

SUNDAY, SEPTEMBER 20, 1896.—COPYRIGHT, 1896, BY W. R. HEARST.

NOTES ON THE NEW PLAYS OF THE WEEK



LULU GLASER AS "PIERRETTE"

LULU GLASER'S triumph has been instantaneous and complete. Though always a favorite with New York audiences, she never had a chance to display herself to better advantage than as Pierrette in Francis Wilson's "Half a King" company at the Knickerbocker Theatre. The comedian has been compelled to divide honors with Miss Glaser, and he does it gracefully. As the adopted daughter of the Mountebank, she fills every requirement of the role, vocally and artistically, and her transformation to the daughter of a duke is gracefully done. The opera is prettily staged and costumed, and Wilson is in his glory. One or two of his jokes have a familiar ring, but his popularity covers everything. With few exceptions, his supporting company is excellent, and the opera is bound to have a prosperous run. The poet curiosity of New Yorkers in regard to Anna Held will be gratified at the Herald Square Theatre to-morrow night. The petite songstress, with a burden of European praise on her shoulders, will make her American debut in the revival of Evans & Hoyer's "A Parlor Match." Her entrance will be of a ghostly nature, for she will appear during the cabinet scene in the second act. She will sing several French songs, and her famous English ballad, "Come Play with Me." "A Parlor Match" will remain substantially the same, with Evans, Hoyer, Galloway and Minnie French in their familiar parts. During the cabinet scene, however, several new specialties will be given. Hoyer has a new song called "The Diamond King."

The greatest theatrical novelty of the week will be the presentation Thursday night of Oscar Hammerstein's comic opera, "Santa Maria," in the theatre part of Olympia. With the zeal that has marked his every effort, Mr. Hammerstein has spared nothing to give his opera the best stage setting, and the company, which, by the way, is engaged as a permanent organization, numbers some of the best known people in the field of comic opera. One of the many novelties introduced in Hammerstein's work is a scene made entirely of aluminum, representing ice. With the light effects it is wondrously beautiful. The action of the opera is in the eighteenth century, with two acts in Holland and one in Italy. The story is original and pleasing. The King of Holland, being childless, is offered his choice between abdicating or divorcing his wife, Therese. He chooses the latter alternative, but before the ceremonies begin a gypsy queen, bribed for the occasion by Therese, tells the King he has a son living. This son, she declares, was stolen soon after birth, and the fact has been kept secret from him. The gypsy describes a peculiar birthmark by which the son can be recognized. Lieutenant Bertrand, a young officer under sentence of death, volunteers to seek for the King's lost son if granted a pardon. In his search Bertrand finds a young woman, Santa Maria, who bears the described birthmark. He brings her to the King, who recognizes in her a daughter by an early marriage. She is formally pledged to Bertrand and they are to be the future King and Queen of Holland. The cast includes Camille D'Arville, Marie Halton, Julius Steger, Lucille Saunders, James T. Powers, H. W. Tree Denick, Juliet Preston, Frederick Bach and Charles Frankau. After several postponements "The Gold Bug" is to receive its initial production at the Casino to-morrow night. It is a political satire by Glen McDonough and Victor Herbert, with the story built about a man who, in return for generous campaign contributions, has been made secretary of the navy. There are numerous caricatures of notables and burlesques of current follies in the comedy. The scenery and costumes have been carefully prepared, and the music is said to be bright and catchy. A number of Casino favorites will appear, including Virginia Earle, Catharine Lingard and Henry Norman.

Vaudeville.

