bridge road, New York, to his wife, Ollie Corbett, for a nominal consideration. . . . William Gillette's new comedy from the French will be produced in Brooklyn, Oct. 22. . . . W. H. Crane, who appears as Falstaff at the New York Star on Monday next, will continue "The Merry Wives of Windsor" for four or five weeks, when he will bring out a play by Paul M. Potter, entitled "The Pacific Mail."

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Madeline Pollard has wisely abandoned her intention to become a star actress. She is said to be writing a book on her experiences with Congressman Breckinridge. . . . Johann Strauss has completed a new operetta, entitled "Das Apfelfest," which is soon to be produced in Vienna. . . . When Jean Gerardy, the violincellist, made his London debut in 1890, his age was announced as twelve years. This season he is coming to America, and it is given out he is thirteen. His birthdays must occur on February 29.

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During his present engagement at the Herald Square Theater in New York, Richard Mansfield will produce three new plays, in addition to "Arms and the Man"—"Japhet in Search of a Father," "The Rake's Progress," and "Dean Swift." At the Wednesday matinees he will appear in "Prince Karl," "Beau Brummell," "The Scarlet Letter" and other tried and successful pieces. . . . William Pruette will first appear as Rob Roy Macgregor at Detroit, Oct. 1, Manager Whitney having decided to give the new opera "Rob Roy" three weeks on the road before bringing it out in New York.

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"Aladdin Jr." is still crowding the Chicago Opera House. This extravaganza, which is said to have cost nearly \$100,000 is close on its 20th performance, and yet seems as popular as ever. It would seem that the piece with a few changes now and then, might run all the year round. Joseph Jefferson is to revive "The Cricket on the Hearth."

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Edward Jacobowski has contracted to compose operas for Lillian Russell and Francis Willson. The first to have a libretto from the German and Miss Russell will open with it her London season of 1896; the book of the other is by Chivot and Duru, the French librettists, and it will be produced by Mr. Wilson at Abbey's Theater in New York in September of next year. . . . "The Chinaman," a new farcical comedy, appears to be a success at the Trafalgar Theater in London. The hit of the piece is made by Edith Kenward, who will be remembered as the "Kangaroo dancer" in "Dr. Bill."

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Mr. Ben Teall, perhaps the most famous "producer" of plays in this country, was superintending a preliminary rehearsal of the new "Old Glory" at a New York theatre a few days ago for Manager Jacob Litt. The piece had been practically rewritten and therefore the work progressed as slowly as for a new production. One of the musical specialties which have been introduced was being rehearsed but the orchestra did not seem to quite catch the idea of the lady who was singing. She explained the matter to the leader and then explained it again and then explained it some more, with the result that it was played worse than ever. The little lady, who, by the way, is one of the best-known and highest-priced soubrettes in the country, lost her patience, and with a toss of pretty head, walked off the stage with the remark that some musicians could never learn anything, anyhow.

Stage Manager Teall, who, up to this point, had been a silent spectator, now took a hand in the controversy. Stepping to the edge of the stage he said to the leader, not without some irritation:

"See here; there is no reason why you should not do that just as this lady wants it. It seems to me that you play the musical too 'forte.'"

"Two-forty;" muttered a colored man who was doing some kaleo-mining in the theatre, and who is a good deal of a sport in his way; "Two-forty. Dey played dat music at a regular Nancy Hanks 2:40 clip. Two-forty jes' simply ain't in it wid dem spielers."

It is needless to add that everybody laughed and that the conductor of the orchestra did as he had been directed.