NEW YORK THEATRICALS

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IT IS seldom nowadays that any one scene is required in the presentation of a modern comedy. Such, however, is the case with an adaptation from the German, entitled "At the White Horse Tavern," which is the attraction at Wallack's theatre in this city. The painter has evidently done himself proud, for it is one of the most beautiful ever held on a New York stage. Unfortunately, as it happens, it becomes a little monotonous before the curtain falls at the end of the third act.

In its original form "At the White Horse Tavern," written by Moritz Blumenthal and Radelburg, was called "Im Weissen Rossl," and it is easy to see that it might be an excellent humorous piece of light character, for the one only thoroughly familiar with the customs of the Bierdeutsch crowds which frequent the Alpine summer resorts. Here, however, much of the original fun is lost in the Americanization, for while the characters indulge in all manner of native slang a good deal of the comedy is evolved by means of the almost unpronounceable German names on the tavern's bill of fare.

The story is almost diaphanous, and it would be difficult to intelligibly put it into print. Briefly, it deals with the adventures of a head waiter at the White Horse Tavern in the Alps. The waiter is in love with the landlady, who is in love with a guest, who is in love with the daughter of a lamp manufacturer, whose father desires her to marry the son of the man who has beaten him in a lawsuit involving the validity of a patent. This young man in turn is in love with the daughter of an old professor, who turns out to be an old time friend of the unsuccessful litigant. This man, Gieseke by name, induces Frederick Redler, the lawyer of his erstwhile enemy, to attempt to persuade his daughter Ottilie to marry Arthur Burr. Redler promises on condition that the old man will give him opportunities for carrying on his lovemaking by proxy.

Of course he makes love for himself instead of for Burr, and much fun is evolved by the consternation of Gieseke when he learns that Ottilie is to be married to the professor's daughter and that his own daughter is to become Mrs. Redler.

Out of all this bagale harmony is brought toward the close, but it will readily be seen that it would be a physical impossibility to make a consecutively interesting play out of such a story, except, as has been said, when one was so familiar with the local surrounding conditions as to extract enjoyment from the many pretty little character touches which are now lost upon an American audience. As a result, the play, as it is given at Wallack's, impresses one as being a series of very pretty episodes, which are sufficiently independent to the plot to make them seem parts of it. The after effect, however, is not at all satisfactory, and it does not seem possible that "At the White Horse Tavern" can be made a great success.

The interpreting cast is made up of excellent players, most of whom appear to be wasted in the episodic roles assigned to them. The chief honors of the performance are carried off by Amelia Bingham as the hostess of the tavern and Arthur Butler, the hale-headed but youthful suitor for the hand of the professor's daughter. The cast is as follows:

William Gieseke	Harry Harwood
Charlotte	Eva Vincent
Ottilie	Minnie Nesbitt
Frederick Redler	Joseph Holland
Arthur Burr	Leo Dietrichstein
Walter Hinchmann	Felix Morris
Clara	Ruth Berkeley
Josepha	Amelia Bingham
Leopold Brandl	Frank Worthing
Lani	Dora Davidson
Dora	Elisabeth Mayhew
Dr. Bernbach	Douglas W. Gerrard
Emily	Gertrude Griffin
Old Lady Schmidt	Ida Aberle
Melanie	Agnes Scott
Old Crocker	David Elmer
A Mountain Tourist	Charles Marshall
Traveler No. 1	Pierce Lindsay
Traveler No. 2	James P. Carr
Kathi	Nellie Butler
Franz	Charles Balmer
Pimpla	Laura Alston
Lotte	Annie Stephens
Hali	Eleanor Blum
Martin	John Maguire
Joseph	William Murphy

"The Great Ruby," by Cecil Raleigh and Henry Hamilton, originally produced at the Drury Lane theatre, London, is the current attraction at Daly's theatre in this city. It is interpreted by the following cast of unusual excellence, with the exception of Miss Blanche Bates, who followed in her big hit by rushing after the second performance:

