The New York Mirror
Annual and Directory
of the Theatrical Profession
1888
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Because it has been said
"Ever'thing comes t' him who waits
Except a loaned book."
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1888.
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Illustrations: John T. Raymond, Jenny Lind, Marie Aimée, Alice Oates, William E. Sheridan, and the Actors' Monument.
INTRODUCTION.

The stage needs a reliable and compendious yearly chronicle. Hitherto no such chronicle has existed. These, in brief, are the reasons why the New York Mirror begins, with the present volume, the publication of an Annual. It is believed that a compact, complete, and convenient history of each succeeding dramatic year will prove a valuable supplement to the heretofore meagre and scattered annals of the contemporary theatre. Encouraging assurance has been received that this book and its successors will be heartily welcomed by the critic, the playwright, the actor, the manager, and the collector of works relating to the drama. I have personally had frequent occasion to deplore the lack of a handy and reliable dramatic record, and I know that many other writers for the press have felt the same want. How many precious hours have been consumed in hunting through cumbersome and confusing newspaper files for elusive dates and data! One of the objects of this Annual is to obviate perplexing research and economize the valuable time of busy men. It was at first intended that the Chronological Record should cover only the American stage, but its plan was ultimately extended to embrace all noteworthy dramatic events in England, France, and Germany. In recording new productions the original cases are given, and where the plays are sufficiently important synopses of plots are appended. Critical comments have been entirely omitted, as foreign to the scope and purpose of the Record, which deals simply with facts. The endeavor throughout has been to secure accuracy; but in the collection and condensation of a vast quantity of material some trifling errors and omissions may have been inadvertently overlooked. Mr. Albert Ellery Berg, the compiler of this department, has bestowed upon it the most patient thought and arduous labor. He has brought to bear every available source of information, months of diligent and persevering effort having been devoted to the task. I cheerfully and gratefully acknowledge the excellent manner of its fulfilment. The Necrology—which is supplemented by portraits of the more celebrated persons in the professional death-roll of the year—and the Bibliography have been made as complete as possible. A unique feature of this book is the first authentic Directory of the American Theatrical Profession ever published. It has often been reproachfully said that professionals of the present day are nomads. That the exigencies of the so-called "combination system" compel almost constant travel during the greater portion of the year is true, but the current supposition that the large army of migratory players are waifs and strays is fallacious, and no stronger proof of the fact than this Directory has ever been put in evidence. Here will be found the permanent abiding-places or permanent addresses of thousands. Its correctness is attested by the statement that the information, in nearly all cases, has come direct from the people themselves. Where they were unable or unwilling to furnish a home address, they were requested to give an address where mail matter would be received
and promptly forwarded. It will be noted, as indicating the popularity and efficiency of the Mirror's letter department, that many have given the Mirror office as their permanent address. All classes of the profession, I am happy to say, have lent their aid in facilitating the preparation of the Directory. Its chief aim is to furnish a medium whereby managers and actors can freely communicate with one another. Those hungry sharks, the theatrical middlemen known as "dramatic agents," have for many years been able to feed on actors solely through the monopoly of the latter's private addresses. They have exercised a system of petty tyranny, unjust discrimination, deception, and bare-faced extortion, without interference. The victims have groaned and suffered, but they have seen no avenue of escape from their wretched bondage. The time is ripe for a change. The dignity of the profession demands exemption from the miserable practices of the men that thrive on the dramatic intelligence office business. This Directory, which contains many times more names and addresses than all their jealously guarded registry-books combined, deprives the "dramatic agents" of their stock-in-trade and emancipates a large number of players from their galling and degrading yoke. Now managers can have absolute freedom for selection, while actors can make engagements without danger of extortion. I cherish the hope that the rank abuses common with the "agencies" will be abated, if not absolutely destroyed, by the means which the Mirror has furnished. The classification of the names in the Directory under the various lines of business should greatly augment its value. This classification has been mainly left to the professionals themselves, and it will be understood that they appear under the respective lines in which they profess to be proficient. Where more than one line has been given, the name will be found under that which is rated as the more important. The difficulties that stood in the way of this compilation were manifold, but they have been successfully overcome. The Directory is approximately, if not actually, complete. From time to time it will be revised and republished. The managers and attachés of the theatres and halls throughout the country have been purposely left out, as it was desired to include only the members of stock and travelling companies and those directly connected with them, disengaged actors and actresses, etcetera. Even so prosaic a labor as the preparation of a directory has its humorous side. From a Western company was received a roster that contained the name of the business manager, who was gravely labelled "deceased." A comedian, who is a favorite member of one of the metropolitan stock companies, described his line of business to be "the best parts he could get." A less fortunate brother-professional, touring with a small combination in a remote region, significantly stated his as "any parts he could get." It may naturally be imagined that some little trouble was experienced in assigning to their proper places a "Human Enigma," a "Man Monkey," a "Human Frog," and a troupe of performing apes. The copious General Index is the work of that expert and careful indexer, Mr. Charles F. Durfee. It largely enhances the value of the Annual as a book of reference.

HARRISON GREY FISKE.
CHRONOLOGICAL DRAMATIC RECORD.

1887.

JANUARY.


3. Goldmark's opera, "Merlin," libretto by Lipiner, was produced at the Metropolitan Opera House, New York, for the first time in this country, and with it began the second half of the season of grand opera in German of 1886-87. The principals of the cast were: King Arthur, Herr Robinson; Modred, Herr Kemlitz; Gawein, Herr Heinrich; Lancelot, Dr. Basch; Merlin, Herr Alvary; Viviane, Lilli Lehmann; Bedwye, Herr v. Milde; Glendower, Herr Sieglitz; Morgana, Fr. Brandt; Demon, Herr Fischer. The framework of the story is, in brief, as follows: The supernatural power of Merlin, which comes to him from his father, the Evil One, and has been exercised in behalf of the forces of King Arthur, being broken by his love for Viviane, and he himself being saved from the wrath of his demon father by her self-sacrificing love, the keynote of the drama is the old aphorism, "Love is stronger than death." Revival of "The Merry Wives of Windsor," at the Holliday Street Theatre, Baltimore, Md., the cast including W. H. Crane as Falstaff; Stuart Robson as Master Slender; Selina Fetter as Mistress Ford; May Waldron as Mistress Page, and W. H. Harris as Ford. — "The Woman-Hater," an eccentric comedy, by D. D. Lloyd, presented for the first time in New York at the Harlem Theatre Comique.

"The Custer Massacre of the Little Big Horn," presented for the first time by the Cody-Saltsbury Wild West Show at the Madison Square Garden, New York, with Buffalo Bill (W. F. Cody) as General Custer. — "Romeo and Juliet" reproduced at the Union Square Theatre with the original scenery of the 1853 production, with Margaret Mather and Frederick Paulding in the title roles. — Judge Shepard, in the Circuit Court of Chicago, decided the habeas corpus case of J. H. Haverly, and discharged him from the custody of the detective agency employed to remove him to Kings County, N. Y. — The Columbia Theatre of Chicago reduced its prices, the highest charge for seats being placed at one dollar, and the price of admission at fifty cents.
THE NEW YORK MIRROR ANNUAL.

"The Gold Mine," a drama in four acts, by Irene Ackerman, produced by the Yorick (amateur club) at the Lexington Avenue Opera House, New York. —- Death of Henrietta Henderson (Mrs. Donovan), at Montclair, N. J. —- Death of Heilich Doeblin, German actor, at Denver, Colo., aged 65. —- Destruction by fire of the Opera House, at New Lisbon, O.

4 Production of "Les Grenadiers de Mont-Cornette," at the Baufies-Parisiens, Paris: a comic opera in three acts, libretto by Massens, Danni, Delorme and Edouard Philippe; music by Charles Lemoine; with the following cast: La Grenade, M. Mangé; Bel-Ameur, M. Pissalida; Canut, M. Lamy; M. Girassol, M. Garidon; Le Duc de Blois, M. Gamisans; Tanio, Mlle. Marguerite Gralde; Gendarf, Mlle. Tribault; Pitchounette, Mlle. Tasserell. The plot hinges on the complications that ensue from the deception practiced on the Duke of Blas-Seas. Compelled to fly from his Spanish estates, he entrusts his infant son to the care of Girassol, a nurse in the village of Mont-Cornette. Girassol substitutes his own daughter, who is brought up as a boy under the name of Tanio. Every effort is made, unceasingly until a certain time, to turn up making provisions for the marriage of Tanio with the daughter of a French officer. Matters are finally adjusted by Tanio rehousing his fake boutique and marrying Canut, the real heir of the Duke.

Production of "Der letzte Abencercage," opera in four acts, libretto by Ludwig Bartok, music by Franz Sarosl, at Pesth, Hungary. —- "Ermine" was played for the second hundred times at the Casino, New York, and souvenirs presented to the audience. —- First performance of the Early Dance and Comedy Club, a new amateur society, at the Lexington Avenue Opera House, New York. Bulwer's "Money" was presented by picked amateurs. —- Adelina Patti appeared at the National Theatre of the City of Mexico. —- William F. Blood, known on the stage as William F. Blanche, was married to Eleanor Carey, at the Mayor's office, New York City. Both were members of the "Tangled Lives" Company, playing at the Fifth Avenue Theatre. —- Co H, of the Twenty-second Regiment, one hundred strong, in full dress, occupied seats at the hundredth performance of "The O'Ragans," at Harrigan's Park Theatre, New York. —- Death of Henry Gilbert, a well known circus-bill poseur, at Indianapolis, Ind.

5 The McCull Opera Company produced "Lorraine," a comic opera, with music by Rudolph Dellinger, and libretto adapted by William J. Henderson, for the first time in America, at the Chicago Opera House, Chicago, Ill.; with the following cast: Lorraine, Signor Perugini; Louis XIV., Eugene Oudin; Gaspard de Chatamueiaux, Dr. Wolf Hopper; D'Effiat, Harry Standish; Olivier de la Tour; Louisa Parker; Pierre, Hermon Morsell; Henri, Gertie Clark; Jerome, Florence Willey; Gervais, Clara Allen; Victor, Ida Bartle; Francois, Grace Scary; Achille, Minnie Echard; Eugene, Bessie Calloway; Alphonse, May Yarbe; Le Bleu, Charles Jones; St. Trompe, George Carlisle; De la Sanciere, Carlo Russo; De Panteocto. Antonio Amadeo; An Old Man, L. Morrison; Captain of the Guards, A. M. Barbara; Madeleine, Gertrude Griswold; Ondarte, Emily Soldene; Louise la Valliere, Josie Knapp. The scene is placed at a hunting castle of King Louis XIV. of France, who is one of the prominent characters. Lorraine visits the place to solve the mystery of his paternity, his only knowledge being that his father was a noble at the court. At the castle is one Gaspard, a nobleman, his wife, Ondarte, and his niece, Madeleine, and complications arise on account of this gentleman promising the hand of his niece in marriage to all who ask for it. Lorraine is favored by Madeleine, and this makes every one else his enemy. The King discovers that his father was also Lorraine's, and after creating him a Count, gives orders that he marry Madeleine.

Production of "On Tour; or, A Trip to Heidelberg," musical comedy, by W. F. Field, at Drill Hall, Ealing, England. —- The Board of Directors of the New York Academy of Music decided at the regular quarterly meeting to send a circular to the stockholders asking whether they approved of leasing or selling the Academy.
6. The New York Mirror published an appeal for $2500 to complete the Actors' Fund memorial monument. ——Else Hofmann, a German actress of note, made her American début at the Thalia Theatre, as Lorle, in "Dorf und Stadt." ——Death of Marie de los Angeles José Tosso, theatrical conductor, and reputed composer of "The Arkansaw Traveler" melody, at Covington, Ky., aged 84.

7. Charles Wyndham closed the Piccadilly Theatre, London, England, to play "David Garrick," supported by his own company, at Sandringham, the country-seat of the Prince of Wales. ——A new theatre, the Roumania Opera House, was opened at what was formerly known as the National Theatre, Nos. 104 and 106 Bowery, New York, with a performance of the opera of "Rashi," by the new Hebrew Operetta Company from Roumania. ——Ernest Harvies was enjoined from the receivership of Bartley Campbell's estate. ——Marie Prescott was given a benefit at Havlin's Theatre, Cincinnati, O. ——Death of Mme. Lust (Mrs. Charles E. Horne), operatic singer, at New York City. ——Death of A. W. Godkin ("Little Abe"), trapeze performer and theatrical manager, at Philadelphia, Pa., aged 51.

8. Production of "On the Stage," a musical farce, by Edward E. Kidder, at the Opera House, Paterson, N. J.; with the following cast: Kick, Frank Cushman; Jonah Frost, W. Paul Bown; Herr Heinrich Pfugel, Will H. Mayo; Bolivar Brusius Brown, Russell Hunting; H. Q. Onion, Frank Emerson; Mrs. Murphy, Dan. Lacey; Molly, Pauline Harvey; Marie Rich, Palma Schroeder; Daisy Cutter, Josie Sutherland; Pomoneta Potter Pommery, The only Leon. The piece, as the title infers, is intended to set forth in an amusing manner typical characters and incidents of stage life.

Production of "Deceived," by George H. Jessop and Frank Stephens, at Los Angeles, Cal. ——First representation at the Thalia Theatre, Hamburg, Germany, of "Goldfische," comedy in four acts, by Franz von Schönthan and Gustav Kadelburg. ——Helen Dauvray gave the last performance of "A Scrap of Paper" at the Lyceum Theatre, New York, which was attended by one hundred members and guests of the Beefsteak Club, the ladies of the party leaving off their bonnets, to encourage the reform recommended by Daniel Frohman.


10. Denman Thompson produced "The Old Homestead," a continuation of "Joshua Whitcomb," at the Fourteenth Street Theatre, New York; with the following cast: Joshua Whitcomb, Denman Thompson; Cy Prime, George A. Beane; Jack Hazzard, Walter Gale; Eb. Ganzey, J. L. Morgan; Henry Hopkins, Walter Lennox, Sr.; Judge Patterson, Gus Kammerlee; Reuben Whitecomb, T. D. Frawley; Aunt Matilda, Mrs. Louise Morse; Annie Hopkins, Virginia Marlowe; Reckitty Ann, Annie Thompson. The plot introduces old Uncle Josh at his home, surrounded by his relatives and friends. Josh's son has been for some time in New York, and not having heard from him, he goes to the Metropolis to visit a friend of his boyhood, Henry Hopkins, now a wealthy merchant. While seeking his son he wanders to Broadway, and opposite Grace Church on that thoroughfare he encounters a detachment of the Salvation Army, "one of the finest," and other familiar city characters. He finally discovers his son among some dissipated companions, restores his self-respect, starts him anew, and brings him back to the old homestead to share the farm and wed the prettiest girl in the neighborhood.

"Eli Wheatfield," a comedy in three acts, presented at Poole's Theatre, New York; with Aaron Woodhull in the title rôle. The plot deals with the murder of a wealthy banker. Eli Wheatfield, an eighty-year-old Vermont farmer, comes to New York to visit his nephew, Robert Collington, a bank cashier. The visit is characterized by a rapid succession of amusing incidents, and the old farmer falls an easy prey to innumerable schemes and deceptive allusions, and is made a butt for practical joking. But in the end he emerges as a hero in the prevention of a murder and in the reuniting of the usual "two young and loving hearts."
Production of "Our Wedding Day; or, Trimble's Troubles," at Hoboken, N. J.; with the following cast: Lord Abercornbie Dahlgren, Sidney Drew; Matthew Trimble, John Wooderson; Paul Weatherbee, G. J. Henderson; Doctor Saunders, M. M. Murray; Finch, Frank Oakes Rose; Mrs. Trimble, Mrs. Hattie Saphore; Josephine Trimble, Addie Cumming; Fanny Trimble, Pauline Brand; Rosa Trimble, Marguerite Fish. The piece is adapted from the German, and is founded on the attempts of a rich old plebeian to marry his daughters off to titled aristocrats.

First representation in New York of "Galba, the Gladiator," adapted by Leonard S. Outram from the French of Saumet, at the Windsor Theatre, with Frederick Wardl in the title rôle, supported by the following cast: Origen, L. E. Rand; Flavius, Charles D. Herman; Octavius, Howard Kyle; Lucius, John F. Palmer; Hamon, Henry M. Chester; Hanno, Thomas E. Garrick; Gordian, Charles B. Charters; Beda, George N. Seymour; Albano, George Allen Watson; Lyaeon, Walter H. Edwards; First Slave, Marwood Andrews; Second Slave, Charles H. Clark; Third Slave, James B. Howe; Faustina, Emmie Wilmot; Neodamla, Eugene Blair; Fulvia, Mattie Wood.

Production of "Alte Mädchen," comedy in one act, by Friedrich Schütz, at the Carl Theatre, Vienna, Austria.—Death of Alice Oates (Mrs. Samuel P. Watkins), burlesque actress, at Philadelphia, Pa.—Ernest Harvier secured from Judge Lawrence an order for John J. Quinlan (placed by the court in charge of Hartley Campbell's estate), to show cause why the injunction granted by Judge Donohue January 7th should not be vacated.—Opening of the new Lyceum Theatre, under the management of Jacobs and Hickey, at Philadelphia, Pa., with Edmund Collier as "Jack Cade."

11. "Margery's Lovers," comedy in three acts, by Brander Matthews, produced at an authors' matinée, at the Madison Square Theatre, New York; with the following cast: Commodore Brevort, U. S. N., C. P. Flockton; Lieut. John Alden, U. S. N., Louis Massen; Mr. Louis Long, E. M. Holland; William Blackwall, J. H. Stoddart; Margery Blackwall, Marie Burroughs; Mrs. Webster, Mrs. E. J. Phillips; Bobby Webster, Walden Ramsey; Miss Sara Webster, Lena Longdon; Count de Sarazue, A. Salvini; Sophy, Marie Greenwald. The story tells us how a lot of pleasure-loving Americans are sojourning at Nice, where a young lieutenant—John Alden—loves and wooes Margery Blackwall, temporarily under the care of the matron of the party. A Russian adventurer, now figuring as the Count de Sarazue, also loves Margery, and in order to get rid of Alden uses his skill in card-sharpening to disgrace his rival by a trumped-up charge of cheating with a false pack. In this he is aided by an unwilling confederate—no other than Margery's father, a disreputable old outcast, who has been warned off every race-course in Europe. Forced to aid the Count's plans by his fear of exposure to his daughter, he is horror-struck at learning her love for Alden, and discloses the plot to Louis Long, now a gentlemanly lounging, but formerly the hero of the battle of Winchester. Long, as Alden's friend, takes the matter in hand, bullies the Count into a written recantation, and marries his own particular sweetheart.

Helen Dauvray produced "Met By Chance," comedy by Bronson Howard, at the Lyceum Theatre, New York; with the following cast: Dr. Harrington Lee, E. H. Sothern; Edward Dudley Talford, Frank Rodney; Dudley Breton, J. G. Saville; Charlie Hartwell, J. W. Pigott; MacDonald, J. E. Whiting; Wilson, W. Payson; Hope Rutherford, Ellie Wilton; Lucy Rutherford, Enid Leslie; Aunt Mary Hartwell, Emma Skerrett; Stella Vandyke, Helen Dauvray. Stella Vandyke and Hope Rutherford are engaged respectively to an assain dude and a bogus English lord. They attempt to scare acquaintance with Doctor Lee and Lord Edward Talford, who are stopping at the same hotel on Lake George. The latter go camping in the woods, where they are found by Stella and Hope, who, lost by their party, wander in for shelter. Through a combination of circumstances they are obliged to spend a week.
there. Searchers come finally. But the way has been paved for the young folks to find what way their affection incline, and two marriages are arranged by two engagements being broken off, the dude, Charlie, finding happiness with a silly young girl, and the bogus lord going into the stern arms of the law.

Death of Gustave Koster, stage machinist of the Vine Street Opera House, at Cincinnati, O., aged 30. —— Destruction by fire of the Opera House, Suncook, N. H.


13. The Law and Order League succeeded in having the Green Sunday Law passed by the Lower House of the Ohio Legislature, the bill reading: "Whoever, being the owner, lessee, or person in charge of any building, room, ground, yard, garden, or other place in this State, and shall upon the first day of the week, commonly called Sunday, permit in any such building, room, etc., or any other place, any theatrical, gymnastic, or dramatic performance of any kind, or any public musical entertainment or concert in any building, any part of which is used during the week as a place for the sale of wine, beer, whiskey, or other spirituous or malt liquors, or any public dancing or panoramic exhibitions, etc., or shall sell, dispose of or give away any liquors when such entertainments are going on, shall, on complaint being made within twenty days thereafter, be fined in any sum not exceeding $100, or be confined in the county jail not exceeding six months, or both." —— Death of Rudolph Otto Consentius, dramatist, at Karlsruhe, Germany. —— Death of Thomas Powell, dramatist, at Newark, N. J., aged 77.

14. Production of "Renah, the Gypsy's Daughter," drama in five acts, by Ullie Akerstrom; with the following cast: Renah, Ullie Akerstrom; Old Flandrin, Lew Gleason; Bertram, Edwin Varney; Charbot, A. W. Rumble; Father Martin, Gus Homer; Pitou, Arthur Ludwig; Pierre, Harry T. Lee; Zarah, Dora St. Clair; Rose, Jewel Sheridan; Lizette, Millie Mayborn; Marie, Jennie Nichols. The plot relates how Renah, a French girl of the sixteenth century, is harshly treated by her grandfather, because she is the child of his only daughter, who had deserted the parental roof to marry a gypsy. Renah falls in love with Bertram, an arti-t, whom she finally marries, after running away from her grandfather, returning to nurse him through his illness, and getting the old man to make amends for past abuses.

Production of "Vidocq ou la Police en 18 .," political drama in five acts, by Ad. Jaime and Georges Richard; with the following cast: Vidocq, Dalmy; Benjamin, Albert; Paul, Mallet; Coco, Landrin; Buchonneau, Gatinais; Gerbant, A. Perrier; Jossas, Dervert; M. Henry, Grand; Lachique, Ador; Brigadier, Mendez; Loriot, Villiers; Le Docteur, Laury; Annette, Mme. B. Gilbert; Elisa, Mary Norton; Louise, Courbols-Guyon; Pegriot, Bevalet; La Mère des voleur, L. Lefrançaise; Marion la Blonde, Estelle. The plot deals with the French police at various epochs, with Vidocq as the central figure, who is represented as a criminal in the first two scenes, but subsequently becomes a clever detective, and hunts down the most cunning outlaws, under various disguises.

Production of "Das kritische Alter," drama in four acts, by H. Wittmann and M. Loebel, at the Burg Theatre, Vienna, Austria. —— During a revival of "Fidelio," at the Metropolitan Opera House, Fräulein Brandt was greeted with derisive laughter.
from one of the boxes, causing her to break down in the duet "Oh, mein Florestan."

— Adelina Patti closed her engagement in the City of Mexico, and started for California. — Death of Carl Goetze, operatic composer and orchestral leader, at Magdeburg, Germany.

15. Production of "La Comtesse Sarah," tragedy in five acts, by George Ohnet, at the Gymnase Theatre, Paris, France; with the following cast: General Calvados, Lafontaine; Pierre Severac, Romanj; Frossard, Noblet; Colonel Merlot, Landol; De Pomperun, P. Achard; La Livinière, P. Bonet; Captain Adhémar, Charton; André, Seglet; Sarah, Jane Hading; Blanche de Cygne, Rosa Bruck; Madeleine, Julia Depoix; Mme. de Pomperun, Darland; Mme. Sardou, Villiers. The plot reveals the liaison of Pierre Severac, a young officer, with the Countess Sarah, the wife of an aged general; Severac's attempt to break off his intimacy; the general's suspicions; Severac's subsequent marriage with Blanche de Cygne; and how the Countess Sarah drowns herself owing to jealousy of the latter.


17. Production of "Francillon," comedy in three acts, in verse, by Alexandre Dumas, at the Theatre, Paris, France; with the following cast: Lucien de Riverolles, M. Febvre; Marquis de Riverolles, M. Thron; Henri de Simeux, M. Laroch; Stanislas de Grandredon, M. Worms; Célestin, M. Coquelin, Cadet; Pinguet, M. Prudhon; Jean de Carilae, M. Truffer; Annette de Riverolles, Mlle. Reichenberg; Francine de Riverolles, Mlle. Baret; Therese Smith, Mlle. Pierson; Elisa, Mlle. Kalb. Francine de Riverolles is jealous of her husband, and strongly suspects that he has resumed an old love affair with Rosalie Michon. She had once informed him that if he ever deceived her she would immediately follow suit and procure an admirer. She follows Lucien to the opera ball, and seeing him leave the ball-room with another lady, accosts the very next man who passes, and insists on his taking supper with her in the room adjoining that in which her husband and the unknown lady are supping. The next morning she reveals everything. Lucien is about to strike her, but on second thought decides upon a legal separation. The lawyer's clerk who is summoned happens to be the individual that Francine invited to supper. His gallantry prevents his allaying the suspicions of the jealous husband. Finally Therese Smith makes Francine believe that the lawyer's clerk is boasting of having her for a mistress. "It's a lie!" exclaims Francine. Her innocence is duly established, and the conjugal reconciliation ensues.

Production of "Hard Hit," play in four acts, by Henry Arthur Jones, at the Haymarket Theatre, London, England; with the following cast: Sir Baldwin Calvert, Frank Archer; Tony Saxon, E. S. Willard; Stephen Cudlip, H. Beerbohm Tree; Geoffrey Calvert, Arthur Dacre; Bratby, C. Dodsworth; Major Fysh, Henry Kemble;
Lewis Frobisher, Q. C., Ulick Winter; Hon. Effingham Nangle, Compton Coutts; Professor Marsh, Mr. Fenton; Ferris, H. Ferrand. Joe Jeffcoat, P. Ben Greed; Bertha Saxon, Marion Terry; Mrs. Carmine Ashbee, Mary Rorke; Cherry Jeffcoat, Lydia Cowell. Geoffrey Calvert, the son of an impudent baronet, is secretly married to Bertha Saxon, the daughter of a broken-down squire. Her father knows of the marriage, but no one else. Geoffrey and he have in common a passion for the turf. Bertha is heir to £50,000, but this is known only to Stephen Cudlip, a promoter of bubble companies and a glit-edged villain generally. Stephen proposes to Bertha, and is rejected. Mrs. Ashbee is a widow who has jilted Geoffrey in the past, but now seeks to capture him again. Stephen and she plot together. Geoffrey has backed a horse to win the Leger for £5000 more than he (G.) is worth. Of course the horse doesn't win. If Geoffrey can't get the money by Monday all is lost. Bertha is entrapped by Mrs. Ashbee into going to Stephen's chambers to borrow this money from him. The entrapment is so arranged that Geoffrey suspects the worst, and surprises Bertha under what certainly looks like something more than questionable circumstances. Trouble ensues. Eventually Bertha's innocence is proved, her husband takes her to his heart, and the old baronet (finding she has £50,000) welcomes her into the family.

First representation in New York of "Indiana," music by Andran, English libretto by H. B. Farnie, by the McCaul Opera Company, at the Star Theatre; with the following cast: Indiana Greyfaunt, Lilly Post; Lady Prue, Laura Joyce-Bell; Nan, Annie Meyers; Maud, Adelaide Drew; Matt o' the Mill, Digby Bell; Lord Dayrell, George Olmi; Philip Jervaux, E. W. Hoff; Sir Mulberry Mullit, Ellis Lyse; Peter, H. A. Cripps; Annette, Ida Eissling; Capt. Hazzard, Bessie Fiebairn; Madge, Cello Eissling.


Helen Hastings, an English actress, made her American début at the Union Square Theatre, New York, in a nondescript piece called "Pen and Ink;" with the following cast: Mr. Van Sittart, J. H. Clark; Aristarchus Brent, Eugene Jepson; Capt. Mountstewart, Henry E. Walton; Dick, William A. Faversham; Tim Murphy, Joseph Dailey; Alexander Macnab, S. Fox; Mrs. Van Sittart, Annie D. Ware; Mrs. Brent, Ida Jeffreys; Ada, Helen Corlette; Phyllis, Helen Hastings.

Henry Irving celebrated the three hundredth night of "Faust," at the Lyceum Theatre, London.—"Sulamith," by the Russian Goldfaden, and translated into German by Professor Horowitz, was presented at the Roumanian Opera House on the Bowery, New York.—The injunction restraining Ernest Harvver from interfering as receiver with Bartley Campbell's estate was vacated by Judge Lawrence on technical grounds.

18. Production of "The Lodgers," farce in three acts, founded on a French vaudeville, by Brandon Thomas and Maurice de Verney, at the Globe Theatre, London, England; with the following cast: Bernard O'Blathagan, Charles Glenney; Reginald Sparker, C. H. Hawtree; Benjamin Hundlebee, W. S. Penley; Alphonse la Toupails, M. de Verney; Muggridge, W. J. Hill; Tom, Mr. Wyes; Bill, Mr. Brooke; 1st Policeman, Norman Bent; 2d Policeman, Mr. Milton; Walter, Mr. Rann; Telegraph Boy, Mr. Aysom; Kitty, Blanche Horlock; Amelia, Vane Featherston; Mrs. Muggridge, Fanny Brough. "The Lodgers" is a version of a French vaudeville, "Ma nièce et mon ours," which has received several previous English adaptations. There is a niece and a bear in "The Lodgers," as in the original vaudeville. Both belong to an Irish naturalist who lets lodgings. The bear is stuffed, and its owner uses the head as a cashbox. The niece is beloved by the three lodgers—a medical student, a barber, and a French commis-voyageur, respectively. She flirts with all, but specially favors the student. They agree to elope, but with an eye to future business the lady proposes to the barber to abduct her in a big box and take her to the seaside. Directly his back is turned she substitutes the bear for herself,
out the knowledge of any one but her accomplice, the student, and the barber and the box of bear are speedily en route for Starmouth on the sea. A portress at the Starmouth station is his wife. She is both rapid and romantic, and has given out that Hill is her uncle. Hence all manner of further complications ensue.

Revival of "The Taming of the Shrew" (the induction being presented for the first time in America), at Daly's Theatre, New York; with the following cast: Induction: A Lord, George Clarke; Christopher Sly, William Gilbert; Hostess, May Sylvie; A Page, W. Collier; Huntsmen, Messrs. Patten, Iretton, Murphy, et al.: Players, Frederick Bond, John Wood, Miss Hadley. Comedy: Baptista, Charles Fisher; Vincentio, John Moore; Lucentio, Otis Skinner; Petruchio, John Drew; Gremio, Charles Leclercq; Hortensio, Joseph Holland; Pedant, John Wood; Tailor, George Parke; Grumio, James Lewis; Biondello, E. P. Wilks; Tranio, Frederick Bond; Katharine, Ada Rhan; Bianca, Virginia Dreher; Widow, Jean Gordon; Curtis, Mrs. G. H. Gilbert.


20. Production of "Modern Wives," farcical comedy in three acts, adapted by Ernest Warren from "Le Bonheur Conjugal," at the Royalty Theatre, London, England; with the following cast: Caleb Chubb, Willie Edonin; Margery Chubb, Miss E. Brunton; Valentine Honeysett, Morton Selton; Agatha Honeysett, Alice Atheron; Noel Goldring, Lytton Sothern; Grace Goldring, Olga Brandon; Felix Doveton, F. H. France; Dorothy Chubb, Eva Wilson; Daniel Beeby, Edward Thiriby; Matilda Beeby, Miss V. Bennett; Susanna Galloway, Marie Hudspeth; Bobbits, G. Gamble. First representation at the Court Theatre, Karlsruhe, Germany, of "Die Hochzeit auf dem Aventin," drama by Paul Heyse. — Amateurs produced "Papa Perichon," translated from the French by Miss Talbot, at Portland, Me. — A benefit entertainment for the Actors' Fund was given at the Casino, New York. — Gustav Amber, manager of the Thalia Theatre, secured a twenty years' lease of Irving Hall on Fourteenth Street, New York, with the intention of having it reconstructed for a German playhouse. — Death of Mrs. Mary A. French, wife of Samuel French and mother of T. H. French, the New York manager and dramatic publisher.


22. Production of "Ruddigore; or, The Witch's Curse," supernatural opera in two acts, libretto by W. S. Gilbert, music composed by Arthur Sullivan, at the Savoy Theatre, London, England; with the following cast: Robin Oakapple, George Glossmith; Richard Dauntless, Durward Lely; Sir Despard Murgatroyd, Rutland Barrington; Adam Goodheart, Rudolph Lewis; Sir Roderick Murgatroyd (deceased), Richard Temple; Rose Maybud, Leonora Braham; Mad Margaret, Jessie Bond; Dame Hannah, Rosina Brandram; Zorah, Miss J. Findlay. — Sir Rupert Murgatroyd, of Ruddigore Castle, has brought a curse upon his lineal descendants by burning a witch at the stake. "Each lord of Ruddigore, despite his best endeavor, shall do one crime or more once every day, forever." The present lord, in order to escape this fate,
has left his castle to assume the name of Robin Oakapple in a little village, leaving the estate and the privilege of committing crimes to Sir Despard Murgatroyd, a younger brother. The latter discovers Robin and compels him to return and accept the curse. In the mean time Robin has fallen in love with Rose Maybud, but is too bashful to declare his passion. His foster brother, Richard Dauntless, a bold sailor lad, undertakes to woo the maiden for him. He, however, falls in love with Rose in his own behalf, proposes, and is accepted. Subsequently Rose discovers Robin's ardent love for her, and changes her mind. This induces Richard to put Sir Despard on Robin's track. His scheme succeeds, as Rose, after all, prefers him to a wicked baronet. The scene of the second act is the portrait gallery of Murgatroyd Castle. Sir Ruthven, alias Robin, is considered effete by his ancestors, because his crimes are not up to their standard of infamy. They step out of their frames to reprimand and torture him. He promises to abduct a virtuous lady, and gives orders to seize Dame Hannah. The dame turns out to be of a pugnacious temperament. Sir Roderick Murgatroyd, a recently deceased ancestor, recognizes in her an old sweetheart, and comes to the rescue. Sir Ruthven then comes to the conclusion that since a baronet of Ruddygore can only die by refusing to commit a daily crime, and since all the ancestors committed suicide, itself a crime, out of dread of the curse, they need not have died, and are practically alive. The original wicked baronet is forced to resume the title, while Ruthven, alias Robin, recovers Rose. Richard makes up to another lass, while Sir Despard becomes a subdued and benevolent Methodist, having married Mad Margaret, a provincial maniac converted to district visiting.

Death of Mme. Persone Dumaine, actress, at Rouen, France.


24. Production of "Sybil," drama by Clay M. Greene, at Poughkeepsie, N. Y.; with the following cast: Brown Madder, an artist, Harry R. Bell; Horace Paxton, hermit, Geoffrey Hawley; John Dart, attorney, William Herbert; James Benson, W. J. Constantine; Crooked Mike, R. M. Carroll; Mark O'Donnell, E. H. Thayer; Rachel Pendleton, Emily Maynard; Grace Pendleton, Annie Evelyn; Bessie, Little Ada Terry; Sybil, Frankie Kemble.

Revival of Dion Boucicault's "Arrah-Na-Pogue," by Bidwell's Star Dramatic Company, at the St. Charles Theatre, New Orleans, La.; with the following cast: Shaun, the Post, Osmond Tearle; Beamish MacCoul, W. A. Whetcarr; The O'Grady, Charles Wheatleigh; Major Coffin, Hart Conway; Michael Feeny, Luke Martin; The Sergeant, Barton Hill; Omy Farrell, Edgar Selden; Lanigan, Louis Mitchell; Patsey, H. Brown; Moran, H. C. Brincker; Regan, Junius B. Booth; Lanty, J. Murray; Corporal, A. Scroggin; Arrah-Na-Pogue, Minnie Conway; Fanny Power, May Brooklyn; Katty Walsh, Emma Maddern.

Production of "Myfisto," extravaganza by Vere Montague and Frank St. Clare, at the Theatre Royal, Colchester, England.—Nat C. Goodwin appeared as Prince Lorenzo in "The Mascot" at the Bijou Opera House, New York.—Grace Hawthorne leased the Princess's Theatre, London, for one year, with the option of renewing the lease for five years.


Production of "Nordisa," a romantic opera in three acts, written and composed by P. Corder, by the Carl Rosa Opera Company, at the Court Theatre, Liverpool, England; with the following cast: Count Oscar Lydal, Edward Scovel; Lieutenant Frederick Hansen, J. Sauvage; Andreas Brand, Max Eugene; Halvor, Aynsley Cook; Pastor, Henry Pope; A young Shepherd, Miss Vadini; Baroness Nymark, Henry Pope; Minna, Georgina Burns; Nordisa, Julia Gaylord; Margit, Kate Drew. The old
French play, "La Bergère des Alpes," supplies the main fabric of the story of "Nor-
disa," the scene being transferred from Switzerland to Norway, and the period fixed
at 1759.

27. Passage of Inter-State Commerce Bill.
Production of "Dandy Dick," farcical comedy in three acts, by Pinero, at the Court
Street Theatre, London, the cast including John Clayton, Arthur Cecil, Laura Lin-
den, W. H. Denny, and Mrs. John Wood. The chief part of the plot turns upon the
fact that the trainer-widow has a pious brother, the Dean of St. Marvuls, who,
having promised, while he is short of money, to give a thousand pounds toward the
restoration of the spire of the local cathedral, is tempted into putting "a pair of
ponies" (that is, about $250) on Dandy Dick for a forthcoming race, in order to try to
win the money for the spire. The horse, owing to a fire breaking out, is brought to the
Dean's stables the night before the race, and the Dean, fearing the animal has
cought a chill, mixes a bolus for it, in order to give the horse (and consequently the
spire) a better chance next day. The Dean's butler, however, having backed
another horse, secretly puts strychnine into the bolus, and the Dean is arrested and
taken to the local lock-up just as he is about to dose "Dick." This arrest and the
many doses tried by the Dean to escape punishment give rise to no end of amusing
complications before peace and harmony are finally restored.

"Harbor Lights," melodrama, by Messrs. Sims and Pettitt, was presented at Wallack's
Theatre, New York (the piece having run over a year in London, and one hundred
ights at the Boston Museum); with the following cast: Lient. David Kingsley,
R.N.; Kyrlle Bellow; Mark Helstone, Herbert Kelcey; Capt. Nelson, Harry Ed-
wards; Nicholas Morland, E. J. Hanley; Tom Dossiter, Charles Groves; Jack Lar-
riper, Daniel Lecson; Frank Morland, Creston Clarke; Dick Hockaday, Herbert
Ayling; Capt. Hardy, R.N., W. S. St. Clair; Solomon, an old servant, W. H. Pope;
Dora Vano, Annie Robe; Lina Nelson, Helen Russell; Mrs. Chudleigh, Mary Barker;
Peggy Chudleigh, Carrie Coote; Bridget Maloney, E. Blaisdel; Mrs. Helstone, Alice
Grey; Polly, Evelyn Granville.

First representation, at the Court Theatre, Dresden, Germany, of "Junker Heinz,"
opera in three acts, composed by Karl von Perfall.—First representation of
"Egypt," a revised version of Laura Don's "A Daughter of the Nile," at the Park
Theatre, Cleveland, O., with Effie Ellsler in the principal rôle.—Production (by
amateurs) of "The Conspiracy of Pontiac," libretto by Stanley Wood, music by Carl
Meyer, at Detroit, Mich.

Destruction by fire of the Opera House at Mercer, Pa.—Partial destruction by fire
of Bowersock's Opera House, at Lawrence, Kan.—Robert C. Hilliard was given a
benefit at the Academy of Music, Brooklyn, N. Y.—Judge Browne, of the City
Court, New York, rendered a verdict for $150.75 in favor of William Parry against
the National Opera Company. Mr. Parry had been engaged for the season as assist-
ant stage manager, at a salary of $75 per week, and discharged on December 11th,
1886, on the ground of alleged incompetency.—Death of Hilarion Ballande, man-
ger, at Paris, France.


29. Marriage of Challoner Hartley and Nellie Patrick, both of Dora Wiley's Opera Com-
pany, on the stage at Crawfordsville, Ind.—Death of Estelle Potter, actress (Mrs.
Ashley), at Cleveland, O.

30. Henry Irving gave a dinner to his friends at the Burlington Hotel, London, England;
covers being laid for sixty-two guests.—A benefit entertainment was given at the
Star Theatre, New York, in behalf of the Sick Relief Fund of the United Council,
American Legion of Honor.

31. Production of "McNooney's Visit," farcical comedy in three acts, by Edward Harrig-
igan, at the Park Theatre, New York; with the following cast: Martin McNooney,
Production of "Princess Carlo's Plot," adaptation, in three acts, of Ouida's story, "Afternoon," by Hilda Hilton, at the Novelty Theatre, London, England; the cast including Louise Moodie, Minnie Bell, and Dolores Drummond. An English nobleman has married Claire, a peasant-girl, and being disgusted with her gaucherie, has, after a year of married life, placed her in a convent to be educated. She objects and is supposed to have drowned herself. Twenty years after she becomes famous as an artist, and her husband falls in love with her de novo. Princess Carlo, who was a fellow-boarder with Claire at the convent, is the medium of their bringing together, and her "plot" is to enable the wronged wife to revenge herself on her proud husband. Instead of which Claire falls in love with him again on her own account, and is only too ready to let bygones be bygones, when her identity is disclosed, and so all ends well.

Production of "Myneer Jan," comic opera, libretto by Harry Paulson, music by Edward Jakobowski, at Birmingham, England; the cast including M. Marius, Camille d'Arville, Kate Munroe, Mme. Amadi, Frank Wyatt, Harry Paulson, and Violette Melnottie. The scene is laid in the Netherlands—1550. Bombalo, the Spanish governor of Krootzdam, is disliked by his subjects, and held up to ridicule and contempt by a young man named Karl, whose nom de plume on these occasions is Myneer Jan. Don Diego, coming to marry Bombalo's daughter, Camilla, is mistaken for Myneer Jan and arrested, Karl meanwhile persuading Hans (a local butcher) to represent himself as the Spanish noble on matrimonial thoughts intent. When the real Don is able to explain, Hans disguises himself as a scarecrow and hangs himself up on a pole in the Governor's garden. Subsequently Karl is identified as the long-lost son of Donna Tralara, who, having set her cap at old Bombalo, carries him off in triumph. Francis, the Governor's son, who has been deputed by his father to make love to Katrine, Donna Tralara's daughter, on the paternal account, varies his instructions and wins the girl for himself.

Helen Dauvray appeared as Peg Woffington in Tom Taylor's "Masks and Faces," at THE NEW YORK MIRROR ANNUAL. 11

Edward Harrigan; Ely Umstead, John Wild; Clara Grizzle, Dan Collyer; Llovel Mellan, M. J. Bradley; Judge Halzweiser, Harry Fisher; Mary McQuirk, John Sparks; Henry Mellan, George Merritt; Melissa Umstead, Peter Goldrich; Ferdinand Skully, Richard Quilter; Cesar Grizzle and A Lunatic, William West; Pedro Giovanna, Solomon McQuirk, and Singleton Slinger, Joseph Sparks; Dexter Twigem, Charles Sturges; Doctor Gargle and Adam Beausant, G. L. Stout; Nora Gilmartin, Annie Yeams; Adele Spoonful, Amy Lee; Mary Mellan, Anna Langdon; Doctor Hilaria Spoonful, Nellie Wetherill; Rosy Daisy and Norah McGovern, Emily Yeams; President Good Samaritans, Kate Langdon. Martin McNooney, an Irishman, comes from Yonkers to Squattertown above the Park to spend a week with his friend the Widow Gilmartin, who keeps a nursery and sells goats' milk for babies. Martin gets entangled in a number of complications and is arrested by a Yonkers detective on suspicion of burglary. The second act opens in the Court of Special Sessions with Judge Halzweiser on the bench. The prisoners are brought in and the humors of New York police courts are amusingly illustrated. The queer fish hauled in a raid on a concert garden are cast from the net, and the Judge's desire to ascertain the nature of the performers' business gives them the opportunity to exhibit their specialties. McNooney is discharged, owing to the arrest of the real Yonkers burglar, and an escaped lunatic from the Island clears the court-room. The second scene is outside the Tombs in Centre Street, with the offices of the various shysters that infest that savory neighborhood in view. There are passages at arms between negro and Irish applewomen, the Black Maria is loaded with passengers for Blackwell's, and the act ends with a rough-and-tumble fight between police, prisoners, and a gang of toughs. In the last act Martin engages as rubber in a female massage manipulator's establishment, and exercises his muscles on the patients with dire effect. Then there is a darkies' séance, interspersed with songs and materializations, effected by Ely Umstead.
the Lyceum Theatre, New York; supported by the following cast: Sir Charles Pomander, J. E. Whiting; Ernest Vane, E. H. Southern; Colley Cibber, Joseph Wilkes; Quin, G. F. Devere; Triplet, John Howson; Smar, J. G. Saville; Soaper, Frank Rodney; Burdock, William Payson; Colander, Walter Osmond; Hambon, Gus Brooke; Call Boy, Master Brown; Lysimachus. Daisy Dean; Pompey, Master Stevens; Mrs. Vane, Ellie Wilton; Kitty Clive, Enid Leslie; Mrs. Triplet, Isabella Preston; Cleopatra, Bijou Fernandez.

Rose Coghlan presented "London Assurance" at the Union Square Theatre, New York, appearing as Lady Gay Spanker; supported by the following cast: Richard Dazzle, Esq., J. H. Gilmour; Sir Harcourt Courtly, Charles Walcot; Charles Courtly, A. S. Lipman; Max Harkaway, Verner Charges; Mark Meddle, John G. McDonald; Adolphus Spanker, G. Herbert Leonard; Cool, Charles Edwin; Solomon Isaacs, Malcolm Bradley; James, W. F. MacNichol; Martin, Adolph Bernard; Grace Harkaway, Clyde Harron; Pert, Maude Peters.


First representation at Hamburg, Germany, of "Merlin," romantic opera, libretto by Siegfried Lipiner, music by Karl Goldmark.
FEBRUARY.


2. First representation in London of "After Long Years," comedy-drama in three acts, story by Mrs. Herbert Parvis, construction and dialogue by Arthur Law, at the Criterion Theatre. First production at the Theatre Royal, Torquay, England, October 20th, 1886.——"FinMaccool," comedy, by Dion Boucicault, was performed at the Elephant and Castle Theatre, London, England, for copyright purposes.——First representation at the Residenz Theatre, Munich, Bavaria, of "Alexandra," drama by Richard Voss.—"Faust," which was brought at the Opera House, Paris, France, was heard by the Queen of Belgium, at Brussels, Belgium, through a telephone.—Death of George Unger, operatic singer, at Leipzig, Germany.

3. The New York Mirror announced, editorially, that the $2,500 needed to complete the Memorial Monument for the Actors' Fund Plot, in Evergreens Cemetery, had been subscribed, the total amount of subscriptions sent to the Editor of The Mirror reaching $3,191.20—just $691.20 more than was actually needed to pay for the shaft. The success of The New York Mirror in collecting the necessary sum to complete the monument was announced at the monthly meeting of the Actors' Fund.

Production of "FinMaccool" (revised version of "Belle Lamar"), drama in four acts, by Dion Boucicault, at the Hollis Street Theatre, Boston, Mass.; with the following cast: Isabel Bligh, Georgia Cayvan; Cuba, Julia Stuart; Philip Bligh, H. J. Lethicourt; Little Phil, Lulu Pendleton; Chauncey Lamar, W. J. Ferguson; Dr. Merryweather, Mr. Padgett; Uncle Dan, Dan Maguinnis; Jakey, Fritz Williams; Schuyler, Fred Corbett; Rhett, Walter Treville; Polidextrer, Mr. Colby; Sentrel, Mr. Jones; Pat Dwyer, Mr. Welch; Katie, Marion Elmore; Fin, Dion Boucicault; Doris, Louise Thordyke.

