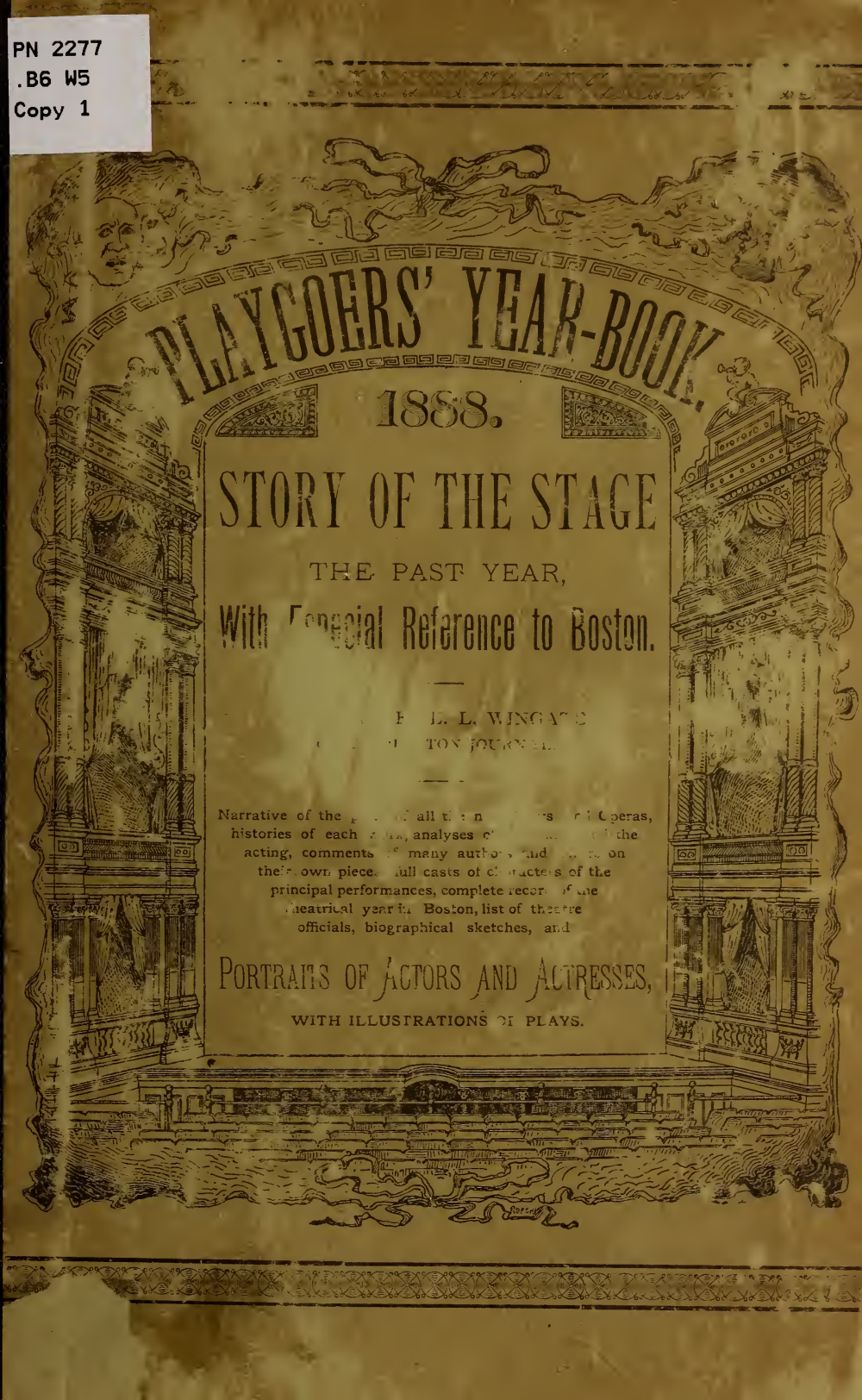


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PLAYGOERS' YEAR-BOOK

1888.

STORY OF THE STAGE

THE PAST YEAR,

With Especial Reference to Boston.

BY F. L. WINGATE

OF THE BOSTON JOURNAL.

Narrative of the past year of all the new plays and Operas, histories of each work, analyses of the acting, comments of many authors and actors on their own pieces, full casts of characters of the principal performances, complete record of the theatrical year in Boston, list of theatre officials, biographical sketches, and

PORTRAITS OF ACTORS AND ACTRESSES,

WITH ILLUSTRATIONS OF PLAYS.

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Edwin Booth as Iago.

"This is the night that either makes me or fordoes me quite."—Act V.

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THE
PLAYGOERS' YEAR-BOOK,

FOR 1888.

STORY OF THE STAGE THE PAST YEAR,

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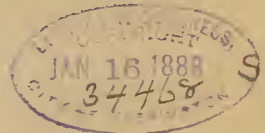
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PORTRAITS OF ACTORS AND ACTRESSES,

WITH ILLUSTRATIONS OF PLAYS.

THE
STAGE PUBLISHING COMPANY.
BOSTON, MASS.



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INTRODUCTION.

It is hoped by means of The Playgoers' Year-Book to preserve in convenient form the records of the stage, and though written essentially for Boston, yet, as every leading attraction visits this city and as the history of each play is given, the book is practically a record of the American stage for the time covered within the dates. It is the first dramatic year-book to be published in this country, although corresponding publications exist in London and in Paris. Most of the pictures are from The Theatre, a magazine whose general excellence guarantees their fidelity to life. For the sake of comparison in future, it may be well to state that there have been given during the year, besides the familiar works, forty-nine plays, five operas and two ballets new to Boston.

DEDICATORY PREFACE

TO

MR. R. M. FIELD.

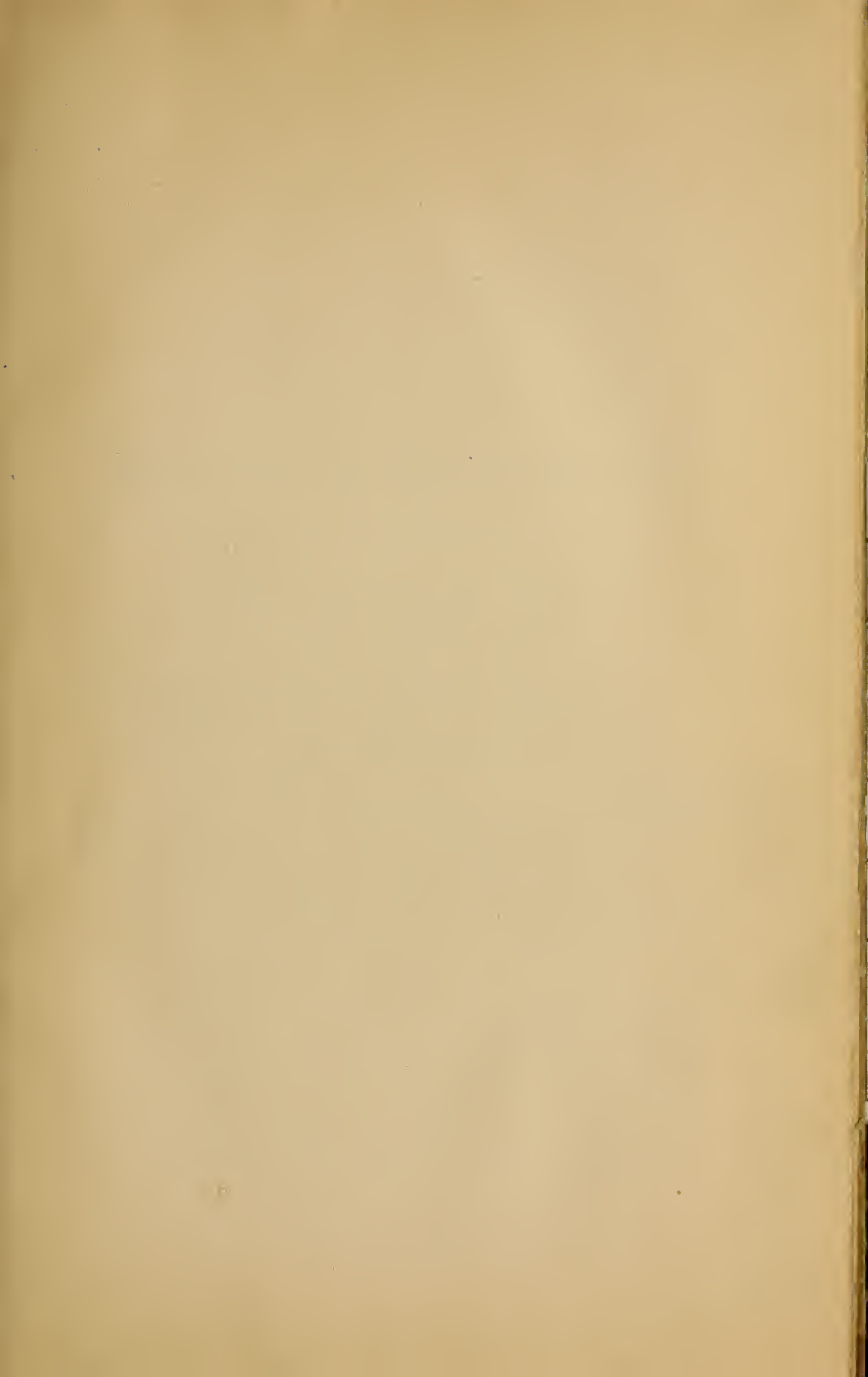
Nearly a quarter of a century ago a young man left his desk in the office of a Boston newspaper to accept the management of one of the leading theatrical institutions of the country, assuming upon the shortest notice responsible duties that required both energy, tact and executive ability to carry through successfully. That he did succeed completely is made evident by the fact that now his name stands among the highest in the roll of able and brilliant theatre directors.

It was on the 15th. of February, 1864, that Mr. Richard M. Field became manager of the Boston Museum. Mr. E. F. Keach, who for three and a half years had carried on the work mapped out by the first stage manager of the Museum, Mr. W. H. Smith, died on the last day of January, and before twenty-four hours had elapsed the proprietor of the theatre, Hon. Moses Kimball, had offered the vacant position to his journalist friend. Mr. Field delayed a few days for deliberation, and then accepted the proffer, taking charge of

the theatre at once and continuing at his post without intermission to the present time, thus making himself the senior in official service of all theatre managers in Boston.

He was a Boston boy, the son of a well-known Boston teacher. After graduating from the Latin School and finding, upon the death of his father, that his plans for a collegiate course must be abandoned, the young man had taken up the following of a sailor until near his twentieth year. Then returning from a cruise around the world he accepted an appointment on the staff of the Boston Post and there remained several years, at the same time having a connection with the Saturday Gazette. During this period he not only obtained an insight into dramatic affairs, through the connection brought about by his newspaper work, but also won the friendship of Mr. Keach and of Mr. Kimball. It was, therefore, not unnatural that the proprietor of the Museum should turn to Mr. Field when there came the necessity for a new business chief.

From the day when *Rosedale* ushered in his management at the Museum, with its first performance in Boston, up to the present time there has been manifested that sincerity and uprightness, cooperating with administrative ability and keenness of foresight which have resulted in giving to the Boston Museum continued success and lasting fame, and in establishing fixedly the high reputation of Mr. Field as a theatre manager.





PLAYGOERS' YEAR-BOOK.

JANUARY.

MISS FORTESCUE IN GRETCHEN AND KING RENE'S DAUGHTER. — GALATEA AND BAL COSTUME BALLET. — MME. MODJESKA IN DANIELA. — COPPELIA BALLET. — THE MAIN LINE. — LAWRENCE BARRETT IN RIENZI. — THE HUMMING BIRD. — LOUIS JAMES IN VIRGINIUS. — CAUGHT IN A CORNER.

THE playgoer who at the opening of the new year, 1887, glanced at the prospectus of the theatrical events with the expectation of seeing many novelties proffered for his selection at the outset could not have been disappointed, for January was brimming with musical and dramatic first performances. Taking opera, drama and ballet, there were eight works given their initial Boston production, besides three important revivals of old pieces.

Running at the various theatres as the year came in were *Princess Ida* at the Globe, *The Black Crook* at the Boston, *The Chouans* at the Hollis Street, Sol Smith Russell in *Pa* at the Park, and *Held by the Enemy* at the Museum. The latter play was destined for a long run, its successful picturing of domestic and military life during the Rebellion serving as a great attraction, while the story, narrating the love of a Union officer for a Southern maiden and his honorable but

trying action when the spy, whom he suspects as his rival, is captured, proved very interesting. Among the most striking scenes were those where Col. Prescott, the hero, is obliged to search the



The Court Martial is Held by the Enemy at the Museum.

home of the heroine to capture her cousin, the spy ; where Rachel at the court martial, in a moment of passion, accuses the Union officer of desiring to convict the Rebel youth because they are rivals ; and where the escape of the spy is attempted under plea

that he has died, the result showing that such really was the case though his friends supposed the stretcher bore a living man.

The theatre patron, eagerly attending the first new piece of the year, went on the evening of January 3 to the Park Theatre there to see Miss May Fortescue, the English actress, in the play which W. S. Gilbert, the well known satirist, had written expressly for her, and called *Gretchen*. Founded upon the noble drama of the great German poet, the piece attempts to picture, in modernized form, the mythical tale of the rejuvenated Faust, not in the shape of a burlesque, but rather of a serious parody. It was first given in America at the New York Lyceum, Oct. 18, 1886, and was first heard in Boston on this January 3. There is little to justify the parody of Goethe's work, and it merits but scanty commendation. To be sure there are bright lines and witty phrases,—such must be the case when Mr. Gilbert tries his hand at any style of writing,—but beyond that not much is to be said. The general question of the utility or propriety of parodying a dramatic poem of the exalted character of *Faust* is also open to consideration. Miss Fortescue, made her first appearance in Boston and as an actress was found wanting. She had personal qualifications, prettiness of features, exquisite form and an attractive voice that adapt her for public appearance, but her action was limited and weak.



THE SEARCH IN "HELD BY THE ENEMY," AT THE MUSEUM.



THE ESCAPE IN "HELD BY THE ENEMY," AT THE MUSEUM.

Miss Fortescue revived for one night, January 15, Hon. Edmund Phipps's version of *King Rene's Daughter*, adopted from the Danish of Henrik Herz some thirty-five years ago and originally produced by Charles Kean with Mrs. Charles Kean in the part of Iolanthe. In 1854 it was played in Boston by Mrs. A. C. Mowatt. Some years ago Mrs. Scott-Siddons appeared in a different version. The plot relates to the recovery of the sight of a blind girl who has been kept in total ignorance that she was afflicted different from other people.

On the 5th of January three novelties were presented at two theatres. The National Opera Company, that most ambitious but fluctuating organization, appearing at the Boston, brought out for the first time in this city Victor Masse's comic opera of *Galatea* and the *Bal Costume* ballet, music by Rubinstein. *Galatea* had been condensed by Frederick A. Schwab into one act, yet the cutting had been done so skillfully that no break was discernible. In the opera the well-known story made familiar by legend and by play, of the beautiful statue imbued with life in answer to the prayer of its sculptor, is repeated in practically the same form as that to which everyone is accustomed. The jealous wife and estranged lovers are not portrayed, but the action of the opera sees the mortalized Galatea playing pranks with her lover's affection, coquetting with the studio attendant, taking the presents with good grace from the wealthy Midas and absorbing more of the drink of Bacchus than was good for a flesh and blood statue, so that finally Pygmalion grows weary of his creation and prays her back again to her stone pedestal. The music is pretty throughout with a number of particularly bright melodies interspersed to win popular favor. Miss Laura Moore, who made her first appearance in Boston, proved to be a little lady with a handsome face and graceful form, possessing every attribute for good stage presence as Galatea, and a voice of the pure, sweet type, melodious but not powerful. Mrs. Jessie Bartlett Davis made a pleasing Pygmalion.

The *Bal Costume* ballet was simply a series of national dances set to the orchestral arrangement of Rubinstein's four-hand piano-music called by the title given the ballet. The stage pictures were admirable in their artistic arrangement, and the solos were gracefully danced by Gilbert, Giuri, Carozzi and Cammarano.

At the Hollis Street Theatre on the 5th,—a busy week, this, for the attendant at every novelty,—Mme. Mojeska gave the first performance in Boston of the German play *Daniela*, which had had its initial production by her in America at the Union Square Theatre, New York, December 13, 1886. She had presented the drama, in the original, in Berlin and other foreign cities. *Daniela* was written by Felix Phillipi and translated into English by W. Von Sachs and E. Hamilton Bell. The argument runs as follows: Daniela is the second wife of Count Von Lexon and though she loves him devotedly, she finds that his affection is buried in the grave with his first wife. But he does not know, and she does, that this former wife was unfaithful to him. Upon the attempt of the self-sacrificing Daniela to conceal this unpleasant truth from the Count, hangs the plot of the play. She seeks Ferdinand Von Arndt, the lover of the first wife, in order to have destroyed certain documentary evidence, damaging to her predecessor, but this visit is misconstrued by her husband whose suspicions have been aroused by Karl Von Bergen, the brother of his first wife and the man whose suit for the hand of the Count's niece is opposed by Daniela. Returning home one evening unannounced, Von Lexon surprises Von Arndt and Daniela together, they being on the very point of destroying the compromising letters. The man escapes, but Daniela remains to receive the unjust accusation of her liege. For his sake she will not tell the truth, and so he remains still in the dark. Seeking a noted lawyer in order to take action for divorce, Von Arndt and the Count are thus inadvertently brought together, for the former is the lawyer in question, but as it happens that neither of the two is known to the other, it is only when the circumstances are revealed that the lawyer understands the case. This lawyer has a conscience. He confesses the actual facts to the astonished husband and then, of course, follows a challenge. The Count, full of remorse, goes back to his wife, but she will not return to him until, hearing of the projected duel, she agrees to be his again if he will show his regard for her by abandoning the vengeance he has undertaken for his first wife's sake. He consents, and reconciliation and happiness follow.

There is much originality in the main idea of the play, the shielding of a first wife's guilt by a second wife whose husband's affection

still lingers with the dead, and there are many strong points about the drama. But, on the other hand, there is sombreness and monotony, combined with impossibilities of action, that make the play drag and seem unrealistic at times. In Boston *Daniela* was received with favor while Mme. Modjeska's other novelty, *The Chouans* (brought out in 1886) received less praise, exactly reversing the judgment of New York audiences. This difference of opinion between the two cities has been noticeable in many cases. Mme. Modjeska in the title role had an angelic character that well suited the natural tenderness and grace of her acting; her delicate art, too, was well adapted to these characteristics though it was not fully capable of meeting the passionate parts of the story.

Coppelia was the first work of the year that had its original American production in Boston. This ballet, (music by Delibes), was presented at the Boston by the National Opera Company on the last night of its engagement, January 15, and won an unmistakable success. For a number of years past, it has been upon the European boards and its story was otherwise familiar through various works which may have suggested its plot. E. T. A. Hoffman's story, *Sandman*, has the main idea of *Coppelia* prevailing in it, and the *Sandman* has been utilized by Offenbach for his comic opera *Contes d' Hoffmann*. The same may be said of the prior work of Adolph Adam, *Pourpee de Nuremberg*. A late comic opera made familiar in America during 1886, Edward Solomon's *Pepita*, was evidently a direct plagiarism of *Coppelia*.

The story of the ballet runs in this wise: Coppelia is a beautiful automaton made by old Coppelius, and is so life-like in appearance that Frantz, a village youth, forgets his love for Swanilda and becomes enamored of the image. While the old mechanic is away Swanilda and her girl friends get into his house and there set all his automatons in motion, (giving chance for a humorous stage picture in the precise and regulated movements of the images of the Chinaman, the Indian, etc.) Suddenly Coppelius is heard returning and the frolicsome maids quickly escape, excepting Swanilda who hides away in the recess where the lovely image is set. Then enters Frantz. Coppelius sees a chance to accomplish his greatest work of all. He gives the youth drugged wine, and by the use of his magi-

cal art endeavors to endow the favorite automaton with the soul of the sleeping man. Success crowns his efforts, though the real cause of the success he does not recognize. As a fact Swanilda has taken the place of Coppelia on the pedestal and she counterfeits cleverly a gradual coming to life. Finally she is all life, much to the consternation of the old man, for her rushes across the stage and her banging over of the other automatons threaten a rather embarrassing charge for him to look after. Meanwhile, Frantz awakes, recognizes his true love and with her runs away. The remainder of the pantomime shows merely the union of the lovers and the comforting of old Coppelius, who has been much unstrung by the discovery that his art was not as powerful as he supposed. The touches of real humor in the pantomime are genuinely good while the music is bright, sparkling and melodious. M^{lle}. Giuri's impersonation of Swanilda was of exceeding merit; she had danced the part often abroad and therefore was at home in the character. Her natural grace and elegance was made even more apparent by contrast with the comically stiff, mechanical movements she assumed when picturing the automaton coming to life.

"Realism, realism, realism" is the cry of the day, and a real tank of water on the stage, a real steam engine, a real horse or a real dog attract more attention, it would seem, than an ideal actor. One of the latest realistic plays is *The Main Line*, a "railroad drama" first heard in Boston, January 17, at the Globe Theatre. Its initial appearance was at the New York Lyceum Theatre, September 18, 1886. Charles Barnard, of *The Century Magazine*, and Henry C. De Mille, formerly the reader of plays at the Madison Square Theatre, were collaborators in the authorship, and under their supervision the play was produced. It is the old story of the lowly but winning maiden gaining the affections of one above her station and culture, and gradually lifting herself, by high purpose and training, to the plane where their lives may be wedded without disparity. Possy, the telegraph operator at a Colorado railroad station, falls in love with Lawrence Hatton, a romantic and generous artist, who is equally smitten with her charms. The scene predestined to be the striking one of the piece is that wherein a rear car, in which Possy's lover rides, becomes detached from the train just after it has left the

station on the up-grade, and slides swiftly back. Possy sees the danger and like a flash, turns the switch so that the stray car will glide upon the main track instead of upon the siding into the gully. Then she thinks of the incoming express on the main track, and the danger of collision, and sacrificing love for duty, turns back the switch to let the single car smash, rather than risk the sacrifice of a hundred lives. Of course the hero escapes, however, and all ends merrily with the expectation of the marriage chime.

The features of the play are the novel mechanical arrangement with the railroad track, depot and telegraph office, and the interior of the station master's apartments with a snow-storm raging without and the wires singing under the blasts of the wind, furnishing a solemn obligato to the plighting of the vows of Possy and the artist. The story itself is a simple one, simply told, and, as the action calls for considerable briskness, the life of the piece combined with its mechanical stage display make the tale acceptable in presentation. The company included Mr. De Mille, one of the authors, and J. B. Mason, formerly of the Boston Museum.