Lantre Pasha	Miss Ada Rehan
Countess Sevrac Charlotte	Blanche Bates
Mrs. Elmore	Mrs. G. H. Gilbert
Mrs. Beau Elmore	Mrs. Gilbert
The Hon. Mora Dwolf	Mabel Hatfield
The Hon. Kathleen Dwolf	
	Beatrice Norton
Lantre Pasha	Paula Edwardes
Mme Pierre de Guermant	Laura Denier
Miss Millie Pearl	Victoria Mackay
Jane Hare	Anna Cassily
Footman	Harry Davis
Marne's maid	Katherine Clare
Housemaid	Laura Hall
Policy Keeton Wally	
	Mr. Charles Richman
Viscount Montrichet	Milford Clarke
Adj. Sir John Gabriel Ryan	
	Herbert Gresham
Lord George Hutton	George Gispen
Captain Clive Entwistle	Cecil Clay
	Wilfe Whitbourn
Sir Ruben Beaucher	Joseph Holland
James Dwolf, detective	Robert Hobart
Marco Longmas	William Bassilico
Andreas	Joseph Francis
Tony	Thomas Hooker
Carrick	William Dunn
Brewer	Paul McAllister
Hale	George Howard
Dick	William Wrong
Jack Denis	Joseph Holland
Gaoler	Bryant Lewis
Magistrate of police	Louis Bellar
Physician	Dewey
Porter	William Bishop

A nobleman in Augustin Daly's gallery of high art on Broadway, number of Thirteenth street, is enough of itself to excite comment, but when that nobleman contains any number of episodes of what has come to be known as the "realistic" art the fact is additionally startling.

In my humble opinion there is no chance whatever for "The Great Ruby" to become a success, for, since the stage management is better than everything ever seen in this country in melodrama, and it is hardly probable that it will become a little monotonous before the curtain falls at the end of the third act.

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high perfect art in the reproduction of the interior of a hotel, in which the stage represents the mere floor. From this floor one flight of steps runs down to the footlights, below another flight leads to a balcony of landing above and still another goes one floor beyond. The effect at the rise of the curtain, as may be surmised, is little short of marvelous. The gorgeous drop, which is in the billiard scene, in which an East Indian prince fights with the chief villain for the possession of the ruby and having obtained it from him, kills his rascally opponent to the ground. In a clever arrangement of moving classes and a sinking stage the impression is given that the bottom has really attained a great height, and the fall from the car is as realistic a thing as has ever been attempted on the stage.

The trouble with "The Great Ruby," in my opinion, is that, being a melodrama and being performed by a company not in the most worthy classes of dramatic art, it has been raised so high by effects that all of character, exposition if may have originally possessed is destroyed. It was enjoyment enough to observe without the embellishments of the drama (which, by the way, is well, but that is not the case). It is only melodrama, with one or further attributes of story and both at their vital extremes. Mr. Daly's production of Miss Bates' big hit, Miss Bates herself, by inheritance, by training and by a very large portion of the popular going public.

The story deals with the misfortunes, family, people who are to wear a certain great ruby, which is said to be unlucky and to ruined at Ellmore. It is placed by its owner, a Duke, with a prominent jeweler for safe at that point. The diamond gem, however, is stolen from possession of it by a very clever rogue, to which a leader effect is made by league officers who are done since that confederation of the same name. The distinguished jewelry, the ruby, is finally in the possession of a murderer. The other of the league officers who he robbers of gold, or at least the robbers of that, is dead. He, the murderer, dies, and it is left to the great rice Lord George to restore. Naturally that is the end, the trouble now of the rubbing ruby into the end of the story. The question, who is to begin with the thieves, carries the rubs, which is not of the end of the story, but it is not so important, for we know, or ought to know, it is a rot with a peculiar looking countenance, which has lost, now, to his acts as the people from which the rary was stolen. That lady, not knowing the precious contents of the box, accidently leaves it alone, and it is placed in an adjacent room. Finally it is traced by the villains, but when they come there get it in their possession, the lady, who is the rightful owner, is in then that the drifting has been entered.