Edison's vitascope seems to have taken a new lease of life at Proctor's Pleasure Palace and his Twenty-third Street Theatre. A change of scenes is given each week, and the views are always of local aspect, including a watermelon eating contest, Bowling Green, Passaic Falls, and the May Irwin kiss. This will be the last week of the Spanish and comic ballets. The vaudeville bill includes Fox and Barrett, in an Irish sketch; Mme. Planka and her trained lions; the Venetian Serenaders; Ana, Zola and Vora, acrobats; Jones and Robinson; Dan Waldron, Hafford and Mantoll, Freddie Hule, Cushman and St. Felix, Jane Dally, De Iva sisters, Eva Morrill and Maude Rovington. The usual concert will be given to-day. At the Twenty-third street house the bill includes, besides the vitascope, the Manhattan Comedy Four, Beme and Leen, Fitzgibbon trio, Kelly and Gray, Le Page sisters, Roberts and Smilax, Scherer and Horan, Helen Conklin, Gussie Newcomb, Annie Reinhardt, Helen Jewell and Mona Wyna, serio-comics; Andy Aman, Welch and Stead and Maekle and Walker, comedy teams, and Stewart, the trick bicyclist. Sunday concerts from 2:30 to 11 p. m., when the vitascope will also be exhibited. The present programme at Koster & Bial's will continue another fortnight, with frequent changes in the acts of variety performers. Eugene Stratton has two new darkey songs even better than the ones already heard. Clary Fitzgerald has returned to her Gaiety dances, which are wonderfully attractive. The Macarte sisters have several new wire feats, while Lavater's dog orchestra is always amusing and diverting. Kaoly, equilibrist; Griffin and Dubois, comedians; Clermont's trained animals, and the Flying Jordans are the other attractions. On October 5 the Barthelemy sisters will appear at Koster & Bial's. The most attractive bill is offered at Keith's Union Square Theatre, with Anna Boyd at the head. She is well remembered for her clever work as the Willow, in "A Trip to Chinatown." The cinematograph will have a batch of new views, and the Fredericks troupe of acrobats are down for their novel demon act. Others on the programme are Criminals and Gore, Maxwell and Simpson, Alburts and Betram, Cello Ellis, the Lucifers, Horwitz and Bowers, James Wallbrook, McCarthy and Reynolds, the Dunbars, Lawrence and Rose, Gilbert Sarnoy, Balabrega and Emma Linden. There has been an unbroken series of crowded houses at Weber & Fields' Broadway Music Hall during the past week. Joseph Herbert's burlesque, "The Art of Maryland," is proving a tremendous go. The present prospect is that its success will postpone the production of "The Geeser" for many weeks. The olio for this week includes Weber and Fields, the German Senators; Forest and King, European artists who make their American debut; Lotie Gilson, "The Little Magnet," with new songs; Russell Brothers, in their new "Irish Servant Girls," and Drummond Staley and Belle Birbeck, the original musical blacksmiths. An added attraction is De Yaulins' Hungarian Gypsy Band, every night, in the new crystal cafe. Everything that tends to make up an enjoyable entertainment is given in the music hall of Hammerstein's Olympia. The aerial ballet introduced in "Marguerite" is a sensation in its way, and the Callie's troupe of midget performers captivate the audience. The little folks are exceedingly clever, and their acts are not only interesting, but clever. Amann, the mimic, and Dutch Daly, comedian, are artists in their particular lines. There will be new views on the Kineoptikon this week at Tony Pastor's, which are sure to make a great success. Mr. Pastor has also engaged the English musical comedians, the Dixon brothers, who will make their farewell appearance in America; Polly Holmes, "The Irish Duchess"; the Midgley's, in their juvenile specialty act; Maud Nugent, Lotie Medley and Phil Mack, the Burt Sisters, Joseph F. and Maggie Campbell, Eddy Shayne and Mae Warden, Burns and Coakley, in a negro specialty; Emery and Marlowe, eccentric sketch team; Mr. and Mrs. Larry Tooley, in "A Night of Terror"; Kenno and Welton, comedy acrobats, and Professor E. Abt, the prince of mechanical illusionists. Hope Booth, she of curious poses and jawless fame, is the star attraction at the Trocadero this week. It is promised by the management that her efforts this week will eclipse all previous ones. Lotie Thurlock, the change artiste and heroine of a breach of promise suit, is another attraction. Thomas J. Leary, a monologist; Rexo and Reno, acrobats; Tyrlie and Evaline, dancers, and Montgomery Irving, the strong man, are also on the bill. The Standard Theatre begins its career