Production of "Ned Knowles," comedietta, by T. G. Warren, at the Opera Comique Theatre, London, England.—"Der Vagabund," a comic opera, with music by Carl Zelber and libretto by M. West and L. Held, was presented for the first time in America at the Thalia Theatre, New York.

4. Production of "Mädchen von Schilda," comic opera in three acts, libretto by Rudolf Bunge, music by Alban Förster, at the Court Theatre, Neustrelitz, Germany.—First representation, at Schwerin, Germany, of "Der Räthselhafte Liebhaber," farcical comedy in three acts, by Maria Günther.

Mme. Fursch-Madi commenced a suit in the Supreme Court against Charles E. Locke, manager of the American Opera Company, for $3000 of unpaid salary.—A benefit entertainment was given at the Brooklyn Academy of Music in behalf of the Actors' Fund of America, under the management of A. M. Palmer, H. C. Miner, W. E. Sinn, Edwin Knowles, and John P. Smith.—Death of Hal Louner, actor, at London, England.

5. "Otello," lyric drama in four acts, adapted from Shakespeare's tragedy, with music by Giuseppe Verdi and libretto by Arrigo Boito, received its first representation at the Teatro Della Scala, Milan, Italy.—Production of "Um Kopf und Herz,"
comedy in four acts, by Lothar Clement (Dr. Ortleb), at the Court Theatre, Dresden, Germany.——First representation at the Wallner Theatre, Berlin, Germany, of "Unser Doktor," musical comedy, text by L. Treptor and L. Herrmann, music by F. Roth.


7. First representation in New York of "The Humming-Bird," adapted from a German farce by Fred. Williams and George Stout, at the Star Theatre: with the following cast: Mr. Joseph Brass, Nate Salisbury; Mr. Augustus Honeymoon, George Backus; Mr. Robert Rackett, John Webster; Jerry McLaughlin, F. B. Blair; Sally Styles, Nellie McHenry; Mrs. Fanny Honeymoon, Leonora Bradley; Mrs. Matilda Fullalove, Marie Bockel. The piece is in three acts, and hinges upon two advertisements in the Herald, which lead to innumerable mistakes that embroil Mr. and Mrs. Honeymoon, Mrs. Fullalove, and Mr. Rackett in all sorts of unpleasant misunderstandings, through most of which figures Joseph Brass, a broken-down barn-storming manager.


8. Death of Mrs. B. A. Hudson, mother of Harry B. Hudson, of the Oliver Byron Company, and Eliza Hudson, of the Maggie Mitchell Company, at New Lisbon, Wis.

9. After the evening performance of "The Mascot," at the Bijou Opera House, New York, Nat C. Goodwin and his whole company took the half past eleven o'clock train for Boston, Mass., appearing twelve hours later (February 16th, 11.30 A.M.) in an act of "Turned Up," for the benefit of the local Elks' Lodge. The company returned to New York the same day in time for the usual evening performance at the Bijou.——Production of "L'Absente," drama in five acts, by Villemer and Segonzac, at the Château d'Eau Theatre, Paris, France.

10. The New York Mirror began a vigorous crusade against play-piracy, calling attention to the fact that the Bureau of Stolen Plays in this city and wicked Chicago, which The Mirror some years ago exposed and temporarily broke up, was again in full blast, and that the meandering pirates secured their copies of ms. pieces from this source; and that our National Legislature must be brought, sooner or later, to see the necessity of amending the domestic copyright laws, so that play-stealing will be a criminal misdemeanor, punishable by imprisonment as well as fines.


11. Production of "Les Mystères de Paris," drama in five acts and twelve tableaux,
adapted by M. Ernest Blum from the novel by Eugène Sue, at the Ambigu Theatre, Paris, France.——Death of J. Frank Dunne, an old-time minstrel favorite, at Cincinnati, Ohio.——Death of Clark Rose, circus manager, at Denver, Col.


17. The amount collected by The New York Mirror for the Memorial Monument of the Actors' Fund in Evergreens Cemetery reached $8,888.60.——Pay Templeton, who had been engaged for the run of the burlesque "Monte Cristo, Jr.," at the Gaiety Theatre, London, England, obtained a preliminary injunction from Lord Chief-Justice Coleridge forbidding the manager, who had dismissed her, from employing any one else, which resulted in her resuming the part of Fernand until the rule had been argued in court. Production of "Le Coup de Foudre," comedy-vaudeville in three acts, by Ernest Blum and Raoul Toché, at the Variétés Theatre, Paris, France.——A dramatic and musical entertainment, under the direction of George Clarke, was given at the New York Academy of Music for the benefit of the new De La Salle Institute of Christian Brothers.——"Der Stabstompeter," a comic opera, with music by G. Steffens and libretto by W. Mannstaedt, was presented for the first time in America at the Thalia Theatre, New York.——Lester Wallack started from New York to spend several months in Florida and elsewhere in the South, in order to recover his health.
A benefit performance in aid of the Actors' Fund of America was given at the Walnut Street Theatre, Philadelphia, Pa.

18. Production of "Her Jealousy," a musical comedy in two acts, by Elsie J. Serrano, at Everett Assembly Rooms, Brooklyn, N. Y.; with the following cast: Visionary Mood, Herbert Jones; Jack Bromley, Frank Oakes Rose; Brittlehead Canary, Thomas K. Serrano; Kitten Mood, Ada Boshell; Jessie Styles, Elsie J. Serrano; Peggy, Ethelyn Friend.


First representation at Wels, Germany, of "Die Weisheit Salomon's," a drama in five acts, by Paul Heyse.

Judge Andrews, of the New York Supreme Court, appointed Thomas G. Rigney Receiver of the American Opera Company, in consequence of judgment for $7,509 having been granted to Charles H. Melges, and returned unsatisfied.—Destruction by fire of the Opera House, at Titusville, Pa.—Death of E. D. Davis, oldest theatrical manager in England, at Newcastle-on-Tyne, aged 80.

Production of "Monsieur de Pictordu," a comedy in four acts, by A. Le Roy, at the Beaumarchais Theatre, Paris, France.

21. Gilbert and Sullivan's comic opera, "Ruddygore," was presented for the first time in America at the Fifth Avenue Theatre, New York; with the following cast: Robin Oakapple, George Thorne; Richard Dauntless, Courrice Pounds; Sir Despard Murgatroyd, Fred. Billington; Old Adam Goodheart, Leo Kloss; Rose Maybud, Geraldine Ulmar; Mad Margaret, Kate Forster; Dame Hannah, Elsie Cameron; Sir Roderick Murgatroyd, F. Frederick.


Revival of "The Duke's Motto," by Bidwell's Star Dramatic Company, at the St. Charles Theatre, New Orleans; with the following cast: Henri De Lagardere, Osmond Tearle; Carrickfergus, Charles Wheatleigh: The Prince Regent, Hart Conway; Prince De Gonzanerius, W. A. Whitecar; Duc De Nevers, Barton Hill; Peyrolles, Luke Martin; Esop, Edgar Selden; Chavennay, J. B. Booth; De Breant, H. C. Brinker; Lemuil, Louis Mitchell; Lippardo, H. Brown; The Notary, A. Murray; Malicorne, G. Scriven; Bannerman, F. Hutton; Tonio, T. G. Mawley; Trumpeter, Pauline Duffield; Blanche De Nevers, Minnie C. newy; Zillah, May Brooklyn; The Princess Helen, Isabella Waldron; Madelon, Idele Long.

In the case of Templeton v. Edwardes, of the Gaiety Theatre, London, England, the judicial decision held that Fay Templeton's remedy lay in an action for breach of contract, and that therefore the injunction which the lady had recently obtained should not be continued.—Destruction by fire of the Grand Opera House, at Columbus, O.—Death of William Merritt, actor in Edward Harrigan's Park Theatre Company, at New York City.

24. First representation at Königsberg, Germany, of "Ceschi\text{\"{e}den,}" drama in four acts, by Ernst Wichert.——The amount collected by The Mirror for the Memorial Monument of the Actors' Fund in Evergreens Cemetery reached to $4,186.85.

25. Production of "Ih\text{\"{a}}mis," tragedy in four acts, by F. I. von Reden-Esbeck, at Nürnberg, Bavaria.——The patrons of German opera presented Anton Seidl, the conductor of the Metropolitan Opera House, New York, with a silver cup and an orchestral score of " Tristan und Isolde," handsomely bound, and bearing an artistic monogram of his name.

May Fortescue appeared as Vere in "Mothers," at the Brooklyn Theatre.——Nate Salisbury chartered the steamship Nebraska to transport "The Wild West" show to England.——All the property and property rights of Bartley Campbell, the playwright, were sold at auction at New York City, the plays that were sold including "Matrimonoy," "Separation," "Fairfax," and "Paquita."

26. Production of "Bellman," comic opera, libretto by West and Held, music by Franz von Suppé, at the An Der Wien Theatre, Vienna, Austria. The hero of the piece is the Swedish poet, Karl Michael Bellmann.——Production of "Verkauft," drama in three acts, by Karl S. Kraup, at the Landes Theatre, Prague, Bohemia.——The season of German opera at the Metropolitan Opera House, New York, closed with a performance of Wagner's "Rienzi."——Hector Berlioz's opera, "The Trojans of Carthage," arranged as a dramatic cantata, was sung for the first time in America at Mr. Van der Stuecken's fourth Symphonic Concert, Chickering Hall, New York.——"The Old London Streete" was opened at 728 and 730 Broadway, New York.


27. Death of Alexander Robinson, circus manager, at Utica, N. Y.

28. McKee Rankin produced "The Golden Giant," at New Haven, Ct. Alexander Fairfax and his partner, Max Wayne, are successful in locating a paying "lead"—"The Golden Giant." Wayne returns East for his wife (Ethel). During his absence her mind has been poisoned against him by a villain (Duncan Lemoyne), and she disappears. The husband believes she is unfaithful, and is driven to insanity and dies. The wife, in an endeavor to seek seclusion in the far West, becomes accidentally acquainted with the honest but rough Fairfax, whom she marries. The villain Lemoyne, who covets the mine, produces the first husband's twin brother, and palms him off as the simon-pure No. 1. Then the stool-pigeon, the lawyer (Bixby), gives away everything, and with very little feint at gunpowder the villains depart.

Production of "Renee," an adaptation of "Le Martyr," by D'Ennery, at the Baldwin Theatre, San Francisco, Cal.; with the following cast: The Count de Moray, Henry Miller; Admiral de La Marche, W. H. Thompson; Claude Burel, Ogden Stevens; Antonio Palmeri, Joseph Brennan; Ernest Drake, Rowland Buckstone; Maltar, H. B. Phillips; Cecile de Moray, Minnie Young; The Duchess de San Lucca, Emily Stewart; Mme. de La Marche, Kate Denin-Wilson; Renee de Moray, Clara Morris.

The National Opera Company returned to New York City, and opened at the Metropolitan Opera House, New York, with Wagner's "Flying Dutchman" (sung in English).——"L'or\text{\`{a}}l\text{\`{a}}ne," a comic opera by Rudolph Dellinger, was presented for the first time in New York by John A. McCaul's Company, at the Star Theatre.

Sarah Bernhardt and her company arrived at Washington, D. C., from Mexico.——Judge Andrews, of the New York Supreme Court, gave a decision denying the motion of counsel for Messrs. Thatcher, Primrose & West, to have the suit vacated brought against them by Messrs. Palmer and Mallory, who claimed to have made a contract with the minstrel firm to give performances from May 3d, 1886, to July 31st, 1886, in the Madison Square Theatre, New York, and that through breach of contract to have sustained a loss of $17,692.33, the amount sued for.

MARCH.

   Anton Seidl gave a farewell concert at Steinway Hall, New York.
   Essie Byrne gave a special matinée at the Union Square Theatre, New York, appearing in the title rôle of "Leah, the Forsaken."
   The Thalia Theatre Company gave a performance of "Der Vagabund," at the Academy of Music, New York, for the benefit of the Deutscher Poliklinik Hospital. ———
   Death of Eugene Grangé (Pierre Eugène Basié), dramatist, at Paris, France, aged 76.

   The National Opera Company presented "The Huguenots" (sung in English), at the Metropolitan Opera House, New York.
   Marriage of Herman F. Gruendler, musical director of the Patti Rosa Company, and Miss Jennie L. Ferris, at Chicago, Ill.

3. Production (by amateurs) of "The Knights of Labor," romantic melodrama, by Annie Lewis, at Nashville, Tenn. ———
   A variety performance was given at Miner's Bowery Theatre, in aid of the Actors' Fund of America.

4. Production of "Irish Hearts," drama, by Marcus Moriarty, at Passaic, N. J. ———
   By a decision, dated March 4th, 1887, the French Government conferred upon Mme. Minnie Hauk the title and insignia of Officier de l'Académie, in recognition of her distinguished services for French musical art abroad. This refers principally to her creations of "Carmen," "Manon," "Mignon," and other French operas in a number of European and American capitals. Mme. Minnie Hauk is the first American artist upon whom this distinction has been conferred, and there are but three or four other foreign singers who have received it.

5. The National Opera Company gave a performance of "Alida" (sung in English), at the Metropolitan Opera House, New York. ———
   Mrs. James Brown-Potter signed a contract to play an eight weeks' engagement at the Haymarket Theatre, London, England. ———
   Death of Tracy Titus, at Los Angeles, Cal. ———
   Death of Cora Lena Chober (Mrs. M. E. Coudelle), operatic singer, at Springfield, Mass.


7. First representation in America of "Dollars and Dimes," an English melodrama, by Howard Coveney, at the Windsor Theatre, New York; with the following cast: Captain Patrick O'Shaughnessy, Charles Bowser; Frank O'Neill, Edward Poland; Elliot Craven, Leighton Baker; Gerald Goldheart, J. F. Brien; Dennis O'Rafferty, Thomas Q. Seabrooke; Gaffer Giles, aged eighty, George M. Kidder; Eleanor, known as Mrs. Gray, Helen Blythe; Edith, Nellie, The Professor's Daughters, Blanche Plunkett, Alice Gray; Marigold M. May, from Massachusetts. Elvia Crox. The scene of the prologue—changed from the original—is laid in New York City, in the counting-room of Goldheart and Craven, merchants. Craven, the wicked partner, has designs upon the wife of Goldheart. The husband has just arrived from a long business trip abroad. Craven has made it appear that the former is faithless. He
induces Mrs. Goldheart to elope with him, leaving two children behind. He also robs and bankrupts his partner. The wife has no guilty motive in eloping, and in the sequel is shown never to have sinned. In the complications that ensue the villain is balked at every turn; the wife's honor is found to be unimpaired; the villain is killed, and husband and wife are reunited.

Production of "Walda Lamar," a play in three acts, adapted from Ernest Feydeau's novel, "Monsieur de St. Berraud," by Henri Wirthheimer, at the Lyceum Theatre, New York, with Helen Dauvray in the title rôle; supported by the following cast: Paul de St. Germain, Alexander Salvin; Andre de Latour, E. H. Sothern; Romanville, J. W. Pigott; Count de Valdaure, J. E. Whiting; Chevalier de Monval, J. G. Saville; Vladimir, William Payson; Monsieur Lecocq, G. F. De Vere; Adele Régnier, Adeline Stanhope; Duchess de St. Germain, Ida Vernon; Louise de Valdaure, Enid Leslie. The plot has one strong situation, where the heroine, finding her noble lover false and about to be married to a young girl of his own class, stabs herself, and by a gesture accuses him of the crime.

First representation in America of "Antoinette Rigaud," by Raymond Deslandes, English adaptation by Ernest Warren, at the Boston Museum, Boston, Mass.; with the following cast: Captain Henri de Tourvel, E. H. Vanderfelt; General De Prefond, Alfred Hudson; Monsieur Rigaud, Frazer Coulter; Paul Sanny, F. M. Burbeck; Monsieur Bernadet, Arthur Fulkland; Monsieur De Rochard, E. E. Rose; Corporal Pierre, H. P. Whittemore; Jean, J. K. Applebee, Jr.; Antoinette Rigaud, Isabel Evesson; Marie De Prefond, Maida Craigen; Mme. Bernadet, Helen Dwayne; Mme. De Rochard, Lullie Lee.


Revival of "Taken From Life," by the Bidwell Star Dramatic Company, at the St. Charles Theatre, New Orleans, La.; with the following cast: Walter Lee, Osmond Tearle; Philip Radley, Barton Hill; William Maguire, Charles Wheatleigh; Titus Knott, Luke Martin; John Denby, W. A. Whitescar; Joe Gallon, Edgar Selden; Robert Channell, Hart Conway; Jack, Little Alice Dufohld; Michael Dumford, H. C. Brinker; Sergeant Arnold, Andrew Bowers; Richard Bolton, Louis Filber; Kate Denby, Minnie Conway; Bella Greystone, May Brooklyn; Mary Maguire, Emma Madders; Maid, Kate Mathews.


9. Death of Paul Féval, novelist and dramatist, at Paris, France.——Death of Constance Muriele, leading lady of the "Taken From Life" Company, at New York City.


11. The following letter was addressed to Manager Palmer: "Washington, March 11, 1887.

To Mr. A. M. Palmer, Manager Madison Square Theatre, New York. Dear Sir:
We, the undersigned, residents of Washington, being convinced of the usefulness and benevolent purposes of the Actors' Fund of America, and understanding that you have expressed a willingness, in case you meet with proper support, to bring your company to Washington in April for one performance in behalf of this object, gladly join in a hearty invitation to yourself and your company, and pledge ourselves to give our movement our hearty and unqualified support. Grover Cleveland, W. W. Corcoran, W. C. Whitney, William C. Endicott, T. E. Bayard, C. S. Fairchild, P. H. Sheridan, Lieutenant-General; C. N. Jordan, D. B. Harmony, Commodore United States Navy; W. S. Schley, Commander United States Navy; Alvey A. Adee, Second Assistant Secretary of State; J. Malone, J. A. J. Creswell, S. C. Kellogg, Lieutenant-Colonel and Aldo de-Camp; S. E. Blunt, Lieutenant-Colonel and Aldo-de-Camp; T. E. Roessle.


12. Marriage of Christine Nilsson and Count Miranda, at Paris, France. — Manager Powers was served with a writ of garnishment at Grand Rapids, Mich., at the instance of William H. James, of New York, versus Lawrence Barrett. The scenery and properties belonging to the tragedian were also attached by the same party. This grew out of a business transaction had between Henry F. Gillig (Manager of the American Exchange, London) and Mr. Barrett in 1884, at which time, it is said, Mr. Gillig backed Barrett's London engagement to the extent of $30,000, for which were given notes signed by Lawrence Barrett and Mary F. Barrett, which were afterward turned over to W. H. James, of New York, and renewed, as the declaration filed showed that there were three bills of exchange, dated respectively December 1st, 1885, May 28th, 1886, and June 12th, 1886. The declaration in the suit showed an amount aggregating $12,582.52. A bond to produce the property was prepared and then signed by prominent citizens, thus enabling Mr. Barrett to take his paraphernalia to Milwaukee, Wis.

13. Production of Byron's "Manfred," a new adaptation in verse, by Emile Moreau, with Schumann's music, at the Chatellet Theatre, Paris, France.

14. "Nero," an opera by Anton Rubinstein, was brought out for the first time in America, at the Metropolitan Opera House, New York, by the National Opera Company; with the following cast: Nero Claudio, William Candidus; Julius Vindex, William Ludwig; Tigellinus, Alonzo Stoddard; Rabillus, Myron Whitney; Saccus, William Fessenden; Sevius, a Centurion, William Hamilton; Popæa Sabina, Bertha Pierson; Epicharis, Cornelia Van Zanten; Chrysa, Emma Juch; Agrippina, Agnes Sterling; Lupus, Pauline L'Allemant. Barberi's libretto, from which the present version indirectly comes, tells how a Christian maiden of Rome, pursued by a band of revellers headed by the Emperor Nero, takes refuge in the house of a traviata who proves to be her own mother. To escape the dissolute Emperor's pursuit, the mother, Epicharis, feigns to poison the daughter in the midst of the ceremonies of her mock marriage with Nero. The episodes of the Emperor's licentious persecution, Chrysa's defence by her improvised champion, Vindex, and the intervention of Nero's mistress, Popæa, make up the main portion of the story. The victim is hard pressed by her tormentor and in danger of succumbing, when the burning of the city takes off his attention, and in the resultant violence and confusion both Chrysa and Epicharis perish in the streets. Nero, after a terrible scene of remorse, is pursued by his revolted legionaries, and Vindex has the satisfaction at once of paying off an old grudge and discharging a grave public duty by slaying him.
Production of "Lucille," opera by Silas G. Pratt, at the Columbia Theatre, Chicago, Ill.; with the following cast: Lucille, Katherine Van Arnhem; Spedanza, Fannie Myers; Antonio, Marquis di Cantana, Alfred Wilkie; Chevalier d'Avvergne, John Garner; Comte d'Avvergne, S. A. D. Lane; Battiste, Ferris Hartman; Judge, G. England; Messenger, G. Hummel. The story of the opera relates the love of Lucille, the daughter of one of France's proudest peers, Comte d'Avvergne, for a young Sicilian nobleman (Antonio), a political exile whom she meets while traveling in Italy. Her return to Paris with her family parts the fond pair, and a royal roué in the person of her adventurous cousin conspires to take advantage of this separation in an endeavor to marry Lucille and secure her fortune. In spite of false report as to her lover's death and desertion, Lucille at the demise of her father returns to Italy, inspired by the faith of her love, to find Antonio. He is eventually found, the favorite of the King, at a grand court ball. Through the machinations of the vengeful cousin (D'Avvergne), the loyal Antonio is cast into prison for participating in a revolt against the reigning power, and sentenced to its gloomy shades for life. Antonio, in dire despair at this prospect, determines to die by his own hand, faithful in his love for Lucille, when a messenger arrives with his pardon, and the information that his prosecutor suffer in his stead. Antonio is reunited to Lucille, and they vow never to part again.

Production of "Passing Shadows" (a revised version of "Her Second Love"), by John A. Stevens, at the People's Theatre, New York; with the following cast:
Count Fedor Petrovik, Frederic de Belleville; Father Ramuzan, John C. Walsh; Paul. Harry Eytinge; Paola, Charles B. Hawkins; Count Valdimar, Arthur Giles; Bogdanouve, Carlos St. Aubyn; Turgeneff, John Jannus; Olga, Louise Balfe; Mme. Markoff, Mrs. W. G. Jones; Irma, Emily Lytton; Mme. Turgeneff, Addie Cumming; Therese, Cora Macy; Ermenia, Edith Bird; Pauline, Mercedes Leigh; Count Ivan Demidoff, John A. Stevens. The scene is laid in Russia—the first act in the cottage of Mme. Markoff and her daughter Olga, in Ashkol; the remaining three in St. Petersburg. Two Counts, Ivan Demidoff and Fedor Petrovik, are smitten with the charms of Olga. They toss up a coin for the prize, and the less worthy of the two, Ivan, wins her. The second act discloses the anteroom of the Grand Opera House, where a ball masque is in progress. A dramatic climax is brought about by the unmasking of the wife and the discomfiture of the husband. After suffering various indignities, Olga flies from her husband, and is charged by him of guilty love with Count Fedor. The men are about to fight, when Count Ivan is arrested as a Nihilist. He attempts to escape by a window, but is shot from without. Of course, Count Fedor wins Olga.

First representation in New York of "The Commercial Tourist's Bride," by Frederick Hale and H. S. Hewitt, at the Union Square Theatre; with the following cast: Violet Granville Smith, Agnes Herndon; O. N. Time, Frank Lane; B. Innocent Smith, Will C. Sampson; Philip True, George Cohill; B. B. Catcher, C. W. Travis; Rose E. Flour, Miss Beverly Stigreaves; Tip, James McCormick; Wing-Wing, Jacques Luckstone; Sam, W. F. Lofust; Lucy, Daisy Lyon; Camilla Celeste Muldoona, May Thompson. The piece was originally produced December 31st, 1885, at New Britain, Ct.

First representation of the opera "Ruddygore," at the Opera House, Providence, R. I.; with the following cast: Robin Oakapple, Joseph W. Herbert; Richard Dauntless, Philip Branson; Sir Despard Murgatroyd, Signor Brocolini; Sir Roderic Murgatroyd, G. B. Frothingham; Old Adam Goodheart, Joseph Fay; Rose Maybud, Helen Lamont; Mad Margaret, Alice Carle; Dame Hannah, Emma Baker; Zorah, Edith Jennesse; Ruth, Gertie Madlzan.——Sarah Bernhardt appeared in the title role of Sardou's "Fédora," for the first time in New York, at the Star Theatre; supported by the following cast: Comtesse Olga Soukareff, Mlle. Malvau; Loris Ipanoff, M. Philippe-Garnier; Sirlex, M. Angelo; Boroff, M. Decoré; Gretch, M. Fraizier; Docteur Lorectk, M. Fournier; Desidere, M. Joliet.


Emil Thomas appeared at the Thalia Theatre, New York, in a piece entitled "Der Vater der Debutantin," adapted by him from the French. — M. Aubergat, orchestral conductor at the Grand Théâtre, Toulon, France, killed an actress named Lery; then threw himself beneath a railroad train, and was crushed to death. — Marriage of Nate Salsbury and Ray Samuels, at New York City. — Marriage of Ezra F. Kendall and Jennie Dunn, at Chicago, Ill. — Death of Walter Felton, actor in the "Fantasma" Company, at San Antonio, Tex.

A. M. Palmer sent the following letter to Washington, D. C., in answer to a communication addressed to him on March 11th: "Madison Square Theatre, New York, March 16th, 1887. Gentlemen, I beg to acknowledge your favor inviting my company to Washington to give a performance in that city in behalf of the Actors' Fund of America, and to say that, acting upon your kind invitation, I have arranged with the manager of the National Theatre for the use of that house on the evening of Monday, April 18th, next, when I will give a performance of 'Jim the Penman,' with the entire original cast. The proceeds of this performance, without any charge or deduction whatever, will go to the Actors' Fund. Your obedient servant, A. M. Palmer, to Messrs. Grover Cleveland, William C. Whitney, T. F. Bayard, W. W. Corcoran, W. C. Endicott, C. S. Fairchild, General P. H. Sheridan, and others."


20. Death of Moses W. Fiske, the veteran comedian, at Dayton, O.

farcical-comedy by Charles H. Hoyt, at the Opera House, Columbus, O.; first presented in New York City September 13th, 1887. ——Sarah Bernhardt appeared in "Le Maître de Forges," at the Star Theatre, New York, this being the first French representation of the piece in America. ——Wilson Barrett appeared as Hamlet, at the Globe Theatre, Boston, Mass.


23. Production of "Ninon," comic opera in three acts, text by Emile Blavet, Paul Burani, and Emile André, music by Léon Vasseur, at the Nouveautés Theatre, Paris, France. ——Production of "Nur Keinen Eifer," comedy in one act, by Paul Heyse, at the Court Theatre, Weimar, Germany. ——An adaptation of Molière's "Les Precieuses Ridicules," by Mrs. Charles A. Doremus, was presented at a students' matinée of the School of Acting, at the Lyceum Theatre, New York.

24. Production of "The Dominié's Daughter," a drama of the American Revolution, in four acts, by David D. Lloyd, at Wallack's Theatre, New York; with the following cast: Rev. John Van Derveer, Harry Edwards; Captain Dyke, Kyrie Bellew; Major Barton, Herbert Keelsey; Hiram Brown, Charles Groves; Lieutenant Robert Van Derveer, Creston Clarke; Molly Van Derveer, Annie Robe; Mrs. Kezia Beekman, Mme. Pouliot; Dorothy Beekman, Helen Russell; Ann Stryker, Miss Blaisdell. The scene is laid in New York City during the summer of 1781. The British forces are in occupation. The Dominié Van Derveer, a patriotic clergyman, has made himself obnoxious to the British by preaching sermons favoring the cause of the colonists. Captain Dyke, a young English officer, who is in love with the dominié's daughter, Molly, is quartered in the house. Molly's brother, who is a lieutenant in the American army, comes secretly to the house, and while there is surprised by Captain Dyke. He demands his surrender in the name of King George III. The villain of the piece, Major Barton, another British officer, who is hopelessly in love with Molly, has the old clergyman arrested for treason. Molly eventually consents to accept him as a husband on his agreeing to release her father. Just as the Major and Molly are at out to be wedded in the rustic church in Chatham Street he is confronted by Captain Dyke. Molly faints, and the Major must needs hand her over to her chosen lover, Captain Dyke.

Production of "The Great Felicitad," comedy in three acts, by H. M. Paull, at the Gaiety Theatre, London, England; with the following cast: Charles Armstrong, F. H. Macklin; Walter Prothero, Arthur Dacre; Sir George Kensing, George Canning; Guy Kensett, Brandon Thomas; Frederick Morris, F. M. Paget; Mr. Hake, Stewart Dawson; Mr. Sanders, Eric Lewis; Musician. Robert Nalby; Hackett, Frank Fenton; Mrs. Armstrong, Amy Roselle; Mrs. Prothero, Cissy Grahame; May Prothero, Christine Mayne; Mrs. Leblanc, Mrs. George Canning; Servant, Miss Mitchell.

as Adeline Lecouveur at the evening performance, for the first time during the season.

Judge Patterson issued an order for Dr. W. M. Cate, of West Fifty-eighth Street, to produce Agnes Folsom in court to ascertain her mental condition, and learn if she were kept under duress by the doctor, as alleged in the affidavit of her parents. ——


25. Margaret Mather appeared as Pauline in "The Lady of Lyons," at the Brooklyn Theatre, Brooklyn, N. Y. —— Death of Isidore Stahlville, a veteran manager, recently of the Bouffes du Novel Theatre, at Paris, France. —— Death of Mrs. Cool White (Eliza F. Bonnet), veteran actress, at Brooklyn, N. Y.


29. Mrs. James Brown-Potter made her professional début as Anne Silvester in "Man and Wife," dramatic story in four acts, by Wilkie Collins, at the Haymarket Theatre, London, England; supported by the following cast: Sir Patrick Lundie, H. Kemble; Geoffrey Delamayn, E. S. Willard; Arnold Brinkworth, William Herbert; Mr. Speedwell, A. M. Denison; Mr. May, P. Ben Green; Bishopriggs, Charles Collette; Duncan, Ulick Winter; Lady Lundie, Henrietta Lindley; Blanche Lundie, Agnes Hewitt; Mistress Inchbore, Mrs. E. H. Brooke; Anne Silvester, Mrs. James Brown-Potter. "Man and Wife," as a play, was originally produced on February 23d, 1873, when Wilkie Collins dramatized his own novel for the Prince of Wales' Theatre, London, England.


31. Production of "Big Pony," a comic opera, with libretto by A. C. Wheeler (Nym Crinkle) and music by E. J. Darling, at the Bijou Theatre, New York; with the following cast: Big Pony, Nat C. Goodwin; Don Filibusto, C. B. Bishop; Signor Sancho Mendingo, Stuart Harold; Lieutenant Arlington, U. S. A., Henry Moulton; Polecat Pete, Edward F. Goodwin; Senorita Inez, Lillian Grubb; Senorita Marie, Lole Fuller; Sagastina, Estelle Mortimer. Big Pony, in a full dress suit, gold earrings, pocket tomahawk, and eagle's feather, illustrates the result of modern culture as applied to the hitherto unspotted nature of the untutored child of the plains. In the blandest and most gentlemanly manner he intervenes in the marriage of a Mexican hidalgo, fascinates the bride, abducts the feminine half of the wedding-party, marries the fair one to her United States lieutenant lover, saddles himself with the duenna, and in general conducts himself like a beneficent copper-colored deus ex machina.

Judge Patterson, of the Supreme Court, issued an order for the American Exchange in London, England, to show cause why it should not be restrained from the prosecution of its suits against Lawrence Barrett, the amount alleged to be due said institution aggregating $21,000, loaned to Mr. Barrett to defray the expenses of his European engagement in 1883.—Death of Charles S. Camblos, first husband of Lillian Conway, at Philadelphia, Pa.
1. Production of "A Gold Mine," comedy in three acts, by Brander Matthews and George H. Jessop, at Memphis, Tenn.; with the following cast: Silas K. Woolcott, John T. Raymond, Gerald Rordan, M.P., Harry Pierson; Sir Everhard Foxwood, J. B. Everham; George Foxwood, Lewis Baker; Julius Krebs, William Cullington; Wilson, Jere Lunt; Hon. Mrs. Meredith, Helen Tracy; Una Foxwood, Belle Pierson; Mrs. Vandervast, Octavia Allen. The principal rôle is that of Silas K. Woolcott, an eccentric American speculator, who wishes to dispose of a gold mine, and for that purpose is present in London when the piece opens. Having found a purchaser, he magnanimously uses the money to disentangle his nephew, who has become involved in various difficulties. Subsequently he recovers his gold mine, and marries the lady of his choice.

Production of "Sol Gandy," play, by H. Bellingham and William Best, at the Opera House, Leicester, England.—The National Opera Company presented Delibes’s ballet, "Sylvia," for the first time during the season, at the Metropolitan Opera House, New York.—Emil Thomas appeared in "Der Vetter," by Benedix, and "Doctor Piscke," by Kalisch, at the Thalia Theatre, New York.—Wilson Barrett appeared as Claude Melnotte in "The Lady of Lyons," at the Globe Theatre, Boston, Mass.—The box office receipts and the scenery of the National Opera Company were attached until settlement was made for the salary due Mme. Fursch-Madi, amounting to $1,500. Other requisitions held by the sheriff, amounting to $300,000, were not pressed.

2. First representation at London, England, of William Gillette’s American war drama, "Held by the Enemy," at the Princess’ Theatre; with the following cast: Colonel Charles Prescott, Charles Warner; Major-General H. B. Stamburg, Charles Overton; Lieutenant Gordon Hayne, E. W. Gardiner; Uncle Rufus, S. Calhaem; Thomas Henry Bean, Yorke Stephens; Brigade-Surgeon Fielding, William Rignold; Assistant Surgeon Hathaway, Mr. Walters; Lieutenant-Colonel McPherson, E. Gurney; Captain Woodford, E. W. Thomas; Adjutant-General Marston, F. Dowsa; Captain Benton, R. Shaw; Colonel Harrison, Mr. Williams; Lieutenant Massen, W. S. Parkes; Corporal Springer, Mr. Watson; Ordeley Hinton, F. Collings; Euphemia McCreeey, Mrs. Canninge; Susan McCreeey, Annie Hughes; Rachel McCreeey, Alma Murray.

Alexandrine Dumas made an address at the French Academy, in which he denounced the superlative vanity of the late Victor Hugo.—Henry S. Hewitt brought suit against Joseph A. Jessel, husband of Agnes Herndon, in the City Court, New York, to recover $325, alleged to be the balance due him on $1000, the amount agreed upon for his play, "A Commercial Tourist’s Bride."—Death of Clarence M. Ostrander, dramatic journalist, at Phoenix, Ariz.

3. A benefit entertainment was tendered to Maze Edwards, at Wallack’s Theatre, New York.

4. Wilson Barrett appeared as Hamlet for the first time in New York, at the Star Theatre: supported by the following cast: Ophelia, Miss Eastlake; Claudius, Charles Hudson; Ghost, J. H. Clynds; Polonius, Austin Melford; Horatio, Charles Fulton; Laertes, Cooper Cliffe; First Actor, W. A. Elliott; First Gravedigger, Frank Emery; Gertrude, Mrs. Belmore; Player Queen, Lila Garth.

First representation, at San Francisco, Cal., of Gilbert and Sullivan’s opera, "Ruddy-
gore," at the Tivoli Theatre; with the following cast: Robin Oakapple, Ed. Stevens; Richard Dauntless, Harry Gates; Sir Despard Murgatroyd, Henry Norman; Old Adam Goodheart, Mr. Cornall; Rose Maybud, Helen Dingeon; Mad Margaret, Hattie Moore; Dame Hannah, Mamie Taylor; Zorah, Kate Marchi; Ruth, Freddie Stockmeyer; Sir Roderick Murgatroyd, W. F. Rochester.


George Theiss, proprietor of the Alhambra, in East Fourteenth Street, New York, was fined $250 for violation of the excise law, sentence being suspended on the indictment for violation of the amusement law. Henry Gunther, proprietor of the Palm Garden, Harry Hill, Tom Gould, Jacob Blank, and other managers of similar places of amusement pleaded not guilty on both indictments in the Court of General Sessions, New York, before Judge Gildersleeve.—The Madison Square Theatre remained closed, as both Agnes Booth and her understudy for the part of Mrs. Ralston, in "Jim the Penman," were too ill to act.—Lester Wallack returned from Florida, improved in health.—W. J. Le Moyne received notification from A. M. Palmer that his services were no longer required, and his rôle in "Jim the Penman" was assigned to G. W. Fresbry, assistant stage manager.


6. Production of "Le Bourgeois de Calais," comic opera in three acts, by Ernest Du breuil and Paul Burain, music by André Messager, at the Folies-Dramatiques Theatre, Paris, France.—Wilson Barrett appeared for the first time in New York, in the title rôle of "Clito," at the Star Theatre.—At the annual meeting of the stockholders of the Metropolitan Opera House Company, the following officers were re-elected: James A. Roosevelt, President; George Henry Warren, Vice-President; Luther Kountze, Treasurer, and Edmund C. Stanton, Secretary and Director.—Death of Jean Henri Dupin, dramatist, at Paris, France, aged 96.


9. A meeting of managers and other theatrical representatives was held at Hooley's Theatre, Chicago, Ill., to take action against the Interstate Commerce Law, and form an organization to be known as "The National Amusement Protective Association," with headquarters at Chicago. David Henderson was chosen President, and Charles H. Williams, Secretary. A petition was sent to the Railroad Commission asking that the provisions of the new law, as applied to the amusement profession, be suspended for twenty days, as all existing contracts between travelling companies and local managers were entered into before the law was passed. The petition also asked the Commission to so interpret the law as to permit railroad companies to make reduced rates for theatrical parties of not less than ten persons, and increase the allowance of baggage, with concessions for carloads of scenery.


10. Production of "Wiener Stadt in Wort und Bild," musical comedy in three acts, text by Julius Bauer, Isidore Fuchs, and F. Zell, at the An der Wien Theatre, Vienna, Austria.—Death of John T. Raymond, the noted comedian, at Evansville, Ind.—Death of John Clark Morrison, American actor, at New York City.—Death of Dr. J. J. Jacques, Manager of Jacques' Opera House, Waterbury, Ct.

11. Production of "The Earl," tragedy in five acts, in blank verse, by Edgar Fawcett
(dramatized from his poem, "Alan Ellot"), at the Hollis Street Theatre, Boston, Mass.; with the following cast: Edmund, Earl of Cleveden, George Riddle; Lord Hubert Ilseleigh, Richard J. Dillon; Lord Falkstone, Herbert Archer; Sir Henry Cluvering, C. A. Warde; David, Charles Stedman; Lady Marian Falkstone, Miss Belle Archer; Prudence, Miss Rachel Noah. The Earl, previous to the opening of the play, had been fascinated by a young girl, of whom he had lost all trace. In the first act his brother, Lord Hubert, obtains his consent to wed Lady Marian. The latter turns out to be the unknown fair one, of whom the Earl had become enamored. Complications ensue, and a quarrel between the brothers leads to a duel, in which the Earl disarms his brother. Subsequently Lord Hubert, seeking refuge from a terrific storm, is imprisoned in a cave by the falling of a large boulder. The Earl is willing to save him on condition that he relinquish all claim to Lady Marian, but as Hubert declines to do this, he is left to perish in the cave. The marriage of the Earl to Lady Marian ensues. An old family servant who has visited the cave is stricken with sudden death just as he was about to reveal all before the marriage. His brother's death, however, haunts the Earl by day and night. His wife hears him talk of the crime in his sleep, and follows him, when he sets out for the cave in a somnambulistic trance. When she finally awakens him, and he becomes aware that he is a self-confessed fratricide in her eyes, the shock is too much for his overwrought condition, and he falls dead at her feet.

Mr. and Mrs. McKee Rankin presented "The Golden Giant," for the first time in New York, at the Fifth Avenue Theatre; with the following cast: Alexander Fairfax, the Golden Giant, McKee Rankin; Jack Mason, a gambler, Robert Hilliard; Duncan Lemoine, Nestor Lennon; Max Wayne, J. Winston Murray; Bixby, Charles Stanley; Flynn, Luke Martin; Jim Lung, Ah Wung Sing; Bessie Fairfax. Mrs. McKee Rankin; Ethel Gray, Daisy Dorr; Mrs. Boggs, Louise Dickson; Jack Mason Fairfax, Little Ollie Berkley.


— Helene Hastedtir and Signor Del Puente arrive in New York City from Europe.

12. Denman Thompson celebrated the hundredth representation of "The Old Homestead," at the Fourteenth Street Theatre, New York, with a New England dinner to his company, served on the stage, after the performance. — "Ermie" was played for the three hundredth time at the Casino, New York, and souvenirs, with portraits of the cast, were distributed to the audience. — The twenty-first annual ball of the Theatrical Mechanical Association was held at Irving Hall, New York. — H. Vincent Sternroyd, who brought suit against M. B. Curtis, was awarded judgment for $800, at Cincinnati, O.

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——"The Taming of the Shrew" received its hundredth performance at Daly's Theatre, and souvenirs were presented to the audience. A banquet was given on the stage after the performance.

Thomas W. Keene appeared for the first time since his illness as Hamlet, at Music Hall, Wilkesbarre, Pa.——Funeral of John T. Raymond, at the Church of the Transfiguration ("Little Church Around the Corner"), New York.

14. A dramatic entertainment was given at the Metropolitan Opera House, for the benefit of the New York Catholic Protectory.

15. George Riddle sent the following letter to the Editor of the Boston Transcript: "For an artist to rush into print with what he fancies to be his grievances is always to be deplored. My reason for sending this letter lies chiefly in the fact that I wish to contradict publicly an impression which prevails that I am utterly cast down by the Boston critics. I have no grievances to ventilate. My table is filled with letters of sympathy and congratulation. Now, I certainly do not need sympathy, and I do not want congratulations which are hollow and insincere. The truth of the matter is, I am as indifferent to Boston as Boston is to me, putting aside newspapers. It is safe to say, in spite of the old saw about the prophet, that in no other city of this country would a young man, who had been amusing enough to ask a leading American author to write him a play, have been greeted in his native city by so small an audience as that assembled at the Hollis Street Theatre the first night of 'The Earl.' Even the choice quality of Monday's audience could not make up for its quantity. As it is my fixed resolve to never appear in Boston after Saturday night, either as actor or reader, in public or in private, I may be allowed to speak frankly, inasmuch as my resolve shows on the surface that I am not courting Boston's favor, and I am too much of a man, I hope, to be at all moved by its disfavor and indifference. No less a person than the late Miss Charlotte Cushman told me with her own lips that Boston never supported her, gave her encouragement, nor good-speed even, till London and other cities had set their stamp of approval on her merits as an actress. That exquisite artiste, the late Miss Neilson, was scornfully treated by Boston's critics till New York and other cities told the censors here that she was a great artist. No matter what the verdict of other cities may be regarding my abilities as an actor, Boston will never have an opportunity again of sitting in judgment on me nor of jumping on me with both feet—and the Boston foot is notoriously large. I have taken care, be it noted, not to express any opinion of my ability nor of Mr. Fawcett's play. I was greatly pleased with the gentlemanly consideration shown by all the newspapers, with the exception of the Advertiser. Let me say, in conclusion, that I am in buoyant spirits, not at all discouraged, and very hopeful of being able to exist without the suffrages of Boston, whose damnation is purely local.—GEORGE RIDDLE."

In a subsequent document Mr. Riddle regretted having published this letter.


17. An entertainment, under the direction of Harry Edwards, was given at Wallack's Theatre, New York, the programme including Osmond Tearle, F. Federici, Carrie Coote, Helen Marr, Clare Barton, Henry Vanderhoff, Kyrie Bellew, J. E. Keller, and others.

18. Production of "The Brain-Stealer," by Kate Claxton, an adaptation from the French of
A. D'Ennery, at McVicker's Theatre, Chicago, Ill.; with the following cast: Madeline Bernard, Kate Claxton; Rosalie (her daughter), Catherine Lewis; Susanne, Belle Abelle; Julie Verheyst, Mamie Floyd; Countesse De Chandra, Dolly Pike; Mme. Rochette, Alice Leigh; Mme. Goedfry, E. Edwards; Pierre Bernard, Donat Robertson; Gustav Bernard, Aubrey Boucicault; Albert De Chandra, James Edwards; Dr. Dubois, T. Joyce; M. H. Albans, G. Short; M. Dournay, C. Clayton; M. D'Ettolle, P. Schall; Pochard, Mr. Eglenot; Taupin, Mr. Barrett; Carambole, J. McDonald; Rouget, Mr. Gratton; Jean. J. Pigneni; Meunberr Verheyst, Charles A. Stevenson. The piece is of a sensational character, with the object of illustrating the evils of drink, the incidents including a suicide, two assaults, and an attempted murder.

Production of "A Desperate Game," at the California Theatre, San Francisco, Cal.; with the following cast: Zaire Loriot, Jeffreys Lewis; Lillian Wilmarth, Charlotte Tillet; Lois Wilmarth, Ida Aubrey; Jack Thornton, E. J. Buckley; Robert Daracot, Harry Mainhill; Bob Battles, James O. Barrows; Claude Sarcedot, J. N. Long; John Wilmarth, Scott Cooper; Bertie Thornton, Sam Morris.

Revival of "Cordelia's Aspirations," by Edward Harrigan, at Harrigan's Park Theatre, New York; with the following cast: Dan Mulligan, Edward Harrigan; Simpson Primrose, John Wild; Rebecca Allup, Dan Collyer; Palestine Pater, Peter Goldrich; Planxy McFudd, Harry A. Fisher; Walsingham McSweeney, M. Bradley; Gust-tavus Lochmuller, Joseph Sparks; Ridgeaway, Charles Sturges; Cordelia Mulligan, Annie Yeamans; Diana McFudd, Amy Lee; Mrs. Lochmuller, Neile Wetherell; Ellen McFudd, Annie Langdon; Rosey McFudd, Emily Yeamans; Mulvey, Charles Coffee; Mr. Bowser, George Merritt; Clerk, George L. Stout; Tommy, Harry Gulon; Policeman, J. McCullough; Mrs. Brown, Florence Hastings; Mrs. Riley, Mrs. Richards; Annetta, Gracie Randall; Mrs. Buckkelster, Kate Langdon; Mrs. Chumps, Mamie Richards; Mrs. Diggins, Annie Hall.


The Madison Square Theatre Company presented "Jim the Penman," at the National Theatre, Washington, D. C., before a brilliant audience, including the President of the United States, and members of the Cabinet. The proceeds of the performance, amounting to $3100, were turned over by Manager A. M. Palmer to the Actors' Fund of America. No dramatic performance was given at the Madison Square Theatre, New York, owing to the absence of the stock company in Washington.