The Indian prince, who throws the ruby of the drama out of the box, falls in the man who is in love with the circumstance. He has been but one thing at the fair minute by his strong love for the woman, which he intends to carry back to India as his princess, the government having very unmeritedly stopped his allowance.

Of the thieves, it may be said that Miss Ada Rehan does not in any sense realize the popular conception of the character. Much that the real, which Mrs. Beau Elmore, of the Drury Lane, made so effective, was cruel, came to exist on the clubbed personage. The result, so far as is that other thing for Miss Rehan, is that everything that the former should make up as an elderly woman. No matter what the name, the fact is that Miss Rehan looked as young as it is that she did in the years ago in "Little Miss Millers." The Beaucs of the evening were easily carried off by Miss Blanche Bates as the dancer of the Moulin Rouge. The very, the very moment, which is her work, and charming. Miss Bates is a very young woman, with one of Tartan in Mademoiselle dancing and lots of fun. The dance, which is a very clever piece, is made a leader effect in which Miss Bates officers who are done since that confederation of the same name. The distinguished jewelry, the ruby, is finally in the possession of a murderer. The other of the league officers who he robbers of gold, or at least the robbers of that, is dead. He, the murderer, dies, and it is left to the great rice Lord George to restore. Naturally that is the end, the trouble now of the rubbing ruby into the end of the story. The question, who is to begin with the thieves, carries the rubs, which is not of the end of the story, but it is not so important, for we know, or ought to know, it is a rot with a peculiar looking countenance, which has lost, now, to his acts as the people from which the rary was stolen. That lady, not

On the other hand, it must not be supposed that "Throw" is the greatest of all the Empire theatre successes. While such a statement has been made in the heat of enthusiasm it is only by those who know. In the theatrical business the phrase of exaggerating superlatives has grown to such an extent that it is a general joke to speak seriously of it as a fact and the hard facts are stated they seem absurdly commonplace. The problem is simply in the expression. For I know of cases in which persons have been greatly from attending certain performances by the simple and unfortunate assertion in the phrase, that the "Bandbox Revue (No)" was one crowded every night before it closed at the theatre which it was devoted to well.

Amen there are many stories of the success of a number of theatrical men, who have made a fortune in the south in the various Americanizations of the other day. Lest from the fact that the Southern confederacy contained so many of the Southern people, it would prove foolish to attempt to do so on a large scale, it was made advisedly clear by the statement in a recent issue of the Dallas News that Charles Frohman's business in Dallas, for effects immediately from a statement of the amount of that gentleman's money in the city, was so large that he paid in taxes to the city and to the State about six times as much as the Bryan show, or anything it was that Mr. Frohman had in hand at the beginning of June, and that the Dallas people, who have not been from Europe as the result of the work of the season this fall, that

Arthur Crispin

New York.

Received the Cross.

M. Cornelius Abel Dellil, founder and president of the Young club of France, on recommendation of Sardoux, has received the cross of the Legion of Honor. He was formerly a deputy chief of the office of protocol of the Seine, where he served 15 years. Since his retirement he has worked on committees and commissions and has devoted himself exclusively to the cause of bicycling.

THE UNITED STATES GOLF ASSOCIATION.

The Annual Meeting Held in New York and Its Work—An Interesting Statement by Mr. Lawrence Curtis, the Retiring President.

[Copyright, 1899.]

The minds of all golfers have been centered during the past week on the annual meeting in New York of the United States Golf association. Greater interest was manifested in the deliberations this year than usual on account of the changes to be made in the list of officers. The nominating committee, to whom the matter was referred, gave plenty of consideration to the subject, and the nominees then reported received the mutual approval of the delegates and the indorsement of golfers in general.

One of the principal duties of the meeting was the election of a new president in place of Mr. Lawrence Curtis, whose term of office expired. The association could not, it was thought, have made a better selection for the important post than the new incumbent, Mr. W. H. Thomas of Boston. He is one of the standard divines of the game, and his important duties in connection with the Association have fitted him for any have proved him to be possessed of the executive ability so necessary for a business club, which, not now, be of the greatest value to him in guiding the mining of his new charge.