as a continuous vaudeville house to-morrow, with prices greatly lowered. There will be no decrease in the excellence of the performance, several well-known performers being advertised. Chief among them is Mrs. J. K. Emmet, who will appear in a new sketch entitled "Quotations," a travesty on "Faust" and other classics. She will also sing several songs. Frank B. Carr's Third Avenue Theatre announces Seymour's "Gay New Yorkers" for this week, two in a bill, embracing vaudeville and burlesque. The principal feature of the programme is the production of a musical travesty entitled "Faustine Up to Date," in which some startling electrical effects are promised in the weird broken scene. Lionel Lawrence appears as Mephistopheles, and will be supported by a number of pretty burlesquers, among whom may be found Allie Vivian, Carrie Sanford, Carrie Neilson, Dell Folsom and Clarice Vance. Prince Tinymlite, a diminutive, but intellectual being, is prominently featured at Huber's Fourteenth Street Museum. Virginia Knapp, a young woman who holds chairs so that a dozen men cannot move them, is another drawing card. Minerva, the strong woman; Sel Stone, calculator; a one-legged gymnast and a snake charmer add to the festivity. In the theatre a good vaudeville bill is offered. Hopkins' Trans-Oceanic Specialty Company begin a week's engagement at Miner's Eighth Avenue Theatre to-morrow. The olio includes a long list of vaudeville stars, among them being Carroll Johnson. The Kinetograph will also be presented.

NOTES OF MUSIC AND DRAMA.

Latest Gossip and Information Pertaining to Plays and Players. Two prominent English players will appear in De Koven and Smith's new opera, "The Mandarin." They are George Hovey and Alice Barnett. Mr. Hovey will be one of the doubles in the opera. Miss Barnett was formerly a member of the London Savoy Company, and was the original Lady Jane in "Patience," Katisha in "The Mikado," and Ruth in "The Pirates of Penzance." Will F. Pruetto, the comic opera tenor, is the latest recruit to the continuous vaudeville ranks. He signed contracts yesterday for an appearance at Keith's Union Square Theatre on September 28. He will be assisted by Marie Bell, and they will do the laughable "Carmen" travesty from "In Gay New York." Manager Fred Whitney has completed the cast of characters for "Brian Boru" by the engagement of Mr. Bruce Stephens Paget, a young English tenor, who has just arrived in New York for the part of O'Connor. Mr. Paget, who was formerly a member of the Carl Rosa company, achieved considerable success last Spring in London, where he played the tenor role in "Shamus O'Brien." The company will open the new Columbia Theatre in Washington (belonging to the Hayman, Frohman, Nixon and Zimmerman circuit) October 12, presenting the opera there for the first time, and appear at the Broadway Theatre October 28. Clay M. Greene is writing a local skit for the Actors' Order of Friendship benefit, which takes place at the Academy of Music on the afternoon of October 8. Harley Merry will paint a local scene for the skit, and all of the members of the order then in the city, aided by members of the Professional Women's League, Twelfth Night Club and many of the most prominent managers of New York theatres will appear. The first immense spectacular production of the season will be seen at the Star Theatre on Monday, September 28, when the Lilliputians will make their reappearance in this city, after a long absence, in their new play, "Merry Tramps." It is an extravaganza with a coherent plot, which affords ample opportunity for the display of gorgeous scenery, beautiful costumes and startling effects. There will be ten different acts of scenery, among them a chemical laboratory, a farm, a harvest festival, a place lit up by lamps, lanterns, gas lights, torches, incandescents and all other kinds of illuminations of all ages and nations. Another scene will consist of nothing but laces, and the final apotheosis is said to be remarkably beautiful. The three principal comedy parts have been assigned to Franz Ebert, Adolf Zink and Miss Selma Goerner. The war figures of McKisley and Bryan are attracting much attention at the Eden Musee. The daily afternoon and evening concerts grow more popular, and new selections are being rendered at each concert. During the coming week portions of the operas, "Faust," "Cavalleria Rusticana," "Oberon" and "Carmen" will be given.

