ADJACENT CU

Dramatic and Lyric.

othern and His Play—Peter Jackson as a Star—The Ogallalas—The Magistrate—Anecdote of Keene —Latest Amusement Notes.

Sothern's departure leaves the town in a pleasantly divided state of mind, regarding the real merits of himself and his play. It is an odd fact that Sothern is one of the few stars who is literally idolized in the east, but who seldom makes any money in the west. Francis Wilson is another. Why this should be so, it is difficult to say, but it remains the fact. Neither of these lines money by his western tour, but at the end of their season, they find that if they could have filled their time in the east, they would have been considerably more in pocket.

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For ourselves, we confess we belong in the ranks of those who declare Sothern as a great actor, and as one who will be much greater in the future than he has ever been. In versatility, in mannerisms, in good looks, in education, in polish — he leaves little to be desired. He is below the average stature, it is true, but physique is not an indispensable requirement in a comedian. Keen was little more than a dwarf. Gauged by all the tests that make an actor, Sothern comes forth triumphantly. We confess we do not see on what those who have found fault with Sothern's acting base their objections. The remark of one critic that his delicate tongue was too broad for an Irish gentleman, showed that the writer has not a very wide acquaintance with the peculiarities of the Irish race. Many of the most highly educated Irish priests—and our city furnishes a number of instances in point—never lose the rich accent that denotes their nationality.

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As for the play we esteem it a good one, but not a great one. There is no doubt that many of the auditors went away each night somewhat mystified concerning the plot. This is due to three things: First, the fact that the story of the heroine's determination to give her lover ten thousand pounds is told so early in the piece that it is almost totally lost in the noise made by late arrivals. Second, Miss Harned and Mr. Sothern, who have more than any others in developing the plot in its early stages, excellent artists as they are, are not always distinct, and one has to keep a constant strain to understand them; third, the manner of the piece has not made it entirely clear how the heroine's ten thousand pounds could have gotten into Lothair's pocket, and how it got into Murwale's in transit. But the story is ingenious, its characterization is charming, its language brilliant. It is almost burdened with repartee, and nothing but its brightness could save it from the charge of verbosity.

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Uncle Tom's Cabin really deserves little serious consideration. Peter Jackson, the negro pugilist, is just about the same class of an actor as John L. Sullivan is, no better, no worse, and of just the class, too, that the public expects to be made from a pugilist; and as a man who had stood off Corbett in a seventy round fight, and who may meet him again before the year is out, he was the object of some curiosity from packed galleries, and a thin parquette attendance. The sparring bout between Jackson, who weighs 229 pounds, and Choynski, who weighs about 175, was a very harmless affair. The best acting was that of little Eva, a really precocious child, the Topsy and the donkey. L. R. Stockwell, the well known comedian, was on the bills but he did not appear.

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Rehearsals for the Magistrate and the World are being pushed with vigor. The dates are next Thursday, Friday, Saturday and Monday, and a crowded engagement is a foregone conclusion.

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The shabby treatment Tom Keene has experienced from the office of New York, in the face of overflowing business, induced some very truthful remarks from the tragedian, Robert Downing. "You would be a greater actor," said Downing to Keene, "if you would do just one little thing."

"Pray what is that?"

"Die."

"That's a good joke," remarked Keene, and he laughed heartily.

"Not a bit of it," replied Downing. "I was never more serious in my life. Forrest was deficient in his work until he was dead; then he was called one of the greatest ever known. During Barrett's life he was a wretched actor, so they said. He was cold, metallic and vile in some scenes. When he was buried there was a dearth of adjectives among writers in describing his marvelous, artistic, magnetic acting. Booth has been credited with having excellent companions and all that, but his acting was never appreciated until he was taken sick and forced to retire from the stage. Then he was America's greatest actor."

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The sale for Warde and James' engagement has been going on two days and already amounts to about, enough to guarantee the success of the season. Warde and James are well known as two of the ablest champions of the legitimate drama in America, and it goes without saying that their presentations will be up to the highest standard. Julius Cæsar will be presented with a cast of thirty-one acting parts on Monday. Mark Antony's oration is a masterpiece of diplomacy and beautiful declamation, and the part will find full justice at the hands of talented Frederick Warde. Louis James, who wears the toga so gracefully as did John McCullough, should invest the part of Brutus with all the dignity of the Roman senator. Cassius is played by Mr. Charles D. Herman, and Mr. Howard Kyle is the Julius Cæsar. On Tuesday night the late George H. Baker's tragic play, Francesca da Rimini, will be presented, with the beauties of society and exclusive prepared for that piece by the late Lawrence Barrett. Mr. Warde will essay the role of Lanciotto, the character formerly acted by Mr. Barrett, and Mr. James will resume his wonderful impersonation of the vengeful jester, Pepe.

Francesca and Paolo, the guilty lovers, will be played by Miss Edythe Chapman and Mr. Howard Kyle.

Shakespeare's Othello will be given on Wednesday night, with the stage paraphernalia used by Booth and Barrett. Mr. Warde's Iago is said to be a splendid performance. Mr. James is said to make Othello grand in barbaric splendor. Edythe Chapman will be the Desdemona.

