

AMUSEMENTS.

Charles Frohman hopes to secure a theatre in New York where John Drew can remain throughout the entire winter season.

Grace Kimball, E. H. Sothorn's leading woman, has been re-engaged already by Daniel Frohman for next season, but it is rumored that next year Sothorn will star on his own hook. Georgia Cayvan, now leading woman of Daniel Frohman's stock company, will star next season. All of which suggests the thought: Is Miss Kimball a to become leading woman at the Lyceum?

James O'Neill is now standing with one foot in romantic drama and the other in tragedy. He has not abandoned Monte Cristo, but he is shortly to follow his elaborate production of "Virginius" with series of careful and handsome presentations of "Hamlet."

Within seven years Charles Frohman has made productions in New York at the Empire, American, Broadway, Standard, Palmer's, Herrmann's, Madison Square (now Hoyt's), Garden, Star, Academy, and Fifth Avenue and his attractions have played at the theatres of every local manager in the city except Augustin Daly.

In presenting the Tava-y English Grand Opera company, it has been manager Charles Pratt's endeavor to at least duplicate, if not to surpass, the productions of grand opera which he gave when directing the tours of the late Emma Abbott. With this object in view he has engaged a number of well-known artists, has surrounded them with a large chorus, and has prepared the scenic embellishment to the operas he intends presenting with the utmost care. A special orchestra travels with the company, and the organization complete is said to number over a hundred persons.

When De Koven and Smith's "Rob Roy" comes to New York to enter upon its long engagement there, the production will be as nearly perfect as composer, librettist, stage manager, wig maker, customer and Fred C. Whitney can make it.

Thomas Q. Seabrooke has started on his tour of the South. His bank account became swollen when he was there last, and there seems to be no reason why it should not get that way again.

Pauline Hall plays a boy's part in her new musical comedy, "Dorcas." Evidently she realizes the potency of tights as magnets to the realm of light opera. As Venus in "Orpheus and Eurydice" twelve years ago the curves of her limbs achieved their first victory over an audience, and in "An Adamless Eden," at the Casino and in "Puritania," "The Honeymooners" and "Dorcas" she has been waging the war ever since. "Dorcas" comes to the Funke next month.

Elita Proctor Otis, who is to tour shortly as Nancy Sykes in "Oliver Twist," is studying the part from the book of the play used by Lucile Weston, and lent to Miss Otis by Mrs. English of the Forest Home.

Hepburn Johns, until recently dramatic editor of the Chicago Times, has been doing effective press-work in Chicago for Nat C. Goodwin.

William A. Brady ran over to New York from Boston for a few hours last week to settle the Corbett-Fitzsimmons fight. Over the heads of several dozen sporting reporters he said: "The Cotton King," which I have produced in Boston, should run for years. It is a great sensational melo-drama with a plot that keeps the breath bated throughout. It has been suggested that I organize several other companies to present the piece, but I am centralizing interest in this one production."

The career of the *Dramatic Mirror*, the organ of the American theatrical profession, is interesting. It indicates the ability of its editor, Harrison Grey Fiske. In January, 1879, the *Mirror* was started by Ernest Harvier. He secured Stephen Fiske, dramatic editor of the *Spirit of the Times*, to write the leading editorials.

Like all new journalistic ventures, for a time the paper lost money. In a few months it was formed into a stock company, and Harvier retained a one third interest. In the summer of 1879, Harrison Grey Fiske joined the *Mirror's* staff. Soon afterward he became its editor-in-chief, and Mr. Fiske was then only eighteen years old. Harvier retired. Under his direction the circulation and advertising grew rapidly. It was not long before the publication was placed on a paying basis. Mr. Fiske had acquired Mr. Harvier's interest. Soon he purchased two-thirds of the stock. He then exercised full control. A few years later he bought the remaining stock, paying a large premium for it, and then wound up the stock company, there after appearing as sole proprietor. Before *The Mirror's* advent, the profession has been the victim of systematic blackmail. One of the paper's first achievements was to break the power of the gang that levied it through the medium of a notorious dramatic paper, and to drive the chief offender into other fields. Mr. Fiske furthermore used the influence of *The Mirror* to further a number of important movements looking to the benefit of the profession. *The Mirror*, for instance, suggested and virtually founded the Actor's Fund. It has fought play-piracy. It has proposed, and has aided in securing, legislation beneficial to actors and managers. In short, it has been a consistent advocate and a loyal friend to the class it represents. To-day *The Mirror* stands pre eminent in the field of America dramatic journalism. It has reached a point of business success that would have seemed impossible in the early days of its career. A year ago Mr. Fiske refused a cash offer of \$75,000 for his paper. To-day he would refuse twice that sum.

NEW YORK, Oct. 20, 1894.—Recent events were the American debut of Olga Nethersole, the young English actress, at Palmer's theatre, and the first production in this country by E. E. Rice's company, at the Garden theatre, of "Little Christopher Columbus," a burlesque which is nearing its 300th performance in London. Miss Nethersole unquestionably made a great personal success, which, I fancy, will be augmented when she appears in a play that more nearly hits the popular taste. The burlesque is the most brilliant of Mr. Rice's many brilliant productions, and when it has been shaken together a little will very likely hold the stage as long as its predecessor, the perennial "1492." DUNLOP.

"A Bunch of Keys," polished up to date, Hoyt's best satire, still possesses great attraction for the theatre-going public. It is essentially an entertainment for the masses, and in that draws the patrons of farce comedy. This rattling farcical production bristles with funny situations so closely following upon each other that the audience is in almost a continual peal of laughter until the fall of the curtain. The songs, dances and medleys, which form an important item in the play, are entirely new and nicely rendered. Miss Ada Bothner appears as *Teddy*; Harry Foy Grimes and Charles W. Bowser in his original creation of *Snaggs*. The rest of the company are very evenly balanced and contains some very clever people. "A Bunch of Keys" will be presented at the Lausung December 1.

"The libretto of my next operette," says Thomas Q. Seabrooke, "will be by the author of 'Robin Hood.' The score will be by the leading musician of Vienna—the home of comic opera. This opera, then, should be the best comic opera in America. Let us see whether it will meet the demands of the critics or please the people, or perchance—what I should like best of all—both at once!"

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