On the 17th, of January an interesting revival was witnessed at the Boston Theatre. Lawrence Barrett brought out *Rienzi*, having presented the play only in Washington, Brooklyn and a few small places. It was the first production in Boston of Mary Russell Mitford's famous tragedy for very many years. In 1829 the elder James Wallack, after playing the piece in New York, brought it out at the Tremont Theatre, Boston. The cast then included William H. Smith as Angelo Colona, and Mrs. George Barrett, Mrs. W. H. Smith, John Gilbert, J. M. Field and W. F. Johnson. As a literary work Miss Mitford's tragedy is not unknown, more especially because of the single great speech, "Friends, I come not here to talk," etc., that for years has been among the standard orations for school-boy declaiming. Nor is the story of *Rienzi*, the last of the Tribunes, unfamiliar, since historians have made the record of that patriotic but over-vain man known to students, while Bulwer has told the story to the general reader in his well-known novel named for the hero. But Miss Mitford's tragedy preceded the novel, although, indeed, Bulwer took none of his narrative from the drama and uses the only point of resemblance in the presence of a love intrigue between a relative

of *Rienzi* and a member of the party antagonistic to the Tribune. Bulwer's book appeared in 1835. Miss Mitford's play was written in 1824. In its first form it does not seem to have been satisfactory to the author, as she herself writes in a letter to a friend, quaintly dated "Friday, I don't know the day of the month, but the last Friday in November," 1824, "I have been hard at work altering a play which I hope to get out within a month at Drury Lane. It is on the subject of *Rienzi*. Macready is with me heart and soul." Her first idea of dramatizing this romantic career came the year previous, but she was afraid of the attempt afraid lest she should get nervous and fail. When finished, Mr. Macready was in favor of bringing out the play as written by a man "to avoid the great annoyance of newspapers, etc., so unpleasant to a female writer," says Miss Mitford. October 9, 1828, *Rienzi* was given its first production on any stage, at the Drury Lane, the original cast being as follows: *Rienzi*, Mr. Young; *Angelo Colonna*, Mr. Cooper; *Stephen Colonna*, Mr. Younge; *Ursini*, Mr. Mude; *Claudia*, Miss Phillips; *Lady Colonna*, Mrs. Faucet. The play had 34 performances. It was brought out very carefully. Clarkson Stanfield, afterwards the celebrated artist, who began as a scene painter painted the scenery, giving in one place an accurate representation of *Rienzi's* house, which at that time still existed in Rome and was shown as a curious relic of the domestic architecture of the Middle Ages.

In 1826 a manuscript copy of *Rienzi* was brought to America by Macready, but it was not until January, 1829, that the play received its first presentation in this country. It was at the old Park Theatre in New York, the original American cast being as follows: *Rienzi*, James Wallack the elder; *Stephen Colonna*, Mr. Phillips; *Angelo Colonna*, Mr. Barry; *Savelli*, Mr. Woodhall; *Ursini*, Mr. Richings; *Claudia*, Mrs. Hilson; *Lady Colonna*, Mrs. Sharp; *Teresa*, Mrs. Durie. Mr. Wallack is said to have "personated the hero with great spirit and effect." The last production of the play in New York, and probably in America, before the revival by Mr. Barrett, was in May, 1857, when at Wallack's old theatre the elder Wallack again interpreted *Rienzi*, with Mrs. Buckland (expressly engaged for the part) as *lady Colonna*, Southern as *Angelo*, and Mrs. Hoey

THE THEATRE.



Ada Rehan,

OF AUGUSTIN DALY'S COMPANY.



as Claudia. Mr. Wallack provided the version of the tragedy then used. Three other plays have been worked out over the life of the Roman Tribune. In 1825 a successful French tragedy called *Rienzi* was brought out in Paris, thus antedating Miss Mitford's first representation, although not her composition, of the play. On the 12th of April, 1836, Jonas B. Phillip's version of Bulwer's *Rienzi* was produced at the old Franklin Theatre, New York, with John R. Scott as Rienzi. May 23, 1836, another *Rienzi*, by Miss Medina, the actress, based on Bulwer's novel, was brought out at the old Bowery Theatre, New York, with Mr. Hamblin in the title role, to be revived again in 1839. The version used by Mr. Barrett is Miss Mitford's original one, rewritten, however, and reconstructed by Mr. Steele Mackaye under the direction of Mr. Barrett himself. It was produced for the first time at Washington on the 13th of December, 1886, with the same cast that appeared in Boston.

The story of the tragedy follows out very closely the actual history of the later days of the Roman whom it commemorates. It is founded directly on the account in Gibbon's Roman Empire. When the play opens the spectator is transported to Rome in the middle of the fourteenth century. The Pope is then residing at Avignon, while in the Eternal City are the two factions of the nobles, the Ursini and the Colonna. Rienzi will become the saviour of the people; he will give back liberty to the Romans; and lighting the beacon of liberty upon the ancient ruined altar he proclaims the coming of freedom from the oppression of the nobles, receiving at once the honor from the citizens of being appointed their Tribune. Meanwhile a complication is arising, as shown by the love passages between young Angelo Colonna and Claudia, the daughter of Rienzi. In his devotion to the beautiful girl the scion of the ancient house of Colonna becomes a follower of the people's Tribune. A member of the Ursini family has been condemned to death, but through the intercession of Claudia is pardoned by Rienzi. Then the nobles combine and choose as the time for action that hour which marks the marriage feast of Angelo and Claudia. During the banquet they intend to assassinate the Tribune. But their plot is discovered and frustrated by Rienzi, who pardons their condemnatory act only on condition that they take the oath of allegiance to the State. The

nobles swear allegiance, yet soon break their pledge and again rise in revolt against the man of the people. They are defeated and sentenced to death. Meanwhile young Angelo has quarreled with Rienzi and becomes a prisoner with the rest of the nobility. Rienzi would forgive the youth, but the latter will make no submission for the pardon. The pleading of Claudia leads Rienzi, in spite of all, to follow out his natural inclinations, and he resolves to spare his daughter's husband. The elder Colonna, the head of that family, has been killed, and lady Colonna, taking his place, urges on the nobles, who once more rise against the Tribune, and this time with success, for the people, wearied with the demands that have come upon them of late from Rienzi, desert their leader and leave him to stand alone. Rienzi is stabbed to death, and with this tragic picture the play ends.

The tragedy is essentially a one-part play. The hero of the story is the all-in-all and scarcely any interest is felt in the other characters. One cares very little what they do or what becomes of them, except so far as their distribution may affect the single figure predominating over all. Even the love-passage between Angelo and Claudia is but a point of advantage offered to Rienzi for the display of parental affections and solicitude. The Tribune is the absorbing portrayal of the life picture and each scene resolves itself into a series of great oratorical efforts by Rienzi. The play as a whole must be pronounced dramatically dull though well written from a literary point of view. Its attraction, as presented by Mr. Barrett, lay in its mounting, for under his guidance the various opportunities for scenic display were so elaborated as to make the production a grand pageant. The leading character, with its many speeches, well suited Mr. Barrett's declamatory style of acting and was sustained by him with strength and consistency.

Mr. Barrett, in speaking of *Rienzi* to the writer, said, "I saw that just at the present time the people would like a play of this spectacular order, with grand scenic effects and good music, and so I brought out *Rienzi*. The chief character is a stilted one, no doubt of that, but it gives a chance for some excellent surroundings. Another writer than Miss Mitford would have made the play stronger for the stage. I have altered it considerably so as better to

meet the wants of our audiences. The feature of Rienzi's great love for his child has been interpolated, and the church scene has also been put in. The character of Rienzi is certainly a good one for oratorical effect. That, indeed, was what the people wanted in those days when Miss Mitford wrote."

The Salsbury Troubadours presented at the Park Theatre, January 24, for the first time in Boston Fred. Williams and George Stout's farcical comedy *The Humming Bird* which had been originally acted in St. Louis Nov. 26, 1886. The meagre plot relates to complications occasioned by Augustus Honeymoon advertising, under the name of "Humming Bird," for an actress and Joseph Brass also advertising for a stage artiste, and by Mrs. Honeymoon and other ladies answering one or the other advertisement. The piece is of varying character, in some parts good in others bad, opening rather dull but ending brightly. It was carried through with sparkling humor by the Troubadours.

The first appearance as "stars" in Boston, of Louis James and Marie Wainwright was signallized January 24, by the revival of Sheridan Knowles's *Virgilius* at the Globe. Mr. James possesses a fine appearance for the stage as well as a grand voice, deep and sonorous, two natural characteristics that are eminently fitting for the noble Roman father of history. At times he was too heavy in his acting but he was always sincere, earnest and strong. Miss Wainwright, barring her inclination now and then to rant and gesture out of place, was an adequate Virginia. At the matinees Mr. James and Miss Wainwright appeared in *Romeo and Juliet* and *Much Ado about Nothing*, plays given mainly for the sake of presenting Miss Wainwright in roles more prominent than that she had in *Virgilius*.

On the last day of January, a new play was presented at the Globe, *Caught in a Corner*, which M. B. Curtis had originally brought out in Williamsburg, N. Y., Oct. 4, 1886. As the title indicates, a risky operator is "caught in a corner" of wheat. The sleek good natured Jewish hero, a hero of middle age this time, breaks up the corner in order to save his old friend. The piece is a noisy farce tinged with tame melodrama, and was but fairly well acted.

FEBRUARY.

BOUCICAULT'S FIN MAC COOL. — ELIXIR OF LOVE BY THE IDEALS. — JOSEPH HAWORTH IN HOODMAN BLIND. — LORRAINE. — MARGARET MATHER IN LONDON ASSURANCE. — ROSINA VOKES IN THE SCHOOLMISTRESS. — MRS. LANGTRY IN LADY CLANCARTY.

WHEN Mr. Boucicault with a flourish of trumpets announced his intention of favoring Boston with the first hearing of a new play on which he had been at work, keen interest was awakened, for the comedies of this veteran author are "standard" on the American stage. But as the story of the new piece leaked out, old theatre-goers began to probe their memory for the originals of various incidents, and finally when the play was brought out at the Hollis Street Theatre, they had no difficulty in discovering that it was a revised version of Boucicault's *Belle Lamar*, which was a drama first heard in this city at the Boston Theatre, Oct. 12, 1874. *Belle Lamar* was written for John McCullough, but in Boston L. R. Shewell played the role designed for Mr. McCullough, while Alexander Fitzgerald, C. Leslie Allen, Gustavus Levick, George W. Wilson, Dan. Maguinnis (who played also in the revival at the Hollis Street), Mrs. Thomas Barry and Miss Olivia Rand were in the cast.

Fin Mac Cool, as the new version was called, was given on the evening of Thursday, February 3. The first and last acts occur in

Newport, the second and third being laid in the Shenandoah Valley during the war of the rebellion. Isabel Bligh, the wife of Philip Bligh, an officer in the United States army, possesses all that passionate devotion for her native State that characterized the woman of the South during the war, and when the first guns are fired she seeks to lead her husband to throw up his commission and join the Confederacy. But he remains firm to his duty. Isabel, however, with her warmth of temperament will not stay at the North but, leaving her husband, flies to the South, hoping also that he, in his love, will follow. Along with her goes Katie, her Irish servant, the sweetheart of Fin, and the departure of this Celtic lass is the incident that induces the immigrant boy, arriving in America just before Katie has started South, to follow, as a soldier, his colleen. The flight of Isabel is dramatic in character, since she goes upon a United States vessel, which has been seized by Chauncey Lamar, a Southern gentleman, and his associates, and which, as it sails out of the harbor, comes under the guns of the fort, only to be saved from destruction by Fin's learning that his Katie is on board and his refusal, in consequence, to give the signal to fire. Philip leads his troops to the Shenandoah and there unexpectedly meets his wife, who is taken as a female spy. Lamar, too, is captured and condemned to death, but is saved by Fin lending him his military coat. The ultimate action of the play proves to Philip the innocence of his wife and the couple are reunited. Meanwhile Fin has been tumbled about this way and that blundering ahead in search of his sweetheart and giving to the play the element of comedy that the Irish characters of Mr. Boucicault can so well create.

The play is practically a series of incidents rather than a closely knit story while the character of Fin has so little genuine connection with the central idea that if he had been cut out entirely the fact would not have been noticed. The piece is not the equal in construction of Mr. Boucicault's well known popular plays and lacks the constant flow of bright wit that marks his Irish comedies. It was, however, admirably acted by a strong company, Mr. Boucicault himself finding in the good natured, simple hearted Irish immigrant-boy one of those characters that he can so cleverly delineate.

On February 4, Donizetti's *Adina* or the *Elixir of Love* was

revived at the Boston Theatre by the Ideal Opera Company; this organization first giving the work March 15, 1886, in Chicago. The bright, melodious opera proved one of the chief successes of the engagement, M'lle De Lussan and Messrs. Barnabee, Karl and Clark carrying very well the leading roles.

There were two points of interest about the performance at the Park Theatre on the night of February 7th. One was the return, as a "feature" if not as an entire "star", of Joseph Haworth, formerly of the Museum Company and afterward leading man of John McCullough, to this city, where he has always been regarded with something akin to "home" interest, and the other was the production, for the first time in Boston, of *Hoodman Blind*, the play written by Henry Arthur Jones and Wilson Barrett for the latter joint author and actor. The drama was originally brought out August, 1885 at Mr. Barrett's theatre, The Princess's in London. It was given its first American production at Wallack's Theatre, New York, during the season of 1885-'86, but then failed to win success.

The story deals with the separation of the hero, Jack Yeulett, from his wife, Nance, through the machinations of an enemy, Mark Lezzard, a man whom Jack had beaten in the contest of love. Mark shows the husband what appears to be his wife in the arms of a gipsy lover, and when Jack afterwards takes Nance to task for this and she persistently denies the calumny, the deluded husband, angered at the supposed guilt and hardihood of his wife, leaves the village and becomes a wanderer in London. There one day upon the banks of the River Thames he sees a poor, degraded creature throwing herself into the water to end her miserable existence. He saves the woman, called Jess, from this self-destruction, and then, to his astonishment, learns that she is the sister of the wronged wife, and that she impersonated Nance at the time of the meeting with the gipsy. Her resemblance to her sister made it easy to play the part, especially as the gipsy was her lover. Jess dies, but Jack and Nance are reunited, and that everything may come out well in the good old-fashioned style, the villains are meted out their proper punishment, so that while virtue is rewarded, vice suffers.

Hoodman Blind is a melodrama of the truly heroic class. There is no sham about its construction. No startling point is strained to bring in realism; no situation cast away to allow natural results. It is a melodrama pure and simple, out and out. The strength of the play lies in its climaxes; its weakness lies in the monotonous level of its ordinary scenes. The tale deals with the lower middle classes of England, compressing within its compass enough events to fill out the lives of a dozen village populations, beginning with a murder and a conspiracy and keeping up the flow of crime, with corresponding touches of misery, until very near the end, introducing only a few attempts at lightness and those very weak. The climaxes, though, are remarkably strong and effective, and as they are not infrequent, the play has attractions for the lovers of sensationalism.

Mr. Haworth's impersonation of the hero was brimming with fire and enthusiasm and in keeping with the melodramatic story. He relied, however, more upon his finely modulated voice and impassioned action than upon delicacy of facial expression. Mr. Haworth had changed the part in a number of respects from the original, especially by cutting down the long speeches.

Lorraine, Rudolph Dellinger's latest opera, was presented for the first time in Boston at the Globe Theatre on the 14th, of February. The work was first given to the public in October, 1886, at the theatre in Hamburg, where young Dellinger presides as musical director. It was the second opera of the composer, his first one, *Don Cæsar*, having been successfully brought out some time before. *Lorraine* had its initial production in America at Chicago about six weeks previous to its Boston production.

The story of the opera is as follows: Louis XIV. of France while at his hunting castle becomes much interested in a young man named Lorraine, who visits the court in order to find out the mystery of his parentage. He had been told by his mother that his father, whom he never knew, was of noble birth, and so he goes with his foster father, Pierre, (who had seen the real father once) to Louis's court to find out what he can. At the same time Gaspard, a nobleman of high position but of limited mental capacities, visits the castle with his wife, Oudarde, and his niece Madeleine. Everybody becomes fascinated with the lovely niece, and Lorraine, too, yields

to her charms. But Gaspard, anxious to be friends with all, promises the girl's hand to every man who asks, and thereby gets into endless trouble. Meanwhile Lorraine steps forward and wins Madeleine's love, and to make things end well it is discovered that the hero is really the son of Louis XIII., and the King, while he conceals the father's name, yet announces that Lorraine is of high birth and places him where he belongs, in the peerage.

The opera is of the serio-comic order, and in its text dull, heavy and uninteresting. The music, however is bright and graceful enough to win acceptance and on this feature its merit depends. Miss Gertrude Griswold, the prima donna, taking the part of Madeleine made her first appearance in Boston and though her voice was light and inflexible, yet she proved an agreeable singer so far as quality of tone was concerned. Miss Emily Soldene returned to Boston to impersonate in *Lorraine* an "old woman" character.

The role of Lady Gay Spanker in *London Assurance* was assumed by Margaret Mather for the first time in Boston on the evening of the 21st of February, at the Boston Theatre. Miss Mather brought beauty, vivacity, high spirits and intelligence to the impersonation, elements that can readily make Lady Gay acceptable at all times.

A. W. Pinero's farce *The Schoolmistress*, a new piece for Boston, opened the engagement of Rosina Vokes and her company of semi-amateurs at the Park Theatre on February 28. Its first American production was at Cleveland, Ohio, Oct. 11, 1886. A farce in every respect is this work, and all things about it are of the dashing, rollicking order. The story is very simple. The heroine is Peggy Hesslerigge, an artiled pupil in a fashionable young ladies' boarding school. The Principal, Miss Dyott, has succeeded in marrying a real, genuine member of a noble family, Hon. Vere Queckett, who, however, though a "gentleman," is decidedly attached to himself above all others and is ready to make his way pleasant through life by drawing on his wife's money. She, in order to increase her diminishing store, determines to use her voice in opera, and that the proud relatives on the husband's side may not be shocked at such a proceeding, the venturesome amateur does not even tell her spouse what her purpose is when she leaves the seminary, but pretends she is going to visit a friend in the country. Peggy is left in

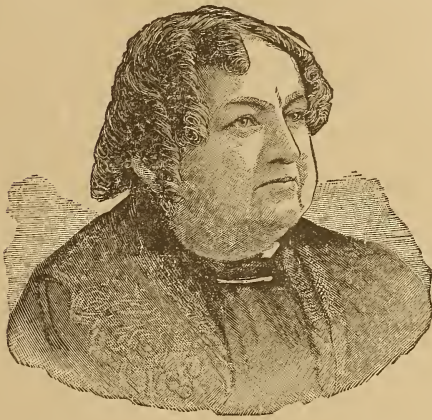
charge of the household, and that frolicsome young lady, having learned that Hon. Mr. Queckett is going to celebrate, on the evening after his wife's departure, by a little supper to which some naval officers are invited, compels the Hon. Vere to invite the pupils, including, of course, Peggy herself, to the banquet. This brings on a complication, for the house catches fire, Mr. Quickett's wife returns unexpectedly, and there is a general consternation and complication of situations. Some of the funny business of the play depends on another complication. Dinah Rankling has been so long a pupil at the school that her father, Admiral Rankling, doesn't recognize her when he sees her at the little banquet, and as she has secretly married a young fellow, Reginald Paulover, some mixed-up incidents are brought about thereby.

The whole piece resolves itself into this confusion of fun, making a lively entertainment of just that kind to tickle the risibles of individuals who delight in complications and care nothing for sense. If the auditor looks for anything deep or delicate in construction he will fail to find it in *The Schoolmistress*. As Miss Vokes herself said of the piece: "It is nothing but a piece of nonsense, of course, but thoroughly clever, and what is better still, pure nonsense." Miss Vokes impersonated the part of Peggy with just that "bounce" and superabundance of animal spirits that befit the character, and even if at times she seemed excessively exuberant, yet there was so much of natural drollery to her acting in the most of the play that she made the part a taking one both to the thinking and the unthinking.

Mrs. Langtry appeared in the title role of Tom Taylor's *Lady Clancarty* for the first time in Boston at the Boston Theatre on the 28th of February. Her initial appearance in the part had been at Chicago a short time previous. The play was not new to Boston though a number of years had elapsed since its last hearing. Then George Rignold appeared in the drama. Miss Ada Cavendish and Thomas W. Keene, as well as Miss Annie Clarke and Charles Barron at the Museum, had also played the leading characters here. Tom Taylor's *Lady Clancarty* was originally produced at the Olympic Theatre, London, March 9, 1874, by Miss Ada Cavendish as Lady Clancarty, Henry Neville as Lord Clancarty, W. H. Vernon as Lord Spencer and Charles Sugden as King William. The story briefly

told runs in this way: Lord Clancarty and the daughter of the Earl of Sunderland were married in youth, and having immediately parted do not know each other when next they meet, ten years afterwards. On this later occasion they fall in love with each other and are finally happily reunited, the wife having testified her devotion by pleading before King William for the pardon of Clancarty who has been arrested as a traitor because of political complication and the husband displaying commendatory bravery and love for his lady.

Mrs. Langtry appeared to good advantage in this play by reason of her beauty and dignity, so eminently befitting the romance of the chief character. With much of the amateur in her performance she yet brought out with effect the dramatic scenes of the play, notably in the bed-chamber scene when Lord Clancarty seeks shelter there and then first discloses that he is her husband, and in the scene before the King where she pleads for her husband's safety.



MRS. J. R. VINCENT,

Born in Portsmouth, England, Sept. 18, 1818; died in Boston, Sept. 4, 1887.



MARCH.

ANTOINETTE RIGAUD AT THE MUSEUM.—A DOUBLE LESSON AND A GAME OF CARDS.—GENEVIEVE WARD IN THE QUEEN'S FAVORITE.—THE GYPSY BARON.

IT was remarkable, indeed, for the chronicle of the third play of the season at the Boston Museum to be dated March 7, yet the phenomenal runs of the first two attractions of the year, *Harbor Lights* with its 137 performance and *Held by the Enemy* with its eighty-one performances, had postponed *Antoinette Rigaud* until the Spring date. Raymond Deslandes's *Antoinette Rigaud* had never been heard in America previous to the Museum production. It was originally brought out at the Comedie Francaise, Paris, Sept. 30, 1885, and there ran for forty nights, a remarkable run at that theatre, where frequent changes are the rule. The text was translated into English by Ernest Warren and given by Mr. and Mrs. Kendall at the St. James' Theatre, London, Feb. 13, 1886. Its story goes as follows: The heroine, who bears the name of the title, is the sister of Capt. Henri De Tourvel and is the wife of the wealthy M. Rigaud. She undertakes the task of obtaining from Gen. De Prefond his consent to the marriage of his daughter Marie with the gallant Captain. De Tourvel is the orderly of the general, and much liked by the old officer, but the latter, having seen his own wife, unable to bear the trials of war, pass away, had vowed at her death-bed never to allow

his daughter to become a soldier's bride. Henri cannot give up his commission ; he is too poor. And thus the case stands when Antoinette takes hold. But she, too, has a delicate love affair to manage. An artist, Paul Sannoy, has painted her picture, and with his impulsive, romantic mind has fallen in love with the young wife, but the affair had gone no farther than an exchange of letters. Meeting Paul afterwards by chance at the General's house, she requests of him her letters, and he out of honest regard for her as well as friendship for her brother who had saved his life, promises to return the notes. But he is unfortunate in his efforts to remove all suspicious evidence against the lady, and nearly compromises her badly, for just as he is leaving Antoinette's apartments, after having received from her a medallion as a token of friendship that can go no farther, who should knock at the door but M. Rigaud himself. A situation is imminent. Then the quick-witted Antoinette hides her lover, and after getting her husband into another room opens the door, while Paul hastens to escape. The hall doors are locked, and his only way lies through the room of Marie De Prefond. Quickly he opens the window, slips out and is away. The servants, however, have seen him scaling the wall and arouse the house with the alarm of burglars. M. Rigaud declares he saw a man coming from the window of Marie's room. Then Gen. De Prefond thinks he sees through the millstone. Henri, he declares, has been trying to compromise Marie in order to compel her father to allow the marriage. A proof of this, as he thinks, lies in the medallion of Henri's sister, which had been dropped in the room. The noble-hearted brother comprehends the plight that his sister is in and accepts the guilt. But Antoinette will not suffer this. She lets Marie's father understand the true import of Henri's act, and then when the Captain shows his resignation from military life the old veteran can no longer hold out but gives the young man his daughter and makes the two happy, while Antoinette returns to her dutiful, if not the happiest, life without a shade upon her character, M. Rigaud having no inkling of the true state of affairs.