Adolina Patti assumed the title rôle of "Carmen" for the first time in America, at the Metropolitan Opera House, New York City.—Dion Boucicault appeared in "Kerry," also in the title rôle of "Fin Mac Cool of Skibbereen," a revised version of his war drama, "Belle Lamar," for the first time in New York, at the Star Theatre; with the following cast: Isabe Bligh, Georgia Cayvan; Cuba, Helen Bancroft; Philip Bligh, H. J. Lethcourt; Little Phil, Lulu Pendleton; Chauncey Lamar, W. J. Ferguson; Dr. Merryweather, M. D., J. C. Padgett; Uncle Dan, Dan Maginnis; Jakey, Fritz Williams; Kate, Marlon Eimore; Fin, Dion Boucicault; Doris, Louise Thordsyke.—A benefit matinée was given at Daly's Theatre, New York, at which members of the stock company presented "The Country Girl" and "A Woman's Won't."

19. Production of "Mademoiselle de Bressier," drama in five acts, by Albert Delphi, at the Ambigu Theatre, Paris, France.—Mr. and Mrs. McKee Rankin gave a special matinée of "The Golden Giant" to members of the dramatic profession.—Death of Mme. Jacques Offenbach, widow of the composer, at Paris, France.

20. Production of "The Red Lamp," romantic drama in four acts, by Outram Tristram, at the Comedy Theatre, London, England; with the following cast: Paul Demetrius,
H. Beerbohm-TREE; General Morakoff, C. H. Brookfield; Allan Villiers, Charles Sudden; Prince A. Valerian, Lawrence Caultey; Ivan Zazzulie, Robert Pateman; Kertch, Charles Dodsworth; Count Bohrenheim, Sam Matthews; Turgan, Mr. Thornbury; Rheinweck, J. Nutcombe Gould; Tolstol, Fred. Harrison; Officer of Police, S. Rodney; Servant, Mr. Shirley; Princess Claudia Morakoff, Lady Monckton; Olg Morakoff, Marion Terry; Felse, Rosina Filippi; Mme. Dannenberg, Conyers D'Arcy; Countess Voelcker, Mabel Millet. The piece is a Russian society drama, replete with Nihilism, which revolves around a red-shaded drawing-room lamp. This lamp and certain princess, herself a suppressor of Nihilists, is led into displaying in a certain window at night, in order to warn her brother, the Prince Alexis, who is implicated in a terrible plot against the Czar and all his works. During the third act, Paul Demetrius, of the Secret Police, minutely searches the house where a mine has been prepared to blow up the Czar. In this scene things not only look bad for the conspirators, but also for the Princess, who has ventured thither in order to warn her brother of Paul's approach. Paul's astuteness, however, and the machinations of all concerned are successfully foiled by an American reporter named Allan Villiers.

The comedy drama, "He, She, Him and Her," by Charles P. Browne, was produced (for copyright purposes) by C. R. Gardner's Dramatic Company, at the Academy of Music, Scranton, Pa.; the cast including George H. Adams, Howard James, Tony Farrell, A. S. Carpenter, Owen D. Jones, Toma Hanlon, and Hattie Wilson. Mayor Kelly addressed a letter to the Manager of the Grand Opera House, Springfield, O., ordering him not to open the house on Friday evening (April 21st), to John L. Sullivan's combination, as he (Mayor Kelly) had decided that "such exhibitions are clearly in violation of law."

21. The total amount of The New York Mirror's Memorial Monument Fund subscribed to date was $4,564.60, or $2,064.60 more than was originally asked for. It was decided by the Trustees of the Actors' Fund that the surplus money would be set aside for future use in providing headstones and beautifying the grounds of the plot in Evergreens Cemetery, Long Island, N. Y.

A complimentary benefit was tendered to William Davidge, commemorative of his fiftieth year of continuous service as an actor, at the Academy of Music, New York. The programme included "The Wandering Minstrel," with Mr. Davidge in the rôle of Jem Bagggs. Judge Bookstaver, of the Court of Common Pleas, New York, granted the petition of George Alfred Clapp, to have his name changed and legalized as Lew Dockstader, under which name he had won his reputation as a negro minstrel. Genevieve Stebbins and Mary Thomas gave an entertainment at the Madison Square Theatre to illustrate the Delsarte system of dramatic art.


24. A benefit entertainment was tendered to F. Federici, at the Bijou Opera House, New
York.—Death of John Evans, formerly treasurer of Cole's Circus, and husband of the actress Kate Foley, at San Antonio, Tex.

25. First representation in New York of "The Deacon's Daughter," drama, by A. C. Gunter, at the Union Square Theatre, with Annie Pixley as Ruth Homewebb; supported by the following cast: Isaiah Jubal Homewebb, M. C. Daly; Charley Lawton, George Backus; Irving de Vere Chillington, W. G. Reyner; Signor Malatesta Tomkins, Ed. Temple; Squre Hiram Slimbergast, Robert Fisher; Amadie, P. Redmond; Mrs. Rachel Homewebb, Miss A. Douglas; Mrs. Dallington Brown, Miss A. Barclay; Mary O'Dougherty, Irene Avenal. Ruth Homewebb's parents live in a New England village. Their daughter comes to New York and goes into domestic service as a nursemaid. Becoming stage-struck, Ruth finds, under the name of Mabel Hawthorne, fame, flattery, and fortune as an actress. She is living in handsome apartments—a fair Bohemian—surrounded by admirers, with one of whom, Charley Lawton, she falls in love. While arrayed in full evening dress, Ruth receives word that her father is at the door, waiting to see his daughter. The old man believes her to be at service in some grand house. To hoodwink him she changes costumes with an Irish maidservant. The trick is successful until the old man discovers that his daughter is handmaid to an actress. In his wrath he compels her to return home with him. In the next act, a farmyard scene, Ruth is found installed at a washtub and shorn of her good clothes. Squre Slimbergast, an uncouth fellow, makes love to her and is repulsed. On occasional visits to New York the Squire has seen the girl on the stage, and he recognizes Mabel Hawthorne in Ruth Homewebb. He threatens to expose her unless she favors his suit. On her further refusal he carries out his threat. The girl makes indignant denial with such effect that the Deacon wallops the Squire and drives him off. In revenge, the Squire, to whom the Deacon owes money, levies on the house-hold gods of the Homewebbcs, and evicts the old couple. The scene changes to New York once more. By easy stages the Homewebbcs discover their daughter to be an actress, but they are reconciled to the fact, and forgiveness easily follows.

Production of "May and December," comedy in three acts, by Sydney Grundy and Joseph Mackay, at the Criterion Theatre, London, England.—Production of "Twice Married," comedy drama in three acts, by Clement O'Neill and Harvey Silvester, at the Safety Theatre, London, England.—Mrs. Langtry appeared in the title role of "Lady Clancarty" (Tom Taylor's historical drama, "Clancarty"), at the Fifth Avenue Theatre, New York; supported by the following cast: Donough McCarthy, Charles Coghlan; King William III., Frederick A. Everill; The Earl of Portland, H. Rich; Lord Woodstock, Joseph Carne; Lord Spencer, H. A. Weaver; Sir George Barclay, Kenneth Lee; Sir John Friend, Sidney Herbert; Cardell Gooman, S. J. Browne; The Princess Anne, Miss A. Sutherland; Lady Betty Noel, Kate Patterson; Susannah, Miss Calvert; Mother Hunt, Mrs. Charles Calvert.

Production of "McSwiggin's Parliament," farcical comedy, by Frederick G. Maeder, at McCaul's Opera House, Philadelphia, Pa.; with Hugh Fay as McSwiggin and William Barry as McPike. The piece deals with the Irish agitation question. On April 28th a number of Irishmen expressed their disapprobation of the piece by howls and hisses. The performance was stopped, and several arrests were made. In consequence of the disturbance the piece was taken off, and the house remained closed April 29th and 30th.

Production of "The Child of the Commune," drama in four acts, by Alice Lloyd, at Toledo O.; the cast including Bert Zelzger as Gustave Danton, and the author's in the rôle of Kate, Danton's wife.—Revival of the burlesque "Little Jack Sheppard," at the Bijou Opera House, New York; with the following cast: Jonathan Wild, N. C. Goodwin; Blueskin, C. B. Bishop; Sir Roland Trenchard, E. F. Goodwin; Mendez, F. T. Ward; Kneebone, Frank Currier; Mr. Wood, Albert Hart; Little Jack Sheppard, Loie Fuller; Thames Darrell, Lillie Grubb.—Henry E. Dixey published
a letter announcing his purchase of a half interest of the lease and management of the Bijou Opera House, New York, dating from May 2d, 1887.——Opening of the new Opera House at Asbury Park, N. J., with Joseph Jefferson in “Rip Van Winkle.”


Production of “An Actor’s Daughter,” at St. Paul, Minn.


28. Production of “A Tragedy,” farcical comedy in three acts, by Charles S. Fawcett, at the Royalty Theatre, London, England.——Production of “Cio-Cio,” comedy in three acts, by Albin Valabrègue and Pierre Decourecelle, at the Cluny Theatre, Paris, France.——Production of “Elaine” (founded on Alfred Tennison’s Idyl), by George P. Lathrop and Harry Edwards, at an authors’ matinée, at the Madison Square Theatre, New York; with the following cast: King Arthur; H. M. Pitt; Lord of Astolat, Harry Edwards; Sir Torre, L. F. Massen; Sir Lancelot, Alexander Salvini; Lavaine, Walden Ramsey; Gawain, Robert Hilliard; The Dumb Servant, C. P. Buckingham; Queen Guinevere, Marie Burroughs; Elaine, Annie Russell; Llanyd, My Robinson; Roselle, Marie Greenwald. The plot begins, like the original poem, by supposing Lancelot’s relations to the Queen, and goes on to paint his departure, at Guinevere’s request, to avert suspicion, for the tourney at Camelot; his reception, when wounded, at Astolat (not at the hermit’s cell, as in the idyl); Elaine’s hopeless passion, her death, and the arrival of her funeral barque at the Court, with the mournful but inconclusive ending of the Queen’s bitter words and the diamonds angrily cast into the stream.——Adelina Patti appeared in “Semiramis,” at the Boston Theatre, Boston, Mass——“Charms,” a romantic drama, by Sir Charles Young, was presented for the first time in America at McVicker’s Theatre, Chicago, Ill.

It was announced that, owing to the illness of Dion Boucicault, there would be no performances of “The Jilt,” at the Star Theatre, New York, during the remainder of the week, but that the theatre would be opened again on Monday evening, May 2d, with Mr. Boucicault in “The Shaugraun.”——Emil Thomas and his wife, Betty Damhofer, gave a farewell performance at the Thalia Theatre, New York, appearing in “Endlich hat Er es doch gut gemacht” and “Das Versprechen hinter’m Herd.”——Death of Baron Loen, Intendant of the Weimar Court Theatre, at Weimar, Germany.——Death of Simon W. Laureys, costumer, at New York City.


MAY.

1. First representation at Weimar, Germany, of "Der Gang nach dem Eisenhammer," opera in three acts, by Otto Claudius.

2. Production at the Thalia Theatre, New York, of "Prinz Waldmeister," a romantic opera, with music by Adolf Neuendorff and libretto by Herr Itallener, based on Roquette’s poem, "Waldmeister’s Brautfahrt."—Production of "A Lucky Strike," comedy, by Percy Plunkett, at the Avenue Theatre, New Orleans, La. The piece deals with the dramatic profession, and introduces various eccentric characters and incidents of stage life.

Lawrence Barrett appeared in the title rôle of Miss Mitford’s tragedy, "Rienzi," at Niblo’s Garden, for the first time in New York; supported by the following cast: Stephen Colonna, Ben G. Rogers; John Urshu, Charles M. Coburn; Angelo, Charles Welles; Savelli, Frederick Vroom; Frangipani, Kendall Weston; Torelli, J. W. Albaugh, Jr.; Leonardo, J. L. Finney; Jacopo, W. M. Stuart; Camillo, S. E. Springer; Claudia, Minna K. Gale; Lady Colonna, Minnie Monk; Lelia Savelli, Miriam O’Leary.


3. "The Highest Bidder," farcical comedy, by Madison Morton and Robert Reece (a piece originally called "Trade," written for the late Edward A. Sothern), was brought out by Daniel Frohman, at the Lyceum Theatre, New York, with Edward H. Sothern in the character of Jack Hammerton, and the following cast: Lawrence Thornhill, J. W. Piggott; Bonham Cheviot, W. J. Lemonye; Sir Muffin Struggles, Roland Buckstone; Sir Evelyn Graine, Herbert Archer; Joseph, W. Bellows; Gerard, Ralph Minton; Parkyn, W. A. Paversham; Moses, F. Whitney; Downey, William Payson; Rose Thornhill, Belle Archer; Mrs. Honiton Lacy, Allee Crowther; Louise Lacy, Vida Croly. The plot recounts the loves of Jack Hammerton, the son of a wealthy auctioneer, and Rose Thornhill, the daughter of a ruined country gentleman. Jack, thus loving Rose, consents to lend the old gentleman a touch of his art by selling the family estate under the hammer, with the latent design of bidding in the property. The lady, blinded by the wiles of Sir Evelyn Graine, a "bad Bart.," blackleg, and blackguard all in one, fails to see the magnanimity of Jack’s conduct. The villain is exposed by means of an intercepted letter, and the young people come to an understanding in the last act.

4. Production of "Tea," farcical comedy in three acts, by Maurice Noel, at the Criterion Theatre, London, England; with the following cast: Sir James Pompasour, Felix Morris; Harry Holmwood, W. E. Gregory; Captain Lonsdale, J. Nutcombe Gould; Doctor Locke, Stephen Caffrey; Doctor Kee, E. M. Robson; Magnus, S. Wilkinson; Babbage, Frederick Irving; Simmons, H. Howard; Thomas, A. H. Cree; Mrs. Bulpin, Ffolliott Paget; Mary Bulpin, Mabel Millett; Julia Pompasour, Evelyn Forrest. The sister of a stingy old baronet conceives the idea of drugging him with a potent Indian preparation, thus weakening his intellect temporarily, with a view to his detention in a mad-house. This unsisterly scheme, which might subject the lady to
the attentions of the nearest magistrate, was duly carried out, only it was contrived by some of the young people that the conspirator should be caught in her own trap, and made to drink the mixture intended for her brother. Hence a number of farcical incidents.

Production of "The Manitou of the Malefass Tribe," comic opera, by Adolph Grethien, at St. Paul, Minn., by the Minneapolis Opera Company. ——Representatives of American variety theatres met at the Central Theatre, Philadelphia, Pa., to form a permanent organization. William Harris, of Boston, was chosen president of the meeting. An executive committee of five was chosen, as follows: W. J. Gilmore, Philadelphia, Chairman; William Harris, Boston; H. C. Miner, New York; H. W. Williams, Pittsburg, and J. L. Kernan, Baltimore. New York City was chosen as the location of the central office. W. S. Moore was continued as general manager, the organization to be known as the Board of Managers of Vaudeville Theatres. ——Death of Marie Hoffmann-Baumeister, veteran actress, at Dresden, Germany, aged 69. ——Death of Arthur Redwood, English comedian, at Sydney, Australia. ——Suicide of William Petzer, German actor, at Chicago, Ill.


The regular monthly meeting of the Actors' Fund of America was held for the first time in the Society's new quarters, corner of Fifth Avenue and Twenty-first Street, New York. The board of trustees abolished the dramatic bureau connected with the Fund, and elected President Cleveland, Governor Hill, Comptroller Loew, and W. S. Andrews honorary members. Resolutions were passed thanking Emma K. Schley for her gift of one thousand dollars to the Fund. ——Death of Mrs. Jane Tailey, mother of the actor Milton Nobles, at Brooklyn, N. Y.

6. Death of Victoria Paradies, German actress and wife of the manager, Georg Paradies, at Moscow, Russia. ——Death of Frank Farrell, manager and advance agent, at Denver, Col.

7. Production of "Miss Rebecca; or, A Matter of Business," an adaptation from the German, by Louis Koch, at the Tabor Theatre, Denver, Col.; with the following cast: Rebecca Simmonds, Minnie Maddern; Leo, Blumenthal, William Morris; Julius Blumenthal, his father, Charles Smiley; Samuel Simmonds, T. J. Herndon; Moses Levi, a peddler, Harry W. Emmet; Bornstein, Blumenthal's bookkeeper, H. C. Copeland; Jacob, a servant, J. S. Medero; David, manager of the factory, Frank Merrill; Mrs. Judith Blumenthal, Mary Maddern; Sarah Levi, Moses' daughter, a factory girl, Lulu Klein; Ruth, a maid, Annie Lockhart.


8. Production of "Der Deutsche Michel," opera in three acts, music and libretto by Adolf Mohr (the text being adapted from a drama by Nötel), at the Stadt Theatre, Breslau, Germany.

9. Richard Mansfield created the dual title rôle in the production of "Dr. Jekyll and Mr. Hyde" (an adaptation by T. Russell Sullivan from a psychological novel of the same
name by Robert Louis Stevenson), at the Boston Museum, Boston, Mass.; supported by the following cast: Gabriel Uterson, Frazer Coutler; Dr. Lanyon, Mr. Hudson; General Sir Danvers Carew, Mr. Putnam; Poole, James Burrows; Inspector Newcomen, Arthur Falkland; Jarvis, J. K. Applebee, Jr.; Agnes Carew, Isabella Eresson; Mrs. Lanyon, Kate Ryan; Rebecca Moot, Emma Sheridan. Dr. Hyde embodies two contrasted natures. At times he is a man of most excellent disposition, possessed of various cardinal virtues, and then again his brutal nature galls the upper hand, and he becomes a fiend of frightful passions. Dr. Hyde having analyzed this psychological phenomenon, resolves to live each nature separately. By the use of a powerful drug he can change his facial expression beyond recognition, so that whenever his evil disposition is asserting itself, he is at once transformed in outward appearance to Mr. Hyde, but when the lovely side of his character predominates, he again becomes Dr. Jekyll. As Mr. Hyde he murders Sir Danvers Carew, father of Agnes Carew, with whom he is madly in love. He evades the detectives by his metamorphosis to Dr. Jekyll. Finally his supply of the transforming drug is exhausted. Realizing that the change is taking place, and that he will be exposed, he takes poison. When Agnes and the other characters appear, they find his dead body with the hideous features of Hyde.


10. Production of "Rages de Dents," comedy in one act, by Charles Foley; "Tous les Lauriers ne sont pas Roses," comedy in two acts, by M. Biolay; and "Sophie," comedy in one act, by Henri Martin, at the Pigalle Club, Paris, France.—A benefit was tendered to Charles W. Coullock, at the Star Theatre, New York, in honor of his fiftieth year of professional work as an actor. Among those who contributed their services were Joseph Jefferson, Edwin Booth, John Gilbert, and Lawrence Barrett.


Production of "Vittoria Contarini," romantic play in a prologue and four acts, by A. W. Dubourg, at the Princess's Theatre, London, England; with the following cast: Baron Falkenberg, A. M. Denison; Maximilian Von Stettenheim, Glen Wynn; Count Grimani, Brandon Thomas; Count Contarini, William Farren, Jr.; Marco Contarini, Fuller Mellish; Count Salvetti, Stratton Rodney; Pietro, Charles Dodsworth; Lieutenant Platten, C. Denton; Captain Miller, S. Jerram; Major Stoltz, F. Jerrard; Police Agent, W. Brunker; Jailer, E. Lester; Stella, Adela Measor; Marletta, L. Tinsley; Vittoria Contarini, Laura Villiers. The action takes place in Venice, commencing shortly before the battle of Custozza, 1866. Mr. Dubourg published his play in 1875, and a story adapted from the play has also appeared in the pages of the Temple Bar magazine.—Production of "Blue Ribbons," farce in three acts, by Walter Browne and J. E. Soden, at the Gaity Theatre, London, England.

12. Production of "Hearts and Homes: or, Dan Darcy's Devotion," drama, by James Con-
nor Roach, at Wall’s Opera House, New Haven, Ct., with John Howson in the title rôle. A country lass wins the love of a rich gentleman, whose mother, greatly incensed at the marriage, lays snares that bring the young wife within a dive in the great city. Rescued at last by the brave farmer, Dan Darcy, she is returned to her husband, who, persuaded of her death, is about to marry a woman of his mother’s choosing. The usual reconciliation ensues. Incidental to the plot is a lost marriage certificate.——Death of M. Perrier, veteran actor, at Paris, France.


14. Production of “Jubilation,” musical trifle in one act, text by “Richard Henry,” music by Ivan Caryll and H. J. Leslie, at the Prince of Wales’ Theatre, London, England. The piece deals with the misunderstandings of three pairs of lovers.—Production of “C. O. D.,” by Frederick G. Maeder and Robert Fraser, at Stamford, Ct.—Mary Anderson appeared for the first time during her foreign tour as Bianca, in “Fazio,” at Liverpool, England.—The Park Theatre, at Jacksonville, Fla., was burned to the ground, the loss amounting to $14,000; insurance, $1,000.

15. Celebration of the twenty-fifth year of Charlotte Wolter’s stage career, at Vienna-Austria.

16. Production of “As In a Looking-Glass,” drama in four acts, adapted by F. C. Grove from the novel of the same name, by F. C. Phillips, at the Opera Comique, London, England, the cast including Mrs. Bernard Beere, Eva Southern, and Messrs. Standing, Marius, and Denison. Mrs. Lena Despard is a divorced woman, who has managed to keep her shame out of the papers. She is desperately hard up, recklessly extravagant, and is besides an inveterate gambler. Moreover, she is perpetually blackmailed by Captain Jack Fortinbras, an unscrupulous scoundrel. Lena’s last hope of rehabilitation lies in a wealthy marriage, and she lays herself out to capture Mr. Algernon Balfour. Algernon is engaged to be married to a Miss Vyse, who loves him with passionate devotion, which he returns with equal fervor. By a short series of artful little manoeuvres, Lena breaks off the engagement between this devoted couple, and captures Algernon for herself. A heavy bribe is the price of Fortinbras’ assistance in the plot. Lena, failing to complete her portion of the contract, is denounced by the bully to her husband on their wedding morning. She implores forgiveness, but Algernon is obdurate, and poor Lena ends her strange, eventful history by an intentional overdose of chloral.

Production of “The Pyramid,” comic opera, music by Charles Puerner, libretto by Caryl Florio, at the Star Theatre, New York; with the following cast: Mortals: Albert Leroy, Harry Hilliard; William Dodge, Paul Arthur; Abdul, T. Witt. Mummies: Ramsas, Frank David; Rhea, Addie Cora Reed; Tal, Helen Standish; Natasa, Rosa Cook; Sabake, Ellis Ryse; Menphta, Herbert D. Chelsea. The book relates the adventures of two American tourists who wander into the pyramid of Rameses XXVII. just in time to meet the entire population—King, daughter, priest and all—on one of their ten-centennial returns from mummydom to contemporary existence. The instantaneous slaughter of the intruders is prevented only by the equally instantaneous sentimentality of three maidens—two young and one elderly—and by the unfortunate sternutation of the King, who has caught cold through a crack in his coffin, and who sneezes away his wrath at each critical moment.

Production of the com’c opera “Captain Cupid,” music by Ferdinand Puehringer, libretto by Rose and Sare, at the Park Theatre, Cleveland, O., with an amateur cast, including John B. Lang as Bombolo, Inez Mecusker as Fanchette, Frances Heywood as Angelique, and John Spindler as Hector. The plot of the opera is as follows: Bombolo, the first sovereign of Popota, a diminutive kingdom in the Isle
of Atlantis, is an eccentric monarch with an ill-tempered daughter, Angelique, who, despite the efforts of her father to get her off his hands, still remains single. He therefore orders a competitive examination of the youth of Popota. On the day appointed for the contest, Hector, a young sailor, returns home, and is joyously welcomed by his betrothed, Fanchelette, the village beauty, who persuades him to compete for the prize. He does so, and is declared the victor, but is horrified by Bombo lo's announcement that the prize is Angelique's hand. Fanchelette penetrates to the palace in the disguise of Captain Cupid, a dashing young naval officer, and Bombo lo gives him entire charge of the wedding ceremonies. He makes love to Angelique, who ardently reciprocates. Bombo lo abdicates the throne in favor of Angelique, who immediately announces her intention of marrying Captain Cupid. She thrusts Hector and her father into the street, and places Captain Cupid on the throne by her side. By an ancient law of Popota, whoever wears the crown is ruler of the realm. After various complications, Fanchelette finally secures possession of the crown, which she immediately returns to Bombo lo. Angelique is punished. Hector and Fanchelette are married, and all ends happily.

Revival of "Adirondacks," at the People's Theatre, St. Louis, Mo.; with the following cast: Edith Royston, Louise Pomeroy; Gus Gudger, Arthur Elliott; Ralph Chalxis, Williard Brigham; Dr. Cutter, Cripple Pallman; Lester Morfield, Will Farnum; Arthur Hughton, G. Stuart Brodock; Toby, Charles Buikley; Mrs. Jubkins, Agnes Maynard. A wealthy widow plays fast and loose with a number of admirers until she meets one who defies her fascinations. One of the lovers kills himself. She becomes crazy with remorse, is restored to love with the man who defies her blandishments, and her love is reciprocated. There is a simple love story of the rustic inhabitants of the Adirondacks that runs through the play.


Revival of "The Romance of a Poor Young Man," by Wallack's Stock Company, at Daly's Theatre, New York. The final representation of this piece on May 28th was the last performance of the company under the management of Lester Wallack and Theodore Moss.—Revival of Milloker's opera, "Gasparone," at the Standard Theatre, New York.—"Richard III," was presented at Poole's Theatre, New York, with D. H. Harkins in the title rôle.—Death of Hippolyte Raynard, whose real name was Louis Hippolyte Henri Von Latum, at Paris, France.—Death of Edward Morton, stage manager, at Kansas City, Mo.

17. Annie Pixley gave a professional matinée of "The Deacon's Daughter," at the Union Square Theatre, New York.—Mme. Janauschek, after appearing as Meg Merilles, at Newport, R. I., fell down-stairs at the Parry House, breaking her arm and suffering other injuries, owing to which she was compelled to cancel her dates for the remainder of the season.

18. Production of "The Judge," comedy by T. W. King, at the Town Hall, Saratoga, N. Y., with Odell Williams in the title rôle, supported by D. G. Longworth as the Yankee Overseer, May Wheeler as Beatrix, Annie Ware as Widow Evison, Florence Vincent as the Judge's Sister, E. J. Ratcliffe as John Evison, Porter White as Hubert Evison, and Thad. Shine as Joe Carter. The story is one of Louisiana life, and Judge Elton is intended to portray a typical Southern character. Most of the serious part of the plot is simply referred to as dark doings twenty years before the opening of the story. Two men fight a duel. One takes an unfair advantage, firing before the word, and kills his man. A brother of the survivor was to have given the word. The latter kills him to hide his disgrace, and later commits suicide through remorse. Each man leaves a child. One of these is a girl—the daughter of the man who died
in the duel. The others are boys, sons of the brothers. These children are grown when the play opens. The daughter is the ward of the Judge, and is being educated in New York. He brings her home to his plantation amid great rejoicing. The cousins are suitors for the girl's hand. The son of the murderer of the girl's father is the villain of the piece, and is the unsuccessful suitor. He is foiled through the Judge holding "papers" that are played as trumps when needed. These papers divulge the story of the crimes.

Production of "La Ro\' Malgr\'e lui," comic opera in three acts, by Emile de Najac and Paul Burani, music by M. Emmanuel Chabrier, at the Op\'ra Comique, Paris, France. ——"The Donagh," an Irish melodrama, by George Fawcett Rowe, was presented at the Grand Opera House for the first time in New York, with Joseph Murphy in the principal rôle of Lanty Killaly.—Death of Amanda Pauline Schaefer, actress, at Bremen, Germany.

19. Production of "Maganon," comic opera, by Barclay Walker, at the Grand Opera House, Indianapolis, Ind., with Ida Sweeney (of Detroit) in the title rôle, supported by local amateurs. General U. S. Whiz, a politician, having been appointed United States Minister to the SaddleTall Islands, spends his fortune in trying to discover the location. The first act opens on board the ship Baltimore, returning from across the water. On board the ship are also Maganon, an opera singer, formerly Stella Clifton, who has adopted the stage on account of a love disappointment. The ship burns, and only Whiz and valet and Maganon and maid are saved, being cast upon the Hazelbar Islands. A former lover, Dorchester, having previously arrived there, has earned his way into the good graces of the King and is the Prime Minister. By his orders he condemns his rival for Stella's hand, Delbrook, to a life in prison. Dorchester confines the four rescued to prison and consents to release them if Maganon will marry him. As a last resort she consents, and the ceremony is about to be performed when Delbrook appears, having effected his release, and denounces Dorchester, marries Maganon, and turns the tables on his former captor.

Production of "The Empress," historical drama in four acts, by Bernard Dierkes, at the Grand Opera House, St. Louis, Mo.; with the following amateur cast: Maria Theresa, Empress of Austria, Maria T. Hopkins; Count Bartenstein, Bernard Dierkes; Count Wassner, W. M. Porteus; Count Gotter, H. H. Herold; Duke Francis, Grey Lindley; Prince Joseph, Bernard F. Dierkes, Jr.; Doctor Haversack, E. L. McDowell; Stanislaus Boskay, Beaumont Smith; Agnes, Bertha Westbrook. A conspiracy to overthrow the Empress and its frustration furnish the plot.

Production of "Fashion," society play in five acts, by Selina Dolaro, at a special matin\'ee at the Madison Square Theatre, New York; with the following cast: Captain Denalnchez, Eben Plympton; Philip Valnay, John T. Sullivan; Baron Sarcey, E. J. Henley; M. Pierson, Harry Edwards; Dora Valnay, Annie Robe; Marion Pierson, Belle Archer; Adelaide Lapierre, Mathilde Madison.—A benefit entertainment was given at Harrigan's Park Theatre, New York, to the family of the late William Welch, minstrel performer.—The roof garden of the Casino, New York, was opened for the season.—Grace Leslie, actress, was killed by an accident on the Denver and Rio Grande Railroad.

20. Terrace Garden, in East Fifty-eighth Street, New York, was opened by Gustav Amberg, with the Thalia Theatre Company, in the opera "Die Fledermaus," by Strauss.


22. Manager Schaefer, of the Opera House, Canton, O., disgusted with the assaults of the local pulpit upon the stage, at last broke silence in a Sunday night lecture, appearing
at his own theatre to a crowded house. He selected for his subject, "The Moral, Intellectual, and Christian Character of the Pulpit," and for his text, Luke 6: 41, 42. The lecturer spoke of the grandeur of the stage hundreds of years before the Christian era, and of its notables from its early history to the present day. He then cited statistics to prove the corruptness of the pulpit, and the crimes of ministers greater than any other class of people.

23. Production of "Gwynne's Oath," drama, by Nelson Whearecroft, at the Walnut Street Theatre, Philadelphia, Pa.; with the following cast: Sir Pearce Parker, R. F. McClain; Harry Vesey, Nelson Whearecroft; Jim Richards (known also as Mons. Latour), George R. Edeson; Gussy Lambton, Ernest Tarlton; Richard Welbeck, Howard Coveney; Gilbert Archer, Archie Lindsay; Gwynne Archer, Adeline Stahope; Mrs. Willoughby Parker, Emma Skerritt; Bessie Smith, Effie Shannon; Jeffreys, Julia Taylor; Peene, Bella Ross. Gilbert Archer, a superannuated gamester, is killed in a fit of passion by Harry Vesey. His daughter Gwynne registers a vow to discover the murderer and avenge the crime. Her fiancé, Richard Welbeck, is brought under suspicion by Vesey, who also loves the young woman. He twists a number of coincidental circumstances into proofs of Richard's guilt. But Gwynne believes in his innocence, and, walking in her sleep, confronts Vesey, who, according to her vision, is the real criminal. With the assistance of Vesey's reformed and repentant "pal," one Jim Richards, the crime is finally fastened upon him, while Richard and Gwynne are left free to spend the rest of their lives in saying nice things to each other.

Adolphine Zimailer-Modjeska, a Polish singer, appeared at Terrace Garden, New York, in the title rôle of "Gillette De Narbonne," comic opera, with music by Audran and libretto by Chivot and Audran; the cast including Conrad Junker, Ferdinand Schütz, Otto Kemlitz, Wilhelm Barkhardt, Bernhard Rank, Selena Kronold, Gustav Adolf, Ludwig Steingade, Ella Grunewald, Felicita Spiranska, Lucie Werner, and Paula Buechner.—— A testimonial entertainment was tendered to John T. Ford, at the Grand Opera House, Baltimore, Md., in honor of his thirty-third year of theatrical management.——Death of Guillaume Poultier, retired operatic tenor, at Villequier, France, aged 78.

24. Production of "Fair Fame" (adapted by Clinton Stuart from "Denise," by Alexandre Dumas), at an authors' matinée, at the Madison Square Theatre, New York; with the following cast: Lord Elsmere, E. H. Vanderfelt; Hugh Stanton, Walden Ramsay; Captain Eustace Farquhar, Frank Rodney; John Preston, J. H. Fitzpatrick; Sir Thomas Dry, Roland Buckstone; Margaret Preston, Linda Dietz; Lady Clara Farquhar, Mathilde Madison; The Hon. Ada Denison, Lilla Vane; Mrs. Preston, Mrs. E. J. Phillips; Lady Duff, Virginia Buchanan. Margaret Preston is the daughter of Lord Elsmere's balliff, and with her father and mother is residing in Elsmere's country-house as companion to his daughter Ada. Captain Farquhar, backed by his mother, Lady Clara, a "fast" widow, sues for Ada's hand, and is favored by the girl. Margaret loves Elsmere and is loved by him, but on his proposal for her hand rejects him. On learning that he has consented to Farquhar's suit, she throws off the veil and discloses that Farquhar has been her lover, having deceived and abandoned her under promise of marriage. Honest John Preston at first orders his daughter from the house, but thinks better of it, and propo-ses to force Farquhar into marrying her. Elsmere hesitates as to his course, being further embarrassed by the fact that he has formerly been the lover of Lady Clara. But the kindly and large-minded friend, Stanton, urges that as Denise has made her painful confession purely from the most generous motives, the best thing he can do is to marry her out of hand, which he submissively proceeds to do, after vainly trying to endure the pain of seeing Ada and Margaret start together for the convent.

"The Passing Regiment," presented in New York some years ago, was taken from the same source.—Production of "Nadia," comic opera in one act, text by Paul Nuliet, music by M. Jules Bordlin, at the Folies-Dramatiques Theatre, Paris, France.


25. The Opéra Comique, at Paris, France, was destroyed by fire, which broke out on the stage just after the curtain had been raised for the first act of "Mignon." A terrible panic ensued. It was subsequently estimated that one hundred and eighteen persons lost their lives at the conflagration, and Arthur Leon Carvalho, the manager, two architects and two firemen, were found guilty of gross negligence.


27. Production of "The Skeleton," comedy in three acts (adapted from Von Moser's comedy, "Haroun al-Raschid," by "Austin Stannus" and Yorke Stephens), at the Vaudeville Theatre, London, England; with the following cast: Willoughby Wilkinson, Yorke Stephens; Peter Wilkinson, Richard Purdon; Charles Vassar, Lewis Waller; Tom Prideau, Hamilton Astley; Jacques Legros, M. Marius; John, Sidney Brough; Walter, Martin Morris; Ada Durnford, Florence West; Louisa, Frances White; Mrs. Woodruff, Charles Poole; Mrs. Smale, Conyers D'Arcy; Susan, Miss Harding; Rose Ducombier, Helen Leyton.—Production of "After," play in one act, by Scott Battams, at the Vaudeville Theatre, London, England.


30. First representation in New York of "On the Rio Grande," romantic drama, by Mark Price; with the following cast: Daniel Webster Byall, Edward Lamb; Harold Rapley, M. J. Jordan; Del Paso, Mark Price; Morgan Mortimer, Percy Meldon; Captain Highflyer, Fred. Wildman; Charles Brown, Charles Lamb; Dick Wayde, Sam Erwin Ryan; Tom Norris, I. H. Harvey; Dave Sexton, S. T. Jones; Wilson Kirby, William Barry; Joseph Conners, T. G. Monson; Dora Rapley, Namie Johnstone; Kate Shelby, Clara Flagg; Priscilla Muffins, Carrie Reynolds. Robert Rapley, a young Louisianian, meets Morgan Mortimer in a gambling house in New Orleans, and while in the act of saving the latter's life, young Rapley accidentally kills an officer of the law. After serving a term of eight years' imprisonment, Rapley flees to Texas, where he leads the life of an outcast under the assumed name of Del Paso. In the mean time his brother and sister remove to a ranch in Texas in complete ignorance of the fate of Robert. Morgan Mortimer becomes a cattle king in the Lone Star State. He woos and wins Dora Rapley, whom he loves for her beauty, while, at the same time, he is engaged to Kate Shelby, a rich heiress. Subsequently he plans the abduction of Dora, who is carried off by her brother, Del Paso, an absence of twelve years, together with intoxication, accounting for the fact that the brother did not recognize his sister as his employer's victim. Harold Rapley runs down the abductor of his sister, and the brothers meet in Mortimer's mansion. Harold is unaware that Robert was made the tool of Mortimer, and after a mutual recognition the brothers are reunited. The brothers fly to the place where Dora is captive, and in his eager haste Robert seizes and mounts a superb horse which he finds on the roadside. Before he reaches his goal he is intercepted and apprehended as a horse-
thief by a band of vigilantes. Through a coherent series of incidents Robert, who has been sentenced by Judge Lynch, is allowed a respite of an hour, and reaches the ranch on the banks of the Rio Grande where Dora is lodged. The denouement ends in the rescue of Dora.

Production of "Inez, or, A Wife's Secret," by Robert Johnson, at Haynes' Opera House, Bridgeport, Ct.; with the following cast: Count Brentano, Wellwed Lee; Lord Lintore, Charles Thornton; Guards, George A. Weller; Bertie Leigh, Walter H. Crosby; Jeremiah Buttermore, Fred. Warren; Pablo, J. A. O'Byrne; Officer, Charles A. Fox; Florence Linton, Anna McGregor; Nina, Kattie E. Hawley; Lady Inez, Julia Anderson. Inez, a Spanish girl of noble birth, is enticed into a secret marriage by Brentano, a villainous count, through the intrigues of Guards, a Spanish adventurer. Brentano abandons the fair signoreta and flees to Salvata. Some years later she learns of his death, when she becomes the wife of Lord Lintore, an English nobleman. The count reappears on the day of the wedding fête. The count tries to make Inez his accomplice to gain the hand of her sister Florence, who is immensely rich; but rather than sacrifice her to such a villain, she betrays him, whereupon he attempts to kill her, but is prevented by the timely arrival of her husband and his guests from the hunt. Lord Lintore and Lady Inez visit the Coliseum, Rome, when the count turns up again, this time meeting Guards, whom he kills, and is discovered by an officer secreting the body under a fallen wall, and arrested while in the act, or about to divulge the secret, and claim his wife, seeing that it is useless to try to make his escape, and is shot by an officer, thus carrying the secret with him to the grave.

Production of "Fascination," comedy in three acts, by Robert Buchanan, at the Park Theatre, Brooklyn, N. Y.; with the following cast: Lady Madame Slashton and Charles Marlowe, Corn Tannor; Duches of Hurlingham, Virginia Buchanan; Rosa Dalmere, Minnie Conway; Arabella Armhurst, Carrie Coote; Dottie Destrang, Helen Ten Broeck; Conie Hilmore, Georgie Levardi; Mrs. Isaacsen, Lottie Campbell, Adel, Helen Mowat; Duke of Hurlingham, Lionel Bland; Lord Islay, Hal Clarendon; The Hon. Sam Slashton, Augustus Cook; Count La Grange, P. A. Anderson; Captain Vane, Edwin Percival; Earl Sparks, Robert Edeson; Rev. Mr. Colley, Charles Coote; Mr. Isaacson, Leslie Edmunds; James, Ed. Welcot; Miriton, George Windsor; Wimp nor, Robert Edeson; Thomas, K. Matthews; Attendant, Frank Faulham. The story of the play is that of a young girl who, in order to convince herself of the truth of reports reflecting upon her lover's character which has been brought to her, dons male habiliments and follows him to the home of an adventurer by whom he has been fascinated. She succeeds in reclaiming him, and in the last act virtue triumphs and vice is confounded.

Production of "Anarchy," drama, by Steele Mackaye, at the Academy of Music, Buffalo, N. Y.; the cast including Eben Plympton as General de la Rochefoucauld; Frederick de Belleville as Duc de Beaumont; Harry Lee as Marquis de Vaux; Genevieve Lytto as Diane; May Irwin as Nanette; Marie Hartley as Denise, and Steele Mackaye as Paul Kauvar. The piece was presented at the Standard Theatre, New York, December 24th, 1887, as "Paul Kauvar; or, Anarchy." The scene is laid in France during the Terror. Paul Kauvar, member of the Jacobin Club, is secretly married to Diane, daughter of the Duc de Beaumont, who are sheltered by Kauvar, under disguised names, in his house in Paris. A renegade nobleman, who has joined the Revolutionists, wishing to possess Diane, lays a plot which lands the Duc in prison and gives the wife reason to suspect Paul of having betrayed them. The Duc is condemned to the guillotine, but Paul personates him, and goes out to execution. The Duc and Diane escape to La Vendée, where they enjoy the protection of the Royalist general. Kauvar meantime has escaped from the tumult and joined the army of the republic. He is captured by the Royalists and lodged as a prisoner in the same house with his wife. Finally he is enabled to save her from the insults of a fierce mob, and to clear himself of suspicion in the
eyes of her father. The villain slays himself, and the contending elements are reconciled by the proclamation of a general amnesty after the Royalist defeat.—

Production of "En Famille," comedy in one act, by Oscar Metenier, at the Théâtre Libre, Paris, France.—Production of "The Diver's Luck; or, The Crime Beneath the Waves," drama, at the Theatre Royal, Jarrow, England.—"Iolanthe" was revived by Duff's Opera Company, at the Standard Theatre, New York.

31. "Falka" was revived by McCaull's Opera Company, at Wallack's Theatre, New York.

—Columbia College boys attended in a body at the Bijou Opera House, New York, to see Henry E. Dixey in "Adonis."
JUNE.

1. Adolphine Zimaier-Modjeska appeared as Bettina in "The Mascot," at Terrace Garden, New York.—Daniel Frohman made a contract to control and manage Edward Sothern for three years, from May, 1888.—Lord Byron’s tragedy of "Werner," revised by Frank Marshall and Henry Irving, was brought out at the Lyceum Theatre, London, for the benefit of Westland Marston, the aged dramatist; the cast including Henry Irving in the title rôle, Ellen Terry as Josephine, George Alexander as Ulric, and Charles Glenuey as Stralenheim.—Marriage of Frazer Coulter and Grace Thorne, at Boston, Mass.

2. Marriage of John A. Stevens and Emily Lytton, at New York City.

4. Production of "The Arabian Nights," spectacular burlesque, by Alfred Thompson, at the Chicago Opera House, Chicago, III.; with the following cast: Personages of the prologue: The Caliph Haroun-Al-Raschid, Ivan Peronet; The Sultana Scheherazade, Leila Varnett; The Magician, John Gilbert; Spirit of the Lamp, Miss Cogran; Spirit of the Ring, Miss Pierrepoint; Odalisque, Lillian Lorton. Personages of the drama: Ski-Hi, Frank W. Holland; Princess Balroubadora, Clara Ellin; Teklyy Nokra, Thomas Martin; Chow-Chow, John D. Gilbert; Klub-Lubba, Richard E. Carroll; Kickapoo, Lena Merville; Aladdin, Louise Paulin; The Widow Tootscum, Lillic Alliston; Fol-Dol, Joey Sutherland; Zal-Am-Boo, May Yohe; Tambo-Itina, Zoe Vielli; Genie of the Lamp, Miss Cogran; Fal-Lal, Rose Frank; Ni-See, Alice St. Clair; Lum-Tum, Kate Richards; Chid-Dec, Linda Linnet; Loot-Lee, Miss Chamberlayne; Tip-Top, Marie Austin. The plot and dialogue are a mere skeleton of the story of "Aladdin;" or, The Wonderful Lamp.


—Death of Frank Gibson, advance agent, at Lancaster, Pa.


6. Dedication of the Actors’ Monument in the Actors’ Fund Plot in Evergreens Cemetery, New York, with impressive ceremonies. The assemblage—which included many members of the dramatic profession, friends of the stage, and the general public—numbered nearly twenty thousand people. The monument is a plain but imposing granite shaft, rising forty five feet from the foundation. The date of erection and the letters "A. F. A." in monogram are cut in relief beneath the first and second of the three sections into which the stone is divided. The four sides of the base are polished to receive appropriate inscriptions. Facing the entrance to the plot are the following words:

"In Loving and Reverent Memory of many votaries of the Stage, whose ashes are buried near it, this Monument was placed here by the Actors’ Fund of America, June, 1887."

"The benediction of these covering heavens
Falls on their heads like dew."
The Actors' Monument.

Dedicated June 6th, 1887.
These lines, composed by Mr. William Winter, appear on the reverse side:

"Here, to your eyes our earthly labors done,
We who played many parts now play but one.
We knew the stops; could give the viol breath—
But now are only monitors of death.
Yet, even thus, our relics may impart
A truth beyond the reach of living art,—
Teaching the strong, the beautiful, the brave
That all life's pathways centre in the grave;
Bidding them live, nor negligent nor fond,
To bless this world, yet ever look beyond."

