

# THEATRICAL NOTES

Considerable interest is being manifested by the theatre going public in the announcement of the first presentation in this city of the comedy drama "Tennessee's Pardner." Scott Marble, the well known playwright, is the author, and he has taken for his material the stirring incidents, pathetic and humorous situations of Bret Harte's novel of that title. The play is a romance of the mountains, telling a vividly interesting story of adventure, written as only that famous story teller and traveller can. Bret Harte's name is a household word. His books have been devoured by both young and old, and any play adapted from his writings is sure to be greeted with enthusiasm. Though "Tennessee's Pardner" has never been seen here. It comes to us with the endorsement of long engagements in New York, Boston, Philadelphia and other large cities. It enjoyed a prosperous run at the Fourteenth States theatre and afterward duplicated that success at Niblo's and the Columbus theatres, New York. It has been produced over five hundred times, but this season has broken all records for the phenomenally large audiences the play has drawn in every city visited. The company is headed by Harry Hainhall, the popular young leading man; Chas. B. Hawkins, the famous comedian, Esther Williams [who is so favorably remembered as leading lady with Maude Granger, Jeffreys Lewis, David Henderson and Edward Harrigan]; Jane Corcoran, the gifted young ingenue, and other players equally prominent. The play is in four acts and will prove a delightful evening's entertainment.

It is a curious thing that, although manufacturers, store keepers and builders of all kinds are curtailing their expenditures and discouraging new enterprises, theatrical managers are as active, as ebullient as ever. The list of attractions booked by the two theatres in this politics-ridden town has not been better when money was plenty and the same piece of real estate belonged to seven owners in as many days. But hard times make good companies a necessity. When a man has only a few dollars to spend on amusements, he is careful to get his money's worth.

The announcements of attractions are scrutinized as never before, and the poor dollar shows are sifted out quicker than by any other process. Still the weight of an anxiety, imposed by strenuous times, makes amusement more of a necessity than ever. And good acting receives a double reward. First, because the actor's work deserves it; second, the audience is grateful that another's wit can lift for a few hours a burden which must be resumed in the morning.

"In Gay New York," the successful burlesque and review that will occupy the stage at the Lansing early this season, has many attractive points, and features, and no one of these impresses itself more fixedly upon an audience than the tuneful, swinging and catchy music provided for it by the well known composer, Gustave Kerker. This composer's facility in investing his musical compositions with the popular quality—that quality that gives unconscious motion to the feet in keeping time;—the air—has resulted in a general demand for his services. Some of the best work he has yet done in this line is to be found in "In Gay New York." The song of the "Choo-Choo Cars," "Forty Miles From Schenectady to Troy," "Take Me Down to Coney Island," "Lurline,"

"The Cripple Creek Bandits," and "Molly," are all examples of his work that have the "carry-away-with-you" quality. Messrs. Klaw & Erlanger, who control the rights to "In Gay New York," recently addressed a letter to managers of theatres throughout the country, asking their co-operation in preventing the piracy of these songs and the response was generously favorable, so that it is not likely that this burlesque's songs and music will become prematurely hackneyed and over-worked.

Joseph Jefferson will play but fourteen weeks this season. His territory will be a practically new one to the veteran actor. He has spent the summer at Buzzard's Bay where he has a water front of a mile and a quarter. His family is an interesting one and includes seven children, nine grand children and two great grand children.

The small boys are standing before the bill boards distributed about the city and pointing out with interest the exciting features that some of them depict. One of them shows a man stuffed in a barrel while another with a drawn pistol ascends a desperado ladder into a garret that bristles with death to the villain, hair breadth escapes for the hero and hair lifting suspense for the audience. "The Pirate's Dumb Slave or the Seven Pockets of Blood" may be a penny dreadful but there was a time when it held us all in thrall as Shakspeare could not. The Spooner's present the blood-curdling, old-fashioned melodrama with a romantic fervor that suggests "The Mysteries of Udolpho" or "The Children of The Abbey." Go to hear them if for no other reason than to let your blood be chilled with the reminiscent and dear horrors of childhood.

Madame Janauschek is going on the stage again. She will play in "The Great Diamond Robbery," all reports to the contrary are untrue. Janauschek has a very, plain face, a poor figure, she speaks with a strong German accent and now she is old. It is a long time since she was young. Yet she has such commanding, such overwhelming genius that when she is on the stage the audience is conscious of but one inspiring, noble, heart-bursting being and that—Janauschek. She and Joe Jefferson are survivals of a school that rejected, rant and theatricalism for simplicity and romantic realism. The newest examples of that school, Clay Clement and Richard Mansfield have not developed their art into anything more perfect than that they received from their predecessors. The paralysis of age may have destroyed Janauschek's power. It is a long time since she played here. Inspiration is cruel and fickle. It leaves a person at a time when he needs it most and without any preparatory signs of departure.

Alexander Salvini is now at his father's villa in the hills of Fiesole, Italy, where he is fast regaining his strength. He has been under the treatment of Professor Grocco, the most eminent medical authority of Tuscany, who said that young Salvini simply needed rest and quiet.

Manager Frank L. Perley last week received a letter from Madame Modjeska, who was in San Francisco on her way to Monterey, Cal., stating that her health is greatly improved.

Clay M. Greene has written one of

his witty "skits" for the Actors' Order of Friendship benefit next month. On this occasion Robson and Crane will probably appear together in the forum scene from Julius Caesar.

Maurice Barrymore wants Marie Burroughs to play the leading part in his new play—Roaring Dick and company.

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