Antoinette Rigaud is prettily written though it has no especial salient witticism. The opening scene is inclined towards slowness but afterwards the story is told with stronger dramatic effect, and

though the general idea of the plot is far from novel, yet the strength of the climax, the self-sacrifice of the noble brother, is a telling feature. The comedy on the whole is light and without "staying" powers. Mr. Vanderfelt as Henri found little to do until the last scene, wherein he takes the guilt of his sister upon himself; then he was strong, manly and sincere. Miss Evesson, while lacking in voice and power of action, redeemed her Antoinette by earnestness and naturalness. Miss Craigen portrayed Marie in a way that fully indicated the pure girl's character. Mr. Coulter's honest, open-hearted Mr. Rigaud was excellent even if rough. Mr. Burbeck, as the artist lover, failed to make the most of his part. Mr. Hudson especially succeeded in the bluffer portions of Gen. De Prefond's action.

Rosina Vokes's second new piece for Boston, B. C. Stephenson's *A Double Lesson*, was brought out March 7, at the Park. The story of this one act comedy is that of an actress, Miss St. Almond, giving a double lesson to her husband and to her amateur pupil Lady Moncrieffe, who are becoming dangerously attached to one another. Miss Vokes as Miss St. Almond found opportunity for dancing and singing and droll burlesquing in her well known manner.

On the 9th of March, *A Game of Cards*, a little one-act comedy, was brought out at the Park, for the first time in Boston, by members of Miss Vokes's company. Chevalier De Rocheferrier and M. Mercier become angry over a game of cards, refuse consent to their children's marriage, and then make up, the former gentleman having been convinced the quarrel was a dream.

The Queen's Favorite, that Genevieve Ward gave for the first time in Boston during this month, may rightly be characterized as a duel of wits. There is little in the way of plot; the entire interest centres upon the sarcasm on the tongues' tips of the two prominent characters, the brilliancy of their minds, and the results of the clashing of these forcible characteristics. The characters alluded to are historical personages, and many of their acts upon the stage are recorded in the histories of the past, but no attempt is made at systematic accuracy or at complete recording. Sarah Jennings, Duchess of Marlborough, one of the great Churchill family, is the woman whose mind forms one foil in the subtle battle, while the

opposing weapon is possessed by Henry St. John, Viscount Bolingbroke, the statesman, orator and writer of Queen Anne's day. There is flash after flash in the duel, sharp clashing and bright sparks scintillating between the two whenever there is collision, and this is the life of the play, in fact the play, the entire play itself.

How witty, especially, are the remarks of Bolingbroke. "The Churchills," he says, "never draw the sword — they only draw their salary." He is called upon for action and yet cannot very well take action at that moment. What will he do? "I will do as other statesmen do," he says, "*talk* like the devil." So he declares with force, "A politician who loves anybody but himself is lost," and "Women are always suspicious of their own sex — they understand it better than we do." He is chided for crowing before he is out of the woods; "It's never too soon to rejoice," he affirms in response.

Each of the two opponents is seeking to control Queen Anne. The Duchess has the reins in her hand at the beginning, and St. John, striving to effect peace in Europe by bringing England's Queen and France's King into friendship, is restrained by the power of the woman. If he can but gain his point then he will become Prime Minister, and the virtual regents the Duke and Duchess of Marlborough, will be dethroned. St. John succeeds in having Abigail Hill appointed maid-of-honor to the Queen, by finding out that her cousin, the Duchess, had exerted herself so much in behalf of Abigail's lover, Lieut. Masham (who had slain in a duel St. John's cousin) as to place Her Grace in a position that by slight misinterpretation could be compromising. This is a point gained, since the young maid afterwards, as Lady Masham, even supplants the Duchess in favoritism with the Queen, being also an instrument in the hands of St. John and Harley, the leaders of the moderate Tories. St. John, or Bolingbroke as he became after the death of his cousin, obtains the much desired invitation to the reception for the French Ambassador by informing the Duchess of a signal (the asking for a glass of water) that is to delay Masham after other guests have gone and so bring together in conference the Queen and the two lovers. Who has not heard the story of the famous glass of water spilled on her Majesty's dress, the glass of water that brought about the great Peace of Utrecht? Then comes the illustration of

the importance of little things upon which Bolingbroke so often dilates. A glass of water has brought success to Bolingbroke. The want of a drop of ink checks him, almost checkmates him, for, while he is searching for the ink with which the vacillating Queen may sign the paper that will set him at the head and force away his rival, the Duchess herself gains admittance to Anne's presence, and by explanations regarding her interest for Masham and by the begging of pardon, delays the movement of her opponent. But Bolingbroke at last wins the game, playing upon the jealousies of the two women, and the entertainment of the hour is at an end.

A clever but unscrupulous man is the Bolingbroke of history, and so he is in the play. If not his selfish outlook for personal welfare, at least the absence of sincerity and of honest statesmanship in the care of the nation is strongly pictured in the stage portrait. All the grace of person and brilliancy of intellect is shown, and other attributes are added to make the character more pleasing to the observer. The chief characteristic of the Duchess of Marlborough, as the record of other days transcribes it, was power of will and superiority of mental talents. This, too, is the prevailing trait in the stage heroine, and though she ultimately loses, as she did in fact, still throughout the action of the plot there is manifest that keenness and strength which denominates the woman destined to be a prevailing factor in shaping the course of events around her.

Eugene Scribe's *Le Verre d' Eau*, originally brought out at the Theatre Francais in 1840, has served as the basis for several English adaptations; for *The Maid of Honor* produced at the Adelphi, London, in Oct. 1841, for *The Triple Alliance*, produced at the Princess's, London, in Nov., 1862, and for *The Queen's Favorite*, produced by Miss Genevieve Ward at the Olympic, London, June 2, 1883. This latter version, adapted by Sidney Grundy, was brought to America by Miss Ward and given its first production in the United States in San Francisco, March 18, 1886. Boston first heard it March 14, 1887, at the Park Theatre. Miss Ward's portrayal of the Duchess was chiefly a study of the mind. It was decisive and intellectually clear, with much artifice but with that artifice guided in so clever a way as never to be obtrusive. Mr. Vernon invested Bolingbroke with naturalness and consistency and painted the part in

such alluring colors as to make the easy, graceful, good-natured man of wits a captivating character.

At the Hollis Street on the 14th of March the latest comic opera of Johann Strauss, *The Gypsy Baron*, was given its first Boston production. Its original performance was in Vienna in November, 1885. The 15th of February, 1886, saw its first production in America at the New York Casino. The book of the opera is based upon a novelette of Moritz Jokay, the Hungarian author, and was arranged by Julius Schnitzer. The story brings out a romantic picture of Hungarian gypsy life, with a homœopathic mixture of pig-dealer's business. The hero, Barinkay, is poor; that is, he inherits the possessions of his father, who, having been sent away to exile, could not keep his property in what a New Englander would call "apple pie order," and so left a rather dilapidated old castle and fields of doubtful value to his heir. Barinkay sees Arsena—to be sure she is a pig-dealer's daughter, but the pig-dealer is a man of wealth and Arsena is a girl of beauty—so he falls in love with her. But the young maiden fears that her great-grandfathers would turn in their graves if she married beneath her, so she calls upon her lover to present the title of Baron before he claims her hand. Hero Barinkay becomes a Baron in this way: the gypsies make him their Wajwod, which, being translated, signifies Baron. But Arsena says that isn't just what she meant. Thereupon Wajwod Barinkay declares that what he means is that since he sued for the hand of the pig dealer's daughter he has met Saffi, the guileless gypsy maid, and that he has transferred his affection to the untutored lass of the nomads. So far so good, but better follows. Saffi finds a long lost treasure, which turns out to have been hidden by Barinkay's parent, and then in the same act it is announced by an old gypsy woman that Saffi is really the daughter of the late Pasha in Hungary. Her Highness, of course, is then far above Hero Barinkay, so away he goes to the war for fame, gets it, and then returns at the head of the troops and is accepted as the husband of the Princess Saffi. The opera is bright and charming in music and was acted and sung commendably well by the Conreid Opera Company.

THE THEATRE.



James Lewis and Mrs. Gilbert.

OF AUGUSTIN DALY'S COMPANY.



APRIL.

WILSON BARRETT IN LADY OF LYONS.—RUDDYGORE.—SARAH BERNHARDT IN FEDORA AND THEODORA.—THE FLIRT.—GEORGE RIDDLE IN THE EARL.—PASSING SHADOWS.—FANNY DAVENPORT IN MUCH ADO ABOUT NOTHING.—MME. JANAUSCHEK IN MEG MERRILIES.

THE dramatic events of April opened on the 1st with a presentation of the *Lady of Lyons* at the Globe by Wilson Barrett, the interest of the performance lying in the fact that this was the first time the English actor had played Claude Melnotte in America. His Claude is constructed in the same design that wrought out his Chatterton; a display in almost precisely similar manner of a high strung, sensitive nature, a lofty spirit and an elevation of soul. He was superficial but personally magnetic. Miss Eastlake played Pauline for the first time on any stage. In the later scenes, after the romantic girl's character has been strengthened by trial, she best met the requirements of the part. In the earlier scenes she lacked the show of innocent inexperience.

The production of a new Gilbert and Sullivan opera has become an event now in theatrical circles but unfortunately the latest work of the two writers, *Ruddygore*, failed to reach the standard of popular favor and its short run at the Globe Theatre, beginning April 4, was probably its last as well as its first hearing in Boston.

Ruddygore is intended as a burlesque on the old melodrama. Sir Rupert Murgatroyd, of Ruddygore Castle, by burning a witch at the stake has brought upon his family a terrible curse, to wit :

Each lord of Ruddygore,	This doom he can't defy
Despite his best endeavour,	However he may try,
Shall do o' e crime, or more,	For should he stay
Ouce, every day, for ever!	His hand, that day
	In torture he shall die

The present representative of the family, in order to escape the dreadful penalties of the curse, has fled his ancestral hall and taken refuge under the name of Robin Oakapple in a little village. There, he falls in love with a guileless maiden, Rose Maybud, whose chief characteristic is an unceasing devotion to the rules of her etiquette book. For instance she receives an offer of marriage from Dick Dauntless, in this way :

Rose (aside) — Now, how should a maiden deal with such an one? (Consults book.) “Keep no one in unnecessary suspense.” (Aloud.) Behold, I will not keep you in unnecessary suspense. (Refers to book.) “In accepting an offer of marriage, do so with apparent hesitation.” (Aloud.) I take you, but with a certain show of reluctance. (Refers to book.) “Avoid any appearance of eagerness.” (Aloud.) Though you will bear in mind that I am far from anxious to do so. (Refers to book.) “A little show of emotion will not be misplaced.” (Aloud.) Pardon these tears. (Wipes her eyes.)

Meanwhile the younger brother of the Ruddygore heir discovers Sir Ruthven, alias Robin, and compels him to return to the castle and accept the curse. The second act is set in the portrait gallery of the Murgatroyd mansion. Sir Ruthven commits an act of goodness. Suddenly the ancestors step from their frames and stand around the luckless modern representative. They blame him for committing no crime that day and declare that he must abduct a maiden. Accordingly Sir Ruthven plans to seize Dame Hannah, the aunt of Rose Maybud. Meanwhile his brother, now changed from a wicked baronet to a good Methodist, enters with his lady who turns out to be Mad Margaret, a crazy girl whose burlesque of Ophelia in the opening act had displayed her madness. Dame Hannah is brought in but is saved from Sir Ruthven by her own pugnacious

valor and by the declaration of one of the ancestors who recognizes the spinster of uncertain age as his own sweetheart. At last Ruthven shows that he does not merit the curse, since all the ancestors committed suicide out of dread of the curse and therefore they need not have died and consequently, to all practical purposes, are not dead,— and with this the opera ends.

The first act of *Ruddygore* is in many respects a typical Gilbert-Sullivan construction. There are numerous bright melodies for the music and a number of sharp witticisms for the text. The general strain of dialogue is not so subtly humorous as the Gilbert text of former works, but every now and then will be heard one of those doubly turned sentences that so tickle the fancy, a kind of punning phrase corresponding to the punning word, but far more effective and not so monotonous. The second act, however, has little except some very broad burlesque on the traditional melodrama, so broad as at times to be farcical and it includes very few musical numbers. The first part of this act is excessively dreary.

Of the characters, two are excellent burlesques, Robin, of the bashful young man, and Rose, of the demure devotee to rules of etiquette. The others are not so impressively defined. The introduction of Mad Margaret is out of harmony with the remainder of the work. The part was well sung by Miss Alice Carle in Boston. Miss Helen Lamont made an ideal modest village maiden in the character of Rose, while Charles Reed held his burlesque of the emotional Robin in proper restraint and with considerable quiet humor. Mr. Phil Bronson danced extremely well as Richard Dauntless, the man-o'-war's man. Sig. Brocolini excelled in his methodical bad-man-made-good in the second act.

Ruddygore was originally brought out at the Savoy Theatre, London, Jan. 22, 1887, and had its first American hearing at the Fifth Avenue, New York, February 21, (with Geraldine Ulmer, George Thorne, Courtice Pounds, Fred Bellington, Kate Forster and Elsie Cameron in the cast.)

Mme. Sarah Bernhardt returning to Boston after a six years' absence appeared at the Hollis Street Theatre in five different plays but in three her impersonations were familiar. The other two plays, *Fedora* and *Theodora*, both by Sardou, were known through the

productions in English by Miss Fannie Davenport and Miss Lillian Olcott respectively. Miss Davenport's *Fedora* was first heard in Boston, April 28, 1884; Bernhardt appeared in the play April 4, 1887. Miss Olcott's *Theodora* was first heard here Nov. 29, 1886; Mme. Bernhardt appeared in the play, April 8, 1887. In each of these plays the French actress displayed to highest advantage her strength of powerful action and intensity of emotional action and gave a keener perception of her genius than in any other roles of the season. Mme. Bernhardt regards *Theodora* as one of her favorite pieces, some of the characters, in her estimation, being almost Shakespearean yet the title role she considers the most difficult impersonation she ever essayed.

The Flirt, a new play in the repertoire of Mr. and Mrs. W. J. Florence, was first heard in Boston at the Park Theatre, April 8. The hero, Sylvester Sparks, is an athletic dude who is continually winning the hearts of the fairer sex. Mrs. Diana Lovington is a dashing widow with whom Mr. Sparks is inclined to flirt. Mixed up letters cause complications, which are funnily wrought out in the old, old way, making a laughable farce, and nothing more. Mr. and Mrs. Florence carried the roles of Sparks and Mrs. Lovington in their usual peculiar style.

Edgar Fawcett's five act play in blank verse, *The Earl*, an extended dramatization of one of his poems "Alan Eliot," received its first production on any stage at the Hollis Street Theatre, April 11, and the occasion marked the appearance of George Riddle, the reader, as a star actor. The story of *The Earl* is one of crime caused by love and of subsequent remorse. Edmund, Earl of Cleveden, has met in the past for a few brief times a lovely maid, unknown to him by name as he also to her, and this fair girl has become his ideal. Living in a secluded castle with his books alone he yet cherishes the memory of this maiden. When his brother, Lord Hubert, seeks the consent of the Earl to marriage with Lady Marion, daughter of Lord Falkstane, Edmund frowns upon the alliance because of suspicion that Marian's father is allied with Monmouth against the King. Marian is brought before the Earl that her sweet face may move him to relent and then it is found that she is really the heroine of Edmund's long devotion. The lady would

marry Hubert, however, and the complication leads to a quarrel between the brothers. Hubert follows his brother to the seashore and there by the side of a lonely cave offers the duelling sword to Edmund. The more expert older brother disarms Lord Hubert, spares his life and leaves him. Hubert, seeking shelter from the storm in the cave, is entombed within by the sudden falling of a huge boulder. Startled by the crash Edmund returns and at first would save his brother, but then, remembering that with Hubert out of the way Lady Marian may be his, he leaves the young man to his fate. The marriage follows, for Lord Falkstane is only too glad of this great alliance, especially as his own head is now in danger for political reasons. But terrible remorse has seized upon the Earl and he can rest in peace neither by day nor night. Even before the wedding an old retainer discovers the secret of Lord Hubert's death by a visit to the cave and Edmund is well nigh distraught for fear of exposure: but sudden death removes the aged servant just as he is about to speak. After the marriage remorse works even more upon the Earl and at all hours he hears ringing in his ears the cry for help that last came from his brother's lips. In sleep Edmund half confesses his crime to his wife and when in a fit of somnambulism he sets forth for the cave she follows him, hears his self-incriminating words by the huge rock and then awakens him. With the full horror of the situation thus suddenly forced upon him in the presence of a witness, and she the woman whom he adores, Edmund falls prostrate at her feet and in the agony of his soul's affliction expires.

The Earl would make a good reading play if cut down. There are many poetic lines of beauty, and there is the melancholy romance pervading all that suits the author's muse. In its stage representation, however, it drags slovenly along for the first part, and in the opening acts has too little dramatic intensity. The last two acts are stronger by reason of the situations in them, but they also have the faults of slow and over extended dialogue. There is a great amount of narrative that clogs the action and there is too much explained to the audience after every auditor has fully understood the fact. These points militate against general popular favor. Of the acting of Mr. Riddle in the part of Edmund, Earl of Cleveden, it may be interesting to quote two extremely differing opinions. H. A.

Clapp said: "Mr. Riddle is utterly unequal to the task of embodying it [a conception of Edmund] in declamation and action. That Mr. Riddle has fine moments is true; the contrary would not be possible. But Sir Edmund in the total is indefinitely too much for him, and his impersonation as a whole is tiresome, spasmodic and ineffectual. And Mr. Riddle need not be much disturbed if he is found unable to achieve the impossible." Edgar Fawcett, the author of the play, in a letter to the press which aroused much discussion, said: "Mr. Riddle possesses distinction, force, elegance, scholarship and a voice full of the sweetest, richest, most sympathetic melody. His scholarly gravity in the first act, followed by keen and almost horrified dismay when he discovers that Lady Marian, the betrothed of his brother, is the woman whom he has loved devotedly literally brims with intelligence and charm. His love scene is an exquisite rendition. His entire third act is masterly in its dignity and beauty." Mr. Fawcett stated also that he ranked *The Earl* far above any work he had so far given to the stage, this declaration being called out by the unanimous condemnation of the piece as an acting play, by the critics of the Boston press.

John A. Stevens's *Passing Shadows*, which was given its first production in this city at the Boston Theatre, April 11, was in reality a revised version of *Her Second Love*, a drama by Mr. Stevens that was formerly given with Maude Granger in the leading role. The scene is laid in Russia where two Counts, Ivan Demidoff and Fedor Petrovik, are rivals for a cottage maiden, Olga by name. Ivan wins, but by his subsequent scandalous behavior alienates his wife and finally is killed, leaving the other two characters free for prospective marriage.

The play is somewhat over-spiced for a refined stage and has few remarkable features about it. It was well acted, the author himself appearing as Count Ivan.

Miss Fanny Davenport appeared in the character of Beatrice in *Much Ado about Nothing* for the first time in Boston on the 14th of April at the Park Theatre, having taken up that role only the previous Autumn. Her impersonation was one of great merit, excelling especially in the expression of Beatrice's love of bright humor. So pleased was Miss Davenport at the success of this en-

agement that she wrote a public letter to the dramatic critics expressing her thanks for the warm endorsement of Boston and adding "I hope your high praise will only give me greater incentive to better work. My engagement has not only been profitable but has won for me that which all true artists strive for—an entire acknowledgment from the Boston press."

Meg Merrilies, made famous by Charlotte Cushman, was revived by Mme. Janauschek at the Park Theatre, April 25th, that actress appearing in the title role for the first time in Boston. She gave this dramatization of Scott's "Guy Mannering" for the first time in this country a few weeks previous. Her success in Boston was at once accorded. Mme. Janauschek's impersonation was effective in its direct force. There was little approach to pathos in her interpretation, either in expression of love for Bertram or in the death scene, nor was the uncanny weirdness of the hag made prominent, but the leading feature presented was that of the power of strong, independent will in the gypsy queen.



MAY.