After the band had played Rossini's "Moses in Egypt," the Rev. Dr. Houghton, rector of the Church of the Transfiguration, New York, delivered the opening prayer. President A. M. Palmer then made an address, in the course of which he said: "At the annual meeting in June, 1883, the Trustees asked for authority, and were empowered to select and purchase a suitable burial plot in one of the cemeteries near New York. The matter was, by a subsequent action of the Board, entrusted to the charge of a cemetery committee, consisting of Messrs. Antonio Pastor, Edwin Knowles, John P. Smith, Samuel Colville, and Edward Aronson. After a careful and complete survey of all the cemeteries contiguous to the city—mainly conducted by that wise and unfaltering friend of our association, Mr. Samuel Colville (now, alas! lost to us forever)—the committee determined to select this spot. Their action was subsequently ratified by the Trustees, and the ground—consisting of twenty lots—was purchased. The following year the grounds were graded and enclosed, but no burials were made until July 15th, 1886. From that day to this the remains of eighteen persons representing every branch of our profession have here found interment. In 1883 the first movement for a monumental shaft was begun, and it was in this movement that the interest of all classes of our profession was finally aroused and their lavish generosity exhibited. While the Trustees felt justified in expending money for the purchase and enclosure of the grounds, they did not feel justified in trenching further upon the funds for its ornamentation. Accordingly it was determined to start an independent subscription for the object. This was speedily done, and from January 7th, 1886, to June 7th, 1886, the sum of $1,556 was secured, over one thousand dollars of which was contributed (chiefly through the efforts of Mr. John P. Smith) by the lodges of the Protective Order of Elks throughout the United States. Here the subscription languished and seemed about to die, when a remarkable revival of interest in it took place. The Editor of the New York Mirror, who is also the Secretary of the Fund, acting under the authorization of the Trustees, made, on January 8th last, a singularly eloquent and fervent appeal to the members of the profession, asking them to contribute the sum of $2,500, necessary to complete the amount agreed upon for the monument. This appeal came at the right moment, and it aroused the latent generosity and interest of our professional friends throughout the country. With such alacrity did they respond to it that in four weeks from the time of its utterance the sum of $3,102.30, or $700 more than was asked for, had been subscribed, and, upon its being announced that the surplus money would be used in providing headstones and beautifying the grounds, the subscriptions continued to pour in until the great sum of $4,564.60, or $2,064.60 more than was originally asked for, was realized. These subscriptions came from more than two thousand members of our profession. They were in various sums, from ten cents up to $100. The donors included those in every rank, from the prosperous star and manager down to the humblest ballet-girl, utility man, and mechanic. No such general and generous outpourings of money for an object purely professional has, I am sure, ever before been known in the history of the American Theatre. For one I cannot but regard it as a hopeful sign, pointing to
more important efforts upon the part of our united profession in the future." The hymn, written for the occasion by George Edgar Montgomery, was sung by one hundred and twenty-five voices, composed of the united choruses of all the opera companies in New York, with impressive effect. The President next introduced Edwin Booth, whose appearance was greeted with enthusiastic applause. The tragedian spoke the following brief but eloquent words: "COMRADES, We are met here to day for a very noble purpose—the cause of our assembly is a hallowed one, worthy of the highest eulogy, and I feel but too keenly my inefficiency for the part with which you have honored me; but I trust that the brevity of my discourse will alone for its inadequacy. To consecrate to our dear dead fellows a testimonial of our ever-living sympathy for their trials and disappointments, as well as our recognition of their worthiness, is a duty we owe not to them alone, but to ourselves and to our deathless art. Time has not grown so very old since the most prominent ones of our profession, though admired and lauded by the public eye and tongue, were socially viewed askance and regarded as merely players. Even in the days of our great sire, Shakspeare, those actors only who wore the livery of some titled family were exempted from the brand of vagabondage, which is, in truth, the cruel condition of our calling—the actor can hardly have a permanent abode. But homeless as he has been, as he may ever be in the pursuit of his vocation, which renders all but a fortunate few nomadic, he has, despite the evil eye of Prejudices and the temptations that beset him, struggled for and found by the blessed light of civilization a welcome residence in the affection of his fellow-beings. It is not necessary to recount the 'golden opinions from all sorts of people' earned by theatrical artists of to-day. From all quarters come reports of homage paid to the refining influence of the Drama. Like the great world itself, the theatre has, of course, its evils; but as the real world progresses slowly, perhaps, but surely to a higher condition, so surely does the mimic one advance, and the merits and demerits of the actor are weighed as fairly as are those of other mortals, his faults and his virtues as impartially rewarded, and his fame as preciously preserved. In England's grand old Abbey lie some of our illustrious leaders, while memorials of others of our craft elsewhere buried are honored there among monuments raised to those of the highest worth and station. In far humbler form this our modest beacon shall denote the no less sacred home of the poor player, to whom, with fervent prayers for God's blessing, we, his brothers and sisters, dedicate it in token of our affectionate veneration." After the band played Sullivan's "Lost Chord," William Winter recited with memorable feeling a beautiful poem entitled "Anubis," composed by him for the dedication. The "Hallelujah Chorus," from Handel's "Messiah," was given by the chorus and band, after which Dr. Houghton concluded the ceremonies with the benediction.

Production of "The Hypocrite," attributed to Lawrence Marston and John A. Stevens, at the Fourteenth Street Theatre, New York; with the following cast: Edward Walton, Osmond Tearle; George, Newton Gotthold; Richard Singleton, Herbert Kelcey; Barney Elliott, Charles S. Dickson; Doctor Veron, Harry Courtaine; Archibald, Tony Farrell; Edith Walton, Annie Robe; Grace Courtaine, Miriam O'Leary; Martha, Marie Bates. The plot tells how a clever and educated octofoon slave, in the old days of New Orleans, embittered by the sale of his wife, revenges himself on his young master by sowing jealousy between him and his bride. This he effects through the device of sending false messages to the former lover, and showing the husband a really innocent note to a girl friend which, unsigned and unaddressed, seems damnatory evidence. The husband shoots the lover, turns off his wife, and straightway goes mad. He is restored to reason by the shock of meeting his wife and his fancied rival. The villain octofoon plays his last card by putting poison in his master's anodyne. When he taunts his master with his approaching doom he is spurned and slain, only in time to learn that the potion has been changed, and every one is happy in spite of him. A comic side-plot is supplied by a young
playwright, who must sell his play in order to marry his fiancée, and is pleasantly tricked by the family doctor acting on the fictitious capital of a large check supplied by the benevolence of the suffering heroine.

Production of "The Royal Guard," at the People's Theatre, New York; with the following cast: D'Artagnan, Frank Mayo; Athos, Edmund Collier; Porthos, David Hanchett; Aramis, Edwin Nalod; King Louis XIII, G. F. Nash; Cardinal Richclieu, Henry Bergman; Duke of Buckingham, Frank Oakes Rose; Count Rochfort, George Morton; Captain de Treville, Elmer Grandin; Bonacieux, H. D. Blakemore; Captain La Tour, Newton Dana; Lady de Winter, Katherine Rogers; Ann of Austria, Helen Rand; Constance, Clara Harron; Nannette, Carrie Rose; Susette, Laura Dinsmore. "The Royal Guard" is a dramatization of Dumas's "Les Trois Mousquetaires," by Frank Mayo and John G. Wilson. In this effort the rollicking hero, D'Artagnan, is given more scope than in the version called "The Three Guardsmen," in which Frank Mayo formerly appeared.

Production of "Our Soldiers," comedy-drama, at the People's Theatre, Chicago, Ill.; with James Hardie and Sara von Leer in the principal roles. The piece is intended to depict military camp life in the West. ——Benjamin Maginley appeared at the Third Avenue Theatre, New York, in a revision and revival of W. J. Florence's Irish Drama, "Inshavogue," with the following cast: Brian Maguire and Inshavogue, Benjamin Maginley; Ullick Burke, Henry E. Walton; Sir Roderick O'Dwyer, Charles L. Farwell; Harry Carrington, John E. Hynes; Adolphus Vane, T. A. Mitchell; Norah Maguire and Ellen Brady, Lillian Billings; Lady O'Dwyer, Isabel Waldron; Kitty O'Connell, Lizzie Hughes.


7. Sixth annual meeting of the Actors' Fund Association, at the Madison Square Theatre, New York. In the course of his address, President A. M. Palmer said: "In contemplating the work already accomplished, it is important for us to keep in mind that since the organization of the Fund there has been paid out for relief and burial, medicine, hospital charges, doctors' charges, and other necessary expenses the sum of $76,599.12, while the total amount paid in our treasury reaches the sum of $121,184.36. The total number of persons relieved is 1,233, and the number we have buried is 284. The Secretary's report shows that relief has been afforded to 217 persons during the past year. Of these 93 were actors and actresses, 27 variety, 8 opera, 7 minstrels, 5 ballet, 2 danseuse, 19 musicians, 1 stage manager, 3 scenic artists, 2 circus performers, 3 helpers, 3 wardrobe-keepers, 3 door-keepers, 15 machinists, 7 agents, 10 property-men, 3 authors, 1 janitor, and 1 treasurer. The number of burials paid for is 44, of which 31 were in New York, 1 in Albany, 1 in Syracuse, 1 in Louisville, 1 in Helena, Ark., 1 in Paterson, N. J., 1 in Chicago, 1 in Jersey City, 1 in Providence, and 2 in Brooklyn. In this work the actual money expended was about $10,300. In addition to this work the Fund has maintained, since the year 1883, a reading-room and a registration bureau for the use of its members, and also, during the past year, a dramatic bureau. The quarters we have occupied at No. 12 Union Square were long since found to be too contracted for our use, and on the first of May last the business of the Fund was removed to 145 Fifth Avenue. The Treasurer's report for the year shows a total of receipts greater by many thousands of dollars than in any previous year, amounting, as it does, with last year's balance, to $34,924.46. The amount received for memberships shows a slight falling off from last year. The number of members who are on our books at this moment, as having kept up their dues, is 1,046, as against 1,907 last year; the amount of money received from this source being $2,002 as against $3,414.50 last year. The number of members whose
names are on our books, but whose dues are unpaid, is 2,369. The Board of Estimates and Apportionment granted us this year the sum of $9,000 out of the theatrical license moneys. The bill which the Legislature one year ago passed, giving us one-half of these moneys, failed to become a law through the Governor's withholding his signature from the same, and we, therefore, continue to be in danger of having the sum we ask for from year to year depleted by appropriations to other institutions. As I have had frequent occasion to remark, there is every reason, both in equity and in common sense, why all this money, devoted as it is by law to charitable uses, should be appropriated to this representative theatrical association. Every dollar of it comes into the City Treasury from theatrical people and from those members of the theatrical profession—the New York managers—who are most largely interested in this Association. The sum derived from benefits is larger this year than for many years past, aggregating $12,933.85, of which New York produced $6,082.85, Washington $3,100, Brooklyn $2,114.69, Boston $889.75, Philadelphia $682.50, and San Francisco $111.75. It is to be noted that the theatres of New York and Brooklyn and a New York company playing in Washington have produced nearly nine-tenths of the whole of this money. Chicago, Baltimore, New Orleans and St. Louis and other cities have done absolutely nothing, although (as has been the case since our Fund organized every year), they have called upon us frequently for help. The Monument and the Actors' Fund Burial Plot in Evergreens Cemetery are completed and were dedicated with appropriate ceremonies on Monday, the 6th day of June. The large overplus of money received through The New York Mirror, in response to its appeal for funds to complete the erection of the monument, has been appropriated by the Trustees to the maintenance of the grounds. The President's address was followed by enthusiastic and prolonged applause. The report of the Secretary, Harrison Grey Fiske, was next read; then followed the report of the Treasurer, T. Henry French. Dr. Robert Taylor, physician to the Fund in New York City, furnished a statement of the work of himself and his assistant since the last annual meeting, and Harry Edwards made an address on the necessity of the Fund having an adequate Dramatic Library. After the report of the Select Committee appointed at a conference of the Board of Trustees and members of the dramatic profession on May 9th, at Delmonico's, had been submitted, it was decided by the meeting that the matter of selecting and buying a suitable building should be left in the hands of the incoming Trustees with full power. The election of Officers and Trustees for the ensuing year resulted as follows: President, A. M. Palm-r; 1st Vice-President, H. C. Miner; 2d Vice-President, William Henderson; Treasurer, T. Henry French; Secretary, Harrison Grey Fiske; Board of Trustees, A. M. Palmer, H. C. Miner, William Henderson, T. Henry French, Harry Edwards, John W. Albrough, Augustin Daly, Marshall H. Mallorey, John B. Schoeëffel, Edward Aronson, Antonio Pastor, Edwln Knowles, E. G. Gilmore, Louis Aldrich, I. Fleischman, John P. Smith, Harry Watkins. On motion the Association adjourned to meet the first Tuesday after the first Monday in June, 1888.

Production of "The Amber Heart," poetical fancy in three acts, by Alfred C. Calmou, at the Lyceum Theatre, London, England; with the following cast: Silvio, H. Beerbohm-Tree; Geoffry, Frank Tyras; Rannil, A. Beaumont; Sir Simon Gamber, H. Kemble; Coranto, E. S. Willard; Mirabelle, Cissy Grahame; Cesta, Helen Forsyth; Katrona, Miss Giffard; Ellaline, Ellen Terry. Ellaline is a merry, frolic-some maiden, who, although surrounded by wooers and pairs of lovers, is herself untouched by the tender passion. At first she doesn't mind, but anon her curiosity is aroused, and she is anxious to know why she should be exempt. Her guardian, an old jester, who once loved her mother, points out to her that her exemption is due to a little amber heart that she wears round her neck; whereupon she flings the charm out of the window into the lake below, and at once falls madly in love with Silvio, a poet, who has hitherto pleased for her love in vain. After a month, however, the hard tires of Ellaline and woos Mirabelle, who makes more fuss over his
verse, and poor Ellaline has several attacks of anguish and despair. At length, when openly scorned by the wandering minstrel, she makes arrangements to throw herself into the lake after the amber heart. The old jester, however, recovers the heart just in time to give it back to Ellaline and with it forgetfulness of the love-anguish which she has endured, and the curtain falls on Ellaline resuming her maiden meditation fancy-free.


8. Marriage of Dan Rice and Mrs. M. C. Robinson, at Schuleenberg, Texas.


13. First representation in America of "Jacquette," comic opera composed by André Messager, at Wallack's Theatre, New York; with the following cast: Duke of Parma, Alfred Klein; Countess Bianca, Marion Manola; Le Chevalier Pomponio, De Wolf Hopper; Captain Perpignac, Hubert Wilke; Cadet, Harry Macdonough; Grabosson, Carl Irving; Jacquette, Mathilde Cottrelly; Bettina, Celle Ellis; Giraffe, Jeff De Angelis; Carlo, Grace Seavy. The libretto is adapted by J. Cheever Goodwin, from the French of Leterrier and Vanloo. It relates the fortunes of a gay young officer from the French court, who, having been caught flirting with the King's reigning Sultana, is sent to the Duke of Parma, with instructions to give him an appointment, but severely punish any indulgence in his favorite failing. Just here arrives his cousin Jacquette, who loves him tenderly, and, to save him from the penalty of his incorrigible philandering, dons masculine dress and is married to a Countess. The resultant disguises, misunderstandings, tricks and complications, with the comic persistence of the detective Giraffe, bent on catching the young Captain in open fault, make up the substance of the piece.


14. Production of "The Golden Band," drama in four acts, by Henry Herman and Freeman Wills, at the Olympic Theatre, London, England; with the following cast: Sir Geoffrey Walcott, Bart., George Canning; Sir James Marchant, Alfred Davis; Captain Frank Weatherley, J. G. Grahame; Hugh Weatherley, F. G. Darbishire; Captain Wharton, P. Cunningham; Pengelly, George Barrett; Samuel Orachy, J. P. Burnett; William Orachy, B. Thomas; Barnaby, Eugene Edwards; Granger, F. M. Wood; Morris, George Canning; Schlagemann, Frank Wright; Russell, W. E. Blatchley; Sanderson, A. G. Leigh; Georgina Walcott, Agnes Hewitt; Ellen Grandison, Maud Milton; Percy, Master T. Tucker; Mrs. Schlagemann, Kate Kearney; Ann Tibbitts, Lillie Richards. The story shows how a burglar-chief, posing as a parson, performs the marriage ceremony for the girl he has lured away, and for his hated and successful rival; and in due course the mock clergyman, who has since become a murderer, plots with certain other wicked people (who are interested in the ruin of the hero and heroine) to proclaim the marriage false, and thus brand with shame the poor little woman and her child. For a while these plotters seem likely to succeed, but, in order to make assurance doubly sure, they also arrange to have the hero carried off to a lunatic asylum; but a faithful servant and detective frustrate their knavish tricks, and all ends happily.

15. Production of "Uncle's Ghost," psychological farce in three acts, by W. Sapte, Jr., at the Prince of Wales' Theatre, London, England.——"Camille" was presented at the Grand Opera House, Brooklyn, N. Y., as a testimonial performance to Manager Knowles, who appeared as Armand, supported by W. H. Compton as Duval, Atkins Lawrence as Count de Varville, Percy G. Williams as Gaston, Annie Wood as Prudence, and Lizzie Wallace as Nichette.——Marriage of Eneo Lascelle and Frederick Queen, of the Sam'l of Posen Company, at Louisville, Ky.——Death of Harry Coad, veteran actor, at San Francisco, Cal., aged 63.

17. Sarah Bernhardt appeared as Donna Sol in "Hernani," at the Star Theatre, New York, this being the last performance of her American tour.

18. Production of "The Punch-Bowl; or, The Royal Brew," comic opera in two acts, words by T. Murray Ford, music by John Storer, at the Novelty Theatre, London, England. An old Duke longs to become invisible, and so a pair of young lovers conspire with other courtiers to make the dodderer drink something out of his punch-bowl and to believe he is straightway invisible. Out of this arise many ludicrous complications.


19. Production of "Die Musikanten," music by Friedrich von Flotow, libretto by Richard Genee, at the Court Theatre, Mannheim, Germany. The plot is taken from incidents in the life of Mozart. The score was obtained from Flotow's widow, and German critics believe it to be an early effort of the composer that he discarded after his success with other operas.——Production of "Die Jungfrau von Orleans," opera in three acts, with music by C. N. von Reznicek, libretto adapted from Schiller's drama, at the Landes Theatre, Prague, Bohemia.—Death of Henry Scharf, actor, at New York City.

20. Production of "Travers House," a spiritualistic melodrama of anonymous authorship, at Niblo's Garden, New York; with the following cast: S: Reginald Travers, J. T. Sullivan; Elliott Adair, Forrest Robinson; Mr. John Brand, Nelson Wheatcroft; Mr. Bills, Kenneth Lee; Robert Lloyd, Charles B. Waite; Stella and Valerie Travers, Adele Belgarde; Lady Travers, Adeline Stanhope; Mrs. Emery, Mrs. Jamison; Sarah Swaggers, Frankie McClellan. The piece is ascribed in part to Thomas B.
Macdonough, who is believed to have adapted the plot from an old-fashioned English novel. The story deals with supernatural phenomena, a ghost being made to appear whenever the heroine needs special warning or guidance.


23. Production of "A Shot in the Dark," drama, by Marlande Clarke and Florence Gerald, at the New Opera House, Chattanooga, Tenn.—First representation of "Unschuldig Verrucht," by Ernst Albert, at Kothen, Germany.


25. Mrs. James Brown-Potter appeared in "Civil War," drama in four acts (adapted from Delpit's "Mlle. de Bressier," by Herman C. Merivale), at the Theatre Royal, Brighton, England. The heroine, Faustine de Bressier, is the daughter of a general who falls in a fight with the Communists in '71. Jacques Rosny is the son of one of the insurgents who is shot at the gates of the De Bressier residence. Jacques becomes a sculptor, and Faustine sits for a bust in his studio. She has been charged by her father to wed Henri de Guessiant, her cousin. She loves the sculptor and he adores her. He avows his love in the studio and she confesses her attachment, but declares her intention of carrying out the wish of the dead General. Jacques becomes enraged and destroys the bust he is making of Mlle. de Bressier. Faustine marries her cousin, but becomes a widow in the last act and gives her hand to the man she loves.

First representation of the spectacular and musical entertainment "The Fall of Babylon," at St. George, Staten Island.—Death of Filippo-Filippl, musical critic, at Mailand, Italy.—Death of Lucile Roland Bèvalet, operatic singer, at Tunis, Africa, aged 38.


27. First representation in New York of "False Steps," comedy, by Joseph A. Nunez, at the Windsor Theatre; with the following cast: Mr. Fielding, Harry Rich; Doctor Bonum, J. H. Fitzpatrick; Simon Goldby, Charles H. Bradshaw; Henri Conde, Lester Victor; Oscar Stanley, Gus Hennessy; Therese D'Aray, Hattie Russell; Bertha Fielding, Belle Shreve; Mrs. Bounceford, Amy Ames; Geraldine, Frances Summer; Maggie, Ada Deaves. While sojourning in Europe, Mr. Fielding, an aged New York millionaire, meets Therese D'Aray, a Countess of Franco-American extraction, with a secret and clouded history. The millionaire falls hopelessly in love with the beautiful Therese, and their marriage in Paris is only deferred by the illness of
Fielding's daughter Bertha. Returning home, the _dramatic person_ meet at Niagara Falls, where the play opens. Fielding's friends look upon his proposed union with Therese as an act of imbecility, and threw every obstacle in the way. The story of the play develops that she is a woman with noble traits of character, and not a heartless, mercenary adventureress. Therese weds the octogenarian, but owing to the espousal and cross-purposes of those opposed to her, a misunderstanding and estrangement arises between husband and wife. She finally convinces Mr. Fielding of her innocence. The denouement ends with their happy reunion. In connection with the plot the author has introduced various incidents of a humorous character.

Production of "Bijah Frisy," melodramatic comedy, by H. Wayne Ellis, at Tony Pastor's Theatre, New York; with the following cast: Bijah Frisy, John J. Jennings; Horace Kingsley, J. B. Browne; Clarence McVille, H. D. Blackmore; Tom Perkins and Henri Michelet, Robert V. Ferguson; Tim, P. X. Smith; Pete, J. D. Rowland; Jew Peddler, Joseph Howard; Clerker, Blanche Sherwood; Marion Kingsley, Queen Vasser; Jerusha Frisy, Mollie Bernard; Louise Michelet, Lizzie Hunt. The first act of the play is laid in a New England farm. The second act is laid in the Grand Union Hotel, Saratoga, and the third act at Coney Island.


28. Della Stacey made her début at a special matinée performance at Dockstader's Theatre, New York, as Irene Craig in a new melodrama, entitled "Tom Craig's Wife," by Ardenness J. Foster; supported by the following cast: Tom Craig, Maurice Heggard; Dott, Flora Pomero; Sir Hugh Craig, Edward H. Thayer; John Monton, H. W. Rawley; Fordyce Perry, F. E. Dard; Pony Skipskin, William A. Lavelle; Rummy Smyke, Milton C. Bowers; Jack Sylvester, Den Delmont; Titwillow Hawk, Joseph Howard; Tucker, Fred Jerome; Toby, H. G. Dunne; Mr. Potter, Ted Barron; Mr. Trotter, Harry Howland; Maria Siddons, Kate Brantly Taylor; Madge, Kate Singleton; Peb Finley, Josie Vincey; Mrs. J. Bunyan, Daisy Downing; Mrs. Trotter, Essio Wood.


29. Production of "La Petite Paedette," comic opera in three acts, text adapted from the novel of George Sand, music by T. Semet, at the Opera Populaire, Paris, France; followed by the production at the same theatre of "Frontin Vertueux," operetta in one act, text by V. Kerrvan, music by Louis Egyel.

JULY.

1. Revival of “Der Rattenfänger von Hameln,” an operetta by Adolf Neuendorff, at Terrace Garden, New York, the cast including Rudolph Sinnhold in the title-role, Selma Krounold as Lisa, Bernhard Rank as Lupus Sendebold, Nina Bettini as Elfride, Gustav Adolf as Toll, and Hermann Gerold as the Burgomaster.—Marriage of Manager John J. Lehnen to Miss Henry, at Rochester, N. Y.


3. Production of “She,” dramatized by R. C. White from H. Rider Haggard’s novel of the same name, with music by W. W. Fürst, at the Tivoli Theatre, San Francisco. Cal.; the cast being as follows: Ayesha, She, Laura Clement; Ustane, Tellula Evans; Delyesha, Mamie Taylor; Hilya, Freddie Stockmeyer; Leo, W. H. West; Job, R. C. White; Tim, Ed. Stevens; Horace Hawley, James O. Barrows; Mohamed, H. W. Frillman; Azef, A. K. Feely; Achmet, J. Roberts; Billali, M. Cornell; Sinballi, A. Messmer; Abdali, Mr. Fielding; Olilia. F. Raabe.


5. Death of Edward Lamb, the comedian, at Brooklyn, N. Y., aged 58.


9. Production of “The Doctor,” farcical comedy in three acts, adapted from “La Doctoresse” of Messrs. Ferrier and Bocage by F. C. Burnard, at the Globe Theatre, London, England; with the following cast: Alfred Blossom, W. S. Penley; Count Bartolomeo di Remo, H. Kemble; Professor Kenrick, Stewart Dawson; Bertie Cameron, A. G. Andrews; Bigge, W. J. Hill; Chevaller O’Leari, Norman Bent; Timothy, W. Wyes; James, Milton; Sir Cropper Thizzledon, Graham Wentworth; Angelina Blossom, M.D., Fanny Enson; Signora Lari, Rose Dearing; Carlotta, M. A. Victor; Lady Cropper Thizzledon, Grace Arnold; Edith Kenrick, Blanche Horlock; Maggie, Vane Featherston; Elizabeth Jane, Cissy Grahame; Nurse, Florence Nelson. Plot: Angelina Blossom, M.D., has married, not from any feeling of affection, but because she thinks it right and proper that she should have a lawful male protector. She gives herself up to her patients, who call for her aid at unseemly hours through the speaking tube, much to the discomfort of her little spouse, whom she allows to go his own way, readily accepting his excuses that his duties in the “woods and forests” call him from home at all sorts of unlikely times. He, finding no comfort or appreciation in his own household, seeks distractions in another in “Bayswater Mansions,” where he passes as a certain “Captain Peter,” and flirts so desperately with Signorina Leari, a very fascinating lion-tamer, that her sister Carlotta, the “strong woman” of
the family of circus-riders, etc., insists on his proposing, and enforces her demand by a tap, which, from her, tells him to the ground. A doctor has to be summoned, and Angelina Blossom appears on the scene to discover her husband’s misdemeanors. This opens her eyes to the way she has neglected him, and she determines to repair the evil. Her professional austerity of dress gives place to the most charming of toilettes. In his turn, he abjures the fancy ties and brilliant attire in which he had taken such pride, and henceforth assumes the rôle of a model paterfamilias. As an additional proof of his affection for his wife, he makes a vigorous onslaught on a gentleman who had been too outspoken in his regard for her.

The Alcazar Theatre of Hurley, Wls., was destroyed by fire, which broke out during a variety performance, and caused the death of seventeen persons, including a number of professional people.

10. Death of George G. Spear, veteran actor, at the Forres’ Home, Philadelphia, Pa., aged 76.

11. Production of Richard Mansfield's “Monsieur,” a domestic sketch in three acts, at the Madison Square Theatre, New York; with the following cast: Andrea Rossini: Mario de Jacot, Richard Mansfield; Alice Golden, Beatrice Cameron; Mrs. Elizabeth Ann Golden, Josephine Laurens; Mrs. Mary Pettigrew, Annie O’Neill; Mrs. Morton, Helen Glidden; Sally, Johnstone Bennett; Tom Vanderhuyzen, John T. Sullivan; Ezra J. Golden, D. H. Harkins; Morten Saunders, Joseph Frankau; Popples, Harry Gwynn; The Hon. Charles Mt. Vernon, John Parry. According to the story of “Monsieur,” Andre is a poor French composer of noble lineage who, coming to America, is deluded by the promises of an impresario who has agreed to bring out his opera. He has fallen in love with Alice, the daughter of a pair of parvenus, Mr. and Mrs. Golden, and while sitting at the piano, singing one of his songs, he is suddenly overcome by the pangs of hunger and falls fainting to the floor. Alice throws herself upon his prostrate body, and reveals to her parents the secret of her heart. When Monsieur recovers Mrs. Golden orders him to leave the house. Alice elects to go with him. Two months pass, and we find Monsieur and his young wife in cheap lodgings. She is loyal to him through this time of stress, and he is never too hungry to say or do something droll and ingenious. The last act takes place at Narragansett Pier, where the various dramatic personages, including Monsieur and Madame Jadot, are quartered for the summer. The Frenchman has fallen heir to a title and vast property, and is able to heap coals of fire on the head of mother-in-law Golden, who through the financial collapse of her husband is now ready to forgive and forget and accept the bounty of the titled Andre. The latter is further compensated for his previous troubles by the news that his beloved opera has scored a triumph.

“Humanity” was brought out at San Francisco, Cal., with the following distribution of characters: Gerald Goldheart, Henry Miller; Elliot Craven, Melbourne McDowell; Mr. Brougham, W. T. Paweett; Jenkins D. Smart, Charles W. Stokes; Eleanor Goldheart, Viola Allen; Edith and Nellie, Annie and Nellie; Captain Patrick O’Shaughnessy, Leslie Allen; Frank O’Neill, James Neill; Denis O’Rafferty, Charles Bowser; Gabber Gilles. J. Farrell; Binks, Henry Rose; Edith, Minnie Young; Sertain, Annie Blankie; Marigold M. May, Louise Dillon; Kate Late, Mary Wilson; Maude Willis, Sadie Willis.

Revival of Audran’s “Indiana” by the McCaul Company, at Wallack’s Theatre, New York; with the following cast: Indiana Greyfaut, Marion Manola; Lady Prue, Laura Joyce-Bell; Nan, Annie Myers; Maud, Josie Krapp; Matt o’ the Mill, Dighy Bell; Lord Dayrell, John E. Brand; Philip Jervaux, E. W. Hoff; Sir Mulberry Mullit, Jeff De Angelis; Annette, Grace Seary; Capt. Hazzard, Julia Heller; Madze, Clara Allen; Folliet, Florence Willey; Cosmo, Leona Clark.

C. A. Gardner opened in “The New Karl,” by Con T. Murphy, at Grenier’s Garden, Chicago, Ill.; the company comprising Con T. Murphy, Robert McNair, Robert V.
Ferguson, Katie Howard (Mrs. William Emmett), Ida Burrows, Marion May, Royce Alton and Little Dot Winters.

Production of "Obed Snow's Philanthropy," original play in three acts, by George Newton, at the Prince of Wales' Theatre, London, England.—Death of Karl Heuberger, veteran actor, at Zürich, Switzerland, aged 60.

12. Production of "Devil Caresfoot," a new play in four acts, adapted from Rider Haggard's novel, "Dawn," by C. Haddon Chambers and J. Stanley Little, at the Vaudeville Theatre, London, England; with the following cast: Philip Caresfoot, Royce Carleton; George Caresfoot, Charles Harrington; Arthur Beaumout, Fuller Mellish; Sir John Bellamy, Charles Dodsworth; Lord Minster, Eric Lewis; Rev. W. Fraser, J. Hamilton Knight; Beckett, Robb Harwood; Angela Caresfoot, Janet Auchurch; Lady Bellamy, Carlotta Addison; Mrs. Carr, Fanny Brough; Pigott, John Carter. On the payment of $1000 Edward Sothern obtained a release from his contract to be Helen Daupray's leading man during the season 1887-88. This sum was paid owing to his desire to star under Daniel Frohman's management in "The Highest Bidder."—Marriage of Charles Hoyt and Flora Walsh at Charleston, N. H.


14. "Shadows of a Great City" melodrama in five acts, by Joseph Jefferson and L. R. Shewell, was presented for the first time in England, at the Princess's Theatre, London.—Canton Lodge, No. 68, B. P. O. Elks, with twenty-one charter members, was instituted at Canton, Ohio.

15. Production of "A Grass Widow," farcical comedy by Charles T. Vincent, at Attleboro, Mass. The main incidents of the plot are as follows: Septimus Ruffles is an old crank whose hobby is gathering relics of the antique. His daughter Lillian is in love with Harry Tresham, who is somewhat of a scapegrace. Mrs. Letitia Barnes, a grass widow, appears on the scene. Ruffles becomes smitten with her. Through a miscarriage of missives, the widow comes to believe that Tresham is enamored of her. Lillian believes her lover is false. Old Ruffles does not know of his daughter's attachment, and thinks Tresham is his rival for the hand of the widow. The confusion is made worse confounded by the appearance of another crank, Erasmus Spook, on the scene. He turns out to be the husband of the grass widow.

16. Death of Rose Stevens, actress, at South Bend, Ind.


18. "Two Fine Ducks," a farcical comedy by Frank Dumont, was presented at Tony Pastor's Theatre by John and Harry Kernen; with the following cast: Bang Flanagan, Harry Kernen; Adam McFadden, John Kernen; Patsy Ferguson, Joe Hart; Reuben Scissors, Sol Alken; Tick Scissors, Katie Hart; Tilly Scissors, Miss La Verde; Mrs. Scissors, Mrs. Alken; Twister, Sam Bernard; Meek, Henry Lipphart; Rags, Charles Smith; Tatters, George Hoey; Mrs. Martha Prim, Gussie Hart.

A piece entitled "Our Railroad Men" was brought out at Harris's Theatre, Louisville, Ky.; the cast including Hatty Bernard Chase, Pay Williams, and Edward B. Marden.

Production of "The Marquis of Rovili," a comic opera similar in plot to "Erminie," at the Columbia Theatre, Chicago, Ill.; the cast including Harry De Lorne and Harry Standish as the two vagabonds.
Production of "Wide Awake," one act comédietta, adapted from the German, by Morris Dane, at the Theatre Royal, Portsmouth, England.—Death of Louis François Merante, ballet master of the Paris Opera House, at Paris, France.


21. Death of Jean Meyer, veteran actor, at Altona, Germany, aged 68.—Marriage of Bessie Darling and Charles Berry, at King's Highway, Long Island, N. Y.


23. Judge Potter, of the Supreme Court Chambers, New York, granted an attachment against the National Opera Company, on the petition of Theodore Thomas, musical director, who claimed that of his salary of $24,500 for services from December, 1886, to June 15th, 1887, the company had only paid him $6,550.


25. A. M. Palmer produced "Welcome Little Stranger," a farcical comedy by Henry Arthur Jones, at McVicker's Theatre, Chicago, Ill.; with the following cast: Dr. Septimus Twentyman, J. H. Stoddart; Henry Twentyman, L. F. Massen; Christopher Twentyman, E. M. Holland; Dr. Sparrow, Harry Edwards; Mr. Bullwinkle, C. F. Flockton; Mr. Gorringer, William Davidge; Edward Wilberforce, Bob Speer; pupils at Piper's Heath, Marie Greenwald and Hattie Harvey; Mr. Duckworth, Waldem Ramsay; Dabbs, H. J. Holliday; Cabman, H. S. Millward; Diana Twentyman, Mrs. E. J. Phillips; Aris, Annie Russell; Susan, Maud Harrison; Mrs. Gobey, Virginia Buchanan; Mrs. Bullwinkle, May Brookyn. The farcical incidents are brought about by the pupils of Dr. Septimus Twentyman's boarding-school. They mischievously appropriate a telegram informing the doctor that wife and baby are coming. Mrs. Twentyman is made to believe that her husband is the father of the infant. The doctor endeavors to fasten the guilt on his bachelor cousin, Christopher Twentyman. Finally the genuine father, Harry Twentyman, the doctor's nephew, arrives, and all is made clear.

Revival of Millocher's "Beggar Student" by McCaul's Opera Company at Wallack's Theatre, New York; with the following cast: Symon, Hubert Wilke; Janitska, Edwin Hof; General Ollendorff, De Wolf Hopper; Jailer, H. A. Cripps; Countess Palmatica, Laura Joyce-Bell; Laura, Marion Manola; Bronislava, Annie Myers; Eva, Josephine Knapp; Poppenburg, Sadie Wells.


28. Production of "The Bells of Haslemere," drama in four acts, by Henry Pettitt and Syd-
ney Grundy, at the Adelphi Theatre, London, England; with the following cast: Frank Beresford, William Terriss; John Silkstone, J. D. Beveridge; Captain Vere, Charles Cartwright; Matthew Brookfield, Sidney Hayes; Joseph Thorndyke, John Beauchamp; Reuben Armstrong, E. W. Garden; Benjamin Tremble, T. Stevens; John Quick. H. Cooper; Evelyn Brookfield, Miss Millward; Mary Northcote, Annie Irish; Dorothy Tremble, Clara Jecks. Americans: Capt'n Salem, J. H. Darnley; Patrick Desmond, R. Courtenidge; Seth Thomas, Howard Russell; Abe Jeffs, M. Byrnes; Toby, E. Dagnall; Norah Desmond, Helen Forsyth. When the play commences, everything appears to smile upon Frank Beresford; he has just come into a fine estate, and he has every reason to believe he will succeed in his wooing of Evelyn Brookfield. But he learns that a mortgage exists of which he had no knowledge, that the mortgagee has foreclosed, and that he is a beggar. All this evil has been brought about by John Silkstone, who in collusion with Joseph Thorndyke, the Squire’s trustee, has forged the document giving him the power over the Haslemere estate. Silkstone is an ex convict, who years before had married a Mary Northcote. She, believing him dead, has under her maiden name become engaged to Matthew Brookfield, the prosperous miller. Through the agency of Captain Vere, a former accomplice of Silkstone, she learns that the latter is alive, and so leaves Haslemere hurriedly, having first confided her history to Beresford. He has been to London to seek employment, in which he is unsuccessful, and returning to his native village, is greeted with the accusation by his old friend Brookfield of having robbed him of his sweetheart, this charge being brought against him on the strength of half of a letter which she has written to Beresford in which she states she must leave to “hide her shame.” Evelyn will not believe any ill of her lover, and the curtain falls on his starting for America, he having been engaged by Captain Vere, alias Curzon, one of the members of a long firm, to go to the Southern states to purchase produce, which is to be paid for by forged greenbacks. The third act shows us Beresford acting in all innocence for his employers, and passing the bogus notes freely. He has been followed by Silkstone, who has been privy to the rascally occupation Beresford is entrusted with; he denounces him to the planters, who would at once lynch him but for the interposition of Norah Desmond, a settler’s daughter, who has been attracted by his good looks and manly bearing. Through her entreaties, the captain of the steamer on which the produce is being loaded, and who is her lover, consents to stop at a bend of the stream lower down the river, and, with the aid of an old negro, Beresford, after fearful hardships and being hunted through the brakes and swamps by bloodhounds, is at length rescued. But Captain Vere, who has always been near at hand, in order to warn his confederates in England of their scheme being discovered, is also endeavoring to escape, and having been wounded, is found by Beresford dying. Vere discloses to him that Silkstone has forged the mortgage deed, and confirms the fact of his having been married to Mary Northcote. In the last act Mary Northcote has returned to Haslemere to denounce Silkstone and put a stop to his persecution of Evelyn, for whom from the first moment he saw her he had conceived a mad passion. He tries to drown his wife in the Mill Race, from which she is rescued by Beresford, and Silkstone, who pays a last visit to the Manor House in order to get all the money he can lay his hands upon prior to his escape, is shot to death by his confederate Thorndyke in revenge for not receiving his share of the booty. Captain Vere, left for dead in the swamps of America, is supposed to have been rescued, and suddenly reappears to turn Queen’s evidence and make all clear for the restoration of Beresford to wealth and a happy marriage with Evelyn, a like future being looked forward to by Mary Northcote and Brookfield, now that Silkstone has been disposed of.


31. Production of “In’s Schwarze,” musical comedy in three acts, by Louis Nötel, localized by Rudolph Tyrrott, at the Fürst Theatre, Vienna, Austria.
AUGUST.

1. "The World Against Her," melodrama in five acts, by Frank Harvey, was produced at the Grand Theatre, London, England. The plot deals with the separation of a happy couple, James and Madge Carlton, by the nefarious designs of Gilbert Bair, a rejected suitor, who desires to possess Madge for himself. The piece is interlarded with various comic and melodramatic episodes, and husband and wife are finally reunited, while the villain is duly exposed and punished.

"Elaine," the play adapted from Tennyson's poem and originally produced at an authors' matinée at the Madison Square Theatre, New York, was brought out by A. M. Palmer for a week's run at McVicker's Theatre, Chicago, Ill., with the cast of the original performance, except that S. M. Kent assumed the part taken on that occasion by Robert Hillard.


4. Production of "Reward," drama in four acts, by Alice Ives, at Detroit, Mich.—Death of Mary Alice Rowe, actress, at Liverpool, England.

6. Marriage of Frank Griffin (step-brother of Mary Anderson) to Jessie Black, at Denver, Col.

7. Daniel Sully produced his new play, "A Family Affair," at Butte City, Mont. The plot tells how an Irish and a German family become connected through the intermarrying of their offspring, and the complications that ensue give rise to some serious and ludicrous situations.

Death of Alfred Hennequin, dramatist, at Liege, France, aged 45.—Death of Annie Boudinot, operatic singer and actress, at Tannersville, N. Y.

8. "As You Like It" was produced in the open air, for the benefit of the Actors' Fund, at Manchester-by-the-Sea, Mass.; with the following cast: The Banished Duke, Mark Price; Duke Frederick, Frazer Coulter; Amiens, Lillian Conway; Jaques, Frank Mayo; Le Beaudex, B. F. Conway; Oliver, Charles Abbott; Jaques de Bois, George C. Boniface, Jr.; Orlando, Osmond Tearle; Adam, George C. Boniface; Charles, the Wrestler, Harry Meridith; William, W. H. Crane; Touchstone, Stuart Robson; Sylvius, Arthur Falkland; Corin, George A. Schiller; First Lord, C. E. Boardman; Rosalind, Rose Coghlan; Celia, Minnie Conway; Phoebe, Maida Craigin; Audrey, Agnes Booth-Schoeffel.

"The Way of the World," a revised version of "Our Minstrel Boys," was produced at Tony Pastor's Theatre, New York; with the following cast: George Dunbar, Morris Weston; Egbert Folwell, S. J. Forhan; Manuel Sherman, C. E. Osmond; Horace Dunbar, Edward Bethel; Nelson Dunbar, Grace Cushman; Sally Snooks, Mary Bird; Mrs. Dunbar, Mrs. W. J. Horton; Bridget Fagan, Edward Webster; and Frank Stevens, Samuel Weston.

11. Production of “The Quack,” a farcical comedy in three acts, adapted by Louis Honig from Von Moser’s ‘Eine Kranke Familie,” at the Royalty Theatre, London, England; with the following cast: Dr. Silvercote Paine, M.D., Charles Bedells: Sempronius Q. Soperius, U.S.S.C., Harry Paulton; Mr. Arthur Lillywhite, Tom Paulton; Caleb Nayler, Esq.; G. F. Marier; Julius Nayler, H. P. Grattan; John, E. A. Young; Mrs. Margaret Nayler, Miss T. Lavis; Miss Emily, Annie Castle; Miss Marie, Julie St. George; Aunt Dorothy, Mis A. Haviland; Jeannie, Miss M. Herbert. The “story” consists mainly of a recital of the imaginary ailments of a family of hypochondriacs. Old Nayler, a retired merchant, having nothing else to do, becomes an amateur invalid, and his wife plays the same game. Their son Julius stops out nights, and his doating parents attribute his intoxication to over-study. An honest physician who declines to make money out of his patients’ follies is speedily dismissed, and an ignorant quack, who pretends to be an American “sanitary inspector-general,” and who calls himself Dr. Sempronius Q. Soperius, U.S.S.C., supplies his place. This quack is really a barber and hairdresser, and is, of course, an impostor of the deepest dye. He fools the Nayler family to the top of their bent, but is eventually exposed by the real physician, and all ends happily. The other characters are a doddering imbecile who comes courting one of the Nayler girls, and a deaf aunt, who laboriously misunderstands everybody and everything.

Death of Miss Peschard (Marie Renouleau), operatic singer, at Clermont, France.—Death of Mrs. Eliza Kinlock, veteran actress, at Long Branch, N. J., at the age of 92.—Death of Annie Tudor, actress, at Leadville, Col.—Death of Felix Bloch, head of the dramatic agency in Berlin, at Pontresina, Germany.

12. Production of “Wespenstiche,” farce in three acts, by Rolf Aller, at Lauchstaedt, Germany.—Death of Josefine Wessely, actress of the Vienna Burgtheater, at Carlshad, Germany, aged 27.

13. “Loyal Love,” a drama in blank verse, written by a lady under the pseudonym of Rose Neil, was produced by Mrs. James Brown-Potter at the Gaiety Theatre, London, England; with the following cast: The King, George Warde; Pedro, Kyrle Bellew; Gonzales, E. S. Willard; Count di Luna, Cecil M. York; Sebastian, Edwin Cleary; Antonio, Mark Kinghorne; Luis, Willie Phillips; Donna Leonora, Isabel Ellison; Inez, Mrs. James Brown-Potter. The play is founded on “Inez; or, the Bride of Portugal,” which was published about 35 years ago. The plot relates that Inez, who is of humble birth, has captivated a young Portuguese prince named Pedro. His attentions being honorable, he has secretly married Inez, whom he keeps “in the garden in the mountains.” Pedro’s general demeanor and his frequent absence from home arouse the suspicions of his father, the King. These suspicions are soon turned to account by a bad confidant of the King, named Gonzales, who causes a bitter feud to rage between father and son, and later, by permission of the monarch, disguises himself and carries off Inez to a deep dungeon below the castle moat. Gonzales wishes to possess Inez for himself; but she, in spite of his pleadings and of the King’s commands, remains firm. Gonzales determines that if he cannot possess her, no one else shall. So he orders a myrmidon to hand to Inez a bowl of poison. Inez, preferring death to dishonor, drinks the deadly drug at a draught, and, after a passionate outburst, falls in a heap upon the dungeon floor. Gonzales’s triumph, however, is short, for at this moment shouts are heard without, and Pedro, assisted by several insurgents, breaks through the prison wall. Gonzales points out that Pedro is too late—his bride is dead. Whereupon the myrmidon informs him that having a drug of a diluted kind ready to hand, he substituted it for the original poison, and that Inez only sleeps. Gonzales then endeavors to have Pedro arrested on the charge of rebellion; but at that moment somebody rushes in to announce that the King is dead, and that Pedro reigns in his stead.
Whereupon Gonzales is bound hand and foot and carried off for instant execution, and Inez, now recovered, embraces Pedro and prepares to share the throne with him.

Production of "Farinelli," opera in three acts, with libretto by Willibald Wulff and Charles Cassmann, and music by Hermann Zumpe, at the Friedrich-Wilhelmstädisches Theatre, Berlin, Germany. The text is partly adapted from Scribe's libretto to Amher's opera "Carlo Broschi," and partly from the drama "Farinelli," by Steigmann, which was produced at the Thaïa Theatre, Hamburg, Germany, about 30 years ago.—Death of Jules Pasdeloup, orchestral leader and manager, at Fontainebleau, France.—Marriage of W. Barter Johns and Mae Bruce of Kiralfy's Dolores Company, at St. Louis, Mo.

14. Death of Ernst Georgi, actor and manager, at Warmbrunn, Germany, aged 63.

15. First representation in New York of "Gwynne's Oath," at the Windsor Theatre; with the following cast: Sir Pearce Parker, R. F. McClanahan; Harry Vesey, Herbert Archer; Jim Richards, George R. Edeson; Gussy Lambert, Ernest Carlton; Richard Welbeck, Nelson Wheatcroft; Gilbert Archer, Dan Leeson; Gwynne Archer, Adefline Stanhope; Miss Willoughby Parker, Emma Skerritt; Bessy Smith, Isabella Irving; Pepe, Bella Ross.

Production of "The Game of Life," melodrama in five acts and five tableaux, by W. Howell-Poole, at the Royal Court Theatre, Liverpool, England.


16. Death of Frank E. Rea, veteran actor, at New York City.—Death of Alice May, operatic singer and comedienne, at St. Louis, Mo.—Death of Louise Hesse, comedienne and singer, at Heidelberg, Germany.

17. Production of "Russia," a dramatization by Charlotte Behrens of Henry Gréville's novel, "The Trials of Raffa," at the Richmond Theatre, Richmond, Va.; with the following cast: Count Val'dimir Olgareff, F. C. Bangs; Baron Resof, Frank Ambrose; General Zaukoff, Harry Colton; General Ivankoff, M. Howard; Colonel Marumsky, G. Santini; Dr. Norroff, Samuel Glenn; Jullesky, Charles Sanford; Nemsky, Nihilist, George Riddle; Francois S. Gabriel; Pierre Kreloff, L. Browning; Countess Olgareff, Isabelle Waldron; Adine Gretsky, Garrre Livingstone; Mme. Norroff, Mrs. Harcourt; Vera Norroff, Charlotte Behrens. The scenes are Russian and military life. Siberian exile and love are the themes wherein are displayed the virtue and constancy of the heroine and the valor of the hero. The piece is similar to "Zitka," produced at the People's Theatre, New York, June 21st, 1886.

Production of Kiralfy's spectacular version of "The Duke's Motto," under the name of "Lagadere," at Niblo's Garden New York; with the following cast: Heuri de Lagadere, Maurice Barrymore; Duc de Gonzaghe, Joseph Slaytor; Marquis de Chavenary, Maurice Drew; Philippe d'Orleans, G. F. Nash; Duc de Nevers, F. Osborne; Comte Navaille, W. H. Bartholomew; Cocarcasse, Harold Forsberg; Passepoll, W. H. Lyteil; Stanupitz, John De Gez; Blanche de Casslus, Helen Tracy; Blanche de Nevers, Mamie Floyd; Pepita, Helen Sedgwick; Angelique, Dora Fisher.