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The Bostonians have been playing their new opera, the Ogallalas, all this week in San Francisco. It seems to be a distinguished success. The Ogallalas is purely American. The scene is the southwestern frontier, and the story deals with a romance on the plains. Arthur Cambridge, a rich and adventurous young Bostonian, who has earned by his courage and daring the name of "Captain Deadshot," is in command of a party of pleasure seeking Professor Andover of Boston and party to Lone Star ranch. The professor, who has philanthropic views regarding the civilization of the Indians, is taking his sister, Edith, her governess and a number of seminary young ladies on a geological and botanizing trip. Deadshot and Edith fall in love with each other at first sight, and on the basis of this interesting development, that is to say, at the close of the first act, hostile Indians in company with Mexican renegades swoop down on the party. Deadshot dispatches scouts for aid and remains with the Easterners, and is taken prisoner by War Cloud, chief of the Ogallalas, and Cardenas, the Mexican bandit. Deadshot and the professor are doomed to death at the sun fest on the ensuing day and the girls are to be adopted into the tribe. But Deadshot arouses the cupidity of Cardenas by hints of Edith's great wealth, and War Cloud surrenders the prisoners into the Mexican's hands to hold for ransom. There are several incidents leading up to the arrival in the third act of the rescuing party of scouts, and the punishment of the Indians and bandits. War cloud, however, has developed magnanimous qualities, and he is spared to be wed Minnesota, an Indian maiden, who loves him devotedly. Deadshot and Edith arrange their love affair and the professor abandons his philanthropic Indian civilizing schemes and takes unto himself as helpmeet his sister's governess. The cast is as follows: Arthur Cambridge, known as Captain Deadshot, Tom Karl; Professor Andover, a philanthropist, H. C. Barnabee; War Cloud, chief of the Ogallalas, W. H. Macdonald; Cardenas, a Mexican bandit, Eugene Cowles; Minnesinewa, chief medicine man of the Ogallalas, George Frothingham; Wickliffe, a scout, Peter Lang; Edith, niece of Professor Andover, Camille D'Arville; Minnesota, an Indian girl, Jessie Barriett Davis; Miss Hepzibah Small, Edith's governess, Josephine Bartlett.

DRAMATIC AND MUSICAL NOTES.

Mr. Barton has received word that Primrose and West's opening in San Francisco was a mammoth success.

Gillette is once more playing The Private Secretary.

Etelka Gerster, the once famous prima donna, is living secluded from the world on a mountain near Bologna, Italy, and passes her days in superintending the education of her children.

Marie Van Zandt fell down a gang plank at Calais the other day and broke her ankle.

Odette Tyler has been very seriously ill with pneumonia, complicated with rheumatism of the bowels, at her home in New York.

Mr. Anderson, the artist who is at work on a new scene for the Magistrate, was formerly employed at Hooley's theater, Chicago.

The sale of seats for the Home Dramatic season opens Tuesday morning next, for the Deseret Minstrels' performance on Saturday next.

Boies is all agog over the expected visit of Sothern.

Minnie Hawarth was the Topsy in Jackson's Uncle Tom in San Francisco.

Sidney Drew and wife have closed their season; cause, lack of backing.

It is probable that Charles Collins, who made a hit recently in a recitation for the orphans' benefit, will play Shaus, the Poet, in the forthcoming production of Arrah Na Pogue.

Georgie Drew Barrymore is still ailing and has gone to the Bahamas.

Helen Bertram has retired from Duff's company, and her place has been filled by Louise Snyder.

W. H. Crane's new play, by Martha Morton, entitled Brother John, last week made an enormous success in New York.

Miss Julia Marlowe presented Cowl Institute Sheridan's Rhenish in the Love Chase, at the Boston Museum theater in Boston the other night. Mrs. John Drew, as Widow Green, was warmly received, while the presentation was a pronounced success.

Lewis Morrison will send out two companies playing in Faust next season. He will be the star of one and his daughter Rosalind Morrison will assume the other. Mr. Morrison says he present tour about May 1st and is to spend the summer vacation at his home, Morrison Manor, which he has recently built at Peekskill-on-the-Hudson.

The new play which Richard Mansfield is to produce in Chicago next month is entitled The Great House of Twicetogether, and was written by Miss Brandon, a young man whom Mr. Mansfield met in the south. It tells a simple domestic story of life in New York half a century or so ago, when the Battery—upon which one of the scenes is located—was the fashionable promenade. Mansfield's character is that of a typical New York merchant.

The withdrawal from the stage of Mrs. Minnie Dale Hayden, which, so far as the community is concerned, is already an accomplished fact, is a matter of sincere regret. Her performances can not last long, but it has been quite sufficient to assign to her an actress of singular attractiveness of person and of intellect, of serious and lofty purpose, of worthy attainments and still richer promise.—World.

The Frohman-Hayman offices at 1123 Broadway will be moved up to the Empire Theater building today. It will be interesting to anxious playwrights to know that it will require an express wagon to convey all of the plays in Mr. Frohman's possession which were sent to be passed upon.—World.

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