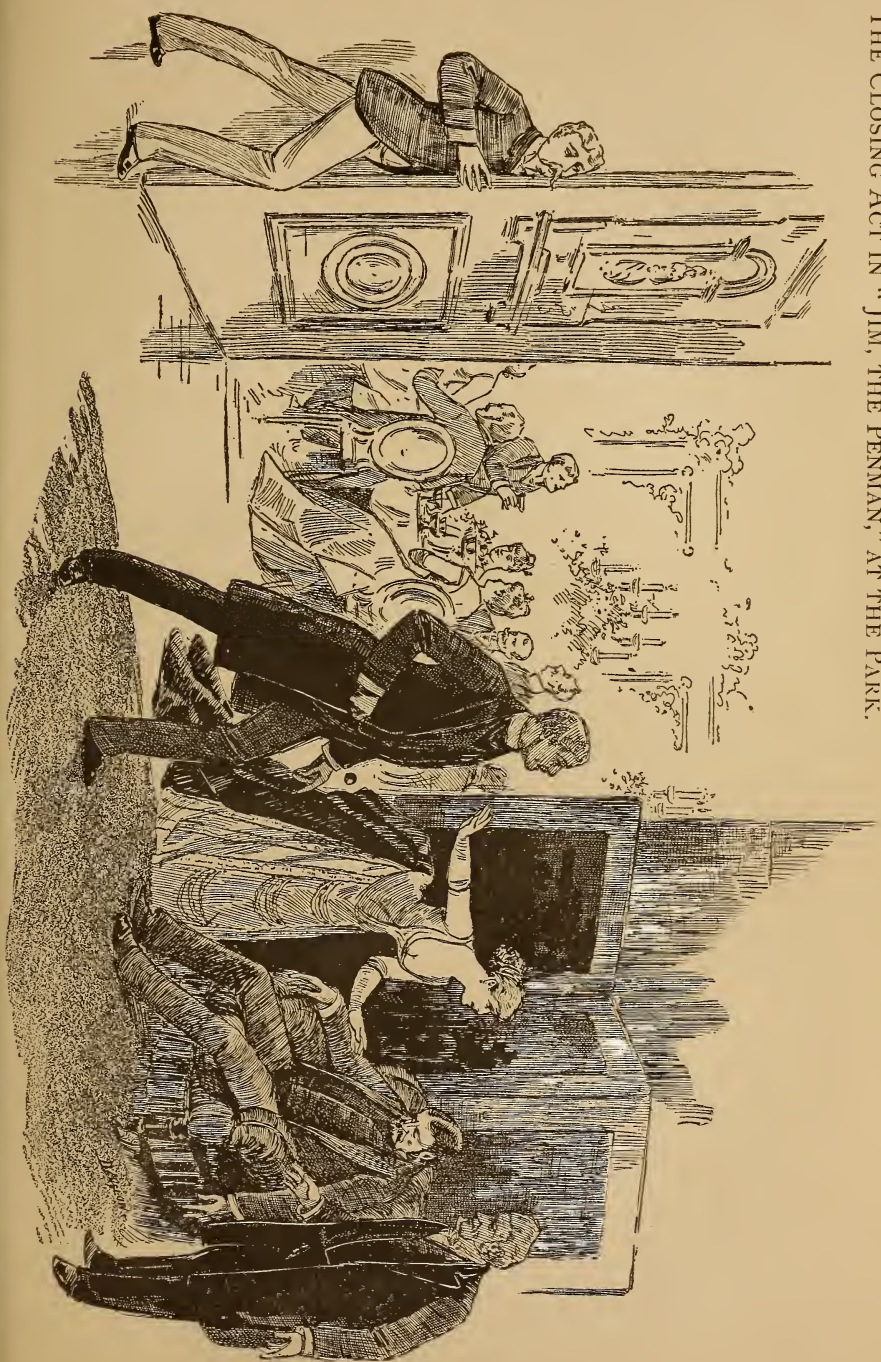


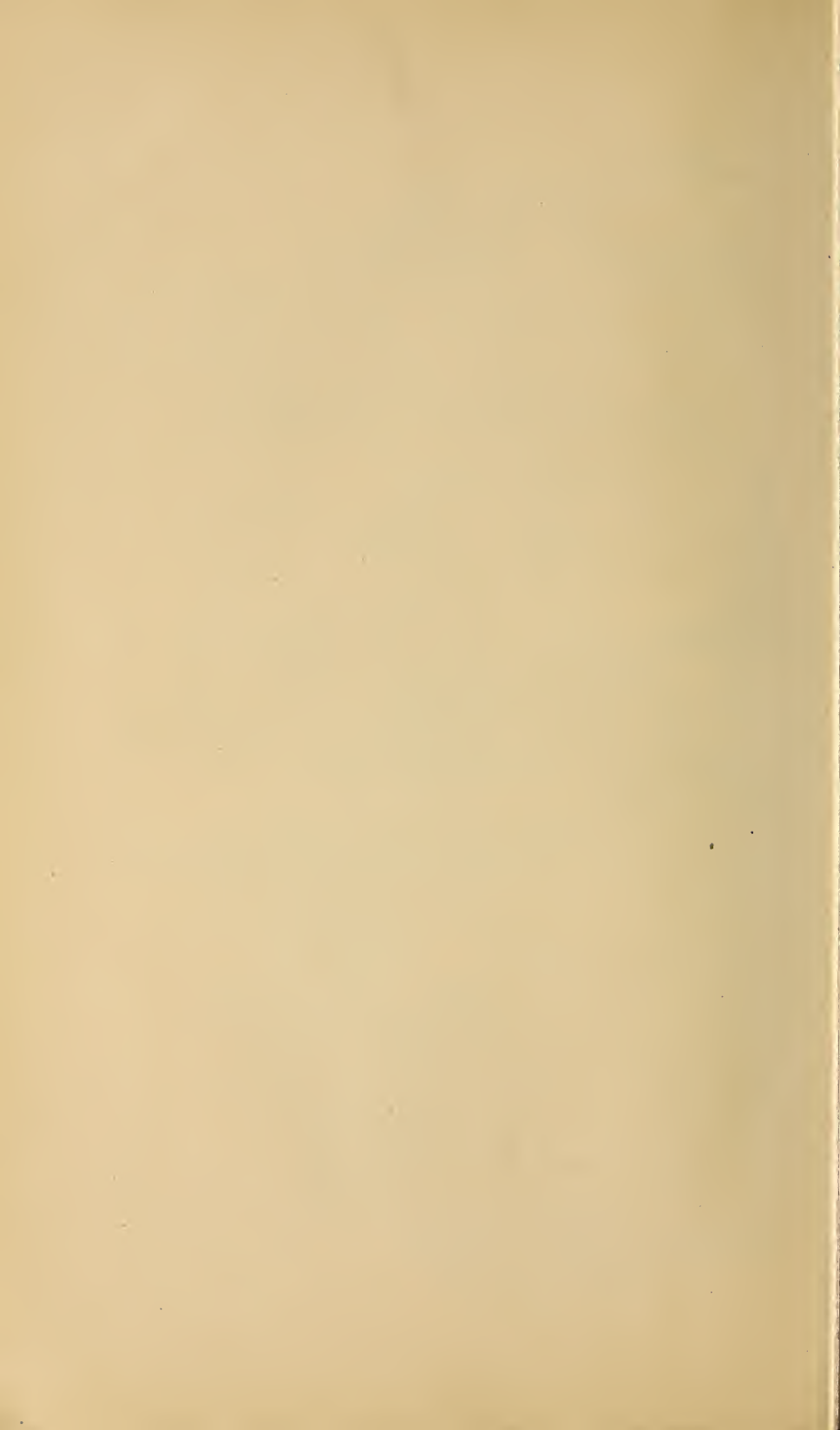
JIM, THE PENMAN.—RICHARD MANSFIELD IN DR. JEKYLL AND MR. HYDE.—ON THE RIO GRANDE.—LOVE IN HARNESS.—TAMING OF THE SHREW.—LITTLE JACK SHEPPARD.

THE closing month of the busy theatrical season saw three of the most prominent productions of the year, besides three minor novelties. *Jim, the Penman*, was brought out for the first time in Boston at the Park Theatre, May 2, by the Madison Square Theatre Company. The play, by Sir Charles Young, was originally made public March, 1886, at the Haymarket Theatre in London where Arthur Dacre, Lady Monckton, Mr. Barrymore and Beerbohm Tree played the leading parts. It received its first presentation in this country in Chicago. July 19, 1886, by the Madison Square Theatre Company. Subsequently it ran the entire regular season at the Madison Square Theatre, New York.

Sir Charles Young conceived the idea of the plot from the life of a genuine "Jim, the Penman," so called by the police, otherwise known in social circles of England as James Townshend Saward. In the play the criminal central figure is given the name of James Ralston. Living with his wife and children, two gay young people, Jack, the son, and Agnes, the daughter, the latter being engaged to Lord Drelincourt, Mr. Ralston seems to all the better world a man of uprightness and benevolence. To the shady classes, particularly to a

THE CLOSING ACT IN "JIM, THE PENMAN," AT THE PARK.





certain Baron Hartfeld, he is known as a most skilful forger, and has even been nicknamed, by those who cannot locate him, as "Jim, the Penman." There are a number of visitors at the Ralston town house, among them being Captain Redwood, apparently a very dull, sleepy army swell, but subsequently shown to be also a man playing a double part, though in his case on the other side of the fence from his host, in fact a detective. Others to be seen at the home of the great "financier" are Louis Percival, an American who was a lover of Mrs. Ralston before her marriage; Mrs. Chapstone, a goodly soul in labors of charity; Dr. Pettywise, the family doctor; Mr. Chapstone, Mr. Wetherbee, who lives in politics, and Lady Dunscombe. Mr. Ralston, in the generosity of his heart, aids Mrs. Chapstone's charities by subscribing his wife's name for a good little sum, and having thus unconsciously thrown down a clew that is afterwards to be picked up to his disadvantage, he listens to Percival as the latter tells the company of his reason for visiting England. Just as the American is about to explain that he has lost money through a forgery supposed to have been perpetrated by "Jim, the Penman," and that is the man that he is looking for, sleepy Captain Redwood, nodding in his chair, falls over, upsetting a table and making such a racket that all conversation is interrupted. Of course the awkward man apologizes profusely and is really very much embarrassed — to all outward appearances — but he manages to drop a warning word to Percival that he must not divulge that part of his story left untold. Percival considers it impertinent in a stranger to dictate to him, but he learns the reason later on. Baron Hartfeld calls upon his fellow-worker, and when the two are alone he urges Ralston to another crime. The latter would refuse if possible; he desires now to escape from the partnership of guilt, but the old titled scoundrel persists, promising that this shall be the last. The robbery to which he leads Ralston is the procuring, by a forged order, of the family diamonds belonging to Agnes Ralston's sweetheart, Lord Drelincourt. Meanwhile the American visitor has learned from Captain Redwood that he, the apparently heavy swell, is a sharp officer in the Pinkerton service, and that their host is suspected of being the notorious "Jim, the Penman." Percival, loving still the woman whom in her maiden days he would have made his

wife, for her sake stops all action against her husband. But fate continues its work. It seems the engagement of Percival and Mrs. Ralston had been broken off because of letters that each had received from the other. The two, led to compare the notes, learn for the first time that they are forgeries, and the lady further discovers that the signature of the letter sent to Percival is in the same handwriting as that subscribed in the charity book by Mr. Ralston. Then Percival, supposing that she is cognizant of the entire story, lets out all that he knows, and the climax of discovery is reached. Disgrace, however, is turned away by the sudden death of Ralston from heart disease, occurring just at the time when Hartfeld is arrested and when the opening of the folding doors that lead to the adjoining room shows to the spectators the guests at the wedding breakfast of Ralston's daughter.

The play is a thoroughly well conceived and well wrought dramatic construction. The interest of the spectator is captured at the very outset and is never allowed to flag, while at the same time the regular progressive climaxes are kept within the bounds of moderation so as not to culminate in exaggeration. The plot, though describing the life of one man in a hundred thousand, in a million perhaps, is so naturally developed that the spectators feel themselves for the time being one of the characters, as it were, and never think of assigning improbability to the story. Indeed, in this very compulsion of sympathetic feeling on the part of the observer lies the strength of the drama. The acting was excellent. Mrs. Booth as Mrs. Ralston was especially natural and forcible, and in the scene of discovery of her husband's guilt rose to a height of superb acting. Mr. Holland's contrast of the nonchalance and lazy manner of the English swell with the sharp, decisive method of the detective was a strong point in his able impersonation. Mr. Robinson was best in the quieter passages of Mr. Ralston; at other times heavy. Mr. Salvini as Baron Hartfeld showed great ability, while Mr. Pitt was dignified and manly as the generous Percival. Miss Burrough's portrayal of Agnes was marked by simplicity and sweetness.

It is sad to note that during the return engagement of *Jim, the Penman* in Boston, its author passed away in England, September 11, at the age of 48.

The strange story of *Dr. Jekyll and Mr. Hyde* had been read by so many that a special interest was felt in Thomas Russell Sullivan's dramatization of the tale when it was performed for the first time on any stage at the Museum, May 9, by Richard Mansfield and the Museum company. Its author, Robert Louis Stevenson, has said that the central idea of *Dr. Jekyll* came to him in a dream. To the general thinking one would say the dream must have been a nightmare. Mr. Stevenson himself commenting on the theatrical representation, said: "The dramatization of *Dr. Jekyll* has been done with my consent, but really I don't know how it will succeed. It seems to me too ugly, too repulsive a story to put on the stage. It is not pretty enough. I don't think a novel makes a good play anyway, the two are so essentially different."

The central theme of the book and play shows the doctor as a man of double nature, calm, grave, true-hearted, charitable, and at the same time fond of pleasure and disposed to seek the gratification of his senses, but yet industriously concealing his dissipations, leading, in fact, a dual life; then the doctor, studying into this double nature, sees the two separate characters that are embodied in his one character, and with a morbid desire to live each nature separately, makes use of a powerful drug which he has discovered that enables him to effect the transformation in appearance whenever he desires to live a mad life, and then again to retransform his appearance when he wearies of the exercise of his evil passions and desires to be again the man for whom the better half of his nature is fitted. In the tale, Jekyll is the man of propriety and virtue; Hyde is the fiend of brutal passion.

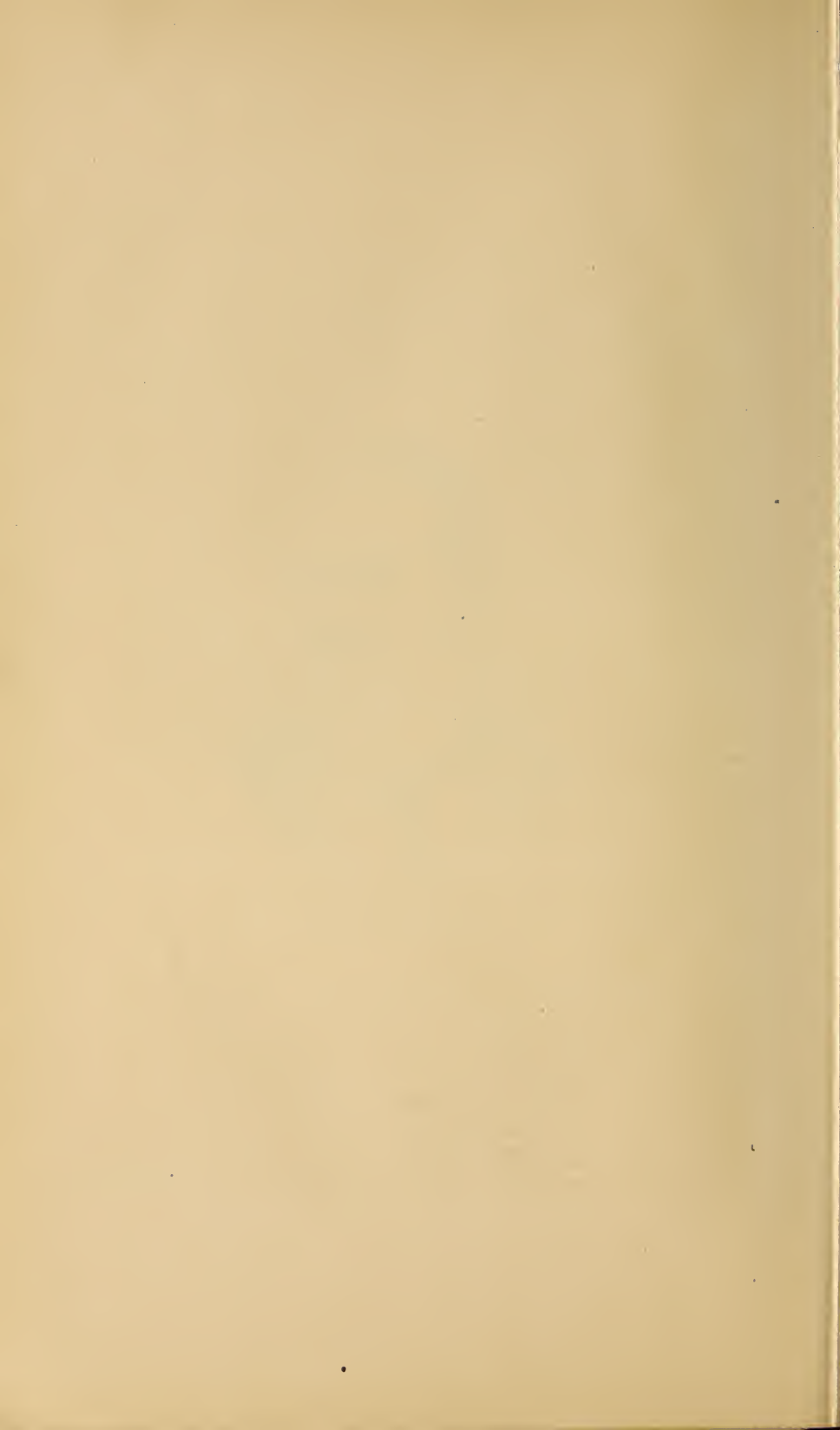
Mr. Sullivan has interpolated a love interest, making Agnes Carew beloved in honorable devotion by the hero in his upright nature, as Dr. Jekyll, and sought in passion by the hero in his bad nature, as Mr. Hyde. The murder of the book becomes, in the first act of the play, the murder by Hyde of Agnes's father, Gen. Sir Danvers Carew, and it is in the unravelling of the mystery of this crime that the thread of the plot continues. Jekyll realizing that the drug is obtaining involuntary control over him has sought to give Agnes a release from their engagement, but she, not understanding his reason, does not accept it. After leaving her, the change comes

over him and he returns with evil passion to Sir Danvers Carew's house, is resisted by the father in his efforts to reach the girl, and strangles the old man with fiendish ferocity. The detectives pursue Hyde but he evades them by slipping through a sliding panel in his room. Meeting Utterson, the friend and lawyer of Jekyll, the two pass a few words of unpleasant nature and then Hyde unlocks the door of Jekyll's laboratory and enters. A moment later Utterson is informed by the avaricious and traitorous housekeeper of Hyde that that evil man was the murderer for whom the officers are seeking. The now thoroughly aroused lawyer pounds upon the laboratory door, demanding admittance, when to his astonishment, as it opens, the calm face of Dr. Jekyll is seen in the doorway and the doctor's quiet voice invites him to enter. Naturally Jekyll is suspected of concealing the murderer, as the latter cannot be found, and even Agnes begins to acquire a suspicion. But Dr. Lanyon later on meets Hyde, though under peculiar circumstances, for the man of bad nature comes of his own accord to Lanyon's office in order to obtain the drug that lies in the package sent from Jekyll's house. With this drug he re-transforms himself back to his better character and thus discloses his secret. The final act is devoted to expression of the remorse of Jekyll, his dread at the destined involuntary change to Hyde and horror at the realization that the re-transforming drug, which could bring him back to his better self, is entirely gone. The change begins to come and at the instant after he has seen from his balcony Agnes passing below and called out to her in agony, the full metamorphosis is accomplished and the girl and her friends rush in only to find the hideous Hyde distorted in the agony of death. He has taken poison.

The dramatizer has done his work concisely and excellently from a literary point of view, but with the great fault of not making the story entirely intelligible to one who had not read the book. Outside of Jekyll-Hyde he has not managed to create a decided interest in any character save in Agnes, and the other personages merely serve to connect the tale by their dialogue and to act as figures of which or to which Jekyll may converse; but for all that he has so drawn them that they do not hamper or detract from the story, but chime in harmoniously. As to the



RICHARD MANSFIELD.



nature of the piece, it is for the first two acts a melodrama, for the last two a supernatural drama. The horrible murder in the earlier part foreshadows what is to come in that line, and when at last the drop curtain has fallen one cannot restrain this thought: realistic, vividly realistic, powerful and impressive, but fearful in its idea and uncanny in its results. None but the most intelligent would comprehend fully this imaginative drama; others would be drawn chiefly by curiosity and love of mind shocks.

Mr. Mansfield without any stage trickery succeeded admirably in portraying the two varying natures. In facial expression and attitude of the body lay his method of showing the physical difference between Jekyll and Hyde. His impersonation of Jekyll was drawn in somewhat too sombre, dry and unattractive colors but his Hyde was an artistic and true representation, a terribly repulsive picture but one that was executed in masterly manner. Miss Sheridan gave an interpretation of the greedy housekeeper of Hyde, Rebecca Moor, that established her credit as a dramatic actress, making the part exactly suiting the play, vivid and weird. Mr. Hudson as Dr. Lanyon and Mr. Burrows as Poole, the servant of Jekyll, were particularly good, and Miss Evesson as Agnes and Miss Ryan as Mrs. Lanyon did well. Mr. Coulter made what he could out of the part of Gabriel Utterson; it was not one that could show him at his best. Mr. Putnam did not meet the requirements of Sir Danvers Carew, that character of the fussy old retired officer evidently not being at all in his line.

Mr. Mansfield has been quoted as saying of *Dr. Jekyll and Mr. Hyde*, "It is not a play to please everyone, but it has in it that element of surprise which I think the public nowadays demands."

Mark Price's drama, *On the Rio Grande*, was given its first Boston production at the Boston Theatre, May 9. The piece was originally brought out Sept. 25, 1886, at Rondout, N. Y. Del Paso, an innocent outlaw, is induced by a cattle king, Morgan Mortimer, to assist in the abduction of a girl, Dora, who afterwards turns out to be Del Paso's sister. Having learned the truth from his long-lost brother, Del Paso rescues his sister and starts in honored life once more. The plot is not novel but is well worked out in melodramatic style. The author, Mark Price, played Del Paso effectively.



Una Urquhart in "Love in Harness." appointments in a bachelor apartment, and so inducing a return to love. The piece is improbable, nonsensical, light and flimsy, and was made entertaining only by the excellent acting of Miss Rehan, Mr. Lewis, Mr. Drew, Mrs. Gilbert, Mr. Fisher and the other impersonators.

Shakespeare's comedy, *The Taming of the Shrew*, received its first presentation in entirety in Boston, May 23, at the Boston Museum, Augustin Daly's company appearing in the cast. The Garrick condensed version, called *Katherine and Petruchio*, had often been heard since its original presentation in America, April 14, 1768, at New York, but previous to Mr. Daly's revival the entire play had been given in any land only twice, and those times in England, during the past century and a quarter. The comedy was presented at Daly's Theatre for the first time in America, Jan. 18, 1887 and there it ran with great success until May 1. With the original cast the piece was played in Boston. Miss Rehan's haughty, fiery Katherine was vigorous yet graceful and of high merit. Mr. Drew presented the true Shakespearean Petruchio in that he presented the good-nature and humor of the mad-cap behind the assumed roughness. Mr. Gilbert was irresistibly comical as the deluded tinker, and the other parts were well taken.

Yardley and Stephens's melodramatic burlesque *Little Jack*

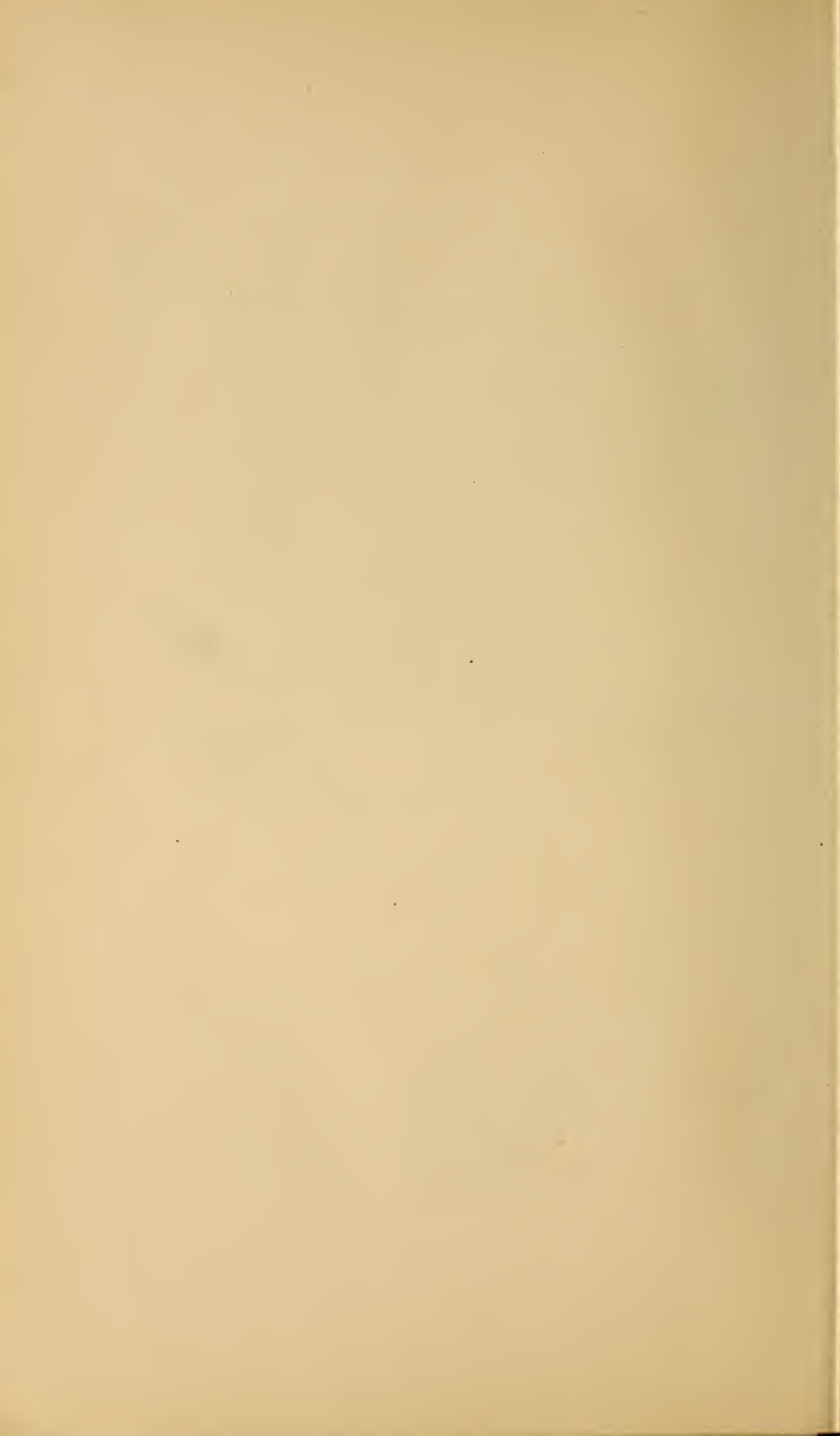
Augustin Daly's company brought out at the Museum, May 16, for the first time in Boston, *Love in Harness*, Mr. Daly's adaptation of Albin Valabreque's comedy, *Le Bonheur Conjugal*. Its original production in America was at Daly's Theatre, New York, Nov. 16, 1886. The story treats of two sisters, Una Urquhart and Rhoda Naggitt, who quarrel with their husbands and so deter a third sister, Jenny, from engaging in matrimony until all things are righted, through Mr. Naggitt's arousing the jealousy of the women and of Mr. Urquhart by means of letters making



ANOTHER CUP OF TEA

“LOVE IN HARNESS,”

BY AUGUSTIN DALY'S COMPANY AT THE MUSEUM.