Death of Gastav Bohma, singing comedian, at Köln, Germany, aged 42.—Death of Dora Stuart, American actress, at New York City.

18. Production of "The Royal Mall," drama in four acts and prologue, by authors of "A Dark Secret," at the Standard Theatre, London, England; with the following cast: Guildford Lawes, G. W. Cockburn; Colonel Paton, George Byrne; Colonel Wade, Hugh Marston; Jack Cardwell, Richard Purdon; Doctor Dorling, Richard Hunter;
MARIE AIMEE.
John Jones, G. McCulloch; Mrs. Conway, Marie St. John; Miss Catherine Wade, Amy Steinberg; Legorra, Stella Leigh; Mrs. Laleham, Ida Hertz; Clara, Miss Brammar; Mrs. Davis Jones, Kate Leslie. The plot turns on the evil machinations of Guildford Lawes, who had originally been a Fenian in England. In the course of the piece he intercepts letters, in which the writer gives notice that a packet of valuable rubies are to arrive from Burmah. He attacks the Royal Mail that is bringing the precious stones, and his capture by the police ensues. In the last act the hero, Colonel Paton, is returning home on the mail steamer which has struck off Mumbles Head. This offers the opportunity to utilize a water-tank similar to that of the "Dark Secret," and introduces other scenic effects.


20. The centennial of Mozart's opera "Don Giovanni" (produced at Prague, October 29th, 1787) was celebrated by a gala performance at Salzburg, his native town, the cast including Herr Reichmann, Herr Vogl, Frl. Lehmann. Frau Wilt, Frl. Blanchi, and other well-known artists. Subsequent anniversary performances of "Don Giovanni" were given in many other cities. — Death of Gustave Leroy, manager, at Paris, France.

21. Death of Julia Daly, retired actress, at Newfield, N. J. — Suicide of Austin W. Morris, advance agent, at St. Louis, Mo.

22. First performance in America of Von Suppe's comic opera "Bellman," by the McCaul Opera Company, at Wallack's Theatre, New York; with the following cast: Carl Bellman, Hubert Wilke; Niels Elvegaard, De Wolf Hopper; Otto Funk, Harry Mcdonough; Clausen Stein, J. de Angelis; Colonel Kolmodin, Charles W. Durgan; Count Blasedruff, Herbert A. Cripps: Puckel, Florence Willey; Burgomaster, A. Barbara; Notary, Lindsay Morison; Countess Ulla, Marion Manola; Tronda, Laura Joyce-Bell: Karin, Josephine Knapp; Lute, Tolle Pettit. The German libretto, by Zell and West, was adapted for the American stage by Messrs. Cheever Goodwin and William von Sachs. — Production of "Friend Bill" at Bridgeport, Conn.: with the following cast: Gottlieb Glutz, Edwin R. Lang; William Cammeron, E. B. Fitz; Sam Lange, J. P. Carroll; Angustus Lookskilly, W. J. Mills; Eugene Sanger, Master James Smith; Mrs. Glutz, Viola Rosa; Lena, Lizzie Davis; Lilly, Catherine Webster. The plot is a hodgepodge of absurdities that calls for no special analysis. Friend Bill (William Cammeron) is an impecunious actor who has left his better half to look after himself. Lilly, the servant-girl, informs him on his return that his wife, Lena, has married Glutz. Complications ensue at the theatre where Cammeron is engaged as stage-manager. Finally he inherits a fortune, gives up the stage, and the matrimonial entanglements of Glutz and himself are all straightened out. — Production of "Upside Down," a farcical comedy in three acts, by Thomas A. Daly and John J. McNally, at Ware, Mass. — Opening of the Lyceum Theatre, New York, after a "hot weather recess," with the seventy-seventh performance of "The Highest Bidder." — First representation in New York of "A Grass Widow," by Charles T. Vincent, at Tony Pastor's Theatre; with the following cast: Septimus Ruffles, Julius Kahn; Harry Tresham, Percy Sage: Septimus Paw, Frank Willard; Connor Powers, Charles T. Vincent; Lillian Ruffles, Susie Russell; Mrs. Letitia Barnes, Mrs. E. L. Fernandez; Polly Slum, Jennie Williams; Erasmus Spook. Owen Westford. — Death of Charles F. Foster, orchestral player, at Keokuk, Ia.

24. Opening of the Moulton Opera House, at Laconia, N. H. — Death of Theodor Basti, retired actor and manager, at Carlisbad, Germany, aged 57.

or, £1000 Reward," American drama, by Enston Knowles, at the Theatre Royal, Castleford, England.

26. Production of "A Chip o' the Old Block," by H. H. Winslow, at Dayton, O.——
Production of "Fête Champêtre," a pantomime, at the Cirque d'Été, Paris, France.
—— Destruction by fire of the People's Opera House, at Stockport, England.

27. Production of "Our Jennie," a comedy-drama, by Clay M. Greene, at Pope's Theatre, St. Louis, Mo.; with the following cast: Our Jennie, Jennie Yeaman; Larry Fogarty, John T. Burke; James Walton, J. J. Macready; Jinks, Allen Dumond; Willie Wilkie, Collin Varry; Frank Farr, F. M. Mayer; Bridget Fogarty, Emily Stowe; Mrs. Farr, Kizzie Masters. The story is of an unscrupulous father who, to aid his own designs, steals his child from her mother, who is blind, and places her in the care of strangers, where she grows up a child of the forest. The father and mother are separated for years, but at last are reunited. After trials and tribulations Jennie is restored to her mother, marries the man she loves, and all ends well.

Production of "A Boy Hero," a melodrama in five acts, at the People's Theatre, St. Louis, Mo.; with the following cast: Julian, Martin Hayden; Vincent, A. W. Fremont; Skinner, Harry Jackson; Herbert Ashton, H. W. Napier; Peyton, A. S. Briggs; Bently, Den Wilks; Jennie La Roche, Augusta Sherwood; Clara Bently, Nellie Irving. According to the plot, the daughter of a Southern planter, deceased, is denounced by her would-be lover and persecutor as a slave. The Boy Hero, Julian, undertakes to prove the falsity of the charge. Learning that the papers necessary to accomplish his purpose are on an island, he starts for the island in a storm, going in a sailboat. He brings back the papers, but they prove to be the wrong ones. By accident he discovers that the planter is a pirate. In the meantime the heroine has been sold and bought by Vincent, the planter, and on the discovery by the sailor boy of the identity of Vincent and the pirate he compels him to agree to free the heroine. But the pirate carries off the white slave, who is finally rescued and proved to be a free-born woman.

John A. Stevens produced "A Secret Foe" at the Opera Comique, London, England; with the following cast: Count Fedor Petrovich, H. S. Boleyn; Bogdanouev, H. Fenwick; Prince Paul, C. W. Somerset; Targenoff, Louis Sealy; Valdimir, Glen Wynn; Rurie, H. Nelson; Paola, Julian Cross; Dr. Ramuzlan, A. Alexander; Olga, Dorothy Deue; Irma, Emily Lytton; Therese, May Audley; Nadia, Irene Dudley; Madame Markoff, Cariotta Leclercq; Count Ivan Demidoff, John A. Stevens. The piece turned out to be another title for "Passing Shadows," which was produced at the People's Theatre, New York, March 14th, and proved to be a revised version of "Her Second Love."

28. Production of "From Sire to Son," drama in four acts, by Milton Nobles, at the Grand Opera House, St. Louis, Mo.; with the following cast: Mabel Armitage, daughter of Alfred, known as Mabel Oakley, and Mabel Armitage, daughter of Alfred and Mabel, Dollie Nobles; Mrs. Amanda Stockup, of Yuba Hotel, Mary Davenport; Aurelia Stockup, Lizzie Jeremy; Mrs. Waldaur, May Bardell; Minnie, Florence Vinton; Dr. Marmaduke Mandrake, Thomas M. Hunter; Hamilton Mandrake, Maurice Pike; Peter Grimes, postmaster, Louis F. Howard; Jonas Hardy, a gambler, Henry D. Clifton; Joe Cudwalader, sheriff, Charles Canfield; August Waldaur, Edwin W. Mortimer; Abe Isaacs, John II. Ready; Bud McKinstry, Willie B. Wright; Parsons, D. S. Purnell; Bill Yokum, stage-driver, B. A. Long; Alfred Armitage (John Oakley), Milton Nobles. The first act is located at the village of Yuba, Cal., in 1855, and introduces Alfred Armitage (under the assumed name of John Oakley) and Jonas Hardy, gamblers, and Mabel, the wife of John Oakley. During the first act we learn that John and Mabel have been married seventeen years. The latter, the daughter of wealthy and aristocratic parents in San Francisco, had been betrayed by a gambler when a mere child of fifteen. He soon tired of her and treated her shamefully, and finally struck her in the face, when John Oakley, who was working with
him at the time, felled him with a blow that broke his neck. Oakley was acquitted by the Vigilance Committee. He urged the girl to return to her home, offering to escort her in safety, but she feared to meet her father, who had publicly cast her off. Oakley at once married her, and they have a daughter of sixteen in a convent in San Francisco. The grandfather of the latter bequeathed to her his entire fortune in trust to the parents. The parents have not learned of this action, but the companion, Hardy, reads of it in a newspaper, and resolves upon a double murder. Two pistol-shots are fired from the half-open window of the express office across the road from the hotel. The guests find Mabel dead and John with both arms shattered and speechless. Jonas Hardy pronounces Mabel his unfaithful wife and John her paramour, and gives his own name as Alfred Armitage. A month later John is held as a prisoner. He has always been speechless from a species of paralysis of the tongue. Meantime Peter Grimes, the express agent, is urging on a mob to lynch John for murdering the woman. The timely arrival of the sheriff of the county prevents the lynching. The sheriff quickly recognizes John as an old companion who had saved his life years before. Circumstantial evidence now points so strongly toward Grimes that the mob turns on him, when he tells the true story of the murder. From a San Francisco newspaper is here read an article, in the presence of Armitage, referring to the fact of Alfred Armitage having recently arrived in the city, with letters and correspondence establishing his identity, taking possession of his daughter and her fortune, and stating that he is about to leave the country. The shock of this terrible revelation restores John's speech, and he takes an oath of vengeance. The third act takes us to Venice. Jonas Hardy, under the assumed name of Harwood, is a guest at the grand hotel with Mabel. To his own confusion, Jonas has fallen desperately in love with the girl who calls him father. The other principal characters introduced in the preceding acts have just arrived—some as companions to Armitage, who is in search of his daughter and his wife's assassin, and others are upon a wedding tour. The father and daughter meet, and the father draws from the girl a confession that her name is not Harwood. She is upon the point of proclaiming her true name and rushing to her father's embrace, when the latter is denounced by Jonas as a lunatic and made prisoner. The sheriff of Yuba, who is John's companion and also a United States officer, with full authority to apprehend Hardy under the extradition laws, has temporarily lost his papers, through the miscarriage of one of his pieces of luggage. The last act takes place in an apartment in the tower of an old castle on the Rhine. Jonas, after his temporary triumph in securing the arrest of Armitage, flies in the night with his supposed daughter. His passion for the girl has completely mastered him. He first offers marriage, which Mabel spurns, and he then informs her of his deliberate purpose to subject her to a fate worse than death. At the critical moment the father reaches the balcony by the old ivy vines, and the other characters, who have joined in the pursuit, quickly fill the room.

29. Production of "One Against Many," drama in three acts, by A. C. Gunter, at the Union Square Theatre, New York; with the following cast: Baron Dimitri Menchikoff, Francis D. Heinau; Prince Michaelovitch, Dan Leeson; Herr Issakoff Zamaroff, Alfred Klein; Cuthbert Cholmondely, Albert Roberts; Herman Muller, George de Vere; Henri la Rogue, Redfield Clarke; Fedor, Frederick Goldthwaite; Countess Olga Lapuschkin, Katie Gilbert; Vassalissa Turgeneff, Carrie Jackson; Neira, Effie Germon; Pierre de Montalambert, John L. Burleigh. A young Russian countess who has just come of age is plighted to Baron Menchikoff, head of the secret police, but loves an attaché of the French Legation at Petersburg named Pierre de Montalambert. The Countess Olga has been drawn into the ranks of the Nihilists by her guardian, Prince Michaelovitch and his wife Neira, for the purpose of sending her to Siberia and securing her valuable estates. These three, together with Muller, a Socialist steward, Zamaroff, a Jewish usurer, and one other, form a Nihilist circle.
of six. By the use of some napkins and sympathetic ink (which play a part in the machinations of the enemies to despoil) the circle is convened. Montalambert discovers that Olga is in danger, that she is to be selected as the instrument to destroy Menchikoff, thereby placing herself within the power of the authorities, and resolves to save her. Montalambert visits Olga when the head of the police is expected. He avows himself the originator of the plan of assassination; then offers to renounce Olga for the price of a free passport, and finally, as the Baron is about to put a pair of handcuffs on the young lady (who happens to be his cousin as well as his fiancée), asks permission to do the handcuffing himself. A struggle ensues between the three, and when they rise it is found that the "bracelets" adorn the wrists of the police instead of his prisoner. In the final act, three of the napkins, saturated with chloroform, reappear to suppress the Baron and give Olga’s mending lover a chance to set everything straight.

Production of "The Pohtsman," a melodrama in a prologue and three acts, by R. C. Carton and Cecil Raleigh, at the Olympic Theatre, London, England: with the following cast: Richard Dugdale, E. S. Willard; Tom Lidstone, J. G. Graham; Fred Fordyce, Bernard Gould; Charles Franklin, F. G. Darbyshire; Samuel Rustick, J. P. Burnett; Matt Collins, F. Motley Wood; "Black" George, Frank Wright; Mr. Hanway, H. Gordon; Dr. Raeburn, W. E. Blatchley; Clerk, Gresham; Long Johnson, Philip Cuningham; Sailor, S. Pennett; Railway Guard, C. Martin; Porter, A. Leigh; Cabman, Ives; Sergeant, W. Mirfield; Ginger, E. Waller; Potboy, G. Gamble; Job Foster, E. Norbury; Detective, H. Harvey; Ephraim Hatherly, Stephen Caffrey; Lizzie, Mand Milton; Esther, Agnes Hewitt; Geraldine Fordyce, Helen Ferrers. The story is full of melodramatic incidents. The majority of the characters are more or less connected with the Southeastern Railway, and the chief situation arises out of the smash-up of an express train on that line. The accident is brought about by drugging the pointsman, who, in consequence, is unable to pull the lever in the signal-box.

Production of "Charlotte Russe," society comedy, by Robert Griffin Morris, at the Grand Opera House, Providence, R. I., with Augusta van Doren in the title rôle. The story shows how a certain Baron von Dinkelspiel is engaged to Miss Hostetter, a wealthy young lady of New York. In the meantime, finding that the stock he had bought for Miss Charlotte Russe is rising in value, he transfers it to Miss Hostetter; when it takes a downward turn, he retransfers it to Charlotte. He is exposed by Ernest Vanderbeck. The latter finally plucks up sufficient courage to propose to Charlotte, who has been in love with him from the start.

"A Soldier's Trust," a new version of "The Exile's Daughter," by C. L. Graves, was presented at Poole's Theatre, New York: with the following cast: Marlotte, Besse Clark; Mme. Tavernay, Elsie Graham; Geneviève De Lysle, Emma Fossette; Peter Frochard, S. J. Forhan; Ambrose Tavernay, F. E. Cooke; Lucien de Lysle, J. S. Madero; Jean Potlichon, George H. Whitman; Monsieur Germond, H. A. Walton; The Curate of Laurent, G. S. White; Gaspar Picard, D. J. Sayre; Young Picard, A. Walsh; Corporal Antoine, F. A. Tannehill.

Partial destruction by fire of Chapin's tent theatre, Jersey City, N. J. —— The new Grand Opera House at Lexington, Ky., was inaugurated by Lizzie Evans in "Our Angel." —— Crawford's Opera House, in process of completion, at Wichita, Kas., fell to the ground, carrying with it forty feet of the north and south walls, and leaving the building a wreck.

Production of "The Still Alarm," melodrama in three acts, by Joseph Arthur and A. C. Wheeler, at the Fourteenth Street Theatre, New York: with the following cast: Jack Manley, Harry Lacy; John Brd, Nelson Wheatcroft; Willie Manley, Charles Dickson; Doc Wilbur, Jacques Kruger; Franklin Fordham, E. A. Eberle; Joseph Jones, M. J. Gallagher; Jenkins, Thomas W. Ford; Ellmore Fordham, Blanche Thorne; Cad Wilbur, Blanche Vaughn; Mrs. Manley, Mrs. Selden Irwin. Jack Man-
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ley is the trusted clerk of Franklin Fordham. He is engaged to the latter's daughter, Elinore. One John Bird has acquired a rascally hold on Fordham, and he uses it to demand the hand and fortune of Elinore. The latter, to save the father from ruin consents to sacrifice herself and her lover and wed Bird. Jack is discharged from his position of trust, and lapses into poverty and melancholy. The heart-broken Elinore visits him, there to explain the cause of her conduct. Jack demands the name of the man in whose power her father is. She refuses to divulge it. Bird comes knocking at the door. Manley tries to get at him, but Elinore bars the door. He smashes the window with a chair, and rushes down the fire-escape to intercept his unknown enemy. This forms a startling finale to the second act. The third begins with a scene between Bird and an old inebriate, Doc Wilbur, who was the former's companion in the abduction of Fordham's younger daughter years before, and who can free the father from Bird's toils. Doc is repentant, and he manages, by a clever ruse, to abstract the documentary evidence of Bird's guilt, which he despatches to Manley by a messenger-boy. Discovering his loss, Bird pinions Doc and hurries to the engine-house, where Manley (who is now a fireman), is employed, to secure the message. The next scene shows the interior of the engine-house. Bird comes just in time to get the message. He conceives the idea of firing the Fordham residence and destroying Doc and preventing rescue by cutting the wires of the fire signal. He carries out the plan. A "still alarm," however, comes to the hero over the telephone. He sounds the gong with a mallet. The firemen don their boots and slide down to their posts of duty; the horses leap to their places; Jack takes the driver's seat, and in a cloud of smoke the engine dashes out of the house and down a street seen in perspective. Jack saves Elinore from the flames. The eve of her marriage to Bird arrives. She again visits Jack in his home, finding him, apparently, extremely ill. His sickness is a ruse intended to entice Bird, who comes in search of his fiancée. At last Jack meets his adversary face to face. He springs from his couch, and in the struggle that ensues wrests from him the document that absolves Fordham from his power. Bird is captured by a policeman. Jack, of course, gets Elinore, and Fordham has restored to him his long missing daughter.

Roland Reed appeared for the first time in "The Woman-Hater," at Fall River, Mass; the cast being as follows: Samuel Bundy, Roland Reed; Horace Mulbridge, Harry A. Smith; Dr. Lane, Frederick Hight; George Dobbins, A. C. Deltwyn; Tom Zipley, William C. Andrews; Olando Hawkins, W. W. Plum; William, C. N. Sharo; James, S. W. Gordon; Mrs. Lucy Joy, Alice Hastings; Alice Vane, Alice Lewis; Mrs. Walton, Bessie Hunter. The play was originally produced by the late John T. Raymond.

SEPTEMBER.

1. Production of "Bewitched," farce-comedy in three acts, by Edward E. Kidder, at Muskegon, Mich.; with the following cast: Haleyon Todd, Sol Smith Russell; Colonel Chatney Chilleurry, Frederick J. Wildman; Mr. Euston, Alexander Fisher; Thomas Willis, Frank L. Davis; Toby, Samuel Erwin Ryan; Stella, Jennie Karsner; Bella Euston, Marie Dudley; Electra Twinkle, Louisa McIntosh; Porter, M. Osborn. The plot deals with the return from the Indies of an old war dog who brings with him a pretty daughter and an amulet, or charm, of wonderful power. Whoever has it is forced to do the opposite to what he otherwise would do. It performs an office similar to that of the drug in "The Strange Case of Dr. Jekyll and Mr. Hyde." The amulet turns a household, visitors and all, topsy-turvy, and a very serious and good young man, Haleyon Todd, into a howling wretch. Passing the amulet around creates the fun, and also gives opportunities for the introduction of specialties.

Production of "Starlight," musical farce-comedy, by Fred. G. Maeder and Robert Fraser, at Joliet, Ill.; with the following cast: Quackleton, a musical crank, R. F. Caroll; Harold Marker, an artist, W. S. Rising; Old Muddlebrain, the boss crank, H. Standish; Michael Brulligane, H. McDonell; Murizio Flammitt, the red brakand, F. D. Daly; Lord Bondholder, W. F. Condit; "You Know," valet, E. H. Caroll; Lucy Raffle, Bessie Cleveland; Mrs. Highflyer, lion hunter, Anna Sutherland; Teresa, Miss E. Mortimer; Kitty O'Leary, Miss L. Elma; Carlotta, known as "Starlight," Vernon Jarbeen.

Production of "Le Chevalier Timide," comic opera in one act, adapted from the novel of Desauriers, with libretto by M. W. Bsnach and music by Edmond Missa, at the Menus-Plaisirs Theatre, Paris, France.——Production of "Is Life Worth Living?" drama in four acts, by F. A. Scudamore, at the Prince's Theatre, Bristol, England.

2. Production of "Blackmail," drama in four acts, by G. H. R. Dabbs, at the Literary Institute, Shanklin, I. W., England. This piece is not the one produced under the same name in the United States.——Production of "Am Lindenhof," drama by Hans Neuert, at the Gaertnerplatz Theatre, Munich, Bavaria.——First representation in England of "The Woman-Hater," farce in three acts, by David Lloyd, adapted to the English stage by Edward Terry, at the Theatre Royal, Newcastle.

3. First representation in America of "A Dark Secret," an English melodrama, by James Willing, Jr., and John Douglass, adapted for the American stage by Charles B. Jefferson, at the Walnut Street Theatre, Philadelphia, Pa.; with the following cast: Shephen Norton, Henry Walton; Jonas Norton, Joseph L. Mason; Arthur Loates, George Backus; Martin Brooke, Frank Lane; Nelly, Virginia Nelson; Mary Joyce, Dora Goldthwaite; Madame La Fontaine, Gabrielle du Saul; Gipsy girl, May Nugent. The story, briefly told, is as follows: A young and lovely heiress is left, by the death of her father, to the guardianship of her uncle, a hypocritical old scoundrel, who is the next heir to the estate. He endeavors to unite her in marriage with his son, an uncouth, vulgar youth with sporting tendencies. Falling in this, her death is resolved upon by the old wretch, who has for his accomplice his hopeful son and a venomous French governess. In pursuance of their evil designs for grasping the fortune, the old man and his son have already committed a
murder, but, although suspected, have escaped punishment on account of the popular belief that their victim died by his own hand. The heroine is subjected to many persecutions and imminent dangers, but is finally rescued by her lover and her step-sister, who, together with the father's solicitor, have proved her steadfast friends. The wicked governess dies of poison intended for her victim, the ungodly uncle dies of shock consequent upon the discovery of his misdeeds, and the old murder is morally proved against the unregenerate son. Incidental to the piece are the regatta scene at Henley and a night scene upon the Thames in the same locality. To render the scenes effective, a tank filled with water occupied the entire back of the stage, and George Hosmer, the oarsman, rowed the winning shell.

Production of "Plaisir," spectacular drama in six acts, by Paul Merritt and Augustus Harris, at Drury Lane Theatre, London, England; with the following cast: Jack Lovel, Edward Gardiner; Dick Doddipods, Harry Nicholls; Prince Valvasia, Percy Lyndal; Arthur Blessington, Basil West; Tommy Stuart, Walter Uridge; Willie Barton, Frank Harrison; Sir Samuel Sloper, Napier Barry; Major Randolph Lovel, Edward Sass; Alderman Doddipods, Lionel Rignold; Francis Fairweatheriey, Victor Stephens; Dion Cassidy, James O'Brien; Muxworthy, Edgar Hayes; Nickerson, Jos. St. George; Detective-Sergeant Judkins, W. Barnett; Tom Carey, George Melville; Commissioner of Police at Nice, Charles Haverley; Jessie Newland, Alma Murray; Geraldine Vanderfeld, Fanny Brough; Rose Bouchon, Lily Miska; Phillis Egerton, Jenny Dawson; Luretta Borghi, Millicent Mildmay.

Production of Sardon's "Dolores," better known as "Patrie," at the Chestnut Street Theatre, Philadelphia, Pa.; the principal rôles being cast as follows: Count de Rysoor, Newton Gotthold; Dolores, Eleanor Carey; Nourcarnes, W. H. Wallis; Duke of Alva, J. H. Fitzpatrick; La Tremouille, W. F. Blande; Jonas, Max Figgman; and Raffaele, Ricca Allen. Two ballets were introduced, with Antoinetta Bella as première.—Mrs. D. P. Bowers revised "The Czarina," by Oliver Leland, at the People's Theatre, Brooklyn, N. Y.

Production of "Hoheere Toechter," musical farce, in four acts, by W. Mannstaedt and R. Schott, music by G. Steffens, at the Central Theatre, Berlin, Germany.—Production of "Vaeter und Soehne," tragedy by Wildenbruch, at the Ostend Theatre, Berlin, Germany.—First representation in Europe of "Waldmeister's Brautfahrt," opera in three acts, by Adolph Neuendorff, at the Wallhalla Theatre, Berlin, Germany. This opera was originally produced at the Thalia Theatre, New York.

4. Death of Mrs. James R. Vincent, the trou'eran actress, at Boston, Mass.—Death of Amelia Waugh, actress, at Brooklyn, N. Y.

5. Production of "Allan Dare," melodrama founded on Admiral Porter's novel, at the Fifth Avenue Theatre, New York; with the following cast: The Prologue: Simon Gale, Jerome Stevens; James, Eddie Hughes; Charles, Johnny Hughes; Charles Gale, J. E. Wilson; Dick Long, Charles Forman; Agnes Gale, Agnes Proctor; Mary, Kate Burlingame; Ellen, Louise Berkley. The Play: Allan Dare, Frank Carlyle; Robert le Diable, Wilton Lackaye; Mr. Morton, J. E. Wilson; George May, F. B. Conway; Munro Park, W. H. Thompson; Hans Hummel, Luke Martin; Chief of Police, Robert Johnson; Louise Morton, Louise Pomeroy; Agnes Gale, Agnes Proctor; Mrs. Morton, Kate Burlingame; Flossie Carrolton, Addie Cumming; Mary Sampson, Kate Maloney. The scene of the prologue is laid at Manchester-by-the-Sea in 1800. James Gale has been drowned at sea, and it is thought that a sum of money left in his care will fall into wrong hands. His twin sons, James and Charles, are spirited away by a rascally circus man, leaving the widowed mother with a small girl and no money. The period of the play begins in 1890. The twins have been separated and reappear, one as Allan Dare, a celebrated detective, the other as Robert le Diable, an equally celebrated thief. Allan has come from Paris to hunt down this same gentlemanly
Secondly, who has always eluded him in the old country, and he attaches himself to the New York detective force. The wicked Charles Gale turns up as Mr. Morton, a well to do banker, while the brother who was supposed to have been lost comes to light, somewhat demented, imagining himself to be Mungo Park, the African traveler. Dare tracks Robert to his lair, but the latter, who is as quick at disguises as his pursuer, changes wig and coats with a companion and escapes the detective. Later he lays siege to the hand of Louise Morton and marries her clandestinely. Allan, however, arrests him as he is about to embark on a vessel to sail for more congenial climes, when the discovery is made that they are brothers. Then follows a prison scene, wherein all the mysteries are cleared away, and as many of the loose ends tied up as is practicable.

First representation of "Racing," drama in seven acts, by G. H. Macdermott, at the Grand Theatre, London, England; with the following cast: Count de Beauville, Henry Barge; Duke of Courtland, Cyril Maude; Lord Eastbourne, H. A. Cree; Harry Youngerson, Julius Knight; Daddy Truman, G. B. Phillips; Vigilant Binks, Bassett Roe; Billy Goodson, P. Robson; Ben, a Bookmaker, E. Derron; A Costermonger, J. P. Doyle; Mr. Malcolm, A. E. Drinkwater; The Doctor, H. A. Rec; Moses Goodman, J. E. Daniels; A French Boatman, E. Edmonds; Ponsford, Hairee; Policeman, E. N. Dacott; Newsboy, Master Carter; Mavis Malcolm, Amy McNeil; Theresa Truman, Fannie Leslie; Clara, May Conrade; Sal, Miss Evelyn. Theresa Truman, the daughter of an old trainer, has married the Count de Beauville, an unscrupulous owner of race-horses. Becoming tired of her, he employs his tool, Binks, to make away with her, which he endeavors to do by throwing her overboard when out at sea. But Theresa is saved, and, returning to England, assumes the disguise of her twin-brother, of whom she is the living image, and sets to work to defeat the machinations of her husband and his plans to marry Mavis Malcolm, over whose father he has obtained complete power. This she effectually does by riding a horse of the Count's for the Derby, and winning with it, the Count's book having been made that it should lose, and producing her marriage lines proving that he is contemplating bigamy. His utter confusion is brought about by the confession of his confederate, Binks, who, in the final scene, shoots his employer, and thus rids the world of a very unenviable member of society, and so leaves the path clear for the marriage of Mavis with her sweetheart, Harry Youngerson, who has also had some hard treatment at the hands of De Beauville. The piece had a preliminary trial at the Star Theatre, Wolverhampton, April 5th, 1886.

Production of "Natural Gas," farcical comedy, by H. Grattan Donnelly, at Utica, N. Y.; the cast including John B. Gilbert, H. G. Donnelly, Edward Girard, Gustav Hennessy, John T. Craven, Amy Ames, Rachel Booth, Katharine B. Howe, Kate Allen and Mme. Millard. The plot is a conglomeration of absurdities. Kitty Malone's father owns land on which natural gas is discovered. This enriches the family, and the efforts of Kitty to shine as a lady of society bring about ludicrous situations. A soirée musicale furnishes the opportunity to introduce specialties.

First representation in America of "Lost in the Snow," domestic drama (originally produced in England), at the Holliday Street Theatre, Baltimore, Md.; with the following cast: Mark Felton, Charles A. McManus; Dr. Arnida, Charles H. Bradshaw; Darkell, A. H. Hastings; Paul, Henry C. Sutton; Jenney Gosling, Edward Chapman; Horace Leslie, Arthur Brooks; Gipsy Jack, William Lewis; Mildred, Ella Stockton; Mrs. Felton, Mrs. Stetson; Daisy, Miss Bailey; Nellie, Norman Blythe; Charity, Miss Lingard.


6. Production of "The Barrister," farcical comedy in three acts, by George Manville Fenn and J. H. Darnley, at the Comedy Theatre, London, England; with the following cast: Mr. Arthur Maxwell, J. H. Darnley; Captain Arthur Walker, Walter Everard; Major Drayton, Fred Mervin; Jack Roddrick, Meyrick Milton; Mr. Jenkins, W. Cheesman; Crisp, Fred Burton; waiter, Prince Miller; Tom Price, Stephen Caffrey; Mrs. Maxwell, Helen Leyton; Miss Helen Payne, Maggie Hunt; Kitty Drayton, Agnes Verity; Miss Foster, Susie Vaughan; Jane, Maud Merrill. Arthur Maxwell is a barrister, who, returning home one night, meets with a lady that has lost her purse, and, in an excess of chivalry, accompanies her to her door in a cab, of which he pays the fare, the lady obtaining his address that she may return the amount. To his horror, the next morning he discovers that he has brought away her bag instead of his own, which contains all the legal papers in a great case in which he is engaged. The house in which he lives really belongs to Captain Arthur Walker, who is in India, but his servant, Tom Price, has taken advantage of his absence to let it to Maxwell. The barrister, who is expecting his wife from Brighton, tells Price that if the lady calls to repay him the cab fare he will not see her. Mrs. Maxwell arrives by an earlier train than that by which she is expected, is mistaken by Price for the other lady, and so the wife learns what she thinks is an escape of her husband's. Almost immediately on learning this Helen Payne arrives with presents for her future husband, who so she hears is returning from India, and these being all for Arthur, Maxwell's name, are taken by his wife as further proofs of his infidelity. As no surname is mentioned, Helen is induced to believe that her lover is married to Mrs. Maxwell, and so writes a letter reproaching him with his inconstancy, but there being no address, though intended for Maxwell, it eventually falls into the hands of Captain Walker, and he thinks his Helen is false. Major Drayton contemplates marriage with Miss Foster, the real heroine of the cab affair, but he fancies that she has met Maxwell by appointment, and so breaks off the match with her, and the humor of all these misunderstandings is heightened by the frantic pursuit of the lady with the missing bag by Maxwell, and the plight in which Price finds himself, owing to the unexpected return of Capt. Walker. The piece had a provincial trial at the Grand Theatre, Leeds, England, March 19, 1887.

Production of "Ludwig II., Koenig von Bayern," character piece in six acts, by A. Klinger (pseudonym), at the Summer Theatre, Basel, Switzerland.—Production of "Loyalty," romantic drama by Charles and Walter Ellis, at Ottawa, Kas.; with an amateur cast.—Death of Isaac Litt, manager, at Milwaukee, Wis.

7. Production of "Circus in Town," musical comedy, adapted from the Danish by Edward Holst, with music by Woolson Morse, at Pawtucket, R. I. The story of the piece is as follows: Victor Magillicuddy, an amorous young man, has fallen desperately in love with a leading lady of a circus troupe. Her name is Mlle. Ritta, and although the fact is unknown to Magillicuddy, she is the wife of Signor Finioso, the proprietor and manager of the show. Magillicuddy writes her a letter in which he declares his passion. After he has mailed it he discovers through his friend Philip that Mlle. Ritta is a married woman, and that her husband is insanely jealous, and as he fears the letter may fall into the hands of the husband, he resolves to go at once to the circus and endeavor at all hazards to recover the tell-tale missive. Arrived there, he seeks and is granted an interview with the lady herself, who, on learning how injudicious he has been, agrees to aid him in his efforts to prevent her
husband from intercepting the letter. To make matters a little more complicated, she has happened to have been overheard by her husband speaking in the most glowing terms of a certain Victor. But the Victor she referred to was a horse on whom she had laid a heavy wager. Still, aware of her husband's jealous disposition, she fears that in case he obtains possession of the letter he will imagine Victor Mag"illicuddy is her accepted lover and the one she alluded to. Just then a strike of the circus hands occurs, and Magillicuddy is introduced by the wife to the manager as one who can probably help him out of his difficulty. The wife takes the company into her confidence. Magillicuddy, who is now disguised as an Irishman, becomes valet to the manager, but really, in a sub rosa way, is arranging the various disguises assumed by the company and introducing them to the strike-ridden manager. The upshot of the affair is that the manager is successfully deceived in the new company, the strike is overcome, and eventually a letter arrives from the Dead-Letter Office addressed to Magillicuddy. On opening it he finds that as he had failed to place a superscription on his love-letter the Department had returned it to the writer, and so the end is reached.

Production of "Die Liebesliegennerin," drama in four acts, by Robert Misch, at the Court Theatre, Hanover, Germany.

8. Production of "A Clergy's Curse," drama in four acts, by Robert T. Murphy, at the New Opera House, Rochester, N. Y. The story tells how two young men are in love with a banker's daughter. Louis Malcolm, the villain, has the other wooer, Robert Clyde, accused of robbing the bank of his prospective father-in-law. Robert is sent to prison by circumstantial evidence. He escapes, however, and eventually comes back to prevent the villain marrying his sweetheart, and all ends happily.

Production of "The Judge," comedy by Thomas Worthington King, at the Leland Opera House, Albany, N. Y., with Odell Williams in the title rôle.

9. Production of "Uncle Bob," comedy by Charles Gayler, at McVicker's Theatre, Chicago, Ill. The piece introduced William J. Florence in the title rôle as a Western business man, unpolished and good-natured, who has made a fortune in mining, and is paying a visit to his fashionable brother in the East. Mrs. W. J. Florence assumed the rôle of an eccentric widow desirous of entrapping Uncle Bob into a proposal of marriage.

Production of "Die Loreley," romantic opera in four acts, with music by Max Bruch, and libretto founded on Emanuel Geibel's poem, adapted for the stage by Oscar Walther, at the Stadt Theatre, Leipsic, Germany.

The Co-operative Dramatic Association produced "The Soul of Honor," drama by W. J. Shaw, at the Grand Opera House, Cincinnati, Ohio. The play illustrates domestic life in Kentucky, and contrasts the peculiarities of the various sections of the country.——Death of W. F. Horton, veteran actor, at New York City.

10. Mary Anderson appeared as Hermione and Perdita in "The Winter's Tale," at the Lyceum Theatre, London, England; supported by the following cast: Leontes, Forbes-Robertson; Mamillius, Mabel Hoare; Camillo, J. Maclean; Antigonus, George Warde; Cleomenes, Arthur Lewis; Dion, F. Raphael; A Councillor, Mr. Sutch; Court Officer, H. Padgen; Court Herald, Mr. Lennox; Officer of Guard, Mr. Galliford; A Jailer, Mr. Davies; Paulina, Sophie Eyre: Emilia, Helena Daire; 1st Lady, Miss Desmond; 2d Lady, Miss Russell; Polxenes, F. H. Macklin; Florizel, Fuller Mellish; Old Shepherd, W. H. Stephens; Clown, J. Anderson; Autolycus, Charles Collette: Archidamus, Glen Wynn; Mopsa, Zeffie Tilbury; Dorcas, Miss Ayton. "The American Claimant, or Colonel Mulberry Sellers Ten Years Later," by Mark Twain and W. D. Howells, was presented to an invited audience at New Brunswick, N. J., with A. P. Burbank as Colonel Sellers.

Theatre, Munich, Bavaria.—Death of Louise Socttl, actress and dancer, at Munich, Bavaria, aged 65.


12. Production of "The Blue Bells of Scotland," comedy-drama in five acts, by Robert Buchanan, at the Novelty Theatre, London, England; with the following cast: Graham Macdonald, Henry Neville; The Earl of Sedley, William Lang; Hon. Sam Gordon, Scott Buist; Lord Arranmore, Arthur Elwood; Koll Nicolson, Hilton; Angus-of-the-Dogs, S. Calhaem; Peter Dalston, G. Canninge; Neil Mackinnon, F. Green; Rev. Mr. Freeland, R. Johnson; Sergeant Milligan, Eardley Turner; Corporal, Mr. Smith; Farringford, Mr. Vivian; Corporal of Marines, F. Green; Sanderson, Mr. White; Wylie, Mr. Victor; Policeman, Mr. Black; Lady Ethel Gordon, Harriett Jay; Jessie Macfarlan, Marie Stuart; Burlington, Miss Wingfield; Mina Macdonald, Miss Fortescue. The plot is adapted from the author's prose romance, "A Child of Nature," and follows the fortunes of Mina Macdonald, a lovely girl of good but decayed family, who lives with her foster-father, Koll Nicolson, in the Scottish Highlands. Her brother, Graham, is the next heir to the Arranmore estates, now held by an absentee landlord, who deputes his power to a gripping factor, Peter Dalston. Lord Arranmore at length comes North for the shooting, sees Mina, who falls in love with him; but as she will not leave her home he carries her off by force to London. On the journey he goes through the ceremony of what he fancies is a mock marriage, and, under this idea, he tells her she is no wife when they have lived together some time, and being ordered on foreign service, leaves her to the tender mercies of Dalston. To escape his odious proposals, for he is also madly in love with her, Mina rushes from the house, and is found straying, homeless, in Piccadilly at night by her brother, who is in search of her and her betrayer. In pursuit of the latter, Graham follows him to Burmah, having enlisted in his regiment. There, regardless of discipline, he forces his officer to fight with him, but as they are attacked by the enemy, he forgets his sister's wrongs, and back to back they defend themselves from their assailants. Lord Arranmore dies of his wounds, but not before he has admitted that Mina is really his wife. Graham Macdonald returns home with a V. C., to find himself in possession of the Arranmore estates, at which he arrives in time to stay the evictions that are being ruthlessly enforced by Peter Dalston; and becomes engaged to Lady Ethel Gordon, who, it being Leap Year, has proposed to him, fearing that as she has once refused him he will not renew his suit.

Production of "A Hole in the Ground," a farcical comedy by Charles H. Hoyt, at the Fourteenth Street Theatre; with the following cast: A Capitalist, William Mack; A Romantic Young Man, W. O. Harlan; A Stranger, George Richards; A Station Agent, Frank Lawton; A Roper-in, Alfred M. Hampton; A League Base-Ball Umpire, Julian Mitchell; A Tailor-Made Girl, Duddie Douglas; A Second Tailor-Made Girl, Irene Hernandez; A Third Tailor-Made Girl, Fannie Stevens; A Deaf Lady, Alice Walsh; A Telegraph Operator, Nanette Ccmstock; The Lady of the Lunch Counter, Flora Walsh. The piece is levelled at the nuisances encountered at railway stations. It derives its name from a washout or "hole in the ground," through which a train is delayed several hours. The action takes place during these hours. A party of the first part in an elopement is waiting nervously for the party of the second part, who is on the train. A quaint old gentleman is waiting impatiently for the train. He is down on the bills as A Stranger, and is made the butt of practical jokes. A short-spoken, snappish station agent makes it unpleasant for everybody around. He is also very hard on trunks. A young girl at the lunch-counter makes it unpleasant for customers. Two ropers-in for hotels make matters unpleasant for passengers and their baggage. Three "tailor-made girls," sisters of the impatient eloper, carry consternation to the passenger for Gretta Green. Three "wash-lad'ies" mop the floor of the station, and incidentally mop up the old gentle-
man. Commercial travelers come and go, and mash and kiss the "tailor-mades." A pretty telegraph operator mixes up despatches. A fearful and wonderful tramp—a one-time baseball umpire who has become a wanderer upon the face of the earth—fits in and out and troubles everybody. A boy who is anxious to become a railroad man helps in the evil doings of the station agent, who is ambitious to become a superintendent.

First representation in America of "A Run of Luck," an English sporting drama by Henry Pettitt and Augustus Harris, at the Boston Theatre, Boston, Mass.; with the following cast: 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; Hughley Hawthorne, R. C. Varlan; The Colonel, Walter Penniman; Station Master, W. A. Car: Tom Catchpole, F. L. Jamelson; Telegraph Operator, W. K. Sylvester; Auctioneer, S. E. Fredericks; Railway Porter, J. W. Taylor; Daisy Copsley, Miss Minnie Radeliffe; Mabel Selby, Miss Lilian Lee; Aunt Mary, Mrs. W. G. Jones. The story relates the experiences of two sons of a wealthy English squire—one the recognized heir, bad and prodigal—the other good, but unacknowledged by the father, and, at the first, presumed to be illegitimate. Through the machinations of two designing villains the lives of the two young men, as well as those of their sweethearts, are greatly circumvented, but eventually justice and morality triumph. The outcast is acknowledged as the genuine heir through an early marriage, and the bad one's debts are paid by the father just as his race horse succeeds in winning more than enough to cover the good old gentleman's outlay. Horses and dogs form a prominent feature of the play, and their appearance and carefully managed movements drew forth tumultuous applause. In the last meet in the third act a full pack of hounds come baying on the stage, and in the closing scene of the play the spectators obtain a view of a race-course, crowds of people, a grand stand, and five flying horses and jockeys.

Mrs. D. P. Bowers presented "Madame Cresus," drama in five acts, adapted from the French of George Ohnet, at the People's Theatre, New York; with the following cast: Mme. Devarennes, Mrs. D. P. Bowers; Prince Serge Paulne, Henry Ave- ling; Pierre Delarue, W. G. Beach; Monsieur Michaud, Carl Ahrendt; Maurice Mavechal, Sidney Bowkett; Anatole, Arthur Giles; Mons. Rosenberg, J. W. Thompson; Mons. De Trembley, Percy Hunting; Nadia, Mittens Willett; Clarice, Alice Fairbrother. Some years ago a dramatization of the same work, entitled "Serge Paulne," was produced at aock theatre in New York.

Production of "Phryne," comedy-drama by Dion Boucicault, at Baldwin's Theatre, San Francisco, Cal.; with the following cast: Jack O'Beirne, Dion Boucicault; Mark Carrington, Atkins Lawrence; Shirley Vereker, Charles A. Smily; Lord Har- lingham, H. B. Phillips; Lord Billerican, Fritz Williams; Sir Dudley Talboys, J. O. Barrows; Phryne, Louise Thordyke; Mrs. Downey, Mary Barker; Rita Martinez, Helen Bancroft; Barbara Talboys, Miss M. Young; Maggie, Marion Emore; Katie Rideout, Blanche Weaver; Lady Maskeline, Miss Williams; Lady Goodwood, Miss Walton. The piece is similar in many respects to "Led Astray," adapted from the French by the same author.

Jeffreys Lewis appeared at Alcazar Theatre, San Francisco, Cal., in Lady Lynne; with the following cast: Vivian, Lady Lynne, Sister Marie, Jeffreys Lewis; Sir Lionel Rydal, Gustavus Levick; Dr. Fiender Warby, Dr. Antoine, Harry Mainhall; Squire Gordon, Leo Cooper; Earl of Lynne, Arthur Branscombe; Lord Ashton Bury, George H. Trader; John Goode, Harry Russell; Rodgers, Emile Collins; Captain of the Guard, Charles Ensign; Elinore, Lady Rydal. Eleanor Barry; Mrs. Gordon, Annie Adams; Gordon Rydal, Little Mabel Bowman. The piece is a society drama suggestive of "East Lynne" and the "New Magdalen."
First representation in New York of "Dr. Jekyll and Mr. Hyde" (dramatized by T. R. Sullivan from Robert Louis Stevenson's fantastical sketch, "The Strange Case of Dr. Jekyll and Mr. Hyde"), at the Madison Square Theatre; with the following cast: Dr. Jekyll, Mr. Hyde, Richard Mansfield; Gabriel Utterson, John T. Sullivan; Dr. Laneon, D. H. Harkins; General Sir Danvers Carew, H. B. Bradley; Poole, Harry Gwynette; Inspector Newcomen, C. E. Eldridge; Jarvis, Thomas Goodwin; Mrs. Laneon, Katherine Rogers; Rebecca Moor, Helen Gildden; Agnes Carew, Beatrice Cameron.

First representation in New York of "The Arabian Nights," by Alfred Thompson, at the Standard Theatre, New York; with the following cast: Ski-Hi, F. W. Holland; Princess Balroubadora, Celia Ellis; Tekicy-Nokra, Tom Martin: Chow-Chow, J. H. Ryley; Klub-Lubba, J. E. Connelly; Kickapoo, Lena Merville; Aladdin, Loie Fuller; The Widow Tootricum, Lillie Alliston; Fol-Dol, Lizzie Hughes; Zalambro, May Yoke; Tam-borina, Zoe Vielli; Genie of the Lamp, Miss Cogan.

First representation in New York of "Circus in Town" (originally produced, September 7th, at Pawtucket, R. I.); with the following cast: Victor Magillicuddy, John A. Mackay; Signor Furoso, W. H. Hamilton; Philip, Paul Arthur; Felix Featherly, Edward Gervaise; Old Sleuth, W. C. Mandeville; Mlle. Ritta, Adah Richmond; Mlle. Patrice, Hattie Delaro; Zulu, Grace Wilson; Zozo, Emma Hanley; Zampa, Josie Hall; Bridget Montmorenci, Richard Golden.