Running Plays.

The road has been cleared so that "Rosemary" may remain at the Empire Theatre until the return of the regular stock company. The receipts for the play are the largest in the history of the house. John Drew was to have left Mr. Frohman at the end of this season, but, owing to "Rosemary's" success, he has signed a new contract for three years. Wednesday matinees will be given at the Empire, beginning September 23. Chevalier has again captured New York, as the crowds at the Garrick Theatre will testify. He is surrounded by a clever company of artists, and the entertainment given is clean, refined and thoroughly enjoyable. Daly's Theatre begins its season auspiciously, for "The Gelska" has made a positive triumph. Dorothy Morton in the leading role does the best work of her career, and Viola Lloyd has made an enviable reputation during the few days she has appeared. The play is superbly mounted and costumed. There is a possibility that Manager W. A. Brady may not be able to secure an extension of time at the Academy of Music for "Under the Polar Star," in which event there is but five weeks more of the popular melodrama at that house. The fiftieth performance, to be given October 11, will be marked by the presentation of pretty souvenirs. Nothing so elaborate in the way of scenic effects has been seen in recent years, and the house is crowded at every performance. Jefferson De Angelis and his merry company are a potent attraction at the Broadway Theatre. "The Caliph" gives the comedian a chance to display his peculiar style of humor to good advantage. He is surrounded by pretty girls and bright costumes and the music is catchy and lively. There is no abatement of Sothorn's popularity at the Lyceum, and large audiences gather at every performance of "An Enemy to the King." The young actor's work is even more spirited than in previous plays, and with the support he has there is nothing lacking to complete a first-class performance. The hot weather of the past few days has not interfered with the success of Edward Harrigan in "Marty Malone" at the Bijou Theatre, which is filled at every performance. The actor-author has introduced many new and catchy lines since the first night. This is his last week at the Bijou. "Sue" has caught on at Hoyt's Theatre and Annie Russell has made a genuine hit in the title role. The piece has only a few weeks to remain at Hoyt's, though it could doubtless fill the theatre all through the season. Archibald Gunter has the house from the beginning of October, so "Sue" will have to look for other quarters in which to continue its metropolitan triumph. "Lost, Strayed or Stolen" is attracting large audiences to the Fifth Avenue Theatre, and it looks as though the comedy is to have a long run there. Morse's music is tuneful, and some of the songs will doubtless become popular. The company is made up of many stage favorites. IN COMBINATION HOUSES. Several Old Favorites to Be Seen in Various Parts of the City. Sousa's bright comic opera, "El Capitán," with its handsome stage settings and costumes, together with De Wolf Hopper and an exceptionally good chorus, is the attraction at the Harlem Opera House. The opera ought to tax the capacity of the theatre at every performance. "The Girl I Left Behind Me" will be seen at the Columbus. Its story, dealing with military life in the Blackfoot country, Montana, during the Indian uprising of 1880, is intense and exciting. One of its thrilling scenes shows the Indians attacking a garrison. The company is a complete one. The ever-popular "Human Hearts" will be revived at the People's Theatre this week. It is a capital picture of Arkansas life, with comedy, pathos and heroics well intermingled. Another familiar visitor is "The Black Crook," which is offered at the Fourteenth Street Theatre. Dorothy Lathrop, a well-formed young woman, will be Strelata. Specialties are to be given by the Rixford Brothers, the Musical Marionettes and Mardo. Frank Harvey's successful melodrama, "The Land of the Living," will be the attraction at the Grand Opera House this week. The play is one of thrilling interest, being interwoven with strong comedy sketches. The scenic and mechanical effects are ingenious and massive. The leading roles are in hands of capable and competent actors.