Sheppard, produced first in this country at the New York Bijou, September 13, 1886, by Nat. C. Goodwin, was given its first Boston presentation, May 30, at the Park. The piece is a hodge-podge of cheap order, and owed what attraction it possessed to the mimicry powers of Mr. Goodwin as Jonathan Wild.

AUGUST.

OPEN AIR PERFORMANCE OF AS YOU LIKE IT.—MULCAHEY'S BIG PARTY.—A PAIR OF KIDS.—THE DOMINIE'S DAUGHTER AT THE MUSEUM.

THE months of June and July were without interest from a dramatic standpoint and even August showed but few attractive theatre nights. On the afternoon of the 8th. of August at Manchester-by-the-Sea an event occurred that should be recorded, since that was the first open-air performance in America, although England has seen two or three within recent years. On the lawn of the Masconomo House *As You Like It* was given by a cast hitherto unequalled and with very successful results.

Two horse-play pieces were produced for the first time in Boston on August 22 and 29 respectively; on the former date Fred G. Maeder's *Mulcahey's Big Party*, at the Boston, by Messrs. Barry and Fay, and on the latter date Ezra J. Kendall's *A Pair of Kids*, at the Globe, by the author.

The inauguration of the forty-seventh regular dramatic season of the Boston Museum on the night of August 29 gave the first sign of genuine theatrical activity in the city. The play, *The Dominie's Daughter*, by D. D. Lloyd, received its first presentation in Boston, having been originally brought out at Wallack's Theatre, New York, March 24, 1887, with Harry Edwards, Kyrle Bellew, Herbert Kelcey,

Miss Annie Robe, Mme. Ponisi and Miss Helen Russell in the cast. It is a patriotic drama of Revolutionary days, dealing with the year 1781-82, when New York was occupied by the British and when Washington was meditating a descent on the city, a plan afterward abandoned. On the old Boston road, then the Bowery, upon the very outskirts of New York, lived Rev. John Van Derveer and his charming daughter Molly, while quartered in their house was one of the enemy's officers, Capt. Dyke, a gallant young soldier, who had fallen in love with the Dominie's daughter, with the result of reciprocal affection on her part. Another officer, Major Barton, a sinister Englishman, also had left his heart a victim to the pretty rebel's winsomeness. Molly's brother Robert, a Lieutenant in Washington's army, has daringly played the spy in New York, and seeks a hiding place in his father's house. Pursued by Capt. Dyke he hides in Molly's bedroom, but as the clergyman's daughter scorns a lie the place of concealment is acknowledged in answer to questions, the natural result of that acknowledgment, however, being warded off by the presentation of a loaded musket at the Captain's breast when he attempts to enter. This rather unpleasant situation for both parties is relieved by the exultant entrance of Dolly, the sweetheart of Robert, who declares that the youth has escaped. No mention is made of brotherhood, and Capt. Dyke is unintentionally led to suspect that the concealed spy was a lover of Molly. Robert, meanwhile, under the watchful care of Hiram Brown, a typical Yankee, who, for eight years or more, had been courting the sharp-tongued Dominie's housekeeper, has lain hidden in the vault of the church until he thinks it safe to emerge and consult with his sister. That maiden has just declined to accept Major Barton's proffered affection, for which reason the angry Englishman, when he discovers the spy with the girl, hastens to cause the arrest of all the family as abettors in treason, maliciously intrusting to his more favored rival, Capt. Dyke, the execution of the arrest. The troops obey their officers, the parishioners of the old Dominie obey their natural instincts, and the result seems likely to be a conflict, stopped, however, by the peace-loving clergyman, who submits to capture. Before another act is over the lucky Robert has managed to escape from prison, but Molly, distraught at the danger of her old

father in that noisome, fever-causing prison, and separated from her lover through his misunderstanding, to save her father and her brother who has inopportunately sought refuge in the house proffers her hand to Major Barton. Sadly she parts from Capt. Dyke, who has now learned that his suspicions were unjust, and sorrowfully goes with her promised bridegroom to the church. There, however, the course of events is suddenly twisted violently about by the repentance or change of heart of the Major, for, seeing Dyke close by the door and realizing that the marriage gains for him only an unwilling bride, while it separates two true lovers, Barton, with self-sacrificing love, gives up the girl to his brother officer and bids them both be happy.

The tale is told in bright language, well chosen, well arranged, and all in good taste, with none of the innuendoes or meaning sentences that so often lower the drama of to-day. The climaxes are strong and progressive, while the entire action is easy and natural. But the total result of text and action is not wholly satisfactory. Though there are scenes of strength and of deep interest, yet, in the entirety, there is a lack of intensesness, and often times, too, a lack of spirited movement. The unnatural ending was afterwards changed for the better by having Capt. Dyke return from an expedition an hour before the time for the wedding, bearing with him the confession of a dying fellow officer which would convict Major Barton of theft from the army funds. On hearing of the proposed marriage, Dyke sends a message to Gen. Clinton and then intercepts the bridal party at the church door. He taunts and insults Major Barton, and while their swords are crossed the messenger returns with an order placing Barton under arrest. The unhappy villain is marched off, Capt. Dyke takes his place at the bride's side, and as they enter the church the curtain falls.

Charles Barron returned to the Museum after a year's absence and enacted the gallant hero with admirable earnestness and expression. Miss Evesson was as piquant as could be desired in the love scenes though not manifesting the full complement of strength and serious purport in the dramatic episodes. The other parts were well sustained, Edgar L. Davenport, son of the late Edgar L. Davenport, displaying on this, his first appearance as a member of the Museum

Company, that ease and reserve force which warranted high praise. Mrs. Vincent made her last appearance in this piece. After acting with all her accustomed vivacity for four performances of the *The Dominie's Daughter*, on Thursday of the opening week she was stricken with apoplexy and on the following Sunday, September 4, she passed away. For fifty-two years she had been on the stage in England and America and for thirty-five years had been a leading favorite at the Museum. She had appeared in 457 different characters with the Museum company. Her place was temporarily filled by Mme. Ponisi of New York.

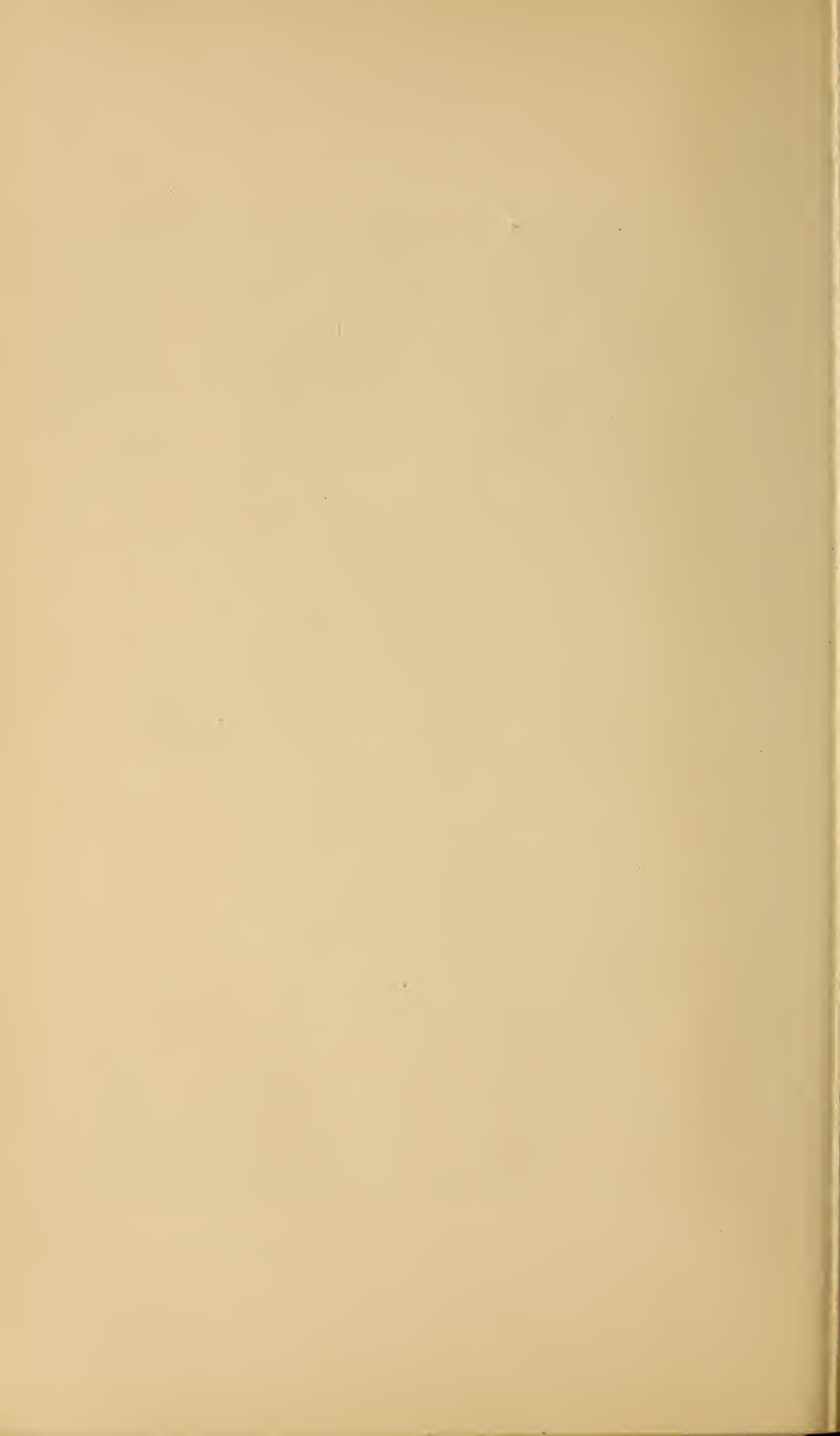


Capt. Trevor and Lucy Byefield in
"A Run of Luck."

A Run of Luck was originally brought out at the Drury Lane Theatre, London, Aug. 28, 1886. The play was then interpreted by some excellent artists, including J. G. Grahame, J. Beauchamp, Sophie Eyre and Alma Murray, while the voiceless but extremely active quadruped participants were reported to be "blooded" stock that might well arouse a furore among the frequenters of the Derby. To bring this play to Boston was somewhat of an experiment, for Americans have not yet entered fully into the spirit of the system of running races and

following hounds that "our English cousins" so enjoy, though they seem to be approaching that position. The trial, however, was made and on September 12, for the first time in America. *A Run of Luck* was presented at the Boston Theatre. The drama is the work of Henry Pettitt, well known as the author of *Harbor Lights* and other melodramas of that order, and Augustus Harris, the manager of Drury Lane.

The argument runs in this wise: John Copsley is an old horse trainer, with a daughter, Daisy, whose subsequent adventures form the greater substance of the story. She is engaged to her adopted brother, Harry Copsley, but is also loved by George Selby, the son of the Squire, a good youth at heart, though given to reckless ways. His manner of living, heaping up debt after debt, has placed him in the power of a pair of fine rogues, Capt. Trevor and Charlie Sandown, the former a gentleman to all outward appearance, and the latter a cockney, over-fond of using foreign phrases of whose meaning he is ignorant. Young Selby is practically betrothed to his cousin Mabel, who is a wealthy heiress, and who, therefore, excites the cupidity of Trevor. That aristocratic villain has learned that Harry Copsley is in reality not of the Copsley blood, and by the



literary quality, with its flowery love scenes and high-strung sentiment, yet there is plenty of terse, spirited action, an appropriate mixture of humor and pathos, and some very attractive realistic pictures of the meet and the race. The company carried the various roles fairly well, the best acting being by Frank E. Lamb, who proved an ideal sentimental good-natured groom, D. J. Maguinnis whose special class of humor appeared to advantage as Charlie Sandown, Frank Losee who ably pictured the cool, collected schemer, and Miss Grace Thorne, whose representation of a duped but repentant woman, was earnest, and at the critical moment full of fiery energy.

The second new play of the season at the Museum was given September 19, receiving its first presentation in America and following by only a few months its initial production on any stage. *The Red Lamp* by W. Outram Tristram, was originally brought out at the Comedy Theatre, London, April 20, 1887, serving then to introduce Herbert Beerbohm-Tree as a theatre manager and giving to that actor opportunity for playing Demetrius, while Lady Monckton, the talented ex-amateur and original of Mrs. Ralston in *Jim, the Penman* created the role of the Princess Claudia. Miss Marion Terry was at that time the Olga of the cast.

The story has a Nihilistic scheme for its central plot, and its title comes from the signal used to warn the conspirators when danger is at hand. The Princess Claudia, at the opening of the play, is a warm supporter of the Czar, and a hater of the Nihilists. Her husband is Gen. Morakoff, and a friend with whom she works assiduously against the plotters is Demetrius, chief of the secret police. But one night while rejoicing over a successful raid which she instigated, the Princess learns from Ivan Zazzulic, an editor who has been supposed to be a most loyal Russian but who is in truth an enemy of the Czar, that her brother, the Prince Alexis, is a Nihilist, and more than that, is in the power of Ivan, for the latter possesses a photograph of a group of conspirators in which is the young Prince. The sister, devoutly loving her brother, needs must make terms with this rejected lover of hers, Ivan, and henceforth whenever a raid is contemplated must signal the danger by placing a red lamp in a particular window. But Felise, a French lady's maid,

notes the unusual location, and, with a bribe as her reward, discloses to Demetrius the signal. The chief, imagining that it is a love intrigue with Ivan which occasions this treachery, informs the husband, and as a result the lamp is removed to the General's own room. To warn Alexis and his friends the Princess, accompanied by Allan Villiers, an ever ready American journalist who is betrothed to Olga, the stepdaughter of Claudia, goes to the Nihilist headquarters, the studio of one Turgan, a sculptor, not, however, without being detected by Felise, who informs the police chieftain. From this studio a mine has been dug out to the street and everything prepared to blow up the Czar when he passes, Alexis being chosen to fire the fuse from a distant spot. Demetrius enters, but finds nothing incriminating, though to the dismay of Alexis and Ivan he taps the wall with his cane at points dangerously near the spring that would fire the mine. The officer has barely left the house when Claudia and the New York Herald correspondent approach. She pleads with her brother, but he will not desert his comrades. When she declares that she will take him away from these associations the Russian journalist offers a threat with his dagger that is coolly met by the revolver of the American newspaper man. The latter's quick wit saves his sweetheart's step-mother from yet another danger, for Demetrius is again seen at the gate with the General. Allen then has Alexis instantly write a letter to his sister saying that he is suddenly stricken with sickness and calling upon her to come, and when the two excited men rush in expecting to catch the Princess with her lover, this letter and the prostrate form of the youth avert suspicion. In the final act of the drama the traitorous Ivan indites a letter offering to betray his companions in exchange for his own pardon, and the letter being intercepted leads to Alexis demanding a return of the incriminating photograph. The youth, however, falls under the knife of Ivan, and Ivan himself, it is intimated, becomes a victim to the dagger of a Nihilist servant. To prevent the other conspirators from carrying out the plot the Czar is warned by the Princess, through her faithful ally, Villiers, and she herself tells her husband that Alexis has died for Russia, which seems to satisfy everyone, and removes all cause for further deception or suspicion.

The play is interesting but is lacking in sustained strength and

sentimental, or love, feature. It has no comedy and has but three characters that fully hold attention, while the ending leaves the story unfinished and tinged with uncertainty. Mr. Barron, as the shrewd old man of mystery, was complete in his make-up, so disguised as to be unrecognized until he spoke, while his acting was of highest order. Miss Clark, who returned to the Museum after a year's vacation, was admirable as the Princess, particularly in the scenes of defiance to Ivan and later to Demetrius. Miss Annie Chester practically made her first appearance as a member of the company, (she had played in *The Dominie's Daughter* three nights after Mrs. Vincent was stricken) and showed much ease of manner for a debutante, as well as a good conception of good acting.



OCTOBER.

SOPHIA AT THE MUSEUM.—BOUCICAULT IN PHRYNE: THE ROMANCE OF A YOUNG WIFE.—LE GRAND MOGUL.—PHILOPENE.—A HOLE IN THE GROUND.

NEARLY every enthusiastic play-goer delights in attending the first night of a new play, but the Bostonians who wished to view the openings of all the novel pieces of October found themselves in a quandary. Though there were five novelties, all but one (and that a skit which can be left out of consideration) came on the same night.

On the evening of October 17th, Robert Buchanan's pastoral comedy of *Sophia*, founded on Fielding's famous novel, was produced at the Museum. To transform *Tom Jones* as Fielding left it, into drama seems a delicate task, and when, as at the present time, the novel itself is rightly withheld from younger readers it would appear that a presentation on the stage would be dangerous. So it would, indeed, if the moral, or, more properly speaking, immoral tone of the book was preserved, for the theatrical representation would certainly be more glaring and offensive than the written page. But Robert Buchanan has adopted a happy solution of the difficulty, and while he presents the vigorous and faithful portrayal of life that characterized Fielding's tale, yet cleanses it of the taints that are so

condemnatory. *Sophia* was originally brought out at the Vaudeville, London, April 12, 1886, with Charles Glenney as Tom Jones, Thomas Thorne as Partridge and Miss Kate Rorke as Sophia. It was given its first American performance at Wallack's Theatre, New York, the fourth day of the following November, Kyrle Bellew in the latter production playing the hero, and Miss Annie Robe the heroine.

The story in the play begins on the lawn before the house of Sophia's father, Squire Western, and then the open-souled, happy-go-lucky lover of pretty Sophia is introduced together with Blifil, the double-faced prater on morals and philosophy, the detested rival for the maid's hand. As the tale progresses, Tom is driven from the home of his dear old guardian, Squire Allworthy, who has taken the foundling to his heart but sends him off after Blifil's wily insinuations have done their work, and seeks refuge in the barber shop of Partridge, to whom the young man had shown kindness in past days. Blifil now tries to get Tom to flee the country, but the latter refuses and afterwards helps Sophia, who has run away from the disliked marriage with the sneak, to escape to London, follows her there, and to learn her whereabouts calls upon the woman of fashion, Lady Bellaston. That interesting person, although she has Sophia as a visitor in the house at that moment, professes that the girl is not in London and gives Tom several broad hints that he might look higher in his love affairs. But our honest friend doesn't care to change his affection, even if it would bring him wealth instead of leaving him so financially embarrassed as to have in his wardrobe the single spare shirt which Partridge, his devoted follower, is soon discovered putting through the washing process. To the wretched quarters of the two men comes Mistress Honour, Sophia's maid, and after her very comical, dignified reception by the barber, a second visitor approaches. It is Lady Bellaston and, while Mistress Honour concealed in a closet watches, the wealthy admirer of Tom thrusts her attentions upon him, even to the point of presenting a kiss, but at the announcement of Sophia's approach rushes away into Tom's bedroom. The number of hiding ladies grows more embarrassing when the entrance of Squire Western drives his daughter into concealment, and the unfortunate situation of the hero may be surmised as the indignant father, searching for his daughter, whom

he had been following, brings forth Lady Bellaston. Sophia is of course angry, and away she goes after speaking her mind to poor Tom. But at the inn of the "Bull's Head" affairs are shortly cleared up, for Sophia's maid has a story to tell regarding Mrs. Bellaston's conduct in the attic, and besides that the falsity of Blifil is discovered, and the aid of "Black George" Seagrim and of Molly Seagrim, the gypsy daughter of the poacher, who has an amorous claim on Blifil, brings Tom into good repute, making matrimony the prospective feature for the hero and heroine, for the barber and the maid, and also for Tom's inappreciative tutor, Square, and Squire Western's maiden sister.

Sophia may unhesitatingly be pronounced a graceful, pretty play, with a breezy atmosphere of the wholesome order pervading it, and with many touches of nature to appeal to the observer, while throughout all a line of pathos continues that affects the memory more, perhaps, than any other characteristic of the piece. The character drawing is very good. In Tom Jones and Blifil are found the counterparts of the two Surfaces of *The School for Scandal*, but this is not to be wondered at since Sheridan went to Fielding's work for his originals in these cases, and the same fact explains what all who read the plot must notice as a similarity of ideas between the screen scene in Surface's room and the closet scene in Jones's attic. Mr. Barron's Tom Jones was a strong delineation in its marking of the strength of character below the harum-scarum habits. Miss Clark's Lady Bellaston was an artistic impersonation finished in every particular and possessed of much fascination. Miss Evesson dropped all her infantile manners and tones, and with sweetness and simplicity presented the personification of purity and innocence, while her appearance was most charming. Mr. Seymour's own personality was completely sunk in Squire Western, and his portrayal of the irritable and irrational father was as bluff and hearty and natural as life. Mr. Wilson's Partridge was a pleasing figure.

The author of *Sophia* in a letter to the London Era said: "I contend that I have in no respect perverted the spirit, while carefully suppressing the letter of Fielding's great fiction. The character of Sophia Western, which I have transferred without a change from mud-bespattered pages, dominates my drama as it really dominates

the novel — a type of female purity, so fresh, so wholesome, and so virginal that it imparts to the entire work an atmosphere of purity. With regard to Tom Jones I have certainly purified that scapegrace a little to fit him for a young lady so infinitely his superior, but it is untrue to say that I have made him immaculate."

Boucicault's new play of *Phryne* was originally brought out in San Francisco, Sept. 19, 1887. On the 17th. of October it was given its first Boston production at the Hollis Street Theatre, the name, however, having added to it the sub title which was later on to become the sole title, *The Romance of a Young Wife*. Mr. Boucicault in a letter said of this: "I am told that the title of my last work, *Phryne*, is suggestive of a play of the *Camille* or *Marble Heart* class. I am sorry for that. There is no such matter in it. So I intend to alter the title to *The Romance of a Young Wife*. Without making any pretence to purism, I think it better to select subjects and characters and incidents free from objection or offence. Moliere used to try the effects of his plays on his old housekeeper. I prefer to try mine on a child, and I enjoy no applause more than that of a boy or girl who listens with open mouth and heart, eager to laugh or cry. So I am content to sing my simple, clean strains to the sympathies rather than to the passions."

Phryne is the wife of Mark Carrington, and thinking herself neglected by her husband she seeks the company of gay people who are not exactly of the best class. Carrington locks her out and afterwards, when Phryne seeking the shelter of a friend, Mrs. Downey, is treacherously brought by a villainous lover of hers, Shirley Vereker, to his villa, Mark finds his wife there and naturally supposes she is utterly abandoned. But Phryne escapes without harm, becomes a governess, and in the end returns to her husband, for he at last discovers the truth. The play is well constructed and the situations strong, so that it meets favor. Miss Thorndyke did excellently as the foolish young wife while Mr. Boucicault's Jack O'Beirne, the frank friend of husband and wife, was thoroughly faithful to truth.