First representation in New York of "The Willy West," musical comedy by Frederick J. Havner, at Harrigan's Park Theatre, Gus Bruno appearing as Willie Gordon and John T. Kelly as Arizona Mike. The first scene discloses an alleged interior of Macy's store, with numerous shop-girls and bargain-hunters who cluster around a pompous floor walker named Willie Gordon, and whose heart melts only in the presence of the head saleswoman, Lulu Diamond. The approach of the Wild West parade ends the scene. The remainder of the piece tells the adventures of Willie Gordon seeking his Lulu, who has decamped with an Indian chief to explore the Western wilds. After a varied experience, in which a Deadwood coach with a panoramic scene plays an important part, the couple are reunited.

Production of "Pawn Ticket 210," a four-act drama, adapted from the French by David Belasco and Clay M. Greene, at McVicker's Theatre, Chicago, Ill.

The Haymarket Theatre, London, England, reopened with an English version of "Gringoire," by Walter Besant, in which Beerbohm Tree acted Louis II. and Marion Terry the title rôle. This p'eece was followed by a revival of "The Red Lamp," by Outram Tristram; with Mrs. Beerbohm Tree and Charles Suggest in the principal rôles.


Opening of the new Columbia Theatre at Cleveland, Ohio.——Opening of the Comique Theatre at Newburg, N. Y.—Opening of the new Opera House at Hanover, Pa.

13. Opening of the new Stadt Theatre, at Riga, Russia, the old theatre having been destroyed by fire in 1882.—Louis James and Marie Wainwright appeared in "Ingomar" at the Grand Opera House, for the first time in New York.


15. Opening of the new Academy of Music, at Jersey City, N. J.


19. Production, at the Casino, New York, of "The Marquis," a comic opera first presented in America under its original title of "Jeanne, Jeannette et Jeannot," by a French company at Booth's Theatre, New York, in October, 1878, the music by Lacome; the French libretto by Clairville and Delacour; the English libretto by Robert Reese, adapted for the Casino by Max Freeman; with the following cast: Marie, Bertha Ricci; Mae, Isabelle Urquhart; Jacquette, Sylvia Gerrish; Clarinde, Rose Wilson; Marion, Lilian Grub; Marquis de Noce, Mark Smith; Prince de Soubise, Courtice Pounds; La Grenade, Max Freeman; Baliff, Arthur W. Tams; Notary, Edgar Smith; Briolet, James T. Powers. The story deals with the fortunes of three pretty girls—named respectively Mae, Marie and Marion—who meet aboard a diligence on the way to Paris. They make a compact to meet in five years at the Cadran Bleu Inn. A change of scene is all that indicates this lapse, the unit of time not being thought worthy of consideration. The girls meet: Marion is found to have inherited the inn and is about to marry La Ramee, a supposed private in the Horse Guards. Mae has been thrifty, and is no less a personage than the Countess du Barry, Louis' celebrated favorite. Marie has not done badly, either, for she is the premiere danseuse of the Royal Opera House, and the protégée of Prince de Soubise. The friends meet as agreed, and consent to serve as Marion's bridesmaids, but La Ramee—who is really a marquis masquerading as a private—gets out of the marital scrape into which he has unwarily fallen, by getting himself arrested. Briolet, the chief of the Cadran Bleu, who loves Marion himself, is overjoyed. The second act takes us to the boudoir of Marie, the dancer. She is having a flirtation with the protean marquis. Marion recognizes in him her recreant fiancé, La Ramee, but he denies the story. The King, hearing of Du Barry's visit to the Cadran Bleu, is angered. She has also numbered the Marquis among her admirers. The three women determine to avenge themselves. They force him to declare in writing before a notary his intention to marry Marion. The third act is laid at Trianon, near Versailles, the Countess' residence. Briolet has enlisted as a soldier. He deserts his post to see Marion, who loves him and promises to become his wife. Briolet is about to be court-martialed, but Du Barry secures his pardon. The King consents to the marriage of Soubise and his dancer; the Countess resumes her sway over him, and the Marquis escapes punishment for his amatory sins by going to the war.

Production of "Two Roads," melodrama in four acts, by James Carden, at the Windsor Theatre, New York; with the following cast: Allen Van Dorne and Mad Peter, James Carden; Arthur Garner, W. S. St. Clair; William Wolf, Malcolm Bradley; Jerome Madden, E. Murray Day; Herbert Reardon, M. D., Ivan Peronet; Billy Buck, Will H. Mayo; Jessie Van Dorne, Bella Stokes; Susan Buck, Joey Sutherland; Alice Van Dorne, Marston Leigh. The incidents of the play recite the old story of woman's perfidy to man and man's inhumanity to woman. They follow the lives of a wedded but unmated pair, whose marriage was the result of circumstances, caused by the impecuniosity of the man, and an insane desire on the part of the woman's parents to marry her into an aristocratic family. The unhappy union is found to be blessed with a girl seven years of age when the story opens. The designing and villainous lover then appears on the scene and captivates the susceptible and neglected wife. The husband's suspicions are aroused, and after a failure to expose his wife's sup-
posed dishonor, he hands his child to the guardianship of a friend, and attempts to kill the object of his wrath. He is baffled in his purpose by the timely arrival of the villain, who makes the husband hors du combat: and elopes with the wife. A lapse of ten years occurs before the next act. The child, who has been stolen from her guardian by gypsies, turns up as a flower-girl of unknown parentage. The father is found roaming the streets as a monomaniac in close proximity, but wholly unconscious of the existence of his daughter. The return of the guilty wife with her betrayer; the recognition of the daughter by the mother; the return of reason to the husband in time to save his child’s honor; the repentant wife and flinty-hearted husband; a robbery prevented by the presence of the discarded wife; a shot from the villain, who is engaged in a robbery, aimed at the man so cruelly wronged, is received by the wife; the capture of the villain and his pal; a forgiving husband, sorrowing daughter and dying wife, bring the story to a close.

Production of "Little Puck," a musical comedy, founded on Anstey’s novel, "Vice Versa," at the Academy of Music, Buffalo, N. Y.; the cast including Frank Daniels, Bessie Sanson, Will Henderson, Robert Fraser, Rillie Deaves, Lea Raymond, Ray Douglass, and Hope Curtiss.

First representation in New York of "As In a Looking-Glass," dramatized by Frank Rogers from the novel of the same name, at the Fifth Avenue Theatre; with the following cast: Captain Jack Fortinbrus, Manrice Barrymore; Lord Udolpho Daysay, Robert Hillard; Count Paul Dromiroff, Frederick A. Everill; Sir Thomas Gage, H. A. Weaver; Algernon Balfour, Louis Calvert; Lady Damer, Hattie Russell; Miss Beatrice Vyse, Kathrine Florence; Florence, Lillian Florence; Lady Gage, Rose Roberts; Felicie, Nadage Doree; Lena Despard, Mrs. Lanstry.

First representation in America of "The Red Lamp," by Outram Tristram, at the Boston Museum, Boston, Mass.: with the following cast: Paul Demetrius, Charles Barron; General Morakoff, Alfred Hudson; Allen Villiers, William Seymour; Prince Alexis Valerian, Edgar L. Davenport; Ivan Zazulic, Frazer Coulter: Kertch, C. E. Boardman; Count Bohrenhelm, J. Burrows; Turgan, Boyd Putnam; Rheinveck, E. E. Rose; Tolstoi, H. P. Whittemore; Officer of Police, J. Thompson; Servant, J. K. Applebee, Jr.; Princess Claudia Morakoff, Annie Clarke; Olga Morakoff, Isabella Eveson; Felice, Annie Chester; Madame Dannenberg, Kate Ryan; Countess Voelcker, Grace P. Atwell.

First representation in New York of the spectacular melodrama "A Dark Secret," at the Academy of Music; with the following cast: James Norton, Harry Ashton, Jonas Norton, Joseph L. Mason; Stephen, Hudson Liston; Martin Brooke, Frank Lane; Nat Dickon, Charles Cummings; Jem Slum, John E. Hynes; Mr. Arthur Loates, George Backus; Mr. Cecil Rayner, Clarence Heritage; Oarsman, George H. Hosmer; May Joyce, Dora Goldthwaite; Nelly, Virginia Nelson; Emilie D’Esterre, Gabrielle Du Saul; Bessie Dickon: May Nugent.

 Destruction by fire of the Opera House at Ottumwa, Ia.—Opening of the new Grand Opera House, Buffalo, N. Y.—Opening of the new Hennepin Avenue Theatre, Minneapolis, Minn.

23. First representation in America of "The Great Pink Pearl," farcical comedy by Cecil Raleigh and R. C. Carton, at the Lyceum Theatre, New York; with the following cast: Prince Paul Peninoff, Herbert Kelcey; Count Serge Kerohnle, R. F. Cotton; Anthony Sheen, E. H. Sothern; Patrucco Gormanl. W. J. LeMoyne; Valovitch, Herbert Archer; George Lillicarp, Rowland Buckstone; Albert, W. Davenport; Ivan, Charles Bowland; Princess Peninoff, Mme. de Naucaze; Mary Turner, Grace Henderson; Jessie, Etta Hawkins; Mrs. Sharpus, Violet Campbell. A Russian princess wishes to secure a loan on a pink pearl of great value, which is an heirloom. A poor journalist and an adventurous Irish dynamiter and opera-singer, through a combination of circumstances, go to Paris in order to make a commission by negotiating the loan. The Journalist personates an American millionaire, is suspected of
amatory designs by the fierce husband of the Princess, and of being a Nihilist by the agents of the Russian police. He manages to escape trouble for a time by getting an English bailiff, who has followed him from London to collect a debt, arrested instead. The pearl has meantime disappeared, and this excites the Prince to renewed wrath, which falls upon the Princess and the journalist. Finally the pearl is found to have been in the possession of the journalist's sweetheart—a pretty dressmaker—all the time. It is restored to its owner, mistakes are explained, and everything ends after the usual correct and orderly pattern ——This piece was preceded by the performance of "Editha's Burglar," dramatized from a sketch of Mrs. Hodgson Burnett; with the following cast: Bill Lewis, E. H. Sothern; Paul Benten, Herbert Archer; Editha, Elsie Leslie. A burglar visits a house on plunder bent at midnight. A little nightgown-clad girl of nine comes in and surprises him in the act of gathering the plate. She prattles to him beside the fire, where he tucked her up cosily in a rug, giving him bits of advice and aid in return for certain favors that she exacts in behalf of her father. The rough thief discovers that the little one is his own girl, whom he has not seen since she was a baby, and was adopted by the man she thinks is her father. Discovered by the latter, he makes himself known and is allowed to embrace Edith before he goes. The situation is full of pathos—the burglar sacrificing the girl for the sake of her future; the girl fearlessly putting her arms about his neck, unconscious of the relationship between them.

Production of "Incognito," operetta in three acts, by Ludolf Waldmann, at the Wall-halla Theatre, Berlin, Germany.

21. Revival of the "Sultan of Mocha," comic opera in three acts, music by Alfred Cellier, libretto by W. Lestocq, at the Strand Theatre, London, England; with the following cast: Shallah, Ernest Birch; Peter, H. Bracey; Captain Speak, Charles Danby; Admiral Flint, C. H. Kenney; Lord Chamberlain, C. Wrexford; Grand Vizier, Leonard Culvert; Fark, L. Batten; Blackwall Bill, J. Harvey; Chief of Pirates, Calder O'Byrne; Head Slave, Edwards; Dolly, Violet Cameron; Lucy, Madeleine Shirley; Isidore, Florence Melville; Eureka, Florence Montgomery; Delk. Maude Hunzley; Jack, Nellie Lisle; Harry, Miss B. Matiste; Will, Gladys Carleton; Jenny, Beatrice Eaton; Polly, Miss B. Gordon; Madge, Miss F. England; Nan, Miss D. Templeton; Hadlee, Miss F. Levey. The opera was originally produced at the Prince's Theatre, Manchester, England, Nov. 16th, 1874; and reproduced at the St. James' Theatre, London, England, April 17th, 1876.

Opening of the New Opera House at Towanda, Pa. ——Dedication of the Opera House at Hyndman, Pa.


23. First representation in New York of "The American Claimant" (by Clemens and Howells), at a special matinée of the Lyceum Theatre; with the following cast: Colonel Mulberry Sellers, A. P. Burbank; Repeut de Bohun, J. W. Pigott; Lafayette Hawkins, William Royston; Mr. Simpson, J. Barnes; Mary Sellers, Alice King Hamilton; Mrs. Sellers, Annie King; Aunt Sally, W. H. Lytell.

24. Production of "The Unknown Martyrs," drama in three acts, by Leon Mead, at Taunton, Mass.; with the following cast: Philippe de Biancastel, Oscar Edie; Monsieur de Fabry, Frank Holland; Colonel de Chabert, J. D. Walsh; Mons. Duportail, Elmer Rigdon; Stephanoftl Adrianoff, Stephen Wright; Gabriel, George F. Bird; Valentin, Little Mabel Adell Walsh; Helene Overmann, Sara Lascelles; Valentine Bernard, Helene Adell. The play treats of Parisian society of the present day.

Production of "Wenod der Sommer kommt," French comedy, in four acts, by Charles
ALICE OATES.
Delanoy, translated for the German stage, at the Deutsches Theatre, Berlin, Germany.

25. Death of Paul Bocage, dramatist, at Paris, France; aged 65.

26. Production of "The Henrietta," a comedy drama in four acts, by Bronson Howard, at the Union Square Theatre, New York; with the following cast: Nicholas Vanalstyne, William H. Crane; Dr. Parke Wainwright, H. J. Letchcourt; Nicholas Vanalstyne, Jr., Charles Kent; Bertie Vanalstyne, a Lamb, Stuart Robson; Lord Arthur Trelawney, Another, Lorimer Stoddard; The Rev. Dr. Murray Hilton, Frank Tannehill, Jr.; Watson Flint, Henry Bergman; Musgrave, Louis Carpenter; Mrs. Cornelia Opdyke, Selena Fetter; Rose Vanalstyne, Sibyl Johnstone; Agnes Lockwood, Jessie Storey; Lady Mary Trelawney, May Waldron. Mr. Howard published the following synopsis of the plot: Nicholas Vanalstyne is the greatest operator in the stock-market—what is popularly known as a "Wall-street giant." He has two sons. Nicholas Vanalstyne Jr., a keen business man, is trusted by his father in his most important operations. Bertie Vanalstyne, younger brother, is a weak, gentle and harmless "swell," innocent of all business experience. Vanalstyne Sr. cuts Bertie off with an amount which he considers a mere pittance, but which in reality is a large fortune. The elder brother is a roué and hypocrite. Having ruined and aban-
donned a young woman (not seen in the play), he avoids exposure by attributing the crime to Bertie. The latter, rather than wreck the happiness of his brother's young wife Rose, destroys the proof which would have exonerated him, and accepts the disgrace. In doing this he sacrifices his own happiness, for he is engaged to marry Agnes, sister of Rose. Vanalstyne Sr. is conducting an immense operation connected with the Henrietta Railway and Mining Company. Nicholas, deep in his confidence, plays secretly into the hands of his financial enemies. The father's great fortune is swamped through this treachery. In the panic which ensues Bertie comes to his father's rescue with the fortune previously given to him. Defeated by this action, Vanalstyne Jr. falls a victim to the excitement of Wall street life, and drops dead in the arms of Dr. Wainwright, who has been the silent and patient lover of the young wife, and who has protected her from all knowledge of her husband's baseness. He afterward gains her love, in her widowhood, but she does not accept his hand until a friend, Mrs. Cornelia Opdyke, proves to her that her first husband was false to her. This removes, also, the cloud of disgrace from Bertie's character, and Agnes goes to his arms. Vanalstyne Sr. in the mean time has had a variety of adventures in trying to secure the hand of the bright young widow, Mrs. Opdyke, with a formidable rival, a clergyman, the Rev. Dr. Murray Hilton. Lady Mary Trelawney, the millionaire's daughter, brings a prize from Europe in the shape of a real English lord, Lord Arthur Trelawney, and she plays her part with the other ladies in various jealousies and misunderstandings. Watson Flint, a Stock Exchange broker, conducts the great financial operation with steady indifference to all interests except his own, and Musgrave, an old private secretary, helps to turn the battle of the stocks at a critical moment. The piece was presented for copyright purposes Sept. 24th, at the Elephant and Castle Theatre, London, England.

First French representation in New York of "Le Grand Mogul," a comic opera by Audran, at the Star Theatre; with the following cast: Irma, Mile. Julla Bennati; Princess Bengaline, Mile. Nordali; A Merchant, Mile. Caroll; Kiffany, Mile. Tournayaire; Prince Mignapour, M. Guernoy; Nicobar, M. Mezieres; Joquiel, M. Maris; Captain Crakson, M. Tony; The Grand Brahmane, M. Vinchon. The book tells the story of an Eastern Prince, Mignapour, who is about to attain his majority and the throne, under the condition of keeping intact his personal chastity till his twenty-first birth-
day. In case of lapse the crown passes to a pretty but naughty cousin, the Princess Bengaline, who sets herself to tempt the ingenuous youth to his ruin by the charms of a group of bayaderes, among whom she herself figures in disguise, moved at once by ambition and a personal weakness for the Prince. When on the morning of his
proposed coronation and his wedding with the pretty serpent-charmer, *Irma,* the Prince appears before the court, his mystic necklace, the type and test of his purity, has turned black, and Mignapour is on the point of being deprived of his crown and his life, when the opening of a casket left by the former Mogul in the hands of the Vizier, Nicobar, sets matters right. The necklace business turns out a gigantic hoax on the part of that reprehensible practical joker, the old Prince. The black pearls have been substituted by Bengaline, and the plotter has really been entangled in a nocturnal rendezvous with Crakson, a grotesque English captain, who was planning to win the favor of the fascinating *Irma.* Bengaline resigns her brief authority and rather discontentedly pairs off with Crakson. Mignapour claims his crown and his humble bride, and all ends happily.

Production of "*Monbars,*" romantic drama, by Louis Nathal, adapted from the French of D’Ennery, at Reading, Pa.; Robert Mantell assuming the rôle of Robert Monbars, a man of the people.

Revival of "*Lynwood*" at Poole’s Theatre, New York; with the following cast: Kate, Adelaide Thornton; Victor, David Murray; Lucile Carlyle, Edna Courtney; Gay Carlyle, Eugenie Courtney; Dudley, G. Morton Price; Edwin Carlyle, Joseph Brennan; Judge Carlyle, C. Drake; Epencetus Carter, C. Morris; Captain Remsen, G. M. Kidder; Sentinel, Joseph Brennan; Uncle Joe, John Watson.

Production of "*Les Saturnales,*" opera-bouffe in three acts, libretto by Albin Valabregue, music by Lavoine, at the Nouveautés Theatre, Paris, France.——Production of "*Three Corners,*" musical comedy, by Scott Marble, at Franklin, Pa.; with Mabel Sterling in the Rading rôle.


27. Death of Mme. Vigne (Eugénie Lague), actress and operatic singer, at St. Petersburg, Russia.——Death of Harry Linden, American actor, at New York City.

28. Production of "*Fettered Freedom,*" domestic drama, in three acts, by Milner Kenne and C. H. Stephenson, at the Vaudeville Theatre, London, England; with the following cast: Dr. Sidney Templeton, Yorke Stephens; Captain Evered, Bassett Roe; Richard Merritt, W. E. Blatchley; Mark Moon, C. H. Stephenson; Septimus Potter, Forbes Dawson; Charles, E. M. Robson; Summers, Kate James; Agnes Hutton, Fanny Broggh; Mrs. Templeton, Mary Horke; Norah Lovel, Helen Leyton.

Death of Henri Feuzère, dramatist, at Paris, France.——Death of Josef Matras, actor, at Vienna, Austria.

29. First French representation in New York of Audran’s comic opera, "*Le Serment d’Amour,*" at the Star Theatre; with the following cast: Rosette, Mlle. Mary Pirard; La Marquise, Mlle. Stani; Marion, Mlle. Nordall; Gavaudan, M. Mezieres; Le Comte, M. Maris; Grivolins, M. Stephen; Martial, M. Sablon; Bel Azur, M. Vinchon.

30. Production of "*Dégommé,*" comedy in three acts, by M. Edmond Gondinet, at the Gymnase Theatre, Paris, France.

Production of "*Katti,*" domestic farce in three acts, by Charles Fawcett (partly adapted from Melhac and Hallevy’s "Gotto"), at the Royal Princess Theatre, Glasgow, Scotland.
OCTOBER.


2. Opening of the Flemish Theatre, at Brussels, Belgium.

3. The regular season of the Madison Square Theatre, New York, was opened with a revival of "Jim the Penman." ——Production of "She," a dramatized version of H. Rider Haggard's novel, by T. H. Glenney, at the Lee Avenue Academy of Music, Brooklyn, with Prudence Cole in the title rôle. ——First representation in America of "Ein Trophen Blut," social drama by Oscar Blumenthal, at the Thalia Theatre, New York.

Death of Aimée (Marie Aimée Tronclion), noted opera-bouffe artist, at Paris, France. ——Death of Lillian Forrest, actress, at Lawrence, Kas. ——Marriage of Eugene Elroy and Agnes Fuller, on the stage of the Buckingham Theatre, Louisville, Ky. ——Opening of the new Vendome Theatre, at Nashville, Tenn. ——Opening of the new Opera House, at Titusville, Pa., the attraction being Minnie Maddern's Company in "Caprice." ——Opening of the Park Opera House, at York, Pa.


"Rudolph," rewritten by Bronson Howard (assisted by David Belasco), from his play "Baron Rudolph," was given a preliminary trial at Hartford, Conn., previous to its production at the Fourteenth Street Theatre, New York, October 24th. ——Death of David Fisher, actor, at London, England, aged 71. ——Death of Wilhelm Ferdinand Neuber, actor, at Berlin, Germany. ——Marriage of Frederic Bryton to Ada Trumble, at New York City. ——Opening of the new Opera House, at Paducah, Ky.

5. "Dandy Dick," by A. W. Pinero, was presented for the first time in America at Daly's Theatre, New York; with the following cast: The Dean, Charles Fisher; Biore, James Lewis; Sir Tristram Mardon, G. Clarke; Major Tarver, John Drew; Lieut. Darby, Otis Skinner; Topping, William Gilbert; Hatcham, Fred. Bond; Salome, Virginia Dreher; Sheba, Effie Shannon; Hannah Topping, née Evans, Miss St. Quinten; Georgiana Tidman, Ada Rehan.


6. Production of "Fascination," new and improbable comedy, in three acts, by Harriet Jay and Robert Buchanan, at the Novelty Theatre, London, England; with the following cast: Lord Islay, Henry Neville; The Duke of Hurlingham, Eardley Turner; Captain Vane, A. Ferrand; Mr. Isaacson, Frank Green; Fotherinay, F. Vivian; Servant, H. Duce; Mirilston, G. B. Phillips; Lord Jack Slashton, W. Scott Bulst; Comte de la Grange, George Canning; The Rev. Mr. Colley, Edward Righton; Mrs. Delamere, Alice Yorke; Arabella Armhurst, Adah Barton; The Duchess of Hurlingham, Ethel Hope; Adele, Florence Gordon; Miss Dottie De- strange, Miss G. Warrington; Miss Cora Wilmore, Miss D. Kerr; Perkins, Miss K.
THE NEW YORK MIRROR ANNUAL.

Cubitt; Mrs. Isaacson, Miss E. Wingfield; Lady Madge Slashton, Harriet Jay. Lord Islay, belonging to a crack regiment, lives the life of many of his order, and has become entangled with a Mrs. Delamere, who is at least an adventurer. His better nature is stifled by her wiles of fascination, and he forgets the duty he owes to Lady Madge Slashton, to whom he is engaged. She is something of a flirt, but yet true-hearted and brave, and hearing the scandal connected with her lover's name, she persuades her brother to take her to Mrs. Delamere's, where, as a rich young West Indian gentleman, and under the name of Marlow, she almost makes the hostess fall in love with her, plays cards and wins. buys up Lord Islay's acceptances from a creditor of his, and eventually insults Lord Islay publicly and most grossly. She is almost led to believe in her lover's faithlessness through his having parted with the engagement ring which she gave him, to Mrs. Delamere, but this has been obtained from him by fraud at the instigation of the captivating widow's fellow adventurer and tyrant, Count de la Grange, who wishes to part the lovers that he may prefer his suit with success to Lady Madge. But Mrs. Delamere is not all bad, and she confesses how she has endeavored to lure Lord Islay on, but has never succeeded in touching his heart, and so Lady Madge forgives him, puts all his escapades down to the "fascination" exercised over him by the syren, and accepts the plea that "everybody does it" as the excuse for his other misdeemors of gambling, etc.


7. Production of "The Mousetrap," comedy-drama in three acts, by Sydney Grundy, at the Prince of Wales's, Greenwich, England.—"Die Familie Buchholtz" was presented for the first time in America, at the Thalia Theatre, New York.—Death of Michel Joseph de la Salle, actor and critic, at San Francisco, Cal.

8. Production of "Miss E-meralda," melo-dramatic burlesque in two acts, written by "A. C. Torr" and Horace Mills, at the Gaiety Theatre, London, England; with the following cast: Clopin, Leo Stormont; Claude Frollo, E. J. Lonnen; Quasimodo, Frank Thornton; Corporal Gringoire, George Stone; Belvigne, E. W. Colman; Captain Phœbus, Fannie Leslie; Ernest, Ada Blanche; Esmeralda, Marion Hood; Madame Gondelarieur, Emily Miller; Fleur-de-Lis, Letty Lind; Zillah, Addie Blanche; Female Warders, Maud Richardsons and Marie de Graham.

Production of "Sosie," opera-bouffe in three acts, libretto by Albin Valabrégne and Henri Kéroul, music by Raoul Pugno, at the Bouffes-Parisiens Theatre, Paris, France. —Frederick Warde appeared for the first time in his new play, entitled "Gaston Cadol," adapted from the French, at Pittsburgh, Pa.—Chiara Cignarale, an Italian murderess, was given a benefit at Turn Hall, New York, the entertainment consisting of a four-act drama written by Rocco Metelli, an Italian newspaper writer. The performers were all Italians and friends of the condemned woman, and the object of the piece was to show her to the community in the light in which her friends wished to see her.

Death of Maurice Strakosch, the veteran impresario, at Paris, France.—Death of John Manning (John Hawkins), actor, at Helena, Mon.

9. Millöcker's opera, "The Vice-Admiral," received its first American production at the Columbia Theatre, Chicago, Ill.

Emma Abbott arose during the service to denounce the sermon against actors and the theatre, preached by the Rev. Mr. Candler at the McKendree M. E. Church, Nashville, Tenn.
Revival of “The Leather Patch,” at Harrigan’s Park Theatre, New York; with the following cast: Jeremiah McCarthy, Edward Harrigan; Jefferson Farman, John Wild; Caroline Hyer, Dan Collyer; Aisy McCafferty, M. J. Bradley; Linda Corncover, Joseph Sparks; Judge Herman Doebler, Harry Fisher; Counsellor Delaney Wriggie, Charles Sturges; Levy Hyer, P. Goldrich; Jimmy the Kyd, Richard Quliter; Roderick McQuade, John Sparks; Madeline McCarthy, Annie Yeamans; Libby O’Dooley, Amy Lee; Mrs. O’Dooley, Rachel Cohen, Emily Yeamans.—Production of “Mademoiselle d’Artagnan,” drama in five acts, by Franz Beauvallet, at the Château d’Eau Theatre, Paris, France.—Production of “Twixt Kith and Kin,” society drama in four acts, founded upon Miss Braddon’s novel “Cut by the County,” by James Blood, at the Grand Theatre, Islington, England.—Production of “His Hidden Revenge,” drama in five acts, by Florence Holton, at the Public Hall, Upton Park, England.

Production of “Philomene,” musical comedy by Edward E. Kidder, at the Academy of Music, Jersey City, N. J.; the cast including Myra Goodwin, Samuel Reed, N. S. Burnham, W. J. Shea, J. C. Fay, Minnie De Ru, and Virginia Buchanan.—Revival of “The Ring and the Keeper,” a half-hour dialogue, by J. P. Wooler, at the Fourteenth Street Theatre, New York.—Death of Friedrich Altmann, retired actor, at Rostock, Germany, aged 70.—Marriage of Susie Russell and Owen Westford, both of the “Grass Widow” Company, at the Hotel Fort Orange, Albany, N. Y.

First representation in America of “The Mousetrap,” comedy-drama by Sydney Grandy, at Wallack’s Theatre, New York; with the following cast: Lord Normantower, Osmond Tearle; Sir Peter Lund, Charles Groves; Philip Selwyn, E. D. Ward; Tom Verinder, Sam Sothern; Kate Derwent, Rose Coghlan; Beatrice Selwyn, Mrs. Abbey; Mildred Selwyn, Emil Leslie. An adventuress jilts her lover, and weds a good and wealthy man. The lover falls in love with her companion, who is really her husband’s half-sister and the rightful heir to his riches. The woman, on meeting her former sweetheart, tells him she loves him, and he tells her that he reciprocates with hatred. Then she sets to work to poison her husband by degrees, putting doses of arsenic in his medicine.

Production of “Sœur Philomene,” comedy in two acts, adapted by Jules Vidal and Arthur Byl, from the novel of Edmond and Jules de Goncourt, at the Théâtre Libre, Paris, France; followed by the production of “L’Evasion,” comedy in one act, by Count Villiers de l’Isle d’Adam, at the same theatre.

Marriage of Helen Dauvray to John Montgomery Ward, of base-ball fame, the couple departing unexpectedly for Philadelphia, Pa., where a marriage license was secured.

Production of “A Close Shave,” farcical comedy by William T. Burnside, at Mirror Hall, Somerville, N. J.; the cast including the author, Mary Cabill, Eugene Douglas, and John W. Palmoni.—Production of “Fatal Triumph,” sensational drama in four acts, by J. L. Featherstone and J. C. Hurd, at the Theatre Royal, Ipswich, England.—Opening of the new Stadt Theatre, at Odessa, Russia.—Death of Athalle Manvoy, retired actress, at Paris, France.

Death of Maggie Rogers (Mrs. John Crean), retired actress, at Philadelphia, Pa.

August Junkermann and Rosa Lesueur made their American début in “Inspector Braesig,” at the Thalia Theatre, New York.—Death of Mattie Williams, actress, at Holdcn, Mo.—Death of Rodney S. Wires, advance agent, at Dallas, Texas.

Production of “Chimères,” comedy in one act, by Jean Sigaux, at the Odeon Theatre, Paris, France.—Death of Fanny Hountcastle (Mrs. Charles R. Thorpe), at Niles, Mich.

Production of “The Tongue of Slander,” drama in four acts, by T. G. Warren and John Douglass, at the Standard Theatre, London, England; with the following cast: Sir Spencer Graham, Cecil Morton Yorke; Josiah Larkspur, George Byrne; Frank Ry-
lots, G. W. Cockburn; Ben Brayling, H. Lonsdale; Captain Vanderhouse, Richard Purdon; Gordon Ray, Bassett Roe; Doctor Dampier, Arthur Brunton; Lewis Maguire, William H. Day; Bessie Maguire, Amy McNell; Mrs. Ray, Marie St. John; Little Ben, Little Lots; Nelly Webster, Kate Leslie.—Production of "As in a Glass," or "His Double," farce; a comedy in two acts, by George H. Rodwell and Charles Lauri, Jr., at the Opera Comique, London, England.


Joseph Jefferson revived "The Rivals," at the Star Theatre, New York; with the following cast: Mrs. Malaprop, Mrs. John Drew; Lydia Langusta, Emma Vanders; Lucy, Mary Woolcott; Bob Acres, Joseph Jefferson; Sir Anthony Absolute, Edwin Varrey; Capt. Absolute, Geoffrey Hawley; Sir Lucas O'Trigger, Barton Hill; Falkland, McCullough Ross; Fag, Thomas Jefferson; David, George W. Denham.

Opening of Edward Terry's new theatre on the Strand, London, England, with a revival of "The Churchwarden," preceded by the production of "Meddle and Muddle," comedietta by Billinghams and Best.—Dedication of the Shakespeare Memorial tower, presented by George W. Childs, at Stratford-on-Avon, England. A poem by Oliver Wendell. Holmes was recited by Henry Irving.—First annual meeting at the Metropolitan Opera House, New York, of the Wagner Society, a new organization "to promote knowledge and appreciation of the principles of art as set forth in the literary and musical compositions of Richard Wagner; to foster a national spirit in American musical culture; to encourage sincerity in the attitude of the American people toward music; to advance progressive ideas touching musical forms and the lyric drama, and to further fellowship among members of the Society."


18. Production of "Angela," melodrama by Henry Lee and L. Otto Meyer, at an authors' matinée of the Madison Square Theatre, New York; with the following cast: Baron del Monte, Henry Lee; Camillo, Count De San Felice, F. M. Burbeck; Minutoli, Fred. Ecrill; Torecelli, Harry Weaver; Janquino, C. P. Flockton; Salvatori, J. Findlay; Gaetano Memonne, Alexander Salvini; Luna, Florence Windram; Angela de San Felice, Genevieve Lyttton. The scene is laid in Naples about twenty five years ago. Angela de San Felice has married, out of gratitude, the Baron del Monte. Angela's cousin, Camillo, falls in love with her, and what may be termed a moral flirtation ensues during the husband's absence from Naples. Angela tells him to go away and fight for his country. Instead of following this good advice he stays and gets into trouble with the husband, the wife and the police. A Neapolitan vagabond named Memonne, who owes Del Monte a grudge, attempts to assassinate the Baron. The latter makes use of his wound to accuse Camillo, who has been prowling around the house, of the crime and thus avenges his honor. Camillo is jailed and sentenced to die. The wife appeals to the husband in vain to have justice done. Memonne, for the sake of Angela, who once befriended him, determines to free Camillo by confessing his guilt. In the last act it appears that the revolution of the people of Naples has taken place. Camillo and Memonne are free and the Baron is behind the bars. Memonne at the wife's request gets him out. Camillo starts seaward amid thunder and lightning in a small boat whose bottom has been bored full of holes at the Baron's instigation. Then the husband watches the sinking of the craft from a
terrace with his wife, to enjoy her agony at the lover's death in the waves. But Memmone swims out, saves Camillo and fetches him ashore. The Baron attempts to stab Angela, but he dies in a fit before it can be done. Camillo and Memmone appear, and the lassarone makes a critical inspection of the deceased Baron's remains, while the lovers jump into each other's arms.

First representation in New York of the revised version of E. E. Rice's musical burlesque "Corsair," at the Bijou Opera House, New York; with the following cast: Conrad, the Corsair, Annie Summervillle; Birbanto, Frank David; Seyd Pacha, J. C. Brocolini; Syng Smaul, George A. Schiller; Yussuf, Edward Morris; Hassan, Carrie Behr; Ganem, Kate Uart; Ali, Jennie Bartine; Ahmed, Mande Waldemere; Bachsesh, David P. Steele; Medora, Louise Montague; Guinare, Clara Lane; Zuliena, Rosa Cooke; Fetnab, Ruth Stetson.——Production of "La Cigale et la Fourmi," comic opera in four acts, libretto by Henri Chiviol and Alfred Duru, music by Edmund Audran, at the Galité Theatre, Paris, France.


20. Clara Morris appeared for the first time in New York in "Renée" (adapted from "Le Martyr"), at the Grand Opera House.——Julia Marlowe made her début at the Bijou Opera House, New York, as Perthenia in "Ingomar."


23. Death of Lisa Weber, burlesque actress, at Buffalo, N. Y.

24. Production of "Mixed," adapted by W. S. Craven from "Les Trois Chapeaux," at the Alcazar Theatre, San Francisco, Cal.; with the following cast: George Selwyn, Edwin Thorne; Bosco Blithers, Walter S. Craven; Mike, Dan Kelly; Fred Singleton, James M. Brophy; Victor de Latour, George H. Trader; Mrs. Selwyn, Fanny Young; Grace, Miss DeValena; Jane, Minnie F. Young; Lottie, Fanny Bowman.——First representation in New York of "Rudolph" (reconstructed by Bronson Howard and David Belasco, from the former's play "Baron Rudolph"), at the Fourteenth Street Theatre; with the following cast: Rudolph Wiegand, George S. Knight; Whitworth Lawrence, Frank Carlyle; Gen. Benjamin Metcalfe, Charles Bowser; Judge Merrybone, M. A. Kennedy; Geoffrey Brown, Harry Woodruff; Allen, George D. Fawcett; Owen, Lin Hurst; Bill Overdeck, Samuel W. Keene; Rhoda, Carrie Turner; Ernesteine, Jane Stuart; Mrs. Nellie Dashwood, Mrs. George S. Knight.——Revival of "Caste" at Wallack's Theatre, New York; with the following distribution of characters: George D'Alroy, Osmond Tearable; Captain Hawtree, E. D. Ward; Eccles, Charles Groves; Sam Gerridge, T. W. Robertson; Ether Eccles, Rose Coghlan; Polly Eccles, Mrs. Abbey; Marquise De St. Maur, Mme. Ponisi.


25. Mrs. Langtry gave a special matinée of "As In a Looking-Glass," at the Fifth Avenue Theatre, New York; the entire receipts of which were devoted to the
Actors' Fund of America. — Dedication of the new Warder Grand Opera House, at Kansas City, Mo., by the Edwin Booth Lawrence Barrett Company.

26. Production of "The Old Guard," comic opera in three acts, music by R. Planquette, libretto by H. B. Farinle, at the Avenue Theatre, London, England; with the following cast: Polydore Poupart, Arthur Roberts; Monsieur de Voltaface, Malcolm H. Grahame; Gaston de la Roche Noire, Joseph Tapley; Captain Marcel, Alec Marsh; Sergeant Caramel, L. Roche; Lieutenant Vigoreux, Clara Grahame; Marquis D'Artemare, J. J. Dallas; Fraisette, Marion Edgecombe; Murielle, Fanny Wentworth; Patatout, Henriette Polak; Follow-the-Drum, Phyllis Broughton. Polydore Poupart, innkeeper and village mayor, has a servant. Fraisette, who has set her affections on Gaston de la Roche-Noire, a young Legitimist noble in disguise, and he is equally attached to her. The first Napoleon, determined to blend the old régime with his newly-created nobles, sends Mons. de Voltaface to arrange a marriage between Murielle, daughter of the Marquis d'Artemare, and Captain Marcel. She has arrived from Paris in a diligence which has been attacked by brigands, from whom she has been rescued by Marcel, and they fall in love with each other. Voltaface is led to believe that Fraisette is the Marquis's daughter, and the Marquis and Poupart encourage the mistake to prevent what they consider a misalliance. But later Poupart discovers that the children have been changed at birth, and that Fraisette is the high-born lady, while Murielle is the daughter of an old servant of the Marquis. In the meantime the old nobleman, from what he has overheard, falls into the error that Marcel is really Gaston de la Roche-Noire, and so consents to the marriage. When he finds out his mistake at the close he is made happy, after all, when he learns that Fraisette is really his daughter and is to marry the real Gaston. — First representation in New York of "Gaston Cadol," adapted by Celia Logan from the French drama "Jean Dacier," at the Windsor Theatre; with the following cast: Gaston Cadol, Frederick Warde; Landrol, Clarence Handyside; Count De Tevenne, L. F. Rand; Eugene De Villaray, Thomas E. Garrick; De La Tour, William Stuart; Pradeau, Joseph A. Ransome; Bonnefoi, Walter H. Edwards; Shamois, Charles B. Charters; Guillaume, Lamar Clay; Pierre, Henry M. Chester; Municipal Officer, George W. Reed; Therese, Eugenie Blair; Natalie, Margaret Pierce. — Heinrich Boetel appeared as Lionel in "Martha," at the Thalia Theatre, New York. — Opening of the new Opera House, at Amesbury, Mass.


29. Production of "Die Sieben Schwaben," opera in three acts, composed by Millöcker, libretto by Hugo Wittmann and Julius Bauer, at the An Der Wien Theatre, Vienna, Austria. — Production of "La Tesi," drama in four acts, by Armand Sylvestre and Georges Maillard, at the Théâtre Montélieu, Brusée's, Belgium; with the following cast: Rheni, Franck Morel; Comte de Maurienne, Paul Plan; Météase, Belval; Campeggi, Charvet; Stefano Fiore, Raphael Adam; Antonio, Bouren; Hermelina Tesi, Mme. Candi Sureau; La Barbara, Mme. Jul. Clarence; Josepha, Mme. Ch. Leblanc. — Production of "Bridget O'Brien, Esq.," farcical comedy in two acts, by John F. Sheridan, at the Opera Comique, London, England. — The centennial anniversary of Mozart's "Don Giovanni" (produced at Prague, Bohemia, October 30th, 1787) was celebrated by gala performances of the famous opera throughout the civilized world. — John Hazelrigg opened his starring tour with the production of "One Million Dollars," comedy-drama in four acts and a prologue, at Mat- teawan, N. Y. — Death of Charles F. Seabert, actor, at New York City.

30. Death of Maggie Arlington, actress, at New York City, aged 34.
31. Mrs. James Brown Potter made her professional début in New York, at the Fifth Avenue Theatre, in "Mlle. De Bressier," drama in four acts, adapted from the French of Delpit; with the following cast: Pierre Rosny, Leslie Allen; Jacques, Kyrie Bellew; Dr. Grandier, J. F. Hagan; Capt. Maubert, Fred. W. Sidney; Etienne, F. B. Conway; Marius, Kenneth Lee; De Guissaint, Hart Conway; Georget, Sydney Drew; Mme. Rosny, Minnie Monk; Nellie, Maida Craig; Aurelie, Genevieve Lytton; Faustine de Bressier, Mrs. Potter. When Mrs. Potter appeared in London, June 27th, 1887, in this piece, it was called "Civil War."

NOVEMBER.

1. Production of "The Wife," comedy-drama, by David Belasco and Henry C. De Mille, at the Lyceum Theatre, New York; with the following cast: John Rutherford, Herbert Kelcey; Matthew Culver, Nelson Wethercroft; Robert Grey, Henry Miller; Silas Truman, Charles Walton; Major Homer Q. Putnam, W. J. Le Moyne; Jack Dexter, Charles S. Dickson; Mr. Randolph, Walter Bellow; Helen Truman, Georgia Cayvan; Lucille Ferrant, Grace Henderson; Mrs. S. Bellamy Ives, Mrs. Charles Walton; Kitty Ives, Louise Dillon; Mrs. Amory, Mrs. Thomas W. Ives. Helen Truman is beloved by Robert Grey and John Rutherford. Grey's folly in exciting the devotion of a passionate Southern girl, Lucille Ferrant, costs him her hand. In a moment of pride or anger she accepts Senator Rutherford and marries him. Matthew Culver is Grey's rival for an appointment as U. S. District Attorney. He wants Rutherford's support. He and Lucille put their heads together to the end that Grey shall get into the Senator's bad books. The latter helps them by showing everybody that he still loves Helen. Culver spreads a scandalous story at a ball in Washington connecting the wife's name with the Lover's. Rutherford hears it and takes the matter in hand. He proves that the rumor originated with Culver. Then he elicits from his friend Grey the fact that the latter loves his wife. Helen makes a similar confession. Grey goes away. For no particular reason, Helen begins loving Rutherford, and the play ends on the union of their hearts. Incidentally, the humorous love-making of a mischievous young lady and a Columbia athlete gives a touch of lightness to the story.

Production of "Railroad of Love" (adapted from a German comedy in four acts entitled "Goldfische," by Schönthan and Kadelburg), at Daly's Theatre, New York; with the following cast: Valentine Osprey, Ada Rehan; Mrs. Eutychia Laburnam, Mrs. G. H. Gilbert; Viva Van Ryker, Phoebe Russell; Cherry, Evelina Cooke; Phenix Scottleby, James Lewis; Lieut. Everett, U. S. A., John Drew; Adam Grundige, George Clarke; Judge Van Ryker, Charles Leclercq; Benny Damaresq, Otis Skinner; General Everett, U. S. A., Charles Fisher. The plot develops the love affairs of three different couples, the complications that ensue being finally adjusted in the fourth act.

Production of "Nitocris," tragedy in four acts, blank verse by Clo. Graves, at Drury Lane Theatre, London, England; with the following cast: Nitocris, Sophie Eyre; Soris, Alma Murray; Phedaspes, J. H. Barnes; Armeses, William Farren, Jr.; Smerdis, James Fernandez; Neho, Robert Pateman; Sesostris, Bernard Gould; Amyntas, Sydney Brough; Sotades, Marshall Moor; Amasis, Sant Matthews; Cohurnus, Rosyton Keith; Joseph, Seldene Powell; Laobra, Alexis Leighinton; Byirls, Jenny Dawson; Ames, Adah Barton; Phlips, Walter Midge; Horus, Mr. Macnamara. The time at which the action of this play takes place is 1430 B.C., and the scene is laid in Egypt. The plot deals with the infatuation of Queen Nitocris for a handsome young Greek, Phedaspes, who rejects her advances, whereupon Nitocris makes Soris, his sweetheart, take a poisonous potion, and sends her body to Phedaspes on the bridal morn. Phedaspes, in distraction, is about to kill himself, when his little lady-love awakes, because Nitocris has not administered the drug properly. The future now seems fraught with joy, when suddenly Phedaspes is charged by the local populace with having "ravished" Soris, and just as he is about to produce Soris, to prove his innocence, a ferocious slave, who is a confirmed woman-hater, buries his massive dagger in her heart, under the impression that he is doing Fhe-
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daspes a service. Then Phedaspe goes mad, and is found dying in the desert. Soon Nitoeris comes to explain matters, but is denounced by the Greek, who then dies. As the curtain falls the Queen is seen clasping the corpse and waiting for the rising Nile to wash her and the Greek out into the infinite.

First representation at the Vaudeville Theatre, London, England, of "In Danger," drama in three acts, by W. Lestocq and Henry Cresswell (originally produced at Brighton, England, October 24th, 1887); with the following cast: Mr. Stewart, Matthew Brodie; Major Owen, Julian Cross; Col. Owen, William Rinzold; Kelly, Lewis Waller; Fred. Armitage, Wilfrid Draycott; Dr. Hamer, Percival Clark; Sir Simon Middiman, E. Smedley Yates; Beppo, Sydney Lawson; Winter, Mr. T. Rann; James, Mr. Vaughan; Mrs. Vane, Mrs. Canning; Lily Doran, Miss Webster; Kate Doran, Florence West. The mutual suspicion of a pair of lovers, who believe, one that the other has been guilty of a murder, the other that it is because he is poor and she rich that she now refuses him, are the motives on which "In Danger" have been written, and the leading up to the crime and its consequences give rise to the principal incidents in the development of the story.


2. Production of "Gismunda," drama in five acts and a prologue, by Hans Pöhn, at the Court Theatre, Munich, Bavaria.—Production of "Josa Dario," drama in five acts, dramatized by E. Vely, from her novel of the same name, at the Court Theatre, Stuttgart, Germany.—First representation at the Stadt Theatre, Hamburg, Germany, of "Die Liebesprobe," farce in one act, by Oscar Justinus. Death of Jenny Lind, known the world over as "the Swedish Nightingale," at London, England,—Opening of the German opera season at the Metropolitan Opera House, New York, with "Tristan und Isolde."

