

AMUSEMENTS.

Edgar L. Davenport, R. F. McClennin, G. Herbert Leonard, Edward J. Morgan, Alexander Vincent, Maud Edna Hall, Grace Atwell, Lillian Andrews and Alma Aiken are the principals in Henry Guy Carleton's "Men of '76," on tour under the direction of Frank G. Cotter, formerly manager of Modjeska. The piece has been seen so far in New York, Boston, Philadelphia and Brooklyn. It is described as a war drama in a drawing room.

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Composer Reginald De Koven and librettist Harry R. Smith are accompanying their new opera, "Rob Roy," on its brief tour previous to its New York production, on Oct. 29. They are giving what few finishing touches it requires.

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Tim Murphy will drop Henry Guy Carleton's "Lem Kettle" in three weeks and produce instead a new play by Herbert Hall Winslow. Richards and Canfield will remain in the cast.

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"The Twentieth Century Girl" is the title of a burletta with music by Ludwig Englander which Canary and Lederer will produce in New York in September. It has been said that the libretto is by Sydney Rosenfield, who has a knack at that sort of thing; but Lederer says that Rosenfield will not provide the words as he is kept busy writing his new extravaganza, "The Mimic World," to be staged by Canary and Lederer in the spring. Lederer refuses to disclose the name of the author of "The Twentieth Century Girl."

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Richard Harding Davis, short story writer, newspaper man, traveler and good fellow, is at work on his first play. The fact that Davis wrote "Gallagher" indicates he might evolve a capital drama. E. H. Sothorn may stage the piece.

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Canary and Lederer's supreme production, "The Passing Show," played at McVicker's Theatre, Chicago, last week to \$14,000. It was the best business in the house this season. This indicates that pretty girls, clever comedians, tuneful music and up-to-date dialogues are worth combining.

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"Rob Roy" has played to the capacity of the house at every performance since the first night. Everybody is congratulating manager Fred C. Whitney on the big operatic success he has. It is said both De Koven and Smith have outstripped all their previous efforts in this Scottish opera.

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The latest novelty, "The Noiseless Agent," will cause the wrinkles to leave the dramatic editor's brow. "The Noiseless Agent" will come to town in solid rubber goloshes, absolutely soundless. He will then contract for a pneumatic tired velocipede, and, encased in a suit of armor made of air cushions, will ride to his destination. So that his business may be transacted in the strictest confidence, he will use a phonograph that wears a muffled voice. In order that he may not be accused of talking through his hat, it will be made of cork.

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Pauline Hall has one of the best balanced and at the same time individually clever organization on the road. Her prima donna is pretty Jeanette St. Henry, formerly with De Wolf Hopper; her baritone is James Aldrich Libby, who has had more songs written for him than any other light opera singer of to-day; her base is William Broderick, her eccentric comedy woman is Kate Davis, the singer with four voices, and her comedian is Charles Bradshaw.

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Thomas Q. Seabrooke always originates. He is never the same in one part as in another. His Irish cook in "Barnet's Tobasco," is no more like his king in "The Isle of Champagne" than the republican is like the democratic party.

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One of the biggest winners up to date this season is the "Tavary Grand Opera company." This, too, in spite of the fact that it is possibly the most expensive organization on tour. The orchestra alone costs as much money as some of the Western repertory com-

panies. Charles H. Pratt is the only manager that has made grand opera on tour pay since Emma Abbott packed the house. It is worthy of note in this connection that it was the same Pratt that managed Abbott.

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A striking scene in Fanny Davenport's forthcoming production of Victorien Sardou's new piece, "Gismonda," will be a graphic reproduction of the "Pantheon at Rome." It is said that, in its spectacular effect, it will eclipse the celebrated hurricane scene in Miss Davenport's presentation of Sardou's "Cleopatra."

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In Dorcas, by the Paultons, authors of Erminie, Pauline Hall has a musical comedy that will last her for many a day to come. Its "atmosphere"—good old stage word!—is not unlike that of "She Stoops to Conquer."

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"It was in my recent trip South," said Will A. McConnell. "She sat across the way from in the parlor car. She looked like one of those willowy, wistful creatures C. M. S. McLellan writes about in *Town Topics*. We broke the ice. By the depth and fire of her eye I thought she was a Southern belle. But she gave me her card and I saw that she lived in New York on Fifth Avenue. When I got back to town I hired a compact and glistening dress suit and, putting a great big daisy in my lapel, ascended the stoop of a Laura Jean Libby Palatial Residence. Visions of a possible heiress within to a Flagler, Goelet or Rockefeller flashed in my mind. In a firm, frank voice I told the flunkey that opened the door who I wanted to see. It was then he told me the second help was compelled, by the rules of the household, to receive her company through the basement gate."

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In New York next week the principal attractions will be: "A Milk White Flag," at Hoyt's, Crane in "The Merry Wives of Windsor" at the Star, Drew in the "Bauble Shop" at the Empire, Hopper in "Dr. Syntax" at the Broadway, Della Fox in "The Little Trooper" at the Casino, Mansfield in repertory at the Herald Square, Sothorn in "A Way to Win a Woman" at the Lyceum, "A Gaiety Girl" at Daly's, James T. Powers in the "New Boy" at the Standard, Wilson in "The Devil's Deputy" at Abbey's, "Humpty Dumpty" at the Fifth Avenue, "Shenandoah" at the Academy, Hallen and Hart in "Later On" at the Bijou, "Little Christopher Columbus" at the Garden, Olga Nethersole in "The Transgressor" at Palmer's.

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Henry Miller is now playing the leading role in "Sowing the Wind" in Chicago. Charles Frohman will shortly be in that city to direct rehearsals of the "Masqueraders," in which Mr. Miller has a very strong part.

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The act of villainy on the stage is subtle. Most men can look good, but few can attempt to suggest badness without the aid of a red shirt, a dark and a false moustache. Nelson Wheatcroft used to be effective as the bad man who does not carry his wickedness in his hands and face, but now he is retired into a school of acting and the question now is: who is the stage villain *par excellence* of the American stage? It might be said to be Henry Herrmann. He has been with Charles Frohman several years doing this sort of thing and he is now playing the part of the treacherous confederate spy in "Shenandoah" at the Academy in New York without one hoarse tone in his voice and with no red lights.

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Elita Proctor Otis, who has made a marked success as A. M. Palmer's leading woman, is to tour next month in "Oliver Twist." She will appear as Nancy Sykes. Fanny Davenport played the part last. It was a favorite role in the repertory of Charlotte Cushman, Lucille Weston and Rose Eytinge.

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In "The Passport," in which Sadie Martinot and Max Figman are about to begin a starring tour, Miss Martinot will appear as Mrs. Darley, afterwards Mrs. Greenwood, and Mr. Figman will be seen as Ferdinand Sinclair, an English diplomat in Russia, afterwards Lord Bibary. The complications spring from the fact that Mrs. Darley loses her passport on the Russian frontier and Sinclair whose passport is made out for himself and his wife, passes Mrs. Darley through the lines as his better half.