The new opera for Boston on the 17th. of October was Audran's *Le Grand Mogul*, presented by Maurice Grau's French Opera Bouffe Company at the Globe. The story relates to an Indian

Prince, the heir to the Mogul, who is possessed of a necklace that will turn black when its owner commits an indiscretion, and to his love for Irma, a snake-charmer travelling with her mountebank brother. An English captain enamored of Irma, and the Princess Bengaline, enamored of her cousin, the Prince, seek to prevent the love-match but are defeated, while an alteration of color in the necklace is shown to be a trick of the Princess who changed the beads with the vain hope that it would lead to the expulsion of the Prince by his virtuous subjects, her own elevation to the Mogulship and her intended forgiveness on condition of marriage. The music was composed in 1877 to the libretto of M. Givot and was first brought out in Paris in the Autumn of that year. On Oct. 29, 1881, it was produced at the Bijou Theatre, New York, under the name of *The Snake Charmer*. The music is tuneful, the text improper and not particularly humorous. M'lle Julia Bennati, who sang the role of Irma and made her first appearance in Boston, had a well trained voice of agreeable quality.

Myra Goodwin gave at the Park Theatre on the evening of the 17th. of October the first performance in Boston of E. E. Kidder's *Philopene* which had received its initial performance in Jersey City, October 10. The pranks of a foundling, called Philopene because she was the second child found by a merry doctor who had named the first one Phillip, offer opportunity for a very light piece for a vivacious star.

A new skit by Charles H. Hoyt, entitled *A Hole in the Ground*, was first heard in Boston at the Park Theatre, October 31. It was of the same nonsensical order that characterizes all of that author's productions. Mrs. Charles H. Hoyt (Miss Flora Walsh) appeared at the head of the company.

NOVEMBER.

UPSIDE DOWN.—PAWN TICKET NO. 210.—E. H. SOTHERN IN THE HIGHEST BIDDER.—MRS. LANGTRY IN AS IN A LOOKING GLASS.—THE BARRISTER AT THE MUSEUM.—FREDERICK WARDE IN GALBA AND IN GASTON CADOL.

IN November the busy season of the theatre is near its height and it was not surprising to find an immense variety offered upon the local stage, from nonsensities to farces, farce-comedies, dramas and tragedies. Passing over the two novelties of the 14th, Thomas A. Daly and John J. McNally's *Upside Down* (first produced at Ware, Mass., August 22) carried out at the Hollis by the Daly family company, and Clay M. Greene and David Belasco's *Pawn Ticket No. 210* (first produced at Chicago, September 12) given by Lotta at the Park — both designed to meet the requirements of the so-called "skit" order of performance, and to go no farther,—one's serious attention is first drawn to Mrs. Langtry's production, at the Globe, on the 21st, of the dramatization of F. L. Phillips's unsavory novel *As in a Looking Glass*. The book is a flashy, abasing combination of suggestive social immorality and covert evil, but the play is considerably tempered down. Yet, with no single word to offend, the tone and influence is bad.

Lena Despard is not a character who openly affronts public opinion. On the contrary, she has the outward semblance of a gentlewoman. Her position, in fact, corresponds to that of the man of the world, and she may well be termed "a woman of the world." Her aim is to go through this life, getting from it the most of what she would call "its pleasures," and while hesitating at nothing beyond the pale of morality, yet preserving the appearance of respectability. It is the old comparison of character and reputation; never mind what the former is so long as the latter is kept clean. Lena has allied herself with another adventurer, Capt. Jack Fortinbras, and though the more skilled in rascally finesse than her male associate, yet is totally in his unscrupulous power by reason of his knowledge of her life. She plans to wed Algernon Balfour, a wealthy young fellow, and with this mercenary aim separates Algernon from his guileless fiancée, Beatrice Vyse, by means of lies and tricks, and then arranges for Captain Jack to pay court to the deluded innocent. Lena fails to materialize this latter plan, but succeeds in winning Balfour, though often near exposure. A strange old fellow, Count Paul Dromiroff, the head of the Russian secret service, has taken an odd interest in the charming adventuress and he it is who saves her from being exposed, at the end relieving her of Captain Jack who has betrayed his "pal" to Balfour. But Lena has a genuine affection for her husband and, rather than disgrace him, commits suicide.

Lena Despard is a woman willing at all times to lie, to gamble, to indulge in amours, to cheat, to play the hypocrite, in fact, to do anything in the code of im-morals, and with this standing she goes prosperously through life until the final collapse. She has the quality of a Siren in her beauty, and this feature Mrs. Langtry fully supplied, but in her attempt to meet the demands of the acting, Mrs. Langtry failed by lack of genuine feeling. While the actress posed and gestured with studied appropriateness, all seemed to be superficial and hence non-affective in an emotional point of view. Her death scene was repulsive, a gymnastic performance that was terribly inartistic. The play itself is vapid and slow, without sufficient briskness to redeem its absence of wit and oftentimes unfinished in detail. This was the first production of *As in a Looking Glass* in Boston. Mrs.

Langtry had brought the play out in New York the 19th. of September, having the questionable honor of giving then the first American exposition of the tale. In London Mrs. Bernard Beere, at the Opera Comique, on the 16th. of May had presented a version by F. C. Grove as the pioneer in the field. Frank Rogers constructed Mrs. Langtry's version.

On the same evening that the noted English actress appeared at the Globe the son of a famous English actor made his Boston debut as a star at the Hollis Street. His father, the late Edward A. Sothern, of Dundreary fame, had left a "trunkful of plays" that seemed destined to bring fortune to the younger of the name. Edward H. Sothern had been intended as a painter by his father, and he certainly has displayed talent as a sketch artist. But the youth preferred to follow the path beaten out by his parent and to that end served his apprenticeship under the elder Sothern in New York and at the Boston Museum, and then in spite of the objections of the older actor adopted the stage permanently, played in England, at one time with his brother Lytton Sothern, and in America as support to John McCullough, Estelle Clayton (sister to Isabelle Evesson) and Helen Dauvray, besides touring in a farce of his own, called *Whose Are They?* as well as with several combination companies. Then in that "trunkful of plays" he discovered *The Highest Bidder*, a farce-comedy that was to lift him from the ranks of ordinary actors to the eminence of a star. The elder Sothern had intended to play the piece in this country, but death intervened. He had suggested many of the incidents to the veteran author of *Box and Cox*, Madison Morton, and that famous farce creator, in conjunction with Robert Reece, another well-known dramatist, worked up the humorous auctioneer story. Originally it was called *Trade*, but when Manager Frohman of the New York Lyceum Theatre secured the play from the younger son of the comedian the title was changed to a more striking appellation, while certain modernizing changes were made by David Belasco. Sothern played the leading role at the initial performance at the Lyceum, May 3, 1887.

The play shows the adventures of Jack Hammerton, a good-hearted, blundering fellow, who does his best for the father of his

sweetheart, Rose Thornhill, when that worthy gentleman falls into such difficulties as to be obliged to sell his estate at auction. Jack, in friendship, acts as auctioneer, and furthermore secretly bids in the property, so as to restore it to the Thornhills. But his good intentions are misunderstood, as also are his efforts to relieve Rose from the mercenary designs of Sir Evelyn Graine, who is seeking her hand. Finally, however, the villany of Sir Evelyn is unmasked, and explanations, reconciliation and happiness follow. The piece unites the elements of farce and comedy, is padded and lightly constructed and not of high order. Mr. Sothern has talent, brightness and vivacity but in this work is inclined to burlesque the timidity of the bashful young auctioneer lover. Mr. C. B. Bishop's portrayal of the contradictory character of Chevoit, the rough old friend, was remarkably true and natural.

Mr. Sothern was followed at the Hollis Street by another new star, Frederick Warde, who made his Boston debut during the week of November 28 — December 3. Born in Oxfordshire, England, the son of a schoolmaster, Frederick Warde upon the early death of his father was taken to London and at the age of fourteen was articled for five years' study of the law. He dug deep into the science of Coke and Blackstone for three years, but at the end of that time came to the conclusion he would not be satisfied forever to plead and argue. He longed to speak and act behind the footlights. Through the kindly assistance of a friend young Warde secured an engagement, and on the 4th. of September, 1867, made his debut at the Lyceum Theatre, Sunderland, as the Second Murderer in *Macbeth*. Seven years later Warde appeared for the first time on an American stage, taking part in Boucicault's drama of *Belle Lamar*, that has since masqueraded under the Celtic title of *Fin Mac Cool*. This was at Booth's Theatre, and for three years the young actor filled the leading man's position in that house, afterward, however, trying his fortune on the road with Maurice Barrymore, John McCullough and Clara Morris. Mr. Warde is now in his 37th. year.

The plays enacted by this tragedian were *Virginius*, *Damon and Pythias*, *Gaston Cadol*, and *Galba*. Writing for the Year-Book regarding his new plays Mr. Warde says: "*Gaston Cadol* is a very free adaptation of a French play in metric verse called *Jean D'*


Arcier, [by M. Lomon] produced about ten years ago [April 28, 1877] at the Theatre Francaise in Paris, the leading role being played by Coquelin. The present play is by Celia Logan and myself and was first produced at Pittsburg, Oct. 8, 1887. *Galba* is also a very free translation from Saumet's *Le Gladiateur* by Leonard S. Outram, formerly an actor in my company. It is played in Italian by Salvini but I do not know when or where it was first brought out. It was, I believe, originally written in French and translated into Italian by Giacomedi. I first played the present version in Providence R. I., September 9, 1886." Signor Tommaso Salvini introduced *Galba* under the title of *The Gladiator* to the Boston people.

Gaston Cadol (given the afternoon of Nov. 30 for the first time in Boston) is a romantic story of *The Lady of Lyons* stamp relating the love of a French peasant, afterwards raised by the revolution to a Colonelcy, for a high born girl, Therese de Trevenne, who at first looks down upon him, but who, after marrying him under the supposition that the ceremony was a mere form to save her life, is touched by his noble nature and learns to love him. Mr. Warde's style of acting is sincere, earnest and vigorous, strong in its impassioned force, and weakened only by a lack of delicate finish.

At the Museum *Sophia* ended its six weeks run and *The Barrister* was given its first American hearing on the night of November 28. Originally brought out at Leeds, England, the March 19 preceding, it received the first metropolitan performance at the Comedy Theatre, London, September 6. The piece, a thorough farcical comedy, met with unqualified success as a mirth-provoking play. It is brisk in action, witty in text and has all the elements to cause a light enjoyable evening's entertainment. The comedy is by George Manville Fenn and J. H. Darnley, and in the London production the latter author created the part of Arthur Maxwell. Its story deals with conjugal complications caused by a servant, Tom Price, letting his master's rooms to another man who bears the same Christian name, leading the wife and betrothed of the individual "Arthurs" to suppose their respective gentlemen false to them, while Arthur Maxwell's innocent kindness to a Miss Foster tangles the yarn still more. The Museum company brought out well the liveliness and humor of the piece.

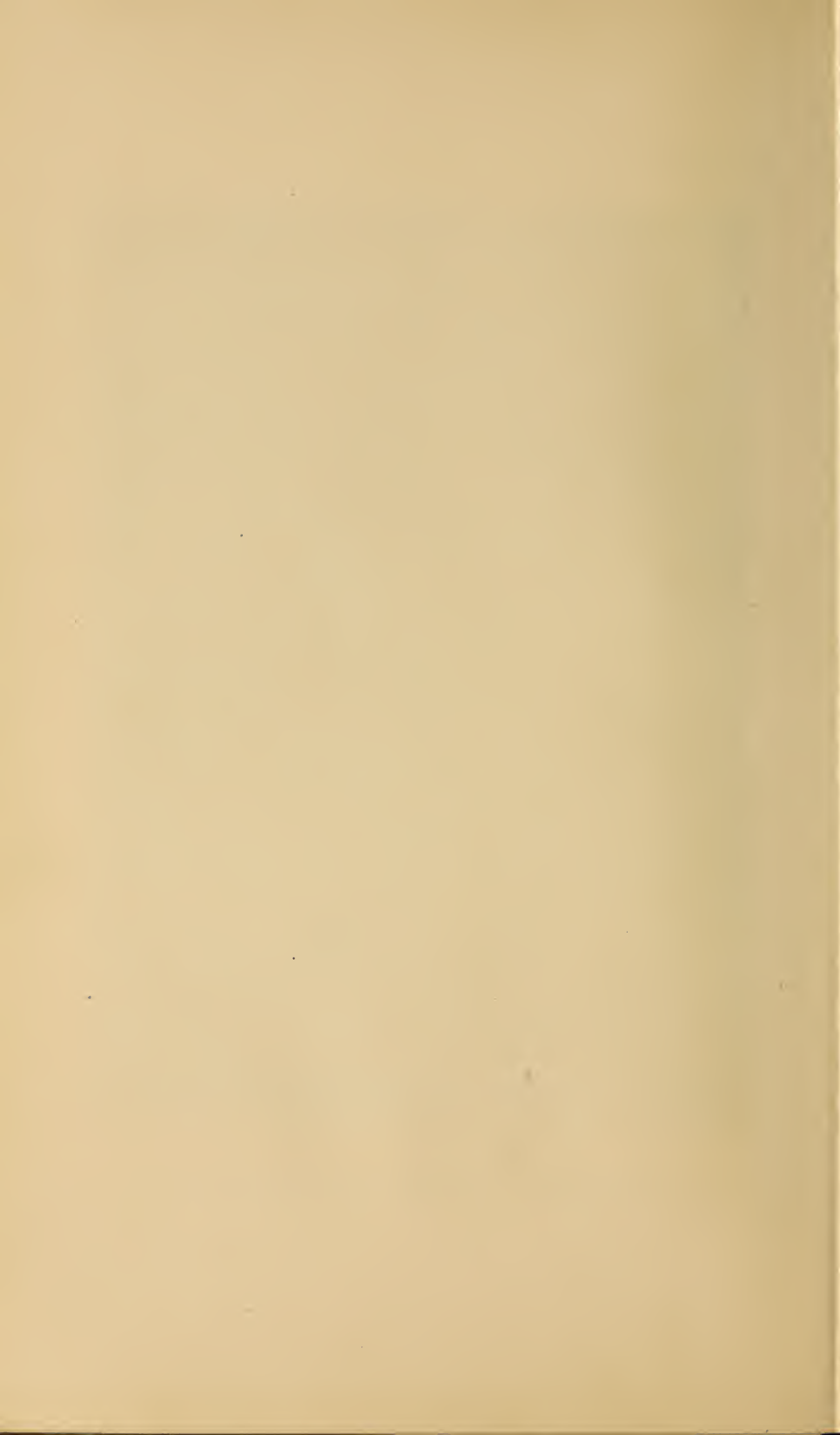
DECEMBER.

MRS. MCKEE RANKIN IN THE GOLDEN GIANT.—ROSINA VOKES IN WHICH IS WHICH, THE CIRCUS RIDER, COUSIN ZACHARY, THE WIDOW'S DEVICE.—BOOTH AND BARRETT IN SHAKESPEAREAN PLAYS.—THE GREAT PINK PEARL AND EDITHA'S BURGLAR.—THE SOGGARTH AT THE MUSEUM.—LITTLE PUCK.—MINNIE PALMER IN MY BROTHER'S SWEETHEART.

 MINING drama of familiar stamp was given at the Hollis Street Theatre, December 5, by Mrs. McKee Rankin, onetime the Kitty Blanchard of the local stage. The title was *The Golden Giant* and the authoritative record made May 31, 1886, as the date of the original production by the Rankins in San Francisco. The flavor of their old piece, *Gabriel Conroy*, however, hung around the drama, and none of its incidents were sufficiently novel, probable or well set in dialogue to warrant full approval. The story, by Clay M. Greene, deals with a young widow, Ethel Wayne, who marries Alexander Fairfax, the owner of the rich mine called "The Golden Giant," is persecuted by the rascally Duncan Lemoyne who brings forward the twin brother of the deceased first husband as that husband in life again, and is finally set right by the confession of Bixby, a tool of Lemoyne, and by the efforts of a Bret Harte style of good gambler, Jack Mason, whose love affair with Fairfax's



Edwin Booth as Hamlet.



sister Bessie forms a secondary plot of the drama. Mrs. Rankin's acting of the hoydenish Bess was brimming with natural animation, while Russell Bassett's impersonation of the semi-rascal Bixby was a finely conceived character sketch.

It was in this week that Rosina Vokes returned to the Park, remaining for three weeks and presenting during that period several new comediettas. On the 5th. of December *Which is Which* by S. Theyre Smith and *The Circus Rider* by Mrs. Charles Doremus were given their first Boston performances. The former, originally played by Miss Vokes at Toronto, Can., September 21, shows Robert Capper testing his memory to tell which of two ladies is his child sweetheart, from whom he had been separated for years, and demonstrates that in spite of misleading hints the heart goes out to the right one. *The Circus Rider*, which Miss Vokes gave originally September 24, at Toronto, represents the young Lady Grafton mistaken by Lord Merton for the circus rider whom his friend Lord Weldon expected and her consequent discovery, by keeping up the delusion, of Lord Weldon's falsity to herself.

Cousin Zachary, by Hubert Gardner, was first played by Miss Vokes in San Francisco, November 19, and was given its Boston opening December 12. Zachary loves his cousin and ward Maggie, but, learning that the girl loves a protege of his, he sacrifices his own love for the sake of the others even after his ward has dutifully consented to marry him. *The Widow's Device*, given first in Boston December 21, is an old comedy, once-time called *Lesson in Love* and played in England by Charles Mathews, now shortened and arranged by Cecil Clay. Miss Vokes first played the adaptation at Toronto the 26th of last September.

During the time while Miss Rosina Vokes was giving the last two weeks' performances of her engagement at the Park, Edwin Booth and Lawrence Barrett were presenting at the Boston a series of Shakespearean plays. It was the first united appearance of the two as stars in Boston. In this city *Julius Cæsar* was presented the entire week beginning December 12, with Edwin Booth as Brutus and Barrett as Cassius. During the second week were given *Othello* with Booth as Iago, Barrett as Othello, *Hamlet* with Booth as Hamlet, Barrett as Laertes, *King Lear* with Booth as Lear, Barrett

as Edgar, *Merchant of Venice*, the entire play, with Booth as Shylock, Barrett as Bassanio, and *Macbeth* with Booth as Macbeth and Barrett as Macduff. Receipts of the fortnight \$48,275.

Comedy ruled at the Hollis Street the week beginning December 12, William Gillette appearing in *The Great Pink Pearl*, which had been written for him by Cecil Raleigh and R. C. Carton in anticipation of his appearing in the original performance at the Princess Theatre, London. The contemporaneous success, however, of his own play, *Held by the Enemy*, prevented his crossing the Atlantic. At the Princess, where the *Pearl* opened July 6, 1885, the play ran nearly a year. September 20, 1887, it was given its first successful American production at the N. Y. Lyceum Theatre with Mr. Sothorn in the leading role, after having been tried originally in this country at Jersey City, N. J., May 24, 1886, under the title of "*Mis-taken Identity*," and then failing.

The play is an entertaining trifle, clever and sparkling in its farcical features, and dealing with the adventures of a priceless pink pearl which the Princess Peninkoff wishes to sell. A miscarried letter from the Princess reaches Anthony Sheen, an impecunious journalist, and leads him to try, with his fellow-lodger, Gormain the dynamiter, to negotiate the sale of the jewel. The Prince has not been consulted by his wife regarding the proposed sale and he thinks the negotiating interviews are love affairs. Meanwhile a milliner sweetheart of Sheen captures the prize by stealth, and the Prince who has been playing the gallant to the girl gets the credit from his wife of having given it away. The pearl is finally restored to its owner after a number of wildly humorous scenes.

The little sketch of *Editha's Burglar*, dramatized from Mrs. Frances Hodgson-Burnett's story — by Gus Thomas, an amateur actor of St. Louis, and Edgar Smith — was first given to the public with the initial performance of the *Pearl* in New York and was presented with the longer piece at the Hollis Street. As originally written the sketch related to the nocturnal raid of a burglar who is surprised in the midst of his work by a little girl in night-gown, who prattles to him artlessly, gives him advice, and finally is discovered to be the burglar's own daughter whom he had not seen for years, and who had been adopted by the owner of the home. Mr. Gil-

lette introduced a second burglar and added a minor comedy part to the pathetic coloring of the piece after the play was put on the road. A bright little child-star, Elsie Leslie, carried the role of Editha and made, with success, her debut in Boston.

It is in these words that the author of *The Soggarth*, the new play brought out first in Boston at the Museum, December 19, describes its origin :

“ *The Soggarth* thus originated with me: In January, 1885, at the Savage Club, I heard Mr. Brandon Thomas recite a poem entitled ‘Father Roach.’ The inherent dramatic force of the lines so impressed me that I determined on using the main incident as the motive for the plot of a stage play. Subsequent enquiry led me to believe that the poem was founded on a fact derived from the records of a celebrated criminal trial. I have woven a fiction around the one salient episode in ‘Father Roach,’ and the drama, *The Soggarth*, is the result. GEORGE DARRELL.”

MELBOURNE, Australia, Sept. 30, 1887.

The original production of the drama had been in Australia January, 1887, and its initial American performance by a travelling company at Troy, N. Y., Nov. 24. Silas Crane, a discharged steward of the Irish estates of Lord Glenmore, murders Neil Maguire, a tenant with whom he has quarreled. Hiding at the approach of Glenmore he re-appears, after the landlord has ridden away in hot haste to summon aid, and catching up the riding whip which Lord Glenmore had dropped smears it with blood. The Earl, meanwhile, had been thrown from his horse and when brought back to the scene where neighbors had already arrived is too dazed to explain satisfactorily the real facts. He is arrested, found guilty and saved from the mob only by a guard of soldiers. But Crane, the murderer, cringing in the holy church at confessional, reveals to Father Maguire, the Soggarth, his guilt and yet the priest, bound by professional duty, is unable to disclose the truth. Happily, however, at the very last moment Crane makes a confession to the Soggarth outside of the church which is overheard; and he is dragged away to court where affairs are promptly set right. *The Soggarth* is fairly interesting, its strong points lying in its picturesqueness and its several exciting scenes, its weak points in the excess of dialogue and the dispersion of interest. The parts were well sustained at the Museum.

Frank Daniels had gained such fame as Old Sport in Hoyt's *Rag Baby* that he was put upon the list of stars in 1887 and sent forth with *Little Puck*, first performing at Buffalo, N. Y., September 18, and reaching the Globe Theatre, Boston, December 19. The musical comedy is a dramatization, by A. C. Gunter, Fred. Maeder, Robert Frazer and Howard P. Taylor, of F. Anstey's odd story "Vice Versa," which has as its central idea the transformation, by means of a talisman, of father into boy and son into man, the old gentleman being relegated once more to the vexations of school life and the youth being suddenly lifted into the excitements of mature manhood. It is briskly amusing.

The last new play of the year was Leonard Grover's *My Brother's Sister* which heralded the return of Miss Minnie Palmer to Boston. The play was given at the Hollis Street, December 26, having been originally played in Liverpool, Eng., October 22, for copyright purposes, under the title of *Nadine*, that being the name of the heroine. She is the daughter of a much impoverished French baron and in order to make a livelihood is obliged to don boy's clothes and play the newsboy, bootblack and errand boy. A rich young lady of society turns her spite against a gentleman, who has disdained her affection, by inducing this "street boy," as she supposes him, to bring his sister to the house that the low-born girl may be introduced to the young man in the role of a blue-blood heiress. Nadine resumes her proper garments and becomes the sister of herself, wins the lover and then, when the jilted woman seeks her revenge by disclosure, turns the table by showing that noble blood flows in her veins.