3. Production of "Heart of Hearts," drama in three acts, by Henry Arthur Jones, at the Vaudeville Theatre, London, England; with the following cast: Harold Fitzralph, Leonard Boyne; Marcus Latimer, Gilbert Farquhar; Doctor Chettle, Frederick Thorne; Daniel Robins, Royce Carleton; March, F. Grove; Jeweller's Assistant, Mr. Weatman; John, Mr. Austin; James Robins, Thomas Thorne; Lady Clarissa Fitzralph, Rose Leclercq; Miss Wilhelmina Fitzralph, Sophie Larkin; Burton, Miss Brittain; Sibyl Latimer, Gertrude Warden; Lucy Robins, Kate Rorke. The story chiefly concerns Lucy Robins. She is brought to Avonthorpe Priory by Harold Fitzralph, to whom she is betrothed. Lucy is the daughter of Daniel Robins, a man who was sent to jail for an alleged assault upon Harold's father, and afterward disappears. Lucy's uncle, James, is a butler in the Fitzralph household, and serves also in the capacity of husband to Wilhelmina Fitzralph, an elderly and gushing second cousin; Lady Clarissa, Harold's mother. Lady Clarissa is the possessor of a ruby of fabulous value called "Heart of Hearts." This jewel is left on a table in the drawing-room. Daniel Robins enters the house and carries it off. Suspicion falls on Lucy. Robins, discovering that his daughter is falsely suspected, revisits the Priory and puts the ruby in her keeping to restore to Lady Clarissa, extracting a promise that his guilt shall not be made known. Sibyl Latimer, an adventurous young woman with designs on Harold, finds the treasure in Lucy's possession, and denounces her as the thief to the household. Harold now joins the party that believes her the culprit, but her Uncle James, the butler, bravely espouses her cause. Lucy's innocence is finally established by Robins' arrest and confession, and she is received into Lady Clarissa's good graces. This, of course, brings the young people's affairs to a happy denouement. Manager Palmer brought out this piece for the first time in America, at the Madison Square Theatre, New York, January 16th, 1888.

4. Production of "L'Abbé Constantin," comedy in three acts (adapted by Hector Crénelux and Pierre Decourcelle, from Ludovic Haévy's novel of the same name), at the Gymnase Theatre, Paris, France; with the following cast: L'Abbé Constantin, M. Lafontaine; Jean Raynaud, M. Maralis; Paul de Lavardens, M. Noblet; De Larmace, M. Lagrange; Bernard, M. Tony Seiglet; Mme. Scott, Mme. Magnier; Mme. de Lavardens, Mme. Deschauzas; Bettina, Mlle. Darland; Pauline, Mme. Grivot. In the first act the chateau where the Abbé was a constant guest has been sold to Mrs. Scott, an unknown American, and the priest fears that she is a heretic. The priest recounts his sorrows to his old servant, Pauline, and to his godson, Jean Reynaud, a young artillery officer, who is on a visit to the presbytery. While they are consoling the Abbé, Mrs. Scott and her sister, Bettina Percival, arrive. They are Catholics; so the good Abbé is reassured, while Jean admires Bettina on the sly. In the second act, Mrs. Scott gives a grand party, where Jean and Bettina meet and fall desperately in love. Mme. de Lavardens has a dude of a son, Paul, who is a friend of Jean, and when he tells him that he intends to propose to Bettina the officer is jealous. A duel is the result, and Paul is disarmed. Bettina, anxious to know the result, throws a mantle over her ball dress, and runs out to the end of the terrace. When she perceives Jean at the head of his regiment, she is reassured and returns to the house. In the third act Jean has again come to the presbytery on leave, previous to his departure for Tunis, where he has asked to be sent in order to keep away from the girl whom he loves and cannot marry on account of his poverty. Paul brings about the denouement by telling Bettina that Jean loves her, but is too proud to say so, because he is poor. Bettina has no idea of allowing the young officer to exile himself to Tunis and forget her. She tells the Abbé that she wishes to confess to him, and, in presence of the Lieutenant, she avows her love and asks if she is loved in return. It is needless to add that the young officer does not refuse. This piece was brought out at Wallack's Theatre, New York, January 29th, 1888.

Production of "Mila," adapted by L. Strapleaux from the French, at Des Molnes, Ia., with Minnie Maddern in the principal role.

5. First representation in America of "Dorothy," comic opera, with music by Alfred Cellier, and libretto by B. C. Stephenson, at the Standard Theatre, New York; with the following cast: Squire Bantam, William Hamilton; Geoffrey Wilder, Eugene Oudin; Harry Sherwood, John Brand; John Tappitt, F. Budinot; Lurcher, Harry Poulton; Tom Strutt, J. E. Nash; Dorothy Bantam, Lillian Russel; Lydia Hawthorne, Agnes Stone; Mrs. Privett, Rose Leighton; Phyliss, Miss Halton. The story mainly is concerned with the adventures of the daughter of a country Squire, Dorothy Bantam, and her lover Geoffrey Wilder. Their marriage is desired by old Bantam and equally undesired by the young folks, but they meet as strangers and fall mutually in love. Dorothy coquettes with Geoffrey, and the latter and a gay young friend, Harry Sherwood, get into the Squire's house in false character and enjoy themselves accordingly.

Production of "The Arabian Nights," farcical comedy, founded upon Von Moser's German play, "Haroun Alraschid," by Sydney Grundy, at the Globe Theatre, London, England; with the following cast: Arthur Hummingtop, C. H. Hawtrey; Ralph Omerrad, F. C. Glover; Dobson, W. Lestocq; Joshua Gillibrand, W. S. Penley; Mrs. Hummingtop, Vane Featherston; Mrs. Gillibrand, Carlotta Zerbini; Daisy Maitland, Agnes Miller; Barbara, Gertrude Goetz; Rosa Columbier, Lottie Vienne.

Production of "Le Drame des Charmettes," drama in six tableaux, by Henri Demesse,
at the Bouffes-du-Nord Theatre, Paris, France.—— Production of "Martin Luther," drama of the Reformation, in five acts and a prologue, by Wilhelm Henzen, at the Neues Theatre, Leipzig, Germany.—— First representation at the Court Theatre, Dresden, Germany, of "Schön-Rotraut," comic opera in four acts, libretto by A. von Balth, music by E. Kretschmar.—— First representation at Berlin, Germany, of "Die Lieder des Mirza Schaffy," opera in three acts, libretto (adapted from Bodenstedt's poems) by Emil Pohl, music by Louis Roth, at the Friedrich-Wilhelm Städtisches Theatre.

Production of "Chrissey," by Howard P. Taylor, at Dayton, O.—— Thirtieth anniversary of the opening of McCuster's Theatre, Chicago, Ill.—— Death of Minna Quint, retired actress, at Darmstadt, Germany, aged 88.

6. Production of "Nausikaa," tragedy by Hermann Schreyer, at the Court Theatre, Oldenburg, Germany. The piece was published in 1884.—— Marriage of Julius Heyman and Pearlé Tannenholz, at New York City.

7. Henry Irving opened his American tour at the Star Theatre, New York, as Mephistopheles in "Faust" (an adaptation of Goethe's poetical drama by W. G. Wills), supported by the following cast: Faust, George Alexander; Valentine, Charles Glenny; Flosch, Mr. Harbury; Altmayer, Mr. Haviland; Brander, Mr. Harvey; Siebel, Mr. Johnston; Martha, Mrs. Chippendale; Bessy, Miss Matthews; Margaret, Ellen Terry.

Production of "The Begum," comic opera, music by Reginald de Koven, libretto by Harry B. Smith, by the McCauley Opera Company, at the Chestnut Street Opera House, Philadelphia, Pa.; with the following cast: The Begum of Oude, Mathilde Cottrelly; Howja Dhu, De Wolf Hopper; Pooteh Wehl, Edwin W. Hoff; Klahm Chowdee, Hubert Wilke; Myhnt Jhuleep, Digby Bell; Aminah, Marion Manola; Jhust-Naut, J. de Angells; Asch Khart, Harry Macdonough; Namouna, Laura Joyce Bell; Damayanti, Annie Myers; Tafeh, Josephine Knapp; Kahra-mel, Nini Bertini; Nouget, Grace Sceavy; Bon-Bon, Paulo Franko. The story is that of the Begum of Oude, an autonomous sort of female, who desires to possess an unlimited number and variety of husbands, and who, to gratify her connubial wishes, has hit upon a very effectual method of divorce. When weary of her spouse she simply orders him to the wars, and makes sure he is killed. A Prime Minister, whom she has selected for her latest victim, having already bestowed his heart elsewhere, and not being desirous of getting off the earth, makes frantic efforts to escape his impending fate, and thus furnishes the comic element of the plot.

"Allan Quatermain" (dramatized by I. Tyrrell from H. Rider Haggard's novel of the same name) was brought out at the Orpheum, San Francisco, Cal.; with the following cast: Nyleptha, Helene Dingeon; Sorais, Belle Thorne; Agon, High Priest, Charles Drayton; Lord Nasta, R. L. Franklin; Kara, Captain of Guard, Mr. McFadden; Sir Henry Curtis, George Travener; Captain Good, R. Valerza; Allan Quatermain, Joseph Lynde; Alphonse, Charles Heywood; Umoplologaas, Mr. Stanley; Mosal Elmoran, Mr. Vaselin.

Another dramatized version of "Allan Quatermain," by Densmore and Barrows, was brought out at the Tivoli Theatre, San Francisco, Cal.; with the following cast: Allan Quatermain, H. M. Dickson; Sir Henry Curtis, Henry Norman; Captain Good, R. N., Harry Gates; Alphonse, Stanley Felch; Rev. Mackenzie, Charles Evans; Mrs. Mackenzie, Carrie Pfieffer; Flossie, Lottie Calsing; Umoplologaas, Walter Craven; Lygonian, George Harris; Dablamanzl, Sullivan; Nyleptha, Reca Murrill; Sorais, Carrie Godfrey; Agon, High Priest, M. Cornell; Nasna, A. Messmer; Kara, Mr. Williams.

with the following cast: Dan Mulligan, Edward Harrigan; Simpson Primrose; John Wild; Rebecca Allup, Dan Collyer; Palestine Puter, Peter Goldrich; Planxty McFudd, Harry A. Fisher; Walsingham McSweeney, Mr. M. Bradley; Gustavius Lochmuller, Joseph Sparks; Ridgway, Charles Sturges; Cordelia Mulligan, Annie Yeamans; Diana McFudd, Amy Lee; Mrs. Lochmuller, Mamie Richards; Ellen McFudd, Annie Langdon; Rossey McFudd, Emily Yeamans.


8. Production of "La Flamée des Verts-Poteaux," opera bouffe, in three acts, libretto by Maurne Ordonneau, music by Edmond Audran, at the Menus Plaisirs Theatre, Paris, France.—Death of Thomas J. Martin, actor of the "Lost in New York" company, at Troy, N. Y.


Richard C. White's dramatization of "She" (originally produced at San Francisco, July 4th, 1887) was presented at the Broad Street Theatre, Philadelphia, Pa.; with Alice Vincent in the title rôle.—Marriage of Carl Strakosch and Clara Louise Kellogg, at Elkhart, Ind.—Death of Alfreda Chippendale, at London, England.

10. First representation in New York of "The Martyr" (adapted from D'Erramer's drama by A. R. Cazauran), at the Madison Square Theatre, New York; with the following cast: Duc di San Luca, C. P. Flockton; General Roger Moray, H. M. Pitt; Admiral de la Marche, Frederic Robinson; Sir Ellis Drake, J. H. Stoddard; Peppo, Alexander Salvini; Robert Bruel, L. F. Massen; Corporal Pichot, E. M. Holland; Mr. Smith, William Davidge; Giacomo, J. H. Findlay; Mme. Moray, Agnes Booth; Mme. de la Marche, Mrs. E. J. Phillips; Paulette Moray, Annie Russell; Medusa, Mathilde Madison. A couple of Italian adventurers palm themselves off as the heirs to a vast estate and inherit it. They become the friends and guests of General Moray and his wife in Paris. The female impostor, Medusa, discovers that Madame Moray is meeting and supplying money to a man who holds some letters that give him power over her. This man is in reality the illegitimate half-brother of the wife, and the letters are those that implicate Mme. de la Marche, Mme. Moray's mother, who is the wife of a worthy Admiral. Medusa, who wishes to become Mme. Moray herself, tells the General. He finds the illegitimate young man embracing his wife. The half-brother burns the criminating letters before his eyes. The General kills him with a pistol-shot. Mme. Moray, to save her mother and justify her husband's murderous act, confesses that the dead man is her lover. The General gets a divorce and weds Medusa. Mme. Moray the first is separated from her child and put through all sorts of tribulations. Finally the truth vindicates her, Medusa is unmasked and the marriage proved to be illegal because of a previous one, and the saeiding wife is restored to happiness. This piece was first presented in America, by A. M. Palmer, June, 1886, at Chicago, Ill., under the name of "Love's Martyr."

Production of "Perfidy; or, What Money Can Do," domestic drama in four acts, by the late E. Falconer (altered by W. J. Connell), at the Theatre Royal, Bolton, England.—Opening of the Park Opera House, Jacksonville, Fla.—Death of Jules Lacroix, dramatist and littérateur, at Paris, France, ag'd 78.—Death of James Fox, actor, at Amsterdam, N. Y.


14. Mrs. James Brown Potter appeared as Inez in "Loyal Love," at the Fifth Avenue Theatre, New York; supported by the following cast: Donna Leonora, Malda Craig; Pedro, Kyrie Bellew; Gonzales, Joseph Haworth; The King, Harry Allen; Sebastian, F. B. Conway; Count di Luna, Hart Conway; Luis, a Page, Sydney Drew. The play was originally produced by Mrs. Potter, August 13th, 1887, in London, when it was given forth that the name of the theatre "Ross Neil" concealed the identity of a woman author.

Production of "Le Voyage d'Agrément," comedy in three acts, by Edmond Goudinet and Alexandre Bisson, at the Vaudeville Theatre, Paris, France. — First representation at the Court Theatre, Hanover, Germany, of "Die Maus," comedy in four acts, by Otto Gerdt. — First representation at Berlin, Germany, of "Die Philosophin," drama in four acts, by Friedrich Spielhagen, at the Deutschen Theatre.

Production of "The Organist," comedy-drama in four acts, by Henry Wotton and Arthur B. Moss, at the Public Hall, New Cross, England. — Fifth performance of "The Henrietta," at the Union Square Theatre, New York, when handsome souvenirs containing portraits of the company and striking situations of the play, were distributed to the audience. — John Sleeper Clarke appeared in "A Beggar on Horseback" at Ford's Opera House, Baltimore, Md.

15. Revival of Robertson's "School" at Wallack's Theatre, New York; with the following cast: Dr. Sutcliffe, John Gilbert; Jack Poyntz, Osmond Tearle; Lord Beaunay, E. D. Ward; Beau Farintosh, J. W. Pixott; Krux, C. Dodsworth; Mrs. Sutcliffe, Louisa Eldridge; Billa, Netta Guion; Naomi Tiare, Mrs. Abbey; Laura, Enid Leslie; Tilly, Kate Bartlett; Hetty, Effie Liston; Kitty, Patrice Boucicault; Millie, Helen Hosmer; Clara, Virgile Graves; Cora, Florence Estor; Violet, Annie Cadiz; Julia, Josie Hall; Fanny, Florence Wardram; Ellen, Maude Litchfield; Child, Ollie Dickson.

Production of "My Brother's Sister," by Leonard Grover, at the Park Theatre, Brooklyn, N. Y. The piece was originally produced at Liverpool, England, October 22d, 1887, under the name of "Nadine."


17. The New York Mirror opened its columns to all well-founded and signed complaints against filthy, damp, or otherwise unsuitable dressing-rooms in provincial theatres,
with the object of securing comfortable accommodations for the profession wherever they are needed.


18. Production of "La Souris," a comedy in three acts, by Edouard Pailleron, at the Comédie Française, Paris, France; with the following cast: Max de Simieler, Gustave Worms; Marthe de Molsand, Susanne Reichemberg; Hermine de Sagancy, Emilie Broisat; Pepa Raimbault, Jeanne Samary; Clothilde Wolska, Mlle. Hartet; Mme. de Molsand, Celine Montalain. The three acts of the piece take place in the same scene, an elegant parlor in a country-house on the banks of the Loire, where Mme. de Molsand lives with her daughter, the Countess Clothilde Wolska, and a daughter of her second husband, Mlle. Marthe de Molsand. Two of Clothilde's friends are at the chateau on a visit, Mme. de Sagancy and Mlle. Pepa Raimbault. The task that the dramatist has undertaken is to show how the handsome Marquis, Max de Simieler, who has passed the forlorn, can gain the heart of Mlle. Marthe, the little mouse, who has not entered the twenties.

First representation at the Court Theatre, Weimar, Germany, of "Der Schwaben-streich," comedy by Schöntahn. —"Der Hypochondier," comedy in four acts, by Von Moser, was presented at the Thalia Theatre, New York.—Bram Stoker, manager of Henry Irving's company, lectured at Chickering Hall, New York.—Death of Anna Durtaux, retired operatic singer, at Crossy, France, aged 44.


20. Production of "Murillo," opera in four acts, libretto by Elise Henle, music by Ferdinand Langer, at the Court Theatre, Mannheim, Germany.—Production of "Lorenz Friedemann," drama in four acts, by Friedrich Hebell, at the Fürstliches Theatre, Gera, Germany.

21. First representation at the Fifth Avenue Theatre, New York, of "The Begum," comic opera by De Koven and Smith (originally produced at Philadelphia, November 7th, 1887).—The Winter Quarters of P. T. Barnum's circus at Bridgeport, Ct., were destroyed by fire.

Herr Junkermann was given a benefit at the Thalia Theatre, New York, at which he appeared in the rôle of Braesig in "Braesig's letzte Stunde?" Hank in "Du draegst de Paun Weg?" Krausemangel in "Berliner Kreisrichter," and Peter in "Kapellmeister von Venedig." —At the invitation of Charles P. Palmer, fifty-eight gentle-
men attended a performance of "The Martyr," at the Madison Square Theatre, New York, and afterward sat down to a supper at Delmonico's given in honor of the comedians Stuart Robson and William H. Crane.

22. Production of "Pete," drama in four acts, by Edward Harrigan, at the Park Theatre, New York; with the following cast: Pete, Edward Harrigan; Gaspar Randolph, John Wild; Vilet, Dan Collyer; Dr. Joseph Clifford, Frank E. Aiken; Victor Le- mair, Harry A. Fisher; Colonel Randolph Coolidge, Marcus Morlart; Emanuel Shadrach, William West; Alderman Constantine Brannigan, Joseph Sparks; Squire Bainbridge, George Merritt; B. Babé Bender, Charles Sturges; Ruth Collowoot, Richard Quilter; Sunset Frecles, M. J. Bradley; Mary Duffy, Annie Yeamans; Marie Coolidge, Esther Williams; Winnie Coburg, Amy Lee; Little May, Kate Patterson. The play is somewhat of the melodramatic type. Pete is an old-time slave, who watches over the daughter of his master, the latter having died on the field of battle. He gets the best of the various villains who have designs upon the life and fortunes of his young mistress, and all ends happily. The piece introduces typical character sketches of Southern life, and a number of melodies by David Braham.

Production of "Dix Jours aux Pyrénées," musical and spectacular comedy in three acts and six tableaux, text by Paul Ferrier, music by Louis Varney, at the Galté Theatre, Paris, France.

23. First representation in America of "Der Trompeter von Säkkingen," with music by Nessler and libretto by Bunge, at the Metropolitan Opera House, New York.

24. Production of "La Tosca," drama in five acts and six tableaux, by Victorien Sardou, at the Porte Saint Martin Theatre, Paris, France; with the following cast: Le Baron Scarpia, P. Burton; Mario Cavaradossi, M. Dumeny; Le Marquis Attavanti, M. Frances; Cesar Angelotti, M. Rosny; Spoletta, M. Bouyer; Eusébe, M. Lacroix; De Trévihac, M. Violet; Trivulce, M. Deschamps; Capreola, M. Jollet; Schiarrone, M. Piron; Prince d'Aragon, M. Delisle; Ceccho, M. Gastard; Paisiello, M. Mallet; Colometti, M. Jégu; Le Procureur Fiscal, M. Cartereau; Sergeant, M. Besson; Huissier, M. Dumont; Floria Tosca, Sarah Bernhardt; Reine Marie Caroline, Mme. Lauché; La Princesse Orlonia, Marie Augé; Gennarino, Mme. Seylord; Luciana, Marie Durand; Scafarelli, Mme. Fortin. The story begins at Rome, on June 17th, 1800. A young painter, Mario Cavaradossi, is at work on a panel. While he is there Cesar Angelotti, who has become compromised as a Republican, enters and seeks concealment. He has escaped from the Chateau of Saint Ange, where he had been confined for having boasted of his relations with Lady Hamilton, wife of the British Ambassador and particular friend of Queen Mary Caroline. Angelotti tells his story to Mario, and while they are talking the celebrated singer La Tosca, who is Mario's mistress, arrives. Cesar has had time to conceal himself in one of the side chapels, where he puts on a feminine disguise. A cannon shot soon gives the signal that the prisoner's escape has been discovered. Mario takes Angelotti to his villa, but in leaving the church he accidentally omits to take a fan given him by his sister, the Marchioness of Attasanti, who aided him to escape. Scarpia, the chief of police, comes to the church, finds this fan, and uses it as the means of tracking the fugitive. In the second act there is a fête at the Palace and La Tosca is going to sing. Scarpia shows her the fan and insinuates that Mario is unfaithful. Carried away by jealousy, Tosca runs to Mario's villa to see if her suspicions are correct. Scarpia and his detectives follow her. La Tosca, on arriving at the villa Cavaradossi, discovers that instead of a rival it is a fugitive that Mario is concealing. As she is about to leave, Scarpia and his men appear. The artist has had time to push Angelotti into a safe place, and Scarpia upon arrival finds only Mario and his mistress. The chief calls upon the artist to make known where Cesar is concealed, and as he refuses Scarpia gives the order to his men to torture him. La Tosca cannot support the cries of her lover, and she points out the hiding-place.
When the detectives open the well door they find that Cesar has poisoned himself. In his fury at this discovery, Scarpia arrests Mario, who, covered with blood, is taken with La Tosca to the port of Saint Ange. The fourth act takes place in Scarpia's office. This chief of police is a libertine, and struck by La Tosca's beauty he wishes to possess her. He proposes that if she will yield the soldiers charged to shoot Mario will have guns loaded with blank cartridges. Mario will have simply to fall and simulate death, and as soon as the soldiers have retired he can escape with his mistress by means of a pass that Scarpia will give. La Tosca consents to this ignoble bargain, but when the chief approaches her she stabs him, and seizing the pass rushes to Mario's cell. She explains what she has done, shows him the pass and tells him that he must feign death when the volley is fired. The captain of the guard appears. Mario is led out to the place of execution, and as soon as La Tosca hears the shots fired she rushes to join her lover. Scarpia had lied to her; the guns were loaded with balls and Mario had been really killed. Whereupon La Tosca throws herself from the wall into the Tiber.

First representation in America of "The Soggarth," Irish drama in three acts, by George Darrell, at Rand's Opera House, Troy, N. Y.; with the following cast: Lord Glenmore, Henry Holland; Major De Brett, Burr McIntosh; Silas Crane, W. H. Thompson; Father Maguire, Henry Vandenhoff; Neil Maguire, Charles B. Welles; Locky Mulavey, Luke Martin; Tim, Edmund Mortimer; Patrick Whelan, John W. Denahy; Handy, George W. Duke; Lieutenant Danvers, A. G. Enoe; Nonine Maguire, Adele Belgardo; Lady Ruby Pontifex, Lillian Conway; Elsie Magunness, Mauda White; Mollie Magrudy, Nannie Jackson; Norah McShane, Ada Miners; Judge, G. E. Jones; Jailey, James Lanter; Inspector Bluff, W. C. Walters. The piece was originally produced in Australia, in January, 1887, and is founded on a poem entitled "Father Roach." The plot hinges on the murder of Neil Maguire, a tenant, by a discharged steward of Lord Glenmore. The murderer throws suspicion on his former master, who is arrested and pronounced guilty. The steward is finally overheard confessing the murder to the Soggarth, Father Maguire, whose priestly vows had hitherto compelled him to keep the secret. The murderer is dragged to court just in time to save Lord Glenmore from being sentenced.

Production of "De Seester," drama in three acts, by Ivar Svenson, at the Royal Schauspielhaus, Berlin, Germany; followed by "Mama's Anzen," comedietta in one act, by Julins Rosen, at the same theatre.—First representation, at the Thalia Theatre, Hamburg, Germany, of "Haben," a comedy in three acts, by Julins Rosen.—Production of "Décour," comedy in one act by Edmond Duesberg, at the Théâtre Déjazet, Paris, France.

Etelka Gerster was heard in a concert at the Metropolitan Opera House, New York, for the first time since her return to America.—Opening of the new Warner Institute, at Brooklyn (E. D.), N. Y.—Marriage of William Lester and Annie Hart, at Buffalo, N. Y.


Revel of "La Dame Blanche," at the Thalia Theatre, New York; with the German tenor, Heinrich Boetel, as George Brown.—Death of John Williams, actor, at Stockton, England.

27. Production of "Der Wilde Jäger," opera in four acts, music by A. Schulz, libretto (founded on Wolff's poem), by G. Wagner and G. Langebeck, at the Court Theatre, Braunschweig, Germany.—A banquet was given in honor of Henry Irving by
The Lambs Society, at Delmonico's Restaurant, New York; Lester Wallack presiding as the Shepherd of the Fold.

28. First representation in America of "The Barrister," a comedy, by George Manville Fenn and J. H. Darnley, at the Boston Museum, Boston, Mass.; with the following cast: Arthur Maxwell, Charles Barron; Capt. Arthur Walker, Frazer Coulter; Tom Price, George W. Wilson; Major Drayton, Alfred Hudson; Jack Rodrick, E. L. Davenport; Mr. Jenkins, William Seymour; Cripe, C. E. Boardman; Waiter, J. Nolan; Mrs. Maxwell, Annie Clarke; Kitty Drayton, Helen Dayne; Miss Ellen Fayre, Isabelle Eveson; Jane Price, Kate Ryan; Miss Foster, May Davenport.

Production of "Une Femme Mariée," in one act, and "Le Bain de Clarisse," fantastic sketch in one act, both pieces by Tortunit Rousselet; and "Etre Père," comedy in three acts, by Gaston Charpey, at the Théâtre des Jeunes, Paris, France.——First representation at the Court Theatre, Schwerin, Germany, of "Eine Neue Welt," drama in four acts, by Heinrich Buhlhaup.


29. Production of W. H. Gillette's dramatization of "She" (from H. Rider Haggard's novel of the same name), at Niblo's Garden, New York; with the following cast: Horace Holly, F. P. Mackay; Leo Viney, Wilton Lachaye; Martin Brown, Charles Bowser; Job, Howard Covey; Abdallah, George D. Fawcett; Mohammed, F. Barnes; Billall, H. W. Frillman; Simball, E. Waters; Ayesha, "She," Laura Clement; Ustane, Lole Fuller; Dillvessa, Fanny Addison.

McKea Rankin produced a spectacular and musical version of Shakespeare's "Macbeth," with music by Edgar Kelky, at the Brooklyn Theatre, Brooklyn, N. Y.——"Goldfische," a comedy by Schoenthan and Kadelphia, was presented in German, at the Thalia Theatre, New York.


30. Revival of "Forget-Me-Not," by F. C. Grove and Herman C. Merivale, at Wallack's Theatre, New York; with the following cast: Sir Horace Welby, Osmond Tearle; Prince Malleotti, Harry Edwards; Beratto, J. W. Pigott; Stephanie, Rose Coghlan; Alice Vernile, Nettie Guion; Rose, Effie Liston; Mrs. Foley, Mme. Ponisi; Servant, S. Du Bois.

Production of "Les Déliègnés," musical comedy in four acts, text by Emile Blavé and Fabrice Carré, music by E. Baudes, at the Nouveauté Theatre, Paris, France.

The suit of Henry Wayne Ellis against Denman Thompson was decided by Judge Donohue in the Supreme Court, New York, in favor of the defendant. The suit grew out of a play called "Rich and Poor," which Mr. Ellis had written for Denman Thompson in 1884, and which was only played twice at Fall River and New Bedford, Mass. The dramatist claimed $5,000, the sum agreed upon in case the piece proved a success. Judge Donohue held that the success of a play was not to be predicated on favorable dramatic criticism, but on the receipts at the box office, and accordingly dismissed the complaint.
DECEMBER.

1. A benefit performance in aid of the Actors’ Fund of America was given at the Grand Opera House, New York, the programme including Henry Irving, Joseph Jefferson, Edward Harrigan, Mrs. Potter, assisted by their respective companies, and other members of the dramatic profession.

First London (England) representation of “The Woman-Hater,” farcical comedy in three acts, by David Lloyd, at Terry’s Theatre; with the following cast: Mr. Samuel Bundy, Edward Terry; Mr. Bobbins, H. Kemble; Tom Ripley, J. W. Erskine; Doctor Lane, Alfred Bishop; Hawkins, T. P. Haynes; Servant, W. Chandler; Mrs. Walton, Miss M. A. Victor; Mrs. Joy, Clara Cowper; Miss Allee Lane. Florence Sutherland.— Destruction by fire of the Strobridge Lithograph Company’s establishment at Cincinnati, O.

2. Production of “Die Bregenzer Klause,”’ drama by Hermann Lingg, at the Court Theatre, Munich, Bavaria.—First representation at the Court Theatre, Welsmar, Germany, of “Die Kunst im Hause,” drama in five acts, by Hermann Oechsliäger.

3. Death of Annie Coveney, actress, at New York City.

5. First representation in America of “Madelon” (La Petite Demoiselle), music by Charles Leccoq, libretto by Meilhac and Halévy, at the Casino, New York; with the following cast: Trompette, Bertha Ricci; Pompannon, Isabelle Urquhart; Jomine, Selvia Gerrish; The Viscountess, Rose Wilson; Hernandez, Lucy Rivers; The Baroness, Rose Ricci; The Duchess, Florence Barry; Madelon, Lillian Grubb; Rubicamp, Mark Smith; Jollivet, Courice Pounds; Filoufin, Arthur W. Ames; Bernard, Edgar Smith; Laroche, Frank J. Rich; Montevrel, Henry Leonl; Tabourian, James T. Powers. The main incidents of the plot are made to occur during the time that Mazarin’s army held the troops of the Fronde beleaguered in Paris. A certain pretty Princess de Cameron, more briefly Madelon, in attempting to get through the lines meets and subjugates a young Royalist officer, Rubicamp, and meeting him later disguise within the walls, eventually marries him. This pleasant consummation is interwoven with the fortunes of a comic inn-keeper and a comic sausage-maker, with their wives, and a young officer of the Fronde, Jollivet. Incidentally a great many soldiers, townspeople, couriers, pages, and other characters, are introduced.

Production of “Fitznoodle,” comedy by John G. Wilson and B. B. Vallentine (author of the Fitznoodle Papers that were for several years a feature of Puck), at New Haven, Ct.; with the following cast: Job Matchbang, Murray Day; Alee McDuffer, Edward Powell; Hamilton Jefferson, F. F. Weber; Bellamy, W. H. Pope; Jenkins, Edward Reynolds; Vestalla Vye, Lillian Chantore; Margaret Matchbang, Ruth McCann; Mrs. Matchbang, May Stetson; Lord Francis Fitznoodle, Cedric Hope. Fitznoodle comes to America to repair his shattered fortune through a marriage with the daughter of Job Matchbang, one of the nouveau riches ambitious for family alliances. A bungling detective believes he has in Fitznoodle an English embezzler, and under threat of immediate arrest obtains access to Matchbang’s house, and constantly annoys the perplexed foreigner. Margaret, the daughter, loves another, and the explanation of this love to Fitznoodle by Vestalla Vye, a cousin of the family, brings about the disclosure of a manliness and honor little suspected to exist in that foppish, drawling individual.

Production of “Nos Bons Jurés,” vaudeville in three acts, by Paul Ferrier and Fa-
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briee Carré, at the Variétés Theatre, Paris, France.—Opening of the Commonwealth Theatre, at East Orange, N. J.

6. Revival of "The Merchant of Venice," at the Star Theatre, New York; with the following cast: Shylock, Henry Irving; Duke of Venice, H. Howe; Prince of Morocco, F. Tyers; Antonio, Mr. Wenman; Bassanio, G. Alexander; Gratiano, C. Glenny; Lorenzo, Martin Harvey; Launcelot Gobbo, S. Harvey; Old Gobbo, J. Carter; Portia, Ellen Terry; Nerissa, Helen Mathews; Jessica, Winifred Emery.

"Elaine" (originally produced at an author's matinée, April 5th, 1887) was presented at the Madison Square Theatre, New York; with the following cast: King Arthur, Charles Overton; Lancelot, Alexander Salvini; Lord of Astolat, Frederic Robinson; Sir Torre, Louis Massen; Sir Lavalne, Walden Ramsay; Sir Gawain, E. M. Holland; Dumb Servitor, C. P. Flockton; Queen Guinevere, Marie Burroughs; Elaine, Annie Russell; Lianyd, Minnie Sellman; Roselle, Marie Greenwald.


Publication of the Christmas number of THE NEW YORK MIRROR.—Death of George Héne, theatrical treasurer, at St. Louis, Mo.


12. A performance of "Romeo and Juliet" was given at the Star Theatre, New York; with the following cast: Romeo, Joseph Haworth; Mercutio, Charles Norris; Friar, Leslie Allen; Prince, Charles Fyffe; Tybalt, Howard Kyle; Capulet John Sutherland; Paris, Nestor Lennon; Benvolio, E. J. Radcliffe; Peter, George Gaston; Juliet, Julia Marlowe; Lady Capulet, Blanche Weaver; Nurse, Elizabeth Andrews.

First representation in New York of "Under the Lash," drama in four acts, at the Third Avenue Theatre; with the following cast: Herman Rucker, Walter S. Sandford; Joseph Franzetti, T. F. Fitzgerald; Henry Morton, Harry Armitt; Philip Lyndon, Ross D. O'Neal; Nimrod Keys, Jake Budd, Jr.; Michael McShane, R. F. Sullivan; Doctor Dudley, G. E. Tilden; Harvey Lewis, C. T. Lamoine; Marie, Helen Vincent; Kittle, Genie Harlan; Malchetti, George Wells.

First representation in New York of "One Million Dollars," at Poole's Theatre; with the following cast: Dick Coulter, John Hazelrigg; Edgar Cleighton, E. F. Gilpin; Gregg Grey, Ivan Peronet; Baron de la Nevoile, Emil La Croix; Ethel, Fannie Francis; Lillian, Rosa James; Mollie, Edith Hall; Mrs. Tibbits, May Marshall. The
plot hinges on the subject of a vagabond being in the possession of a compromising document, by means of which he hopes to extort hush-money from the heroine.


14. First representation in Great Britain of "Siberia," melodrama in six acts, by Bartley Campbell, at the Princess' Theatre, London, England; with the following cast: Nickolai Neigoff, J. Barnes; Jarasoff, W. L. Abingdon; Sparta (a spy), James A. Meade; Trol-ky, Harry Parker; Ivan, Forbes Dawson; Count Stanislaus, Edwin Cleary; Lieutenant Smaloff, Bassett Roe; Governor General, A. R. Hodgson; David Janoski, Henry de Solla; Priest, S. Henry; Landlord, Wilton Payne; Poluski, Philip Darwin; Nordvitch, Thomas Foster; Portoff, E. Leicester; Secretary, Mr. Merchant; Lieutenant Prudoff, T. C. Dwyer; Koskoff, L. Ernest; Peter Christovitch, Sackville West; Military Secretary, A. Whitehead; Marie, Mary Horke; Vera, Cicely Richards; Phedora, Bertie Willis; Brovna, Alice Chandos; Princess, Alice Girling; Marka, Davis Webster; Simka, Mary Lovell; Leffrel, Miss Krwin: Sara, Grace Hawthorne.


Julia Marlowe appeared as Viola in "Twelfth Night," at the Star Theatre, New York; supported by the following cast: Malvolio, Joseph Haworth; Orsino, Charles Norris; Sir Toby Belch, Leslie Allen; Sir Andrew Aguecheck, F. J. Currier; Antonio, Charles Fyffe; Clown, George Gaston; Roberto, John Sutherland; Fabian, Howard Kyle; Sebastian, Edward McWade; Olivia, Blanche Weaver; Maria, Kate Gilbert.—The Terra Haute and Indianapolis Railroad Company attached the baggage of the National Opera Company, at St. Joseph, Mo., for a debt of $380.—Suicide of Alwin Thieme, manager, at Kalau, Germany.

15. Production of "A Sad Coquette" (dramatization by Estelle Clayton, from Rhoda Broughton's novel, "Good-by, Sweetheart"), at the benefit performance to Sara Jewett, at the Union Square Theatre, New York; with the following cast: Paul Mortimer, Eben Plympton; Lord Lawton, George Holland; Sir Charles, William Faversham; Frederick West, Lorimer Stoddard; Hansel, Franz Reinau; Tramp C. R. Dodsworth; Little Bobby, Ollie Berkley; Lady Lawton, Louisa Eldridge; Mrs. Higgins, Selena Petter; Miss Selina Merritt, Loie Fuller; Miss Leonore Merritt, Estelle Clayton.


16. Production of "Le Grand Casimir," operetta in three acts, text by Jules Prévél and
Saint-Albin, music by Charles Lecocq, at the Variétés Theatre, Paris, France. ——
Death of John Howson, noted comedian, at Troy, N. Y.

17. Production of "Simplicius," opera in two acts and a prologue, libretto by Victor
Leon, music by Johann Strauss, at the An der Wien Theatre, Vienna, Austria.—
Hedwig Niemann Raabe, the noted German actress, arrived in New York City from
Europe. She made her American début at the Star Theatre, New York, January
2d, 1888.
Banquet in honor of Lester Wallack at the Lotos Club, New York. Speeches were
made by Whitelaw Reid, Lester Wallack, John Gilbert, Judge Brady, Steele Mack-
aye, and Willie Winter, the latter delivering a poem specially written by him for this
occasion.—Edward J. Henley and Peter Blow, of the Deacon Brodle company,
procured from Judge Donohue an injunction restraining J. M. Hill, manager of the
Union Square Theatre, and Robson and Crane, from producing "The Henrietta" at
that theatre during the week commencing December 19th, 1887, claiming to have
made a written contract with J. M. Hill for the lease of his theatre during that
period.

18. Death of Sefton Parry, actor and manager, at London, England. ——Death of Marco
Duschnitz, retired operatic singer, at New York City.

19. "Olivia" (play in four acts, by W. G. Wills, adapted from Goldsmith's novel, "The
Vicar of Wakefield") was presented for the first time in America at the Chestnut
Street Opera House, Philadelphia, Pa.; with the following cast: Dr. Primrose, Henry
Irving; Squire Thornhill, George Alexander; Burchell, Mr. Wenman; Farmer Flam-
borough, Mr. Howe; Moses, Mr. Haviland; Mrs. Primrose, Mrs. Pauncefort; Sophia,
Winnifred Emery; Olivia, Ellen Terry.
First representation at the Deutsches Theatre, Berlin, Germany, of "Flecken in der
Sonne," in four acts, by Max Bernstein.—Mathilde Cottrelly appeared in "Die
Fledermaus," at the Thalia Theatre, New York. —— The injunction issued by Judge
Donohue, on December 17th, 1887, directing J. M. Hill to give up the Union Square
Theatre for one week from date, was dissolved. bonds in $3000 being furnished by
Manager Hill for the protection of the interests of E. J. Henley and Peter Blow.

20. Production of "The Monk's Room," at the Prince of Wales' Theatre, London, Eng-
land.

21. Production of "L'Oncle Anselme," an a propos in one act, in verse, by Georges Lefèvre,
at the Odéon, Paris, France.——Funeral of John Howson, at the Church of the
Transfiguration, New York. ——Death of George B. Loveday, manager, at London,
England.

R. Shus, at the Globe Theatre, London, England; with the following cast: Rev.
Frank Thornhill, Wilson Barrett; Samuel Peckaby, George Barrett; Michael Severn,
Austin Melford; Mr. Peranza, H. Cooper-Cliffe; Jim Dixon, Charles Hudson; Mr.
John Grant, Charles Fulton; Noah Learoyd, W. A. Elliott; Brunning, Horace Hodges;
Joe Brunning, H. Wilson; Mr. Perkins, James Welch; Mr. Jones, Mr. Russell; Lieu-
tenant Valnois, H. Fenwick; Dr. Lemaire, Henry Dana; Captain Jackson, J. H.
Bervage; Colonel B. Eilram, Frank Pittsow; Lilian Grant, Miss Eastlake; Lillie,
Edith King; Victoria Alexandra Peckaby, Phoebe Carlo; Mrs. Peckaby, Mrs. Henry
Leigh; Mrs. Freyne, Alice Belmore; Mrs. Dixon, Alice Cooke; Mrs. Sticklay, Lillie
Belmore; Matron of the Prison, Miss Meadows; Rosoamzy, Harlitta Polini; Rao,
S. Murray Carson; Ambulaus, Mr. Wenskylade; Jack Hardy, James Harwood;
Turnkey, E. Irwin; Rev. W. Stanley, T. W. Percivat; Inspector of Police, E. Cath-
cart. The Rev. Frank Thornhill has long and faithfully loved Lilian Grant, a rich
banker's daughter; that his love was returned he more than suspected, but poverty
seals his lips, so the young curate went out to Africa as a missionary. A fortune un-
expectedly left him by an uncle brings him back to England, and on Lilian’s birthday he asks her to be his wife and is accepted. Innumerable melodramatic troubles ensue through the villainy of Severn, cashier in the Grant Bank, whom disappointed love for Lilian has turned into an enemy. In one scene Severn, with a blow from behind, and places the curate’s revolver in his hand that he may appear to have committed suicide. He is only stunned and revives, when Lilian, who is now his wife, takes the revolver and accidentally shoots Severn. The latter recovers, but the evidence is too strong against Lilian, and she is sentenced to prison for attempted murder. After three months the broken-hearted curate is for the first time permitted to visit his wife in prison. Lilian learns that her child is dying from phthisis for her, and her distress so touches the heart of a lady visitor that the latter changes clothes with Lilian, who then flies from the prison. Just as she is threatened with recapture, news arrives that her pardon had been sent before her escape; the child does not die. Thornhill and Lilian are made happy and wealthy, while retribution is brought down on the head of the villain. Incidentally various comic scenes are introduced.

First representation in America of “The Pickpocket,” at the new Opera House, Chattanooga, Tenn., with J. F. Ward in the principal rôle. The piece was originally produced under this title in England, being an adaptation from a German comedy. The version presented at Chattanooga was adapted for the American stage by Mrs. Charles A. Doremus. — — Death of James Griffiths for years a clown with Dan Rice, at New Brunswick, N. J. — — Death of Horace L. Richards, owner of the Bristol Equescurriculum, at Fort Hamilton, N. Y.

23. Revival of “Euryanthe,” opera by Carl Maria von Weber, libretto by Helmina von Chezy, at the Metropolitan Opera House, New York; with the following cast: King Ludwig VI., Herr Ermblad; Adolar, Herr Alvary; Euryanthe, Lillie Lehmann; Lyseart, Herr Fischer; Eglistine, Frl. Brandt; Rudolph, Herr Ferenczy; Bertha, Frl. Dilthey.


First representation in New York of “Paul Kauvar; or, Anarchy,” melodrama, by Steele Mackaye, at the Standard Theatre, New York; with the following cast: Paul Kauvar, Joseph Havworth; Duc de Beaumont, Edwin Varrey; Marquis de Vaux, Wilton Lackaye; General Delaroche and Abbé de St. Simon, B. F. Horning; General Kletter, Jerome Stevens; Colonel La Hogue, Leslie Allen; Dodolphe Potin, Sidney Drew; Carrac, G. D. Fawcett; Bourdouette, Edward Coleman; Diane de Beaumont, Annie Roe; Navette Potin, Louise Rial; Scarlett, Lillie Etridge.

Production of “Frankenstein,” melodramatic burlesque in three acts, by Richard Henry, at the Gaiety Theatre, London, England. — — A dramatization of “She,” by W. A. Brady, was produced at Los Angeles, Cal.; Charlotte Zittel appearing as Ayesha (She) and Laura Biggar as Ustane. — — William J. Florence appeared as Captain Cottle in “Dombey and Son,” at the Star Theatre, New York.

Opening of the New Haymarket Theatre, at Chicago, Ill.; with Thomas W. Keene in “Hamlet.” The house opened under the management of Will J. Davis. The
total seating capacity is over two thousand.—Frank A. Robbins opened a
Winter Circus at the American Institute, New York.
25. Mrs. E. L. Fernandez gave a Christmas party at Clarendon Hall, New York, to over
one hundred children connected with the stage.
26. Production of the following pantomimes at London, England: "Blue Beard, the
Grand Bashaw," by William Muskerry, at Sanger's; "Whittington and his Cat," by
Geoffrey Thorn, at the Grand Theatre; "King Trickey," by J. Addison, at the
Britannia Theatre; "Puss in Boots," by E. L. Blanchard, at Drury Lane Theatre;
"Robinson Crusoe," by Geoffrey Thorn, at the Pavilion Theatre; and "Jack and the
Beanstalk; or, the Seven Champions," by Henry Hersee and Horace Lennard, at
Covent Garden.
Revival of the old Ravel pantomime, "Mazulum, the Night Owl," at the Academy of
Music, Philadelphia, Pa.; with A. II. Denham in the title rôle. Julia, the daughter of
a dying mother, becomes an object of attraction to a wicked baron, who pursues
her with evil intentions. The Spirit of Purity, always near her, protects her and in-
vokes the aid of Mazulum, the Night Owl. Mazulum appears at the grave of Julia's
mother in answer to the invocation. A magic branch is given to Emile, the true
lover, who by its power is enabled to call upon Mazulum at any time by plucking a
leaf, and thus the machinations of the wicked Baron Bariano and his servant Maelou
are always defeated, and Julia in the end is rescued from her abductors; the bold,
bad man is sent to Sheol with his servant, and Julia and her lover are made happy
in the blissful gardens of Wonderland ever after. The piece was presented at the
Academy of Music, New York, January 9th, 1888.
Revival of "Julius Cæsar," at the Academy of Music, New York; with the following
cast: Brutus, Edwin Booth; Cassius, Lawrence Barrett; Marc Antony, E. J. Buck-
ley; Julius Cæsar, John A. Lane; Decius, Charles Collins; Casca, Ben. G. Rogers;
Octavius Cæsar, Lawrence Hanley; Metellus Cimber, L. J. Henderson; Trebonius,
Charles B. Hanford; First Citizen, Owen Fawcett; Portia, Minna K. Gale; Calphur-
nia, Elizabeth Robins.
First representation in New York of "A Run of Luck," by Henry Pettitt and Augustus
Harris, at Niblo's Garden; the principal characters being distributed as follows:
Harry Copsley, Forrest Robinson; John Copsley, W. H. Crompton; Squire Selby,
J. F. Dean; George Selby, Fred. G. Ross; Capt. Arthur Trevor, Frank Losee;
Charley Sandown, D. J. Maguiniss; Jim Ladybird, Frank E. Lamb; Daisy Copsley,
Minnie Redcliffe; Mabel Selby Lillian Lee; Aunt Mary, Mrs. W. G. Jones; Mrs.
Willmore, Florence Robinson; Lucy Byefield, Grace Thorne.
First representation in New York of "Our Jennie," by Clay Greene, at the People's
Theatre; with the following cast: Larry Fogarty, John T. Burke; James Walton,
J. J. Macready; Jinks, J. W. Summers; Willie Wilkie, Collin Vary; Frank Farr,
Fred. M. Mayer; Bridget Fogarty, Emily Stowe; Mrs. Farr, Addie Eaton; Our Jen-
nie, Jennie Yeaman.— Destruction by fire of the Coliseum Theatre, at Wake-
field, Wis.
27. Ernst Possart made his American début as König Karl in "Die Bluthochzeit," by LInd-
ner, at the Thalia Theatre, New York.—John A. McCaull fractured his leg at
Chicago, Ill.
28. "In the Fashion," by Selina Dolaro, was presented by the regular stock company at
Wallack's Theatre, New York. The piece was originally produced at an authors'
matinée at the Madison Square Theatre, New York.—Kate Forsythe sailed for
Europe.
29. Production of "Wyllard's Weird," comedy-drama in a prologue and three acts (founded
on Miss Braddon's novel), by Dr. Harry Lobb, at the Criterion Theatre, London, Eng-
land.—Ilma Di Murska, after several years' absence, appeared in concert at
Chickering Hall, New York.
Ernst Possart appeared as David Sichel in "Freund Fritz," comedy in three acts (dramatized from Erckmann-Chatrian's novel, "L'Ami Fritz"), at the Thalia Theatre, New York.—Death of Carl Stephan, at Mannheim, Germany.