One of the most interesting accomplishments of the meeting was that the time limit fixed for field days was ready for distribution. Those who have seen this volume, prepared in the Association office, will find it a comprehensive work on the royal game in America, ever published. Such a mass of valuable information as it contains could only have been obtained by a writer on well known and thoroughly familiar with the sport in every section of the country as Mr. Newman. Every golfer in the country will find much of interest and interest in the 60 pages of the volume. There is not a golf club now over small, throughout the length and breadth of the land, but will find in it a sketch, together with a lot of interesting information regarding its operation, before, classed, number of members, officers, etc.

Golf is generally spoken of as a game very recently introduced into the country, and the idea that our oldest golf club, the St. Andrew's, was formed only 40 years ago seems to bear out this fact. As a matter of fact, however, the game was probably brought over by some of the earliest settlers and was certainly played in New York since 230 years ago. Mr. Newman has discovered an indenture passed by the authorities of Fort Orange, now Albany, on Dec. 10, 1659, in which occurs the following remarkable passage:

"The magistrates and commissaries of Fort Orange, having heard divers complaints from the burghers of this place against playing golf along the streets, which cause great damage to the windows of the houses and expose people to the danger of being wounded and is contrary to the freedom of the public streets, therefore, their worships, wishing to prevent the same, forbid all persons playing golf in the streets on pain of forfeiting 6 florins for each person who shall be found doing so."

Thus, curiously enough, in America, as in Scotland, for years are the earliest official reference to the game is found in this prohibition, which, it must not be forgotten, was the greatest of all the Empire theatre successes. While such a statement has been made in the heat of enthusiasm it is only by those who know. In the theatrical business the phrase of exaggerating superlatives has grown to such an extent that it is a general joke to speak seriously of it as a fact and the hard facts are stated they seem absurdly commonplace. The problem is simply in the expression. For I know of cases in which persons have been greatly from attending certain performances by the simple and unfortunate assertion in the phrase, that the "Bandbox Revue (No)" was one crowded every night before it closed at the theatre which it was devoted to well.

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GRAND NATIONAL STEEPLECHASE.

The Grand National has been decided upon as the most fitting game for the big steeplechase stake which is to be inaugurated this year, and from now on interest in the big race, which it is expected will rearouse an interest in the cross country sport, will not be lacking among the racing men.

The race will be run at Morris park, New York, this year, probably on Saturday, May 13, and the conditions are as follows:

For 4-year-olds and upward, by subscription of $100 each, half forfeit, or only $25 if declared on or before May 1, 100, with $5,000 added, $2,000 by subscription of gentlemen interested in steeplechasing and $3,000 by the Westchester Racing association, of which $1,000 to the second and $500 to the third. Approximate to carry 145 pounds, 5-year-olds to carry 138 pounds, 4-year-olds and over to carry 148 pounds; maidens allowed ten pounds; winners as to rule to carry and gentlemen 7 lb. extra.

The race next year will probably be run as a handicap at the spring meeting of the Brooklyn Jockey club, and in 1901 as a handicap on the grounds of the Coney Island Jockey club at the spring meeting. The $2,000 subscribed by gentlemen interested in racing was set together by H. P. Clyde, W. C. Eustis, J. W. Cox, F. R. Hitchcock and Thomas Hitchcock, Jr.

The race will probably bring into the field some of the crack amateur jockeys, non the Prakall Kiene, Mr. Lloyd W. C. Curtis, George Moore, James L. Kernochan, Harry Page, Willard Sachs and a number of others who used to sport silk in the old days of steeplechasing at Cedarhurst, and their presence will lend an added interest not only because it will bring out a large assistance of society people, but also cities into the field.

As a rule, the amateur jockey is a disadvantage to a far better horseman than the professional steeplechase jockey. The amateur jockey rides for the glory of the thing, while the professional rides his neck for dollars, and as the chance of earning money is limited the professional does not get the experience of the amateur. The latter, as a rule, is a member of some hunt club, and for hunting gives a rider a finish in the art that the professional does not get.