The Howard Atheneum had its usual variety of specialty and melodrama during the year, two features worthy of particular mention being the first appearance in Boston as a star of Frederick Bryton who played *Forgiven* on January 3, and afterwards appeared with success in the same piece at the Globe; and the first appearance of James C. Roach as a star in Boston, in *Dan Darcy*, Nov. 28th.

The Bijou Theatre which started December 11, 1882, as a high priced fashionable theatre and became in August, 1886, a popular priced theatre was merged with the Gaiety Museum on the first of August, 1887, and transformed into a dime-museum.



"MY SWEETHEART" MINNIE PALMER.



CASTS OF CHARACTERS,

Of important new plays and revivals during the year 1887.

PARK THEATRE.

Gretchen.

BY W. S. GILBERT.

January 3. First Performance in Boston.

Gretchen	Miss May Fortescue
Faustus	Fred K. Terry
Gottfried	Charles Overton
Anselm	W. H. Crompton
Donnie	J. H. Durham
Friedrich	John Findlay
Mephisto	Newton Gotthold
Martha	Miss Kate Hodson
Lisa	Miss F. Ferrars
Agatha	Miss Alice Crowther
Bessie	Miss Lillian Billings
Barbara	Miss Grace Hall

BOSTON THEATRE.

Galatea.

OPERA BY VICTOR MASSE.
Arranged by Frederick A. Schwab.

January 5. First Performance in Boston.

Galatea	Miss Laura Moore
Pygmalion	Mrs. Jessie Bartlett-Davis
Midas	William Hamilton
Ganymede	John E. Brand.

HOLLIS STREET THEATRE.

Daniela.

BY FELIX PHILLIPI.

Translated by W. Von Sachs and
E. Hamilton Bell.

January 5. First Performance in Boston.

Egon, Count von Lexow	Maurice Barrymore
Baron Kurt von Burgen	E. Hamilton Bell
Dr. Carl Nordon	Ian Robertson
Ferdinand Arndt	Charles Vandenhoff
Felix Friederbusch	William F. Owen
Brauer	Howell Hansel
Fritz	Robert Taber
Wilhelm	Charles B. Kelley
Daniela, Countess von Lexow	Mme. Modjeska
Toni von Lexow	Grace Henderson

GLOBE THEATRE.

The Main Line.

BY H. C. DEMILLE AND CHARLES
BARNARD.

January 17. First Performance in Boston.

Possy Burroughs	Miss Etta Hawkins
Dora Van Tyne	Miss Eloise Willis

Little Prairie Flower
Col. Jack Hutton
Lawrence Hatton
Zerubbabel Paddychump
Addleton B. Spline
Sam Burroughs
Jim Blakely

Miss Dora Stuart
Frederick B. Conway
J. B. Mason
Harry Allen
Harry Mills
J. W. Hague
H. C. DeMille

Mark Lezzard
Ben. Chibbles
Jo Swirrup
Kridge
Mad Willy
Tom Lattiker
Noah Quodling
Jim Dadge
Tomtit
Kit

Augustus Cook
Sidney Howard
George Conway
George S. Fleming
L. J. Williams
M. B. Snyder
Norman Campbell
Conway Carpenter
Miss Carrie Elberts
Little Aimee
B. H. Roberts
W. A. Edwards
H. R. Bradley
J. T. Fletcher
Conway Carpenter
L. J. Saunders
L. Q. Devine
Fred McClellan
Christopher Harford
Charles Daly
Miss Sydney Armstrong
Miss Jennie Elberts
Miss Bessie Bernard
Miss E. Blaisdell
Miss Rose Snyder
Mrs. O. Stoddard
Miss May Terry

BOSTON THEATRE.

Rienzi.

BY MARY RUSSELL MITFORD.

January 17.	Reval
Cola Di Rienzi	Lawrence Barrett
Stephen Colonna	Ben. G. Rogers
John Ursini	Charles M. Collins
Angelo	Charles Welles
Savelli	Frederick Vroom
Frangipani	Kendall Weston
Torelli	J. W. Albaugh, Jr.
Leonardo	J. L. Finney
Jacopo	W. M. Stuart
Camilo	S. E. Springer
Alberti	Charles Koehler
Paolo	J. M. Sturgeou
Claudia	Miss Minna K. Gale
Lady Colonna	Miss Minnie Monk
Lila Savelli	Miss Miriam O'Leary

Ephraim Beevor
Abe Chawner
Inspector Jermin
Jelks
Footman
Attendant
John Twite
Policeman
Bob Swirrup
Nipper Jelks
Nance Yeulett
Jess
Oranny Quodling
Polly Chibbles
Mrs. Chawner
Liz
Mrs. Beevor
Kitty

GLOBE THEATRE.

Lorraine.

OPERA BY RUDOLPH DELLINGER.

February 14. First Performance in Boston.

Lorraine	Signor Perugini
Louis XIV	George Olmi
Gaspard de Chateauvieux	De Wolf Hopper
D'Effiat	Harry Standish
Ollivier de la Tour	Mme. Mathilde Cottrelly
Peire	Herndon Morsell
Captain of King's Guard	A. M. Barbara
Madeline	Miss Gertrude Griswold
Oudarde	Miss Emily Soldene
Louise la Valliere	Miss Josie Knapp

PARK THEATRE.

The Schoolmistress.

BY A. W. PINERO.

February 28. First Performance in Boston.

Hon. Vere Queckett	Weedon Grossmith
Rear Admiral Rankling	W. G. Elliott
Lieut. Mallory	Julian Magnus
Mr. Saunders	T. Roberts
Mr. Paulover	Courtenay Thorpe
Otto Bernstein	Malcolm Bell
Tyler	Charles Rivers
Goff	R. Charles
Jeffray	J. Rolfe

HOLLIS STREET THEATRE.

Fin Mac Cool.

BY DION BOUCAULT.

February 3.	Original Performance.
Isabel Bligh	Miss Georgia Cayvan
Cuba	Miss Julia Stuart
Philip Bligh	H. J. Lethcourt
Little Phil	Miss Lulu Pendleton
Chauncey Lamar	W. J. Ferguson
Dr. Merryweather	Mr. Padgett
Uncle Dan	Dan Maguinnis
Jakey	Fritz Williams
Schuyler	Fred Corbett
Rhett	Walter Treville
Prindexter	Mr. Colby
Sertinel	Mr. Jones
Pat Dwyer	Mr. Welch
Katie	Miss Marion Elmore
Fin	Dion Boucault
Doris	Miss Louise Thorndyke

PARK THEATRE.

Hoodman Blind.

BY HENRY ARTHUR JONES AND WILSON BARRETT.

February 7.	First Performance in Boston.
Jack Yeulett	Joseph Haworth
Mr. Lendon	William J. Leonard

Mrs. Rankling
Miss Dvott
Dinah Rankling
Gwendoline Hawkins
Ermytrude Johnson
Jane Chipman
Peggy Hesslerigge

Miss May Carew
Miss Helena Dacre
Miss Madge Banister
Miss Isabella Irving
Miss Agnes Miller
Miss Margaret Trelawner
Miss Rosina Vokes

Ensign Masham
Marquis De Torcey.
Officer of Queen's Household
Queen Anne
Abigail Hill
Duchess of Marlborough

D. G. English
Lionel Bland
Percy Winter
Miss Gertrude Kellogg
Miss Eleanor Tyndale
Miss Genevieve Ward

BOSTON THEATRE.

Lady Clancarty.

BY TOM TAYLOR.

February 28. Revival.
King William III. Frederick A. Everill
Earl of Portland G. Raicmond
Lord Woodstock Joseph Carnc
Lord Spencer H. A. Weaver
Earl Clancarty C. F. Coghlan
Sir John Friend G. S. Stevens
Sir George Barclay W. Lennox Jr.
Cardell Gcoman S. J. Browne
Chanoek C. Henderson
Rokewood H. Linpev
Vaughan F. Chambers
Knightly B. Harrison
Robert Hunt William Spencer
Gille Sydney Herbert
Tremlett A. Taylor
Prince Anne Miss A. Sutherland
Lady Betty Nole Miss Kate Pattison
Susannah Miss Calvert
Mother Hunt Mrs. Charles Calvert
Lady Clancarty Mrs. Langtry

BOSTON MUSEUM.

Antoinette Rigaud.

BY M. DESLANDES.

Adapted by Ernest Warren.

March 7. First Performance in America.
Captain Henri de Tourvel E. H. Vanderfelt
General de Prefond Alfred Hudson
Mons. Rigaud Frazer Coulter
Paul Sann'y F. M. Berbeck
Mons. Bernadet Arthur Falkland
Mons. Rochard E. E. Rose
Corporal Pierre H. P. Whittemore
Jean J. K. Applebee, Jr.
Antoinette Rigaud Miss Isabelle Evesson
Marie de Prefond Miss Maida Craigen
Mme. Bernadet Miss Helen Dayce
Mme. Rochard Miss Lallie Lee

PARK THEATRE.

The Queen's Favorite.

BY EUGENE SCRIBE.

Adapted by Sydney Grundy.

March 14. First Performance in Boston.
Henry St. John, Viscount Bolingbroke
W. H. Vernon

HOLLIS STREET THEATRE.

Gypsy Baron.

OPERA, MUSIC BY JOHANN STRAUSS, LIBRETTO BY JOKAY AND SCHNITSER.

March 14. First Performance in Boston.
Saffi Laura Bellini
Czipra Helene von Dönhoff
Arsena Lydia O'Neill
Mirabella Jenny Reiferth
Sandor Barinkay Harry De Lorme
Ottocar Sig Taglieri
Kalman Zsupan Jacques Kruger
Count Carnero Gustavus F. Hall
Count Homonay Fred Urban
Sidi Annie Ulm
Ilka Willie Dean
Katinka Josie Dezendorf
Ferdo Walter West
Mihaly Theodore Price
Bunko T. Griffin

GLOBE THEATRE.

Ruddygore.

OPERA MUSIC BY ARTHUR SULLIVAN, LIBRETTO BY W. S. GILBERT.

April 4. First Performance in Boston.
Robin Oakapple Chas. Reed
Richard Dauntless Phil. Bronson
Sir Despard Murgatroyd } Sig. Brocolini
of Ruddygore }
Old Adam Goodheart Joseph Fay
Sir Roderick Murgatroyd Geo. Frothingham
Rose Maybud Miss Helen Lamont
Mad Margaret Miss Alice Carle
Dame Hannah Miss Emma Baker
Zora Miss Edith Jcnness
Ruth Miss Hattie Clark

HOLLIS STREET THEATRE.

The Earl.

BY EDGAR FAWCETT.

April 11. Original Performance.
Edmund, Earl of Cleveden George Riddle
Lord Hubert Illsleigh Richard J. Dillon
Lord Falkstone Herbert Archer
Sir Henry Clavering C. A. Warde
David Chas. Stedman
Lady Marian Falkstone Miss Belle Archer
Prudence Miss Rachel Noah

PARK THEATRE.

Meg Merrilies.

Dramatization of Scott's "Guy Mannering."

April 25.	Revival.
Meg Merrilies	Janauscek
Dandie Dinmont	George D. Chaplin
Henry Bertram	Alexander H. Stuart
Colonel Guy Mannering	James Carden
Domine Sampson	E. A. Eberle
Bailie Bearchiff	T. Beverly
Gilbert Glosson	Giles Shine
Dirk Hatterick	Beverly W. Turner
Jacob Tabos	M. Brewer
Gabriel	Louis Bresn
Sebastian	Stephen Jannus
Farmer	Howell Clark
Sergeant	G. Connor
Julia Marnering	Miss Marston Leigh
Lucy Bertram	Miss Lavinia Shannen
Mrs. McCandlish	Miss Kate Fletcher
Flora	Miss Josephine C. Bailey
Franco	Miss Burton

PARK THEATRE.

Jim, the Penman.

By SIR CHARLES YOUNG.

May 2.	First Performance in Boston.
James Ralston	Frederic Robinson
Louis Percival	H. M. Pitt
Baron Hartfeld	Alexander Salvini
Captain Redwood	E. M. Holland
Lord Drelincourt	L. F. Massen
Jack Ralston	J. B. Booth, Jr.
Mr. Chapstone, Q. C.	C. P. Flockton
Dr. Pettywise	William Davidge
Mr. Netherby, M. P.	Harry J. Holliday
George	I. Millward
John,	W. Hillisdorf
Nina, (Mrs. Ralston)	Agnes Booth
Agnes,	Miss Marie Burroughs
Lady Dunscombe	Miss May Brooklyn
Mrs. Chapstone	Miss May Robson

BOSTON MUSEUM.

Dr. Jekyll and Mr. Hyde.

Dramatized by T. R. Sullivan from R. L. Stevenson's romance of that name.

May 9.	Original Performance.
Dr. Jekyll }	Richard Mansfield
Mr. Hyde }	
General Sir Danvers Carew	Boyd Putnam
Dr. Lanyon	Alfred Hudson

Gabriel Utterson	Frazer Coulter
Poole	James Burrows
Inspector Newcomen	Arthur Falkland
Jarvis	J. K. Applebee, Jr.
Agnes Carew	Miss Isabella Evesson
Mrs. Lanyon	Miss Kate Ryan
Rebecca Moor	Miss Emma Sheridan

BOSTON MUSEUM.

Taming of the Shrew.

By WILLIAM SHAKESPEARE.

May 23. First Performance in entirety in Boston.

CHARACTERS IN THE "INDUCTION."

A Lord	George Clarke
Christopher Sly	William Gilbert
The Hostess	Miss May Amber
A Page	Master W. Collier
Huntsmen	Mr. Holliswood, Mr. Murphy
Players	Mr. Bond, Mr. Wood

PERSONS IN THE COMEDY.

Baptista	Charles Fisher
Vincenio	John Moore
Lucentio	Otis Skinner
Petruccio	John Drev
Gremio	Chas. Leclercq
Hortensio	Joseph Holland
A Pedant	John Wood
Grumio	James Lewis
Biondello	E. P. Wilks
Tranio	Fred'k Bond
Katherine	Miss Ada Rehan
Bianca	Miss Virginia Dreher
A Widow	Miss Jean Gordon
Curtis	Mrs. G. H. Gilbert

AT MANCHESTER-BY-THE-SEA.

As You Like It.

By WILLIAM SHAKESPEARE.

August 8.	Open air Performance.
Rosalind	Rose Coghlan
Orlando	Osmond Tearle
Jaques	Frank Mayo
Duke Frederick	Frazer Coulter
Touchstone	Stuart Robson
Oliver	Charles Abbot
Jaques Dubois	George C. Boniface, Jr.
Sylvius	Arthur Falkland
William	W. H. Crane
Le Beau	Fred. Conway
Amiens	Lillian Conway
Audray	Agnes Booth-Schofield
Celia	Minnie Conway
Phoebe	Maida Craig
Adam	George Boniface, Sr.
Banished Duke	Mark Price
Charles, the Wrestler	Harry Meredith
First Lord	C. E. Boardman

A prologue was especially written for the occasion by W. T. W. Ball and delivered by Mrs. Schoffel as hostess of the day. The incidental songs were sung by Lillian Conway, as Amiens, and by a double quartette that included Charles R. Adams, Henry C. Barnabee, W. H. McDonald and George W. Want and the Mendelssohn Quartette.

BOSTON MUSEUM.

The Dominic's Daughter

BY DAVID D. LLOYD.

August 29. First Performance in Boston.
 Rev. John Van Derveer Alfred Hudson
 Captain Dyke Charles Barron
 Major Barton Frazer Coulter
 Hiram Brown George W. Wilson
 Lieut. Robert Van Derveer
 Edgar L. Davenport
 Peter Bogardus E. E. Rose
 Nicholas Onderdonk H. P. Whittemore
 Jacobus Polhemus W. Holliswood
 A Soldier J. K. Applebee, Jr.
 Molly Van Derveer Miss Isabelle Evesson
 Mrs. Kezia Beekman Mrs. J. R. Vincent
 Dorothy Beekman Miss Helen Dayne
 Ann Stryker Miss Kate Ryan

BOSTON THEATRE.

A Run of Luck.

BY HENRY PETTIT AND AUGUSTUS HARRIS.

September 12. First Performance in America.

Harry Copsley Forrest Robinson
 John Copsley W. H. Crompton
 Squire Selby J. F. Dean
 George Selby Fred. G. Ross
 Capt. Arthur Trevor Frank Losce
 Charlie Sandown D. J. Maguinnis
 Jim Ladybird Frank E. Lamb
 Joe Bunny, Sheriff's Officer W. J. Wheeler
 Lawyer Parsons C. A. Warde
 E. T. Chonn R. S. Finley
 Judge Parks C. H. Miller
 Lord Earlswood Russell Hunting
 Hughey Hawthorne R. C. Vartan
 The Colonel Walter Penniman
 Station Master W. A. Carl
 Tom Catchpole F. L. Jameison
 Telegraph Operator W. K. Sylvester
 Auctioneer S. E. Fredericks
 Railway Porter J. W. Taylor
 Daisy Copsley Miss Minnie Radcliffe
 Mabel Selby Miss Lillian Lee
 Annt Mary Mrs. W. G. Jones

Phœbe Wood Miss Rosa France
 Mrs. Willmore Miss Florence Robinson
 Mrs. Seymour Miss May Merrick
 Maud De Lacy Miss Edith Clinton
 Parker Miss Karoline Beckman
 Mary Miss Rac Harrison
 Lucy Bye-field Miss Grace Thorne

BOSTON MUSEUM.

The Red Lamp.

BY W. OUTRAM TRISTRAM.

September 19. First Performance in America.

Paul Demetrius Charles Barron
 General Morakoff Alfred Hudson
 Allen Villiers William Seymour
 Prince Alexis Valerian
 Ivan Zazzulic Edgar L. Davenport
 Kertch Frazer Coulter
 Count Bohenheim C. E. Boardman
 Turgan J. Burrows
 Rheinveck Boyd Putnam
 Tolstoi E. E. Rose
 Officer of Police H. P. Whittemore
 Servant J. Thompson
 Princess Claudia Morakoff J. K. Applebee, Jr.
 Miss Annie Clarke
 Olga Morakoff Miss Isabelle Evesson
 Felise Miss Annie Chester
 Madame Dannenberg Miss Kate Ryan
 Countess Voelcker Miss Grace P. Atwell

BOSTON MUSEUM.

Sophia.

BY ROBERT BUCHANAN.

Founded on Fielding's novel, "Tom Jones."

October 17. First Performance in Boston.

Mr. Allworthy Alfred Hudson
 Squire Western William Seymour
 Blifil Edgar L. Davenport
 Tom Jones Chas. Barron
 Squire J. Nolan
 Parson Supple H. P. Whittemore
 Farmer Copse J. Burrows
 Partridge Geo. W. Wilson
 George Seagrim C. E. Boardman
 A Gamekeeper E. E. Rose
 Fotheringay J. K. Applebee, Jr.
 Sophia Western Miss Isabelle Evesson
 Miss Tabitha Western Mrs. Farren
 Mistress Honour Miss Helen Dayne
 Lady Bellaston Miss Annie Clarke
 Molly Seagrim Miss May Davenport
 Maid Miss Grace Atwell

HOLLIS STREET THEATRE.

**Phryne: The Romance
of a Young Wife.**

By DION BOUCICAULT.

October 17. First Performance in Boston.
 Jack O'Beirne Dion Boucicault
 Phryne Miss Louise Thorndyke
 Mark Carrington Atkins Lawrence
 Vereker Chas. A. Smily
 Lord Billerica Fritz Williams
 Mrs. Downey Mrs. Barker
 Rita Martinez Miss Helen Bancroft
 Sir Dudley Colpoys J. C. Padgett
 Barbara Miss Julia Stuart
 Lord Hurlingham A. H. Woodhull
 Maggie Miss Maud White
 Lady Florence Miss Belle Ingalls
 Lady Goodwood Miss Dalmau
 Miss Kate Rideout Miss Shepley
 Gus Venables Mr. Edwards
 Bunyon Herbert Colby

GLOBE THEATRE.

As in a Looking Glass.

Dramatization of F. C. Phillips's novel.

November 21. First Performance in Boston.
 Capt. Jack Fortinbras Maurice Barrymore
 Lord Udolpho Daysay Mark Lynch
 Count Paul Dromiroff Frederick A. Everill
 Sir Thomas Gage H. A. Weaver
 Algernon Balfour Louis Calvert
 Capt. Frank Fairfield Sidney Herbert
 Mons. Camille George Raiemond
 Major Roberts Walter Lennox, Jr.
 Lord Benley W. Nicholson
 Footman William Spencer
 Waiter Walter Plough
 Noton E. S. Percy
 Kalmuck M. Jones
 Lady Damer Miss Hattie Russell
 Miss Beatrice Vyse
 Miss Kathrine Florence
 Lady Gage Miss Rose Roberts
 Felicie Miss Nadage Dorce
 Lena Despard Mrs. Langtry

HOLLIS STREET THEATRE.

The Highest Bidder.By MADISON MORTON AND ROBERT REECE;
Reconstructed by David Belasco.

November 21. First Performance in Boston.
 Jack Hammerton E. H. Sothern

Lawrence Thornhill
 Bonham Chevoit
 Sir Muffin Struggles
 Sir Evelyn Graine
 Frank Wiggins
 Joseph
 Sergeant Downey
 Bill
 Messenger "1222,"
 Servant
 Rose Thornhill
 Mrs. Honiton Lacy
 Louisa
 W. B. Royston
 Chas. B. Bishop
 Rowland Buckstone
 Herbert Archer
 W. Davenport
 A. W. Gregory
 R. Grant
 Charles Jehlinger
 E. B. Sanger
 Francis Raynes
 Belle Archer
 Maude Mowbray
 Ethelyn Friend

BOSTON MUSEUM.

The Barrister.By G. MANVILLE FENN AND J. H.
DARNLEY.

November 28. First Performance in
 America.

Arthur Maxwell
 Capt. Arthur Walker
 Tom Price
 Major Drayton
 Jack Rodick
 Mr. Jenkins
 Crisp
 Waiter
 Mrs. Maxwell
 Kitty Drayton
 Miss Ellen Fayre
 Jane Price
 Miss Foster
 Charles Barron
 Frazier Coulter
 Geo. W. Wilson
 Alfred Hudson
 E. L. Davenport
 William Seymour
 C. E. Boardman
 J. Nolan
 Miss Annie Clarke
 Miss Helen Dayne
 Miss Isabelle Evesson
 Miss Kate Ryan
 Miss May Davenport

HOLLIS STREET THEATRE.

Gaston Cadol,

Or A Son of the Soil.

Adapted by Celia Logan from Lomon's
Jean D'Arcier.

November 30. First Performance in Boston.

Gaston Cadol
 Landrol
 Count de Trevenne
 Engene de Villaray
 De La Tour
 Pradeau
 Bonnefois
 Pierre
 Guillaume
 Shaumon
 Municipal Officer
 Therese
 Natalie
 Bridesmaid
 Frederick Warde
 Clarence Handyside
 L. F. Rand
 Thomas E. Garrick
 William Stuart
 Joseph A. Ransome
 Walter H. Edwards
 Chas. H. Clark
 Chas. B. Charters
 Geo. Reed
 Geo. N. Saunders
 Miss Eugenie Blair
 Miss Margaret Pierce
 Miss Flora Gaines

HOLLIS STREET THEATRE.

The Golden Giant.

BY CLAY M. GREENE.

December 5. First Performance in Boston.
 Alexander Fairfax Ralph Delmore
 Jack Mason Wm. S. Harkins
 Duncan Lemoyne Chas. Kidder
 Max Wayne Chas. J. Greene
 Bixby Russell Bassett
 Flynn Robert Murray
 Jackson M. Blanchard
 Jim Lung Ah Wung Sing
 Bessie Fairfax Mrs. McKee Rankin
 Ethel Gray Miss Leonore Bigelow
 Mrs. Boggs Miss Marian Strick and
 Jack Mason Fairfax Harold Kidder

BOSTON THEATRE.

Julius Cæsar.

BY WILLIAM SHAKESPEARE.

December 12. Revival
 Brutus Edwin Booth
 Cassius Lawrence Barrett
 Mark Antony E. J. Buckley
 Julius Cæsar John A. Lane
 Decius Charles Collins
 Casca Ben G. Rogers
 Octavius Cæsar Lawrence Hanley
 Metellus Cimber L. J. Henderson
 Popilius Lenas Frederic Vroom
 Titinius J. L. Finney
 Trebonius Charles B. Hanford
 Cinna Edwin Royle
 Soothsayer Beaumont Smith
 Pindarus Kendall Weston
 Servius Walter Thomas
 Flavius M. C. Stone
 Lucius Miss Miriam O'Leary
 First Citizen Owen Fawcett
 Second Citizen Charles Koehler
 Portia Miss Minna K. Gale
 Calphurnia Miss Elizabeth Robins

HOLLIS STREET THEATRE.

The Great Pink Pearl.

BY R. C. CARTON AND CECIL RALEIGH.

December 12. First Performance in Boston.
 Prince Paul Peninkoff Frank Carlyle
 Count Serge Keronine R. F. Cotton
 Anthony Sheen William Gillette
 Patruccio Gormani Charles Bradshaw
 Valovitch Hardy Vernon
 George Lillicarp Raymond Holmes
 Albert George E. Poulett
 Ivan Chas. Bowland
 Watson Geo. Randall
 Commissary of Police Thomas Crane

Princess Peninkoff Mme. de Naucaze
 Mary Turner Miss Dora Loring
 Jessie Miss Sydney Cowell
 Mrs. Sharpus Mrs. Germon

WITH

Editha's Burglar.

BY GUS THOMAS AND EDGAR SMITH.

Re-written by William Gillette.

Dramatized from Mrs. Frances Hodgson—
 Burnett's Story.

December 12. First Performance in Boston.
 Bill Lewis William Gillette
 Paul Benton Hardy Vernon
 Editha Elsie Leslie
 Shannon George E. Poulette

BOSTON MUSEUM.

The Soggarth.

BY GEORGE DARRELL.

December 19. First Performance in Boston.
 Edgar Pontifex, Earl of Glenmore
 Charles Barron
 Major Herbert DeBrett Frazer Coulter
 Father Maguire, the Soggarth
 Alfred Hudson.
 Neil Maguire E. L. Davenport
 Silas Crane Geo. W. Wilson
 Tim The Craze C. E. Boardman
 Locky Muldavey William Seymour
 Patrick Maguire J. Nolan
 Cassidy J. Burrows
 The Judge H. P. Whittemore
 Lieut. Danvers E. E. Rose
 Inspector Bluff J. K. Applebee, Jr.
 Handy W. L. Robinson
 Nourine Maguire Miss Isabelle Evesson
 Lady Ruby Pontifex Miss Annie Clarke
 Elsie Maginnis Miss Kate Ryan
 Molly Magrudy Miss Annie Chester
 Norah Doolan Miss Grace Atwell

HOLLIS STREET THEATRE.

My Brother's Sister.

BY LEONARD GROVER.

Dec. 26. First Performance in Boston.
 Nadine Minnie Palmer
 Achille Henried de la Bernadot
 C. A. McManus
 Mrs. Livingston Miss Virginia Buchanan
 Richard Livingston Hal Clarendon
 Geraldine Previons Miss Carrie Reynolds
 Waldoffer Grosserby Marlande Clarke
 Mary Ann Miss Nellie Sheldon
 Mr. Lawrence C. W. Allison
 Officer Heinrich Hawk J. Teakins
 Walker J. Patterson

Theatre Officials.**BOSTON MUSEUM.**

Opened June 14, 1841:—New Building
opened Nov. 2, 1846:—Seats 1400.

Manager	R. M. Field
Acting and Stage Manager,	Wm. Seymour
Treasurer	Wm. H. Emery
Assistant Stage Manager	J. R. Pitman
Box Office	{ C. B. Whittemore
	{ E. C. Battey
Musical Director	George Purdy
Scenic Artist	E. LaMoss
Mechanical Dep't.	{ Geo. Bell
	{ Chas. Hicks
Property Men	{ Frank Goodwin
	{ J. Duffy
Calcium Dep't.	{ John Witherell
	{ Wm. Dunham
Costumers	{ Miss Kate Hight
	{ Miss Susan Mason

HOWARD ATHENEUM.

Opened Oct. 13, 1845:—Burned Feb. 25,
1846:—Re-opened Oct. 5, 1846.
Seats 1500.

Prop's. and Managers	Wm. Harris & Co.
Stage Manager	Geo. B. Radcliff
Leader of Orchestra	Louie Baer
Treasurer	B. F. Tryon
Ticket Agent	Wm. H. Gallagher
Supt. of Advertising	John Bowman
Machinist	B. B. Harris
Master of Properties	Wm. O'Brien
Gas Engineer	Geo. B. Bowman

BOSTON THEATRE.

Opened Sept. 11, 1854:—Seats 3000.

Prop. and Manager	Eugene Tompkins
Business Agent	H. A. McGlenn
Stage Manager	L. J. McCarty
Musical Director	Napier Lothian
Master of Auxiliaries	James W. Taylor
	{ J. S. Getz
Scenic Artists	{ John Sommer
	{ Richard Gannon
Machinist	Wm. P. Prescott
Gas Engineer	Geo. Sevey
Properties	Joseph F. Sullivan
Treasurer	Quincy Kilby
Ticket Agent	Dan'l Hurley
Ass't. Ticket Agent	James T. Graham
Chief of Ushers	W. H. Onthank
Door Keepers,	Arthur Vaughan, Amos
	Schaffer, Chas. Harris, C. D. Murphy,
	A. H. Kemp.

GLOBE THEATRE.

Opened as Selwyn's Theatre Oct. 29, 1867.
Re-opened as Globe Theatre, Sept. 12,
1870. Burned May 30, 1873.
Re-opened Dec. 3, 1874.
Seats 2200.

Prop. and Manager	John Stetson
Acting Manager	Frank Pilling
Treasurer	Martin Drake
Musical Director	Theo. Bendix
Ticket Agent	Saul J. Hamilburg
Stage Manager	J. P. Cooke
Scenic Artist	H. L. Reid
Machinist	John Prior
Properties	William Otis
Gas Engineer	W. J. Moorhead

PARK THEATRE.

Re-constructed from Beethoven Hall and
opened, April 14, 1879:—Seats 1184.

Lessees and Managers	{ Henry E. Abbey
	{ Jno. B. Schoeffel
Business Manager	E. R. Byram
Treasurer	Philip A. Shea
Ticket Seller	J. A. Countie
Doorkeepers	{ J. F. Vila
	{ J. D. Donovan
Advertising Agent	J. C. McGarvey
Scenic Artist	J. S. Schell
Music Director	E. N. Catlin
Master Carpenter	Edwin Morse
Property Man	John Kelly
Gas Engineer	W. J. Kelly
Chief Usher	Chas. M. Tighe
Janitor	H. A. Colbert

HOLLIS STREET THEATRE.

Opened Nov. 9, 1885:—Seats 1650.

Proprietor and Manager	Isaac B. Rich
Assistant Manager	Charles J. Rich
Stage Manager	William Dixon
Scenic Artist	John A. Thompson
Machinist	D. B. Craig
Electrician and Steam Engineer	James McElroy
Properties	R. G. Pullar
Musical Director	John C. Mullaly
Treasurer	H. B. Roberts, Jr.
Ticket Agent	John F. Shea
Chief of Ushers	W. A. Given
Doorkeepers	{ James Ayres
	{ Emery N. Moore
Matron	Mrs. Alice L. Anderson

FULL RECORD OF THE YEAR.

[As the Book is arranged chronologically this record will serve also as an index. When a play runs through an entire week only the Monday date is given; when otherwise, the date of the entire week in which the piece appeared is given. *A.* signifies Howard Atheneum; *B.* Boston Theatre; *G.* Globe Theatre; *H.* Hollis Street; *M.* Museum; *P.* Park.]

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|---|--|
| <p><i>Adina</i>, Jan. 31-Feb. 5, B.
 <i>Adrienne</i>, Jan. 17-22, H; Apr. 4-9, H.
 <i>Aida</i>, Jan. 10-15, B; Feb. 14-19, B.
 <i>Alixé</i>, Oct. 24, P.
 <i>Alone in London</i>, Mar. 7, B.
 <i>Antoinette Rigaud</i>, Mar. 7, M.
 <i>Aphrodite</i>, Aug. 1, M.
 <i>Arcadia</i>, June 27, M.
 <i>Article 47</i>, Oct. 24, P.
 <i>As in a Looking Glass</i>, Nov. 21, G.
 <i>As You Like It</i>, Jan. 3-8, H; Feb. 21-26, B; Apr. 18-23, P; Aug. 8, Manchester.
 <i>Bal Costume</i>, Jan. 3-8, B.
 Barnabee, H. C. in <i>Adina</i>, Jan. 31-Feb. 5, B.
 Barrett, Lawrence, in <i>Rienzi</i> Jan. 17, B; <i>Julius Cæsar</i>, <i>Othello</i>, <i>Hamlet</i>, <i>King Lear</i>, <i>Merchant of Venice</i>, <i>Macbeth</i>, Dec. 12-24, B.
 Barrett, Wilson, in <i>Hamlet</i>, <i>Clito</i>, <i>Chatterton</i>. <i>Color Sergeant</i>,</p> | <p><i>Clerical Error</i>, <i>Lady of Lyons</i>, Mar. 21-Apr. 2, G.
 Barron, Chas. in <i>Dominie's Daughter</i>, Aug. 29, M; <i>Red Lamp</i>, Sep. 19, M; <i>Sophia</i>, Oct. 17, M.
 Barry, Wm., in <i>Irish Aristocracy</i>, Aug. 15, B; <i>Mulcahey's Big Party</i>, Aug. 22, B.
 <i>Barrister, The</i>, Nov. 28, M.
 Barry, Mrs. Thos. in <i>Rene</i>, Sept. 5, G.
 Bassett, Russell, in <i>Golden Giant</i>, Dec. 5, H.
 <i>Belle Lamar</i>, Feb. 3, H.
 Bellington, Fred. in <i>Ruddygore</i>, April 4, G.
 Bennati, Julia, in <i>Le Grand Mogul</i>, Oct. 17-22, G.
 Bernhardt, Sara, in <i>Fedora</i>, <i>Adrienne</i>, <i>Theodora</i>, <i>Frou Frou</i>, <i>Camille</i>, Apr. 4-9, H.
 Bishop, C. B., in <i>Highest Bidder</i>, Nov. 21, H.
 <i>Bohemian Girl</i>, Jan. 31-Feb. 5, B.</p> |
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- Bonheur Conjugal*, May 16, M.
 Boniface G. C., in *Streets of N. Y.*,
 June 13, B.
 Booth, Edwin, in *Julius Cæsar*,
Othello, *Hamlet*, *King Lear*,
Merchant of Venice, *Macbeth*,
 Dec. 12--24, B.
 Booth, Agnes, in *Fim, the Penman*,
 May 2, P.
 Boucicault, Dion, in *Filt, Fin Mac*
Cool, Jan. 17--Mar. 12, H; in
Phryne, Oct. 17, H.; in *Shaugh-*
raun, Oct. 27, H.; in *Colleen*
Bawn, Nov. 7, H.
 Brocolini, Sig. in *Ruddygore*, Apr.
 4, G.
 Bronson, Phil. in *Ruddygore*, Apr.
 4, G.
 Bryton, Fred. in *Forgiven*, Jan. 3,
 A.; Aug. 22, G.; Dec. 12, G.
Bunch of Keys, Jan. 17, P.; Nov.
 28, P.
 Burbeck, F. M. in *Antoinette*
Rigaud, Mar. 7, M.
 Burroughs, Marie, in *Fim, the Pen-*
man, May 2, P.
 Burrows, James, in *Dr. Fekyll*, May
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 Carle, Alice, in *Ruddygore*, Apr.
 4, G.
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 Chanfrau, Henry, in *Octoroon*, Apr.
 18, B.; in *Kil*, Sept. 5, B.
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 Chester, Annie, in *Red Lamp*, Sep.
 19, M.
Circus Rider, Dec. 5, P.
 Clark in *Adina*, Jan. 31--Feb. 5, B.
 Clarke, Annie, in *Red Lamp*, Sep.
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 Corinne in *Arcadia*, June 27, M.
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 Curtis, M. B., in *Caught in a Cor-*
ner, Jan. 31, G.
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 Daly, Thos. A., in *Vacation*, Apr.
 25, H; in *Upside Down*, Nov.
 14, H.
Damon and Pythias, Nov. 28--Dec.
 3, H.
Dan Darcy, Nov. 28, A.
Daniela, Jan. 3--8, H.
 Daniels, Frank, in *Little Puck*, Dec.
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 Davenport, Fanny, in *Fedora*, *Lady*
of Lyons, *Much Ado*, *School for*
Scandal, *London Assurance*,
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 Davis, Mrs. J. B., in *Galatea*, Jan.
 3--8, B.
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Shrew, May 23, M.
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gaud, Mar. 7, M; in *Dr. Fekyll*,
 May 9, M; in *Dominie's Daugh-*
ter, Aug. 29, M; in *Sophia*, Oct.
 17, M.

- Exiles, The*, Nov. 28, B.
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- Fatinitza*, Oct. 17--22, G.
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- Fay, Hugh, in *Irish Aristocracy*, Aug. 15, B; *Mulcahey's Big Party*, Aug. 22, B.
- Fedora*, Apr. 4--9, H; Apr. 11--16, P.
- Fin Mac Cool*, Feb. 3, H.
- Fille du Mmc. Angol*, Oct. 17--22 G.
- Fisher, Chas., in *Love in Harness*, May 16, M.
- Flirt, The*, Apr. 4--9, P.
- Florence, W. J., in *Mighty Dollar, Dombey and Son, Our Governor, The Flirt*, Apr. 4--9, P.
- Flying Dutchman*, Jan. 10--15, B; Feb. 14--19, B.
- Forget-Me-Not*, Mar. 14--19, P.
- Forgiven*, Jan. 3, A; Aug. 22, G; Dec. 12, G.
- Fortescue, May, in *Gretchen, Moths, Frou Frou, Sweethearts with King Rene's Daughter*, Jan. 3--15, P.
- Fra Diavalo*, Jan. 31--Feb. 5, B.
- Frou Frou*, Jan. 3--8, H; Jan. 10--15, P; Apr. 4--9, H.
- Galatea*, Jan. 3--8, B.
- Galba*, Nov. 28--Dec. 3, H.
- Game of Cards*, Mar. 7--12, P.
- Gaston Cadol*, Nov. 28--Dec. 3, H.
- Gilbert, Mrs. G. H., in *Love in Harness*, May 16, M.
- Gilbert, Wm., in *Taming of The Shrew*, May 23, M.
- Gillette, W. H. in *Private Secretary*, Feb. 21, P; *Editha's Burglar, Great Pink Pearl*, Dec. 12, H.
- Giuri, Marie, in *Coppelia*, Jan. 10--15, B.
- Gladiator, The*, Mar. 14, B.
- Golden Giant*, Dec. 5, H.
- Goodwin, Myra, in *Philopene*, Oct. 17, P.
- Goodwin, N. C., in *Little Jack Sheppard*, May 30, P.
- Grand Mogul*, Oct. 17--24, G.
- Gretchen*, Jan. 3, P.
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- Griswold, Gertrude, in *Lorraine*, Feb. 14, G.
- Guv'nor, The*, Apr. 4, M; Oct. 10, M.
- Gypsy Baron*, Mar. 14, H.
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- Hanlon, William, in *Fantasma*, Dec. 5, G.
- Haworth, Jos., in *Hoodman Blind*, Feb. 7, P.
- Held by the Enemy*, Dec. 27, 1886, M.
- Hermann, May 16, B.
- Her Second Love*, Apr. 11, B.
- Highest Bidder*, Nov. 21, H.
- Hole in the Ground*, Oct. 31, P.
- Holland, E. M., in *Fim, the Penman*, May 2, P.
- Honeymoon, The*, Feb. 21--26, B; Apr. 4--9, B.
- Hoodman Blind*, Feb. 7, P.
- Hudson, Alfred, in *Antoinette Rigaud*, Mar. 7, M; in *Dr. Fekyll*, May 9, M.
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- Huguenot Captain*, Sep. 5, G.
- Humming Bird*, Jan. 24, P.
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- Irish Aristocracy*, Aug. 15, B.
- James, Lewis, in *Virginus, Romeo and Juliet, Much Ado*, Jan. 24--29, G.
- Janauscek, Mme., in *Meg. Merrilies*, Apr. 25, P.
- Jefferson, Joseph, in *Cricket on the Hearth, Lend me Five Shillings, Rip Van Winkle*, Nov. 7, G.
- Jill, The*, Jan. 24, H.
- Fim, the Penman*, May 2, P; Sep. 5, P.
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- Kendall, Ezra J., in *Pair of Kids*, Aug. 29, G.
- Kerry Gow*, Mar. 14--19, G.

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 Langtry, Mrs., in *Lady Clancarty*, *Pyg. & Gal.*, Feb. 28-Mar. 5, B; *As in a Looking Glass*, Nov. 21, G.
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Magistrate, The, Mar. 28, M.
 Maguinnis, Dan., in *Fin Mac Cool*, Feb. 3, H; in *Run of Luck*, Sep. 12, B.
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Mascot, The, Oct. 17-22, G.
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 O'Neil, James, in *Monte Cristo*, Sep. 12, G.

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 Palmer, Minnie, in *My Brother's Sister*, Dec. 26, H.
Pantomime Rehearsal, Mar. 7--12, P; Dec. 12, P.
Parisian Romance, Apr. 25, M.
Parlor Match, Dec. 26, P.
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 Patti, Adelina, in *Semiramide*, Apr. 28, B; *Traviata*, Apr. 30, B.
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Phryne, Oct. 17, H.
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 Ponisi, Mme. in *Dominie's Daughter*, Aug. 29, M.
 Price, Mark, in *On the Rio Grande*, May 9, B.
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Romance of a Young Wife, Oct. 17, H.
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- Tanner, Cora, in *Alone in London*, Mar. 7, B.
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 Thorne, Grace, in *Run of Luck*, Sep. 12, B.
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 Vernon, W. H., in *Queen's Favorite*, Mar. 14--19, P.
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- Vokes, Rosina, at P., in *The Schoolmistress*, Feb. 28; *In Honor Bound*, Mar. 7--12; *My Milliner's Bill*, Mar. 7--12, Dec. 12; *A Double Lesson*, Mar. 7--12; Dec. 5; *Pantomime Rehearsal*, Mar. 7--12; Dec. 12; *Game of Cards*, Mar. 7--12; *Which is Which*, Dec. 5; *Circus Rider*, Dec. 5; *Cousin Zachary*, Dec. 12; *Widow's Device*, Dec. 21, P.
- Wainwright, Marie, in *Virginus, Romeo and Juliet, Much Ado*, Jan. 24--29, G.
 Walsh, Flora, in *Hole in the Ground*, Oct. 31, P.
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 Warde Fred., in *Virginus, Damon and Pythias, Gaston Cadol, Galba*, Nov. 28, H.
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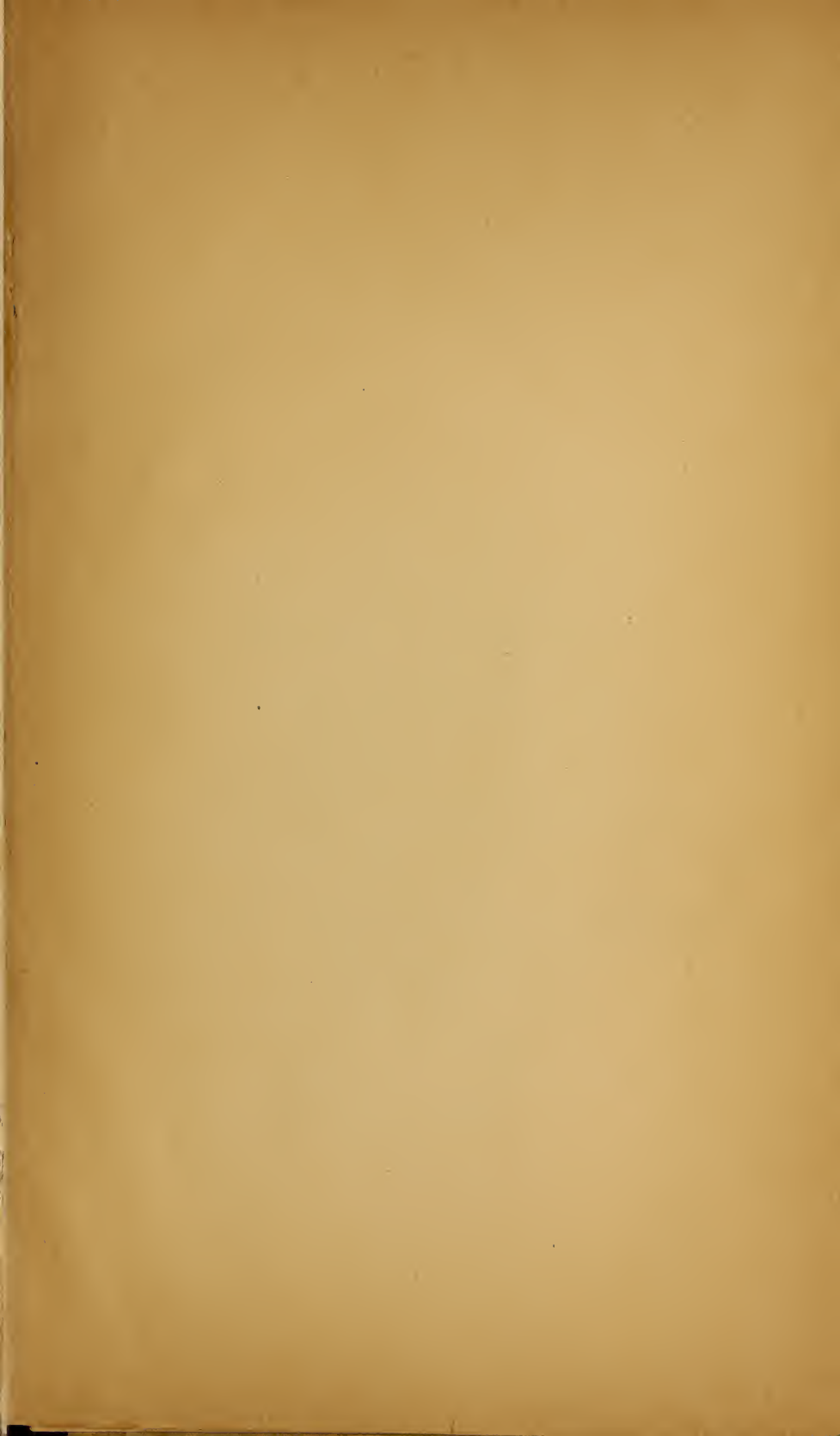
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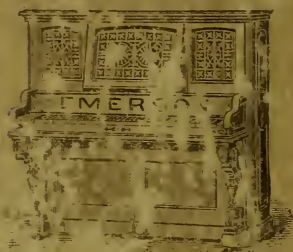
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