A Story of George Banker.

George Banker's great success on the European cycle tracks calls to mind an incident which illustrated the reputation attained by the Banker finally as cyclists. Years ago in the days of solid tires and high bicycles there were usually held in connection with athletic field meets, a group of athletes were gathered together at the Fitchburg athletic club to hear the results of their chances of success at a meeting to be held the next day.

Among them was Will Hoppenstall, at the time one of the best riders about Fitchburg. He was in a particularly good humor, as he anticipated having everything his own way and was laughing and joking with the other boys when some one recorded that Banker was entered for the bicycle events. Hoppenstall's jaw dropped, and he looked as though he had lost his best friend. Being this the hometrot who had so unceremoniously shattered his fond hopes called by way of consolation, "Never mind, Hop. This isn't the good Banker. It's only the kid, who is to try his luck on the first time." Hoppenstall refused to be consoled, however, and tearfully said: "It don't make any difference. Banker means bicycle, and I won't be in it."

Horse Racing in England.

During the past year 1,321 races were decided in England, of which 3 were run over a distance of four miles, 4 of three miles and under four, 37 of two miles and under three, 228 of a mile and under two, 134 of one mile, 252 of six furlongs and under a mile and 62 of five furlongs and under six furlongs. Their total part in these races numbered 3,321, of which 1,35 were 2-year-olds, 1,808 3-year-olds, 137 4-year-olds, 63 5-year-olds and upward. The total showed an increase of 14 2-year-olds and 46 3-year-olds and upward, and a decrease of 3 4-year-olds and 19 5-year-olds, as compared with the numbers of 1898.

LEO ETHERINGTON.

W. B. THOMAS.

(The new president of the United States Golf association.)

THE PLAYER FOLK.

It is said that Mr. Brown Potter has bought a play which has Portell for a hero and intends to produce it soon in Dublin.

Fanny Lane is to be the first theatre to adopt electrical scene shifting apparatus.

Edward E. Rice will revive all his past successes, including "1492," "Evangeline," "The Corsair," "Alonzo," "The Seven Aces" and "Little Christopher."

The Artists' society of Chicago intends to consider on account of its work in Spanish war and Hawaiian topics when choice overtures commencing for artistic work obtained through their bureaus.

The list of remarkable theatric successes is headed by "The Two Orphans" which Joseph Jefferson played first in 1856. All told, he has played it 1,000 times.

"The Duke of New York" is going to Australia having connected London Miss Lenor Ulmer will play the leading role.

Joseph Haworth expects to star next season.

Many of the successful plays of late are dramatizations of novels. Among them are "Trilby," "The Little Minister," "Under the Red Robe," "The Prisoner of Zenda" and "Rupert of Hentzau."

"The Owl and the Church," the Chinese play which failed to score certainty in this country, has been translated into French and will be produced in Paris.

"Hamlet" is said to be Irving's favorite role.

Eugene O'Keefe, who plays the part of a New York agent in Blue Dolly Fox's production of "The Little Hero," will be remembered as a star in "The Wicklow Postman" and other plays.

One of the handsomest theatrical successes ever devised was that commemorating the seventh anniversary founding of Carlos Feltman's Empire theatre in New York. It is a beautiful undertaker, about ten inches high, of lacquered wood, resembling highly polished gold.

Johann Strauss, Jr., author of the "Waltz King," has successfully produced at Vienna an operetta, "The Cat and the Mouse," the libretto being borrowed from Mother's comedy, "The Ladies' War."

Bush is asserted to have taken the idea of his "Gulliver's Travels" from a satire written by the original Cyrano de Bergerac.

The medley variety show is the latest. The other evening a Brooklyn club chartered a big swing car used for parties, and with five variety actors and 50 members on board rode out to the ride, while the performers danced to the tune provided for the ballet. What is known as a "medley" show organ was provided to accompany them.

Most of the chairs in Puff's border at Coney's Sea are draped with the tones of all colors, tables have interesting backs, while the parlors are fitted to the three people for the ballet. What is known as a "medley" show organ was provided to accompany them.