31. First representation in America of "The World Against Her," English melodrama in five acts, by Frank Harvey, at the Leland Opera House, Albany, N. Y.; with the following cast: Madge Carlton, Kate Claxton; Jenney Clegg, Esther Lyon; Lucy Danvers, Leslie Tillson; Sally Millet, Allee Leigh; Liz Markland, Maud Hosford; Annie, Little Daisy; Gilbert Blair, A. H. Forest; James Carlton, Charles A. Stevenson; Robert Danvers, Ed. I. Hall; Simon Clegg, Palmer Collins; Harold Vernon, Payson Mackaye; Bob Millet, Ed. E. Egleton; Dick Markland, R. Hickman; Heslop, Theodore Williams; Thwaites, Ed. Short; Ned, Master Frank Dean. The piece was originally tried January 11th, 1887, at the Theatre Royal, Preston, England, and received its first London (England) production August 1st, 1887.

Ernst Possart was re-married to Anna Delnet by Mayor Whitney, at the City Hall, Brooklyn, N. Y. The couple had been previously married in Germany, and were separated in 1883.—Destruction by fire of the Opera House, at Tremont, Neb.
NECROLOGY FOR 1887.

Marius Audran. Born at Marseilles in 1817. Died January 9th. This musician, formerly a tenor singer at the Opera Comique, was the father of the now famous composer, Edmond Audran. He had a brilliant artistic career at the Salle Favart, from which he retired in 1860, returning to his native town, where he attached himself to the Conservatoire of Marseilles as a professor of singing.

Esther Potter Ashley (née Esther McCormac). Born in Philadelphia. Died suddenly, on January 29th, in Cleveland, O. She made her début at Philadelphia, and in 1840 was married at Louisville, Ky., to John S. Potter, actor and manager. For about twenty years she acted with him at his various theatres. After his death she remained on the stage and was in John A. Ellser's stock company at the Academy of Music, Cleveland, O. She afterward went on the road until her retirement from the stage. She kept a confectionery shop at the time of her death.

Marie Aimee (a nom de théâtre; real name, Marie Trochon). Born in Algiers, in 1832. Died October 3d, at Paris, France, while undergoing a surgical operation. In her girlhood she began the study of music, and made her début, at the early age of 14, in Rio Janeiro. Within two years tidings of her success reached Paris, and the director of the Variétés secured her to create the part of Fliorella in "Les Brigands." Her first appearance created a favorable impression, which was strengthened when she essayed the leading rôle in "La Boulangerie" on the occasion of its first representation. Later the Parisians applauded her in the majority of the characters with which Schneider had been identified. Leaving the French capital, Aimée toured, with distinguished success, among the principal European cities. In Vienna, Brussels, Berlin, and Dresden she was received with special favor. When the Franco-Prussian War broke out she came to this country with a French company. That opulent speculator, James Fisk, Jr., introduced her to New Yorkers at his Grand Opera House, on December 21st, 1870. Her success was immediate and pronounced. A stimulus was by this means given to opera bouffe which it had never previously enjoyed in America. Aimée filled several engagements and returned to France. Her comrades at the Variétés were reduced by the siege of Paris, and she sent them her check for 5000 f. to aid in relieving their distress. In the autumn of 1871 she visited the United States again. In the month of January following she appeared at Lina Edwin's Theatre, on Broadway. October 4th, she was seen at the Olympic Theatre, New York, with a new French troupe. During the three succeeding seasons she continued to be seen in the light and popular pieces of Offenbach and the other French composers with steadily increasing success. She went abroad again in May, 1875, and remained away one year. On September 25th, 1876, she reappeared at the Lyceum Theatre, in Fourteenth Street. On March 27th, 1877, she produced "La Belle Poule" in New York, and on October 1st following, at the Broadway Theatre, "La Marjolaine." At the Park Theatre, in May, 1878, she presented "Les Cloches des Corneville" for the first time in French. In the summer of 1878, the restless prima donna went to France once more, and stayed away almost three years. The profits of her American career had been large, and to gratify a whim for management, she speedily began to throw away a considerable portion of her fortune. She leased theatres in Brussels and Rouen, expensively remodelled them, and engaged for two seasons in the production of opera bouffe.
Her losses reached nearly 425,000£. Then she came back to the States to recoup, but the result was not encouraging. On September 11th, 1883, she opened at the Fifth Avenue Theatre in "La Princesse des Canaries." Her tour lasted but a short time, and she sailed again for France. It was evident that the realm where she had reigned so long as queen was deserted. Offenbach was dead; the brood of French imitators were unequal to the task of supplying sparkling and brilliant opera-bouffes; the fickle public had turned to the more sober melodic numbers of Strauss and Millocker, and operette of German origin enjoyed the supremacy. So it was that Aimée decided to appear before her old American admirers in English comedy. George ll. Jessop and William Gill wrote a piece of the vaudeville order for her entitled "Mam'zelle," and in this, with a native company, she started out "on the road" in the fall of 1884. At the Fifth Avenue Theatre, on December 15th, "Mam'zelle" was given with a modicum of success. But if the metropolitans did not unite in approval, Aimée had the satisfaction of projecting her piquante broken English with prosperous results in provincial communities. The next summer she again visited her beloved France, returning in the autumn to undertake another tour. She presented a poor English version of one of Sardou's earlier comedies, at the Union Square Theatre. It was a dismal failure. Her last appearance in this country was made in "Mam'zelle." The death of her mother took her to Paris a few weeks before her own death. Her funeral was sparsely attended. Not fifty French artists attended, and the event was scarcely noted by the Parisian newspapers. Mlle. Aimée's chief successes were scored in "La Grande Duchesse," "Barbe Bleu," "Geneviève de Brabant," "La Perle," "La Marjolaine," and "Les Cloches des Cornoilles." Her acting as the wife in Sardou's "Divorcées" was quaint and artistic. Her voice was in its day suitable for the musical froth in which it was heard, and her vocal method was good. Aimée was unrivalled among her contemporaries for the amount of frolic and chic with which she could clothe Offenbach's frisky heroines. There never was an opera-bouffer that could utter a naughty double entendre with more innocence or give point to a suggestive allusion with less coarseness than Aimée. She was generous and charitable to a fault, and possessed a large circle of friends by reason of her good-nature, kindliness, and other attractive qualities.

Frederick Altmann. Died at Rostock, Germany, October 10th. The veteran actor was educated for the law, but adopted the stage. He was a character actor of great ability, and played in both high and low German. In the course of his career he acted at Hanover, Mannheim, Dessau, Meiningen, and Stuttgart.

Maggie Arlington (a nom de théâtre; real name, Margaret Ryerson.) Born at Lawrence, Mass., in 1833. Died in New York, on October 30th, from injuries received in a terrible fall. Miss Arlington went on the stage in St. Louis, in 1872, as a member of Spalding's stock company. She married a Mr. Jouett of that city, but separated from him in order to pursue her profession. At one time she was connected with the company attached to the California Theatre. She played in New York a few seasons prior to her death as the adventuress in "My Sweetheart," but for some time she had been in retirement. Miss Arlington was a tall, fine-looking woman, with a commanding presence and amiable characteristics.

Hilarion Ballande. Born at Cuzorn, in the Department of Lot-et-Garonne, France, in 1829. Died at Perigord, January 27th. He was educated as a pharmacist, but took to the stage, playing at the Odéon and at the Théâtre Français, in Paris. In 1869 he originated the custom of giving Sunday afternoon performances of classic works, an innovation which met with great success.

Gustav Bohna. Born in Dramberg, in Pomerania, February 7th, 1845. Died at Cologne, August 17th. He went on the stage after leaving school, and made his début at Colberg. He afterward played comic parts for five years at the St. George Theatre, Hamburg. He visited Russia, where he caught a rheumatic affection which finally proved fatal.
He also played in Berlin, Stegmann's Theatre, Warsaw, Libau, Locz, Stralsund, Königsberg, and Cologne.

Alexia Fisher Baker (née Alexina Fisher). Born at Frankfort, Ky., in 1821 or 1822. Died March 27th, at Philadelphia, and was buried at Mt. Vernon Cemetery in that city. She was the daughter of Mr. and Mrs. Palmer Fisher; the latter was best known in the profession as Mrs. E. N. Thayer. They put her on the stage in the West when a baby. In New York, at the old Chatham Theatre, on September 6th, 1824, she appeared as Florizel in "The Hunter of the Alps." At the age of 14 she played as a child in Pizarro at the same theatre. From there she went to the Bowery Theatre. In June, 1831, she joined the Park Theatre to play leads. She left New York in 1840, and was absent ten years, reappearing at the old Broadway Theatre in 1850 as a comedienne. She went away again for five years, reappearing at Burton's Theatre. The date of her marriage with John Lewis Baker was May 31, 1851, and in the following year they went together to California. In 1862, during Edwin Booth's engagement at the Winter Garden Theatre, New York, she frequently acted Desdemona, Ophelia, and Emilia.

Marian Brent (a nom de theatre; real name, Mary Wentworth Elroy). Born at Castle, N. Y., in 1833. Died at Chicago, May 2d. She made her début, about 1876, at the Chicago Academy of Music. She was twice married: first to the late Harry Wentworth, of McVicker's stock company, and recently to Manager Edward Elroy. Her fatal illness was contracted through overwork on the occasion of a benefit for the Chicago policemen given in 1886 by Gus Williams.

E. C. Bertrand. Born in England about 1842. Died in London, July 24th. He was a manager and dramatic writer. The plays "In Black and White," "Blind Justice," and "Grandfather's Clock" were by him.

Annie Boudinot (a nom de theatre; real name, Annie Sendelbeck). Died at Tannersville, N. Y., on August 7th. While acting with the Cooper English Opera Company, season of 1856-57, she became the wife of the late Frank Boudinot, who was also with that company. She was playing for three seasons before her death in James O'Neill's "Monte Cristo" Company, together with her second husband, Joseph Sendelbeck, who, under his stage name of Joseph W. Shannon, at one time was identified with Wallack's stock company.

Theodore Baste. Died at Carlsbad, August 14th. A talented actor, who made Dresden the scene of his triumphs. In his early years he played at Kiel, Lübeck, Breslau, and St. Petersburg. He afterward took to management, being director of the Stadttheaters at Göttingen, Thorn, Eiburg, and Rostock, and the Royal Theatre, Rudolstadt.

Paul Bocage. Born in 1832. Died at Paris, September 25th. He was a dramatic author, and collaborated with Octave Feuillet and Alexandre Dumas. He was a nephew of the celebrated Pierre Bocage, author of "La Vieltesse de Richelieu."

Olive Collins. Born in Nebraska about 1871. Died at New York on January 28th. Her parents, both of whom were professionals, introduced her to the stage in the West when six years old. Prior to her death she was connected with the variety business.

Cora Lena Chofer (Mrs. M. E. Coudelle). Died suddenly on March 5th, at Springfield, Mass. She was a pupil of Lamperti, Milan. Possessed of fine musical talents, she devoted herself to Italian opera in Europe and Australia until about three years before her death.

Charles S. Camblos. Died March 31st, at St. Joseph's Hospital, Philadelphia. He was well known in the theatrical profession as the husband of Lillian Conway, whom he married in 1875, when she was leading lady of Gemmill's stock company, at the Chestnut Street Theatre, Philadelphia.

William Clark. Died June 6th. He acted second comedy parts at the old Haymarket Theatre, London, for a period of nearly forty years, including the zenith of the fame of
Buckstone and Compton. He left a legacy of $1500 to the Royal General Theatrical Fund a British institution of similar character to the Actors' Fund of America.

Harry Coad. Born in 1825. Died at San Francisco on June 15th. He played with the tragedian James S. Clark, and came across the plains with him in 1850, making his first New York appearance in that year at the Jenny Lind Theatre. He retired from the stage in 1871, at which time he was a member of the California Theatre stock company.

Lizzie Colson (a nom de theatre; real name, Lizzie Richmond). Born at Chicago, August 25th, 1861. Died at Crawfordsville, Ind., on October 19th, and interred at the Masonic cemetery there. She appeared in 1867 as Marie in "The Sea of Ice," but did not make a formal début till 1870, when she played the title rôle in "Kathleen Mavourneen." On February 14th, 1875, she married W. L. Richmond. Since then she has played in her husband's company as Miles, Laura Hawkins in "The Mighty Dollar," and Bob, with which latter character she was mostly identified.

M. B. Cowles. Born August 4th, 1843, at Harbor Creek, Pa. Died of consumption, October 24th, at Lander, Pa. He was educated for business purposes at Madison, Wis. He enlisted on September 18th, 1861, in the First Wisconsin Infantry, and served three years. He was wounded in the foot at the battle of Chickamauga, but re-enlisted in February, 1865, in the Fiftieth Wisconsin Regiment, serving another year and a half. He then located in Kansas City, where he was connected with the business department of the Kansas City Daily Journal. He married the daughter of its proprietor, Nellie Foster, about 1867. In 1879 he went out as an advance agent, a work for which he developed ability, and soon became widely known. Among the various organizations which entrusted him with their advance business were: Haverly's Minstrels, Thatcher, Primrose and West, Barlow and Wilson, Barnum's Circus, Cole's and Sells Brothers' Circuses.

Alfreda Chippendale (née Alfreda Schoolcraft). Died at London, England, November 9th. She was the daughter of a favorite comedian of Mobile, Henry R. Schoolcraft, and was a granddaughter of President Zachary Taylor. As a singer and soubrette she went on the stage at an early age at the New Orleans theatres. She married one of the sons of W. H. Chippendale, the English comedian. Her husband was killed on July 28th, 1864, before Atlanta, Ga., while serving in the Thirteenth Louisiana Regiment. Alfreda came North during the war, making her first appearance at the Winter Garden, New York, on June 18th, 1863, as Nichette in "Camille," and Sally in "The Eton Boy," at A. H. Davenport's benefit. She was at the Griswold Opera House, Troy, N.Y., in 1864-65, the next season at Louisville. December 8th, 1872, she married William Calder, the manager of the Selwin-Irwin Combination, with which she was travelling. In 1877 she made a hit as Topsy under Shavian's management, and was engaged (with her husband as Uncle Tom) by Jarrett and Palmer to play in England, where they went on August 3d, 1878. Her last appearance in America was on May 11th, 1878, at the Broadway Theatre. After September 8th, 1879, she and her husband starred and managed on their own account in Great Britain in such pieces as "Rip Van Winkle," "The White Slave," and "Shadows of a Great City."

Gregorio Curto. Born in Spain in 1805. Died at New Orleans, November 19th. He was educated in music at the celebrated school of Choron at Paris, and at the age of fourteen was appointed organist of the Cathedral of Solssons. A year afterward he was chapel master at the Church of the Sorbonne in Paris, and continuing the study of composition under Choron. In 1830 he made a successful début in "La Gazza Ladra." Shortly afterward, Mr. Davis, then manager of the Orleans Theatre, engaged him as leading bass singer. During the two seasons of that engagement he sang in "La Dame Blanche," "Huguenots," "Anna Bolena," and "L'Italics in Algiers." He also appeared as an actor in the c'assic works of Racine and Corneille with the tragedienne Closel, whom he married. He left the stage to follow teaching and composition. The success of his methods is attested by the European celebrity of his pupils, Minnie Hauk and Fleury Urban. Among his operas which have been produced in America and Europe may be cited

E. D. Davis. Born in England in 1806. Died February 19th, at Newcastle-on-Tyne. He was the oldest theatrical manager in England, and it was at his establishment, the Theatre Royal, Newcastle, that Henry Irving first appeared in "Richelieu," in the part of Orleans.

Jean Henri Dupin. Born 1791. Died in Paris, April 3d. At the time of his death he was the oldest French dramatist, and one of the most prolific, having written one hundred and fifty plays, and collaborated with Eugene Scribe in the preparation of fifty more. His first acted play, "Le Voyage a Chambord," was produced in 1808. Some of the plays of which Scribe and Dupin had the joint credit cost the latter but moderate labor, as Scribe was scrupulous in giving credit even where he was only indebted for an idea or a situation. On one occasion Dupin wrote a two-act vaudeville, "Michel et Christine," and showed it to Scribe, who liked the plot, but not the construction. Scribe remodelled it as a one-act comedy, without saying a word to Dupin. When it was acted Scribe invited Dupin to see it, but it had been so changed that he did not know his own bantling, and was astonished to hear the leading actor on the fall of the curtain announce his name as one of the authors. Among the successful works by Dupin was a one-act vaudeville, entitled "Monsieur Courtiois," played at the Gymnase on King Louis' fête-day, August 24th, 1821, in the twentieth scene of which the characters were made to utter fulsome flattery to the figure-head of State. In 1880, Dupin became the senior of a list of ten pensioners of the Society of Dramatic Authors, with an allowance of six hundred francs a year.

Franklin B. Dobson. Born in 1838. Died, June 10th, at his sister's residence, in New York, of heart disease and dropsy. Interred at Keyport, N. J. He was well known as a skilled banjoist, but better as a manager. Originally he was a clerk in the St. Nicholas Hotel, New York. He managed the Wallace Sisters, and also at one time the Alice Oates Company. His wife was Jennie Wallace.

Julia Daly. Born at Philadelphia, November 20th, 1833. Died of paralysis, August 21st, at Newfield, N. J. She first appeared at the Musical Fund Hall, Philadelphia, in concert. Her stage début was made at the Walnut Street Theatre, on February 23d, 1848, on which occasion she sang "The Star Spangled Banner." Her first appearance in New York occurred in November, 1849, at the Broadway Theatre, with the Seguin Opera Company, filling the part of Donna Elvira in "Don Giovanni." After her marriage with Wayne Olywine, she went to London, England, and on January 23d, 1860, appeared at Drury Lane Theatre in "In and Out of Place." Her second husband was Warren Edgerton. She retired from the stage many years previous to her death.

Michel Joseph de la Salle (sobriquet, "Old Joe"). Died at San Francisco, October 7th, in deep poverty. Jeffreys Lewis bore the expenses of his funeral, which was largely attended by professionals. When a young man, he bore some reputation as an actor, and later he was regarded in the West as a dramatic critic of considerable ability.

Marco Duschnitz. Born in Hungary in 1827. Died at St. Vincent's Hospital, New York, December 18th. He was a well-known tenor singer. A Hungarian nobleman sent him to Italy, while quite young, to be educated. Thence he went to Vienna, singing successfully in German and Italian opera for fifteen years, until he lost his voice by typhoid fever. On his recovery he travelled with Italian opera companies for two seasons in America, and then became a music teacher in New York.

John D. Evans. Died on April 24th, at San Antonio, Tex. Buried at Lincoln, Ill. He was graduated from a law-school, but preferred circus life. At the time of his death
he was treasurer of W. W. Cole's Circus. His widow is Kate Foley, recently a member of the Murray and Murphy Company.

Leontine Fromentin (née Léontine Deveaux). Born in 1841. Died January 9th, at Paris. This brilliant actress made her début at the Variétés Theatre, Paris, in May, 1861. In the following July she was engaged by Montigny, at the Gymnase, where she had a successful career, until 1882, in all the important pieces. Her first rôle there was Suzette in the "Mariage de Raison," which was a great success. She then played at the Vaudeville in Sardou's "Georgette," and afterward at the Ambigu in "Jeunesse du Roi Henri" and "Les Deux Orphelins," and lastly, in 1885, at the Porte St. Martin, in "Juif Errant," the "Pare de Paris," the "Crime de Faverne," etc.

Paul Feval. Died March 9th, at Paris. This dramatic writer is celebrated for the authorship of "Le Bossu" and the "Mysteries of London." He left two unedited plays which he objected to have represented after his religious conversion. One is the "Drame de la Jeunesse," a five-act play, and the other, "Conspiration de Cellamare," a piece of eight scenes. He wrote them in conjunction with Charles Chinicelle.

Moses W. Fiske. Born at Dover, N. H., in 1830. Died suddenly, of heart disease, at Dayton, O., on March 20th. The remains were embalmed, and sent to Providence, R. I., for interment. At the age of sixteen Mr. Fiske became a compositor. He joined the typographical force of the Boston Herald. His eyesight began to fail, and he went on the stage. His first part was Oran, in "Ezargo." Later he was a member of the stock companies at the Broadway Theatre, New York, and the Boston Theatre. For many seasons he played comedy in different stock organizations, including those of the Grand Opera House, in Cincinnati, and the Variétés in New Orleans. At the time of his decease he was playing the part of the Scotch Piper in "Arcadia," with the Corinne Opera Troupe, a company in which he had been engaged for seven consecutive seasons. Mr. Fiske was a good, reliable low comedian of the old school. He was broad in humor, as in person. One of his daughters, Marlon Fiske, is well known as a soubrette.

Frank Farrell (real name, John Francis Farrell). Born at Nashville, Tenn., in November, 1853. Died at Denver, Col., May 6th. Interred in the plot of the Continental Guards, in Metairie Cemetery, New Orleans. He engaged in the express business until 1873, when he became a reporter on the Houston, Tex., Age and Telegram. In 1879 he was the dramatic critic and Customs House reporter of the New Orleans Times. In the summer of 1881 he resigned from this post and came to New York, where he was employed as a reporter on The Mirror. In December of that year he entered the theatrical business as advance agent for John T. Raymond under Brooks and Dickson's management. He afterward served in the same capacity for "Taken from Life," Minnie Maddern, "Young Mrs. Winthrop," Judic, the Wallack Company's California tour, and other enterprises. In 1884 he was married in Chicago to a California girl. For two years he was unable to engage in business on account of the ravages of the disease—consumption—that killed him. He was enabled to live in comfort to the end on the proceeds of two benefits gotten up by sympathizing professional friends.

Charles B. Foster. Died at Keokuk, Ia., from an overdose of chloroform, August 23d. Was buried by the musical organizations of the city. He was engaged with various dramatic and minstrel companies during his career.

Henri Feugere. Died at Paris, September 28th. He was a successful dramatic author. Among his best-known works may be mentioned "Lequel?" "Article 7," and "Cornac."

Lillian Forest (a nom de theatre; real name, Mrs. Chid Moore Seewir). Died suddenly, of brain fever, October 3d, at Lawrence, Kan. At the time of her death she was the leading lady of the Simon Comedy Company.

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abilities as an actor were partly hereditary and partly the result of training and hard work. His grandfather was the founder of the Norfolk and Suffolk Circuit, which included sixteen towns, and in which every member of the talented family assisted down to the year 1841. His father acted Macbeth and Hamlet at Drury Lane in Edmund Kean's most popular period. David was trained from boyhood for the stage, but a serious accident kept him from it until 1849, during which time he followed music as a profession at Norwich, where he was a principal violinist at concerts. In that year he recovered from his lameness and joined Edmund Glover's company at the Prince's Theatre, Glasgow, remaining there about four years. Agnes Robertson was a member of the same company. Thence he engaged in Charles Kean's company at the Princess' Theatre, where he made his first London appearance on November 2d, 1853, as Victor, in "The Lancers." He remained there six years, playing, among others, Windsor Brown in "Away with Melancholy," De Brissac in "Our Wife," and Pertinax in his own piece, "Music Hath Charms." He also acted in the series of dramas managed by Charles Kean at Windsor Castle, before Queen Victoria, his parts being the Marquis in "The Wonderful Woman," Gratiano in the "Merchant of Venice," and De Brissac in "Our Wife." In 1859 he transferred his allegiance to Benjamin Webster at the Adelphi, playing Abbé Latour in "The Dead Heart," Gerroway in "Paper Wings," Lanières in "Mayloire," Hulks in "The Willow Copse," and Kyrrle Daley in "The Colleen Bawn." In 1863 he produced an entertainment at Hanover Square Rooms and afterward at St. James' Hall, called "Facts and Fancies," in which he surprised the London public by his powers as a pianist, violinist, and singer. In the same year he joined Vining's Company at the Princess', playing Mozart Smith in his own farce of "Heart Strings and Fiddle Strings," Jaques Sabot in "Light and Shadow," and Abel Honeydew in "Paul's Return." In 1866 he was specially engaged at the Haymarket for Orpheus, in Offenbach's comic opera. In July, 1868, he went to Liverpool as stage manager and leading man for H. J. Byron, at the Royal Amphitheatre and the Alexandra Theatres, identifying himself with such characters as Sir Harcourt Courtly, Sir Peter Teazle, and Autolycus. On the opening of the Globe Theatre, London, on November 28th, 1868, he played Major Treherne in "Cyril's Success." In 1869 Bouicault's "Formosa" was produced at Drury Lane, with Henry Irving as Compton Kerr. Fisher as Major Jorum made a decided hit. In 1870 he was at the Olympic, playing Brigard in "Frou-Frou," Micawber in "Little Em'ly," Lord Claremont in "Handsome is that Handsome Does," and at his benefit on August 29th, Sir John Falstaff. In 1871 he returned to the Globe, playing Horace Mervyn in "Partners for Life," and Dick Fallow in "Forgiven." In 1873, at the Opera Comique, he undertook the part of Nicholas Flan in the celebrated farce of that name, De Grignon in the "Ladies' Battle," and the Marquis in Hervé's 'L'Oeil Crevé.' At the opening of the Criterion, on March 31st, 1874, he acted Ransom Trivass in "The American Lady." On May 29th, 1875, he played Jack Paget in "The Detective," at the Mirror Theatre, Holborn. He also played Father Nolan in Bouicault's "Shaughraun," at Drury Lane. Next year he joined H. Wigman's Company at the Princess'. His last appearance in London was in 1884 as Sir Toby Belch, at the Lyceum. He closed his arduous and brilliant career with a series of tours in the provinces, at one time playing Dan'l Duce and the principal parts of Gilbert's comedies. In 1879 he was with the Crisis Company in the provinces. Fisher's record is a bright example of the art-fostering value of the stock company.

James Fox. Born at Little Falls, N. Y., in 1843. Died at Amsterdam, N. Y., November 10th, of a pulmonary disease. He was a comedian popularly esteemed in New York, and was with Harrigan and Hart's Company for eight years, and afterward with Edward Harrigan. He married Ursula Van Desburgh, of Cincinnati.

Carl Gotze. Born at Weimar in 1836. Died at Magdeburg, January 14th. He was musical director of the Stadttheater at Magdeburg. He was held in high esteem, and his funeral was attended by the entire staff of the Stadttheater, most of those of the Wilhelmstheater, and a crowd of friends from Berlin, Stettin, Danzig, and Neustrelitz. Elaborate choral services were performed.
James Lancaster Gallagher. Born about 1817, at Philadelphia. Died February 15th, at Baltimore, Md. When about sixteen he played juveniles at the St. Charles Theatre. When he retired from the stage, in 1873, he was J. K. Emmet's stage manager. Afterward he became a magistrate at Waverly, Md. He married a cousin of Mrs. John E. Owens, a Miss Stevens.

Eugene Grange (a nom de theatre; real name, Pierre Eugène Bautè.) Born in Paris, December 16th, 1810. Died at Paris, March 1st. The first appearance of this actor was at the Funambule in 1830, in a pantomime called "Les Chevaliers d'Industrie." In the course of his long career he collaborated in the authorship of a great many comedies, dramas, and vaudevilles, with writers D'Ennery, Ferdinand Duigné, Eugène Cormon, Marc Michel, Delacour, Clairville, R. Deslandes, and Lambert Thiboust. He retired from the stage on account of an asthmatic affection.


David J. Ganey. Died at Bethlehem, Pa., December 15th. He had histrionic talent, and had played important parts with Marie Prescott, the Bennett Dramatic Company, and other organizations.

Henrietta Henderson. Died January 3d, at Montclair, N. J., of consumption. She was the daughter of Mr. and Mrs. William Henderson. Exhibiting talent for the stage, she made her début in an ingenue part in her mother's adaptation of "Claire and the Forger-master," when that piece was performed at the Fifth Avenue Theatre. Miss Henderson retired from the profession to wed the sculptor Donovan. In occasional sprightly contributions to The Mirror and other journals she evinced considerable skill as a writer.

George Cunniber Howard. Born at Halifax, N. S., in 1829. Died at Cambridge, Mass., January 18th. Interred at Mount Auburn Cemetery. His début took place at the Chestnut Street Theatre, Philadelphia, in 1832. His wife was Caroline Fox, the soubrette, whom he married in 1845. On September 27th, 1832, the G. L. Aiken version of "Uncle Tom's Cabin" was acted at Troy, N. Y., Mr. Howard playing the part of St. Clair, Mrs. Howard, Topsy, and his daughter Cordelia, Eva. The family went to England in 1836. Both Mr. Howard and his wife played in America until recently, mostly in "Uncle Tom's Cabin." Mr. Howard was a man of singularly amiable disposition. Although an actor of limited ability, he was esteemed for his winsome personal qualities.

Charles D. A. Howard. Born in 1835. Died of consumption, April 7th, at New York. Interred in the Actors' Fund plot, Cemetery of the Evergreens. He was the son of Rose Watkins by her first husband, Charles Howard, and the nephew of Mrs. John Hoey. His first appearance was made in 1873. For several seasons he supported Rose and Harry Watkins in "Trodden Down" and other Irish plays. He had travelled with Frank Chanfrau, Madame Janauschek, and other stars. He acted to within a month of his decrease in the company of J. O. O'Connor.

John A. Heraud. Born 1800. Died at the Charterhouse, London, England, April 29th. The deceased was a noted English journalist and dramatist. Besides writing two elaborate epics upon "The Judgment of the Flood" and "The Descent Into Hell," he was the author of several plays and adaptations. Of these there were acted "Videna," "Wife or No Wife," at the Haymarket Theatre about 1832 in which his daughter, the tragedienne, Edith Heraud, appeared; and an adaptation of Legouvé's famous tragedy, "Medea," which was produced at Sadler's Wells in 1857 and again, in 1859, at the Standard Theatre, London, with Miss Heraud in the title rôle.

Louis Hyacinthe (a nom de theatre; real name, Louis Hyacinthe Dufloot). Born April 15th, 1814, at Paris. Died May 9th, at Paris. The veteran comedian of the Palais
Royal passed thirty years of his life at that theatre in the development of a historic fame, due partly to his originality and partly to a gigantic nose. He went upon the stage at the age of seven at the Theatre Comte, where his father was perruquier. At fifteen he joined the supernumerary force at the Variétés, and from there went to the provinces for some years, returning to Paris in 1857. At the Vaudeville and the Ambigu he created important parts in such pieces as "Le Maître d'Ecole," "Ma Maitresse et Ma Femme," "Les Cuisinières," and "Saltimbanques." He afterward went to the Palais Royal. There his principal creations were in "Monsieur Boude," "La Mariée du Mardi Gras," "Les 37 Sous de M. Montandoin," "Les Diablos Roses," "Le Réveillon," "Les Jocrisse de l'Amour," "Tricôche et Cacolet," "Le Panache," "Ma Camarade," and "Le Train de Piafsir." The last part he created was that of the old clerk in the "Petites Godin."

**Hermann.** Born in Hanover, January 23d, 1815. Died at Carlsbad, June 18th. His parents were Alsation and travelled as magicians, and he was born on one of their journeys. The place of his birth would have been unknown but for his mentioning it on the celebration of his seventieth birthday. While a young man he left his parents and went to school in Paris, where he learned French, the only language he spoke fluently, although he claimed a knowledge of thirteen modern tongues. He became world renowned as the prince of prestidigitateurs and the master of the highest forms of magical art, acquiring during his career the personal friendship of most of the royal personages and notabilities of Europe, whose guest he frequently was. He was so popular in Austria and Germany that "Hermann" and "magic" were synonymous terms. He travelled widely, visiting America in 1867, appearing first at the New York Academy of Music, September 16th. He went to every American city of importance. His visit lasted two years in all. He next went to London, opening in October, 1863, at the Princess' Theatre. In 1885 he returned to America. He married first Rosa Esillig, a Vienna woman, from whom he was divorced. Their daughter, Blanche Corelî, is well known in this country as a comic opera singer. His second marriage was with a Frenchwoman named Ernest, whom he met in Gibraltar. His house was always a museum of curiosities, but his restless nature, which took him all over the world, caused him to sell his treasures and re-collect several times. He had a great gathering of the friends of his lifetime on his seventieth birthday, which he made the occasion of his professional retirement. He made and lost several fortunes, but died a millionaire. Late in life he was disabled a long while through breaking his leg by a fall in a theatre at Odessa. He was the greatest magician of the century. The performer who now avails himself of his reputation and adopts his name is no relative of his whatever, but acted at one time as his assistant.

**Charles J. Hawthorne.** Born in Sumatra in 1809. Died at Philadelphia, July 23d. He was a scenic artist, and came to America to fulfill an engagement with Laura Keene. Five years afterward he went to the Arch Street Theatre to paint for Mrs. John Drew, and remained there until approaching blindness compelled his retirement in 1853.

**Caroline Heath (Mrs. Wilson Barrett).** Born in 1837. Died at Worthing, England, July 27th. After some little experience as an amateur she made her début at the Princess' Theatre, London, on September 18th, 1859, playing Stella in Dion Boucicault's play, "The Prima Donna," produced under Charles Kean's supervision. For several seasons Miss Heath continued under Kean's management at this theatre, playing in his famous Shakspearian revivals. She acted, among other parts, Bianca in "Marco Spada," adapted from Scribe's libretto of Auber's opera; Rose Walstên in John Maddison Morton's "From Village to Court," and Maude Nutbrown in Douglas Jerrold's "A Heart of Gold." In the Shakspearian series she was seen as Anne Boleyn, Ophelia, Cordelia, and Juliet. In 1859, at Sadler's Wells, she played Fiordelisa in Tom Taylor's "Fool's Revenge." In 1860 she supported Fechter at the Princess', assuming the character of the Queen of Spain in "Ruy Blas." From this period Miss Heath devoted herself to starring trips in the English provinces, occasionally appearing in London. Her most no-
table impersonations in the metropolis were The Witch of the Alps in "Manfred" (1863); Princess Olympia in "Night and Morn" (1864); Lady Isabel in "East Lynne" (1867); Margaret Ramsay in "King o' Scots" (1866), and Jane Shore in Wills's play of that title (1877). In the last-named piece she was afterward frequently seen. Miss Heath married Wilson Barrett in 1833. When he took the Court Theatre, in 1839, she became the leading lady of its stock company. For several years previous to her death Miss Heath had retired into private life, owing to ill health.

Alfred Hennequin. Born at Liege in 1812. Died August 7th, at Paris, in an insane asylum. He studied civil engineering, and became an engineer of the Belgian state railways. In 1857, however, his theatrical instincts were aroused and he began play writing, in which pursuit he became known as one of the most charming producers of the age. In that year his two-act comedy, "J'attends mon Oncle," was produced at the Galeries St. Hubert Theatre, Brussels. The year following was produced, at the same theatre, "Les Trois Chapeaux," a three act comedy of astonishing comic power, which was reproduced two years afterward at the Paris Vaudeville. Hennequin had other plays ready, but it is said that in Paris the difficulty is not to write amusing pieces, but to get them acted. It was Hennequin's fate to wait for recognition until the sultry days of June, 1853, when the actors of the Vaudeville, for their own benefit, gave an experimental performance of the "Proces Vannadienx." Its success was as brilliant as unexpected. It ran for one hundred and forty nights. This great success gave the young Belgian a favorable start. The next year he wrote "Dominoes Roses." In 1877 came "Bébé," at the Gymnase, with M. Najac; the "Phoque," at the Palais Royal, with Delacour; the "Poudre d'Exampette," at the Variétés, with Henri Bocage. These were followed by "La Petite Correspondance," at the Gymnase, and "Renard Bleu," at the Palais Royal. Then came the series of pieces written in collaboration with Albert Milhaud, for Madame Judie—viz.: "Niniche," "La Femme a Papa," and "Lili," which uplifted the fortunes of the Variétés to an unprecedented point. The author also, at the same period, gave the "Fleur d'Oranger" to the Nouveautés, "Noumon" to the Gymnase, the "Corbeille de Noces" and "Ninetta," at the Renaissance. He broke down from the excessive labor, and in March, 1886, was confined in the asylum of Saint-Mandé. Shortly afterward his wife died in the same hospital, stricken with the same disease. Four days later his mother, aged eighty, died at Versailles. These bereavements were not comprehended by the unhappy Hennequin, whose reason was entirely gone.

W. F. Horton. Born 1817. Died in New York, September 9th. Deceased was a singer and actor of many years' experience.

Carrie Sydney Hope (a nom de theatre; real name, Mrs. W. H. Hallett). Died in London, England, October 19th. She was a daughter of the late Alexander Henderson and a sister of Effie Raleigh. She was identified with the part of Kate Denby in "Taken from Life," which she played nearly a thousand times. She had been a member of some of the best-selected companies, such as those of John L. Toole, Charles Wyndham, Wilson Barrett, Clarence Holt, and Barry Sullivan.

George Heuer. Died at St. Louis, December 10th. Most travelling managers knew him. He was the assistant treasurer of the Olympic Theatre, St. Louis, for years, and was treasurer at the Grand Opera House when it was burned.

John Howson. Born at Hobart Town, Tasmania, November 17th, 1844. Died suddenly at Troy, N. Y., on December 16th. He was the second son of Frank Howson and brother of Emma Howson, the operatic artist. The father was a baritone singer who went from England to the Australian Colonies in 1842, where he was the first to present complete Italian and English operas. His first appearance was made at Sydney as a chorus-singer in "La Sonnambula," during an engagement of Catherine Hayes. The gold fever was raging at this time. Then he served in a lawyer's office, then a ship chandler's, and afterward as assistant to a dancing master. Meanwhile he improved
his mind by close study, and became proficient as a violin-player. He formed a concert company, with other members of his family, and visited the gold-diggings. In 1855, at Brisbane, he played Phineas in the burlesque "Perseus and Andromeda." The Family organized themselves into a musical party in 1866, and came to this country. After its disbandment John became a member of a San Francisco stock company, and appeared successfully in a round of low comedy characters for three years. In November, 1869, he first acted in New York as Upton Spout in "The Pretty Housebreaker," and Widow Twaney in Byron's burlesque, "Aladdin." For a time he was connected with the company at Booth's Theatre, and as violinist in the orchestra of the Grand Opera House. He acted in Boucicaut's "Mimi," at Wallack's; and in 1871-72 played Olappod, Acres, Meddle, Zekiel Homespun, etc., in Mark Smith's travelling company. In the earlier part of 1872 he was second comedian at the Variedades Theatre, New Orleans. The next season he toured with a comic opera troupe. In 1877 he went to England, and on September 3d appeared as Commodore Patras in "La Creole," at Brighton. On the 15th of the same month he acted the same character at the Folly Theatre, London. At the same theatre, in the February following, he acted the Marquis in "Les Cloches de Corneville." Later in the season he appeared at the Prince of Wales' Theatre, Liverpool, as the miser Gaspard, in this opera, and scored a pronounced success. Returning to America, he joined the Comley-Barton troupe. He played in "Lawn Tennis," at the Park, and made a hit as De Merrimac in "Olivette," at the Bijou and Fifth Avenue. He also played the Marquis de Pontsable in "Madame Favart," and the General in "Manola." Mr. Howson also sang at the Casino during a summer season. He was with McCaul at the old Bijou Opera House, figuring as John Wellington Wells in "The Sorcerer" and Bunthorne in "Patience." In 1883 he was engaged as comedian at Wallack's, where he remained two seasons, playing Triplet, Tony Luncpin, Bob in "Old Heads and Young Hearts," etc. He afterward played engagements with Mestayer's "Madam Piper" Company, the American Opera Company, and Helen Dauvray. He went on the road with an adaptation called "Putting on Style," which met with disaster. In the autumn of this year he became a member of Lotta's Company, and was with that organization at the time of his death. For three years previous to this event he suffered acutely from aortic aneurism. The funeral took place at the "Little Church Around the Corner." The remains were subsequently incinerated at the Crematory, Fresh Pond, Long Island. Mr. Howson left a widow, a San Francisco lady, not connected with the profession, whom he married in 1870.


Joseph Krelling. Born in 1835. Died June 27th, at San Francisco, after a long illness. The deceased was joint proprietor and manager, with his brother William, of the Tivoli Theatre. He was of intellectual and business capacity, being equally at home in the translation of plays and operas, stage management, and the details of a furniture factory.

Florence Kennedy (Mrs. James H. Huntley). Born in Mississippi about 1849. Died at Healing Springs, Ala., July 26th. Buried at Mobile. She first appeared as Pauline in "The Lady of Lyons," in an amateur performance at Temperance Hall, Mobile, in 1866. In 1868 she married Léon Prevost, a music-teacher, from whom she separated. In 1870 she made her professional début in Tony Roig's Stock Company at the Mobile Theatre. In 1874 she married James H. Huntley, by whom she had two children. She travelled in the Southwest and West for several seasons. In the winter of 1885, while performing at Jackson- ville, Fla., she lost her voice, and became a victim of consumption.

Eliza Kinlock (née Eliza Trautner). Born in England in 1796. Died at Long Branch, N. J., August 11th. This lady made her professional début in England at an early age, and shortly afterward married John Lane, an English actor. Louisa Lane, their daughter, is the celebrated comedienne, Mrs. John Drew. Eliza Lane made her American entrée at
the Walnut Street Theatre, Philadelphia, in "No Song, No Supper," in the part of Margaretta. While here Mrs. Lane—at this time a widow—married Mr. Kinlock, an actor whom she had met professionally in England. She first appeared in New York as Diana Vernon in "Rob Roy," on April 17th, 1828, at the old Chatham Theatre, and on the 11th of the following July, for Herbert's benefit, she played Mme. Dufont in "Charlotte Temple." Her husband took her to Jamaica in 1831. He died there. She returned to Philadelphia, taking soprabette parts at the Walnut Street Theatre, under the management of Maywood and Rowbotham. In 1833 she was at the Bowery, New York, filling old women's parts, after which she filled engagements in the principal cities of the Continent, her daughter travelling with her. After her daughter's marriage, Mrs. Kinlock played old women, under the management of Wheatley and Drew, at the Arch Street Theatre, until the dissolution of the partnership in 1855, when she retired. Her face was familiar as a "first nighter" at the Arch Street Theatre to the last. In the course of her long career she played in support of some of the greatest stars of this country, including Forrest, James W. Wallack, T. A. Cooper, Anderson, and the elder Booth.

Frederick Lyons. Died at Washington Court House, O., February 18th. The deceased was a colored man, skilled with the banjo. He played Bob with Wallack's "Bandit King" Company.

Simon W. Laureys. Born in Belgium about 1827. Died in New York, April 28th. Buried in Greenwood Cemetery. He was well known to the profession as a costumer. He was at one time costumer of Astley's Theatre, London, and then of Drury Lane; but he left England in 1856, to come to this country to costume the original "Black Crook," produced by Jarrett and Palmer, at Niblo's. Laureys was afterward employed by James Fisk, Jr., at the Grand Opera House. The deceased, who held high rank in the Masonic craft, adopted a son, with whom he dwelt, and who succeeded to his business.

Grace Leslie (a nom de theatre; real name, Mrs. George S. Tutton). Born in 1861. Killed on May 19th, at Vallie, on the Denver and Rio Grande Railway. The deceased, who was a soubrette of considerable promise in Kate Castleton's Company, had played the part of Lucy in "Crazy Patch," at Pueblo, in the evening. The company started by the midnight train for Leadville. At five o'clock in the morning the sleeping-car left the rails, and she was instantly killed. No other member of the company was injured. They returned with the body to Denver, whence it was shipped to Brooklyn for interment at Cypress Hills Cemetery. The funeral service was conducted by Dr. Houghton, of New York. The deceased joined Duff's Opera Company as a chorus singer in 1881, and was shortly after married to George S. Tutton, a clerk in a New York commission house.

Lewis B. Lent. Born in 1813, at Somers, N. Y. Died suddenly, May 29th, at 246 Lexington Avenue, New York. Buried at Somers, N. Y. He had a remarkable career for fifty years as a circus manager. His first experience was with his father's menagerie, one of the earliest enterprises of the kind started by a New York man. This was in 1833. In 1834 he became agent for June, Titus and Angevine's Menagerie. In August of the same year he purchased an interest in Howe's Menagerie. In 1835 he was interested in Brown and Lent's Circus, exhibiting in the towns of the Mississippi and Ohio valleys, and traveling by the river steamers. In 1843 he managed Rufus Welch's National Circus. The following year he went to England with Sands and Lent's American Circus. Then for three years his energies made him partner and manager of three separate concerns—Van Ambergh's Menagerie, Sands and Lent's Circus, and that of June, Titus and Angevine. He was in California the season of 1849; then he resumed the management of Rufus Welch's Circus. P. T. Barnum's American Museum occupied his time during the exhibition of Tom Thumb in 1852-53. Then for three years he was a partner in Welch's Circus and Theatre and Lent's Circus combined, in Philadelphia, where the Continental Hotel now stands. For three years subsequently he managed the Equus Curriculum, the New York Cirens, and other shows. From 1865 to 1872 the circus at the Hippodramon in New York and in 1873-74 the New York Circus were managed by him. In 1875 he became
Howe and Cushing’s railroad agent, and afterward served in the same capacity for French’s Circus. In 1873 he managed Van Ambergh’s Menagerie, and the next year was director of Adam Forepaugh’s shows. He was connected afterward with Bacheller and Doris’, O’Brien’s, and Robbins and Colvin’s circuses. He retired from business in 1882.

Edward Lamb. Born in New York, 1829. Died in Brooklyn, on July 5th, of cancer of the stomach. He enjoyed deserved popularity during a long and useful career as a comedian. He first appeared as a unit in man in 1852 at the Chatham Theatre, then under Purdy’s management. On July 8th of the same year he essayed the part of Martin Heywood in “The Rent-Day,” at the National Theatre. He became a member of the stock at the Old Bowery, and remained there for three years. In 1836 he left New York, and was connected at various times with companies located at Richmond, Washington, Baltimore, Philadelphia, Boston, and other cities. In New York he played at the Olympic, Niblo’s, and the Winter Garden. The Conways engaged him for their company at the Brooklyn Park Theatre in 1866. Mr. Lamb remained there six seasons, when he was secured by Messrs. Shook and Palmer for the Union Square Theatre. While playing at the Olympic in “Around the Clock,” he was seriously burned through an accident. He travelled with Sothern and other stars. He was one of the men that brought Annie Pixley forward as a star in 1878. For a number of seasons afterward he played engagements with many recognized companies, chiefly in and about the Metropolis. In the fall of 1886 he associated himself with Messrs. Price and Jordan in the management of “On the Rio Grande.” He acted in this play up to June 4th, preceding his death. He was an excellent all-around comedian. In his personal relations he was noted for steadiness, kindness, and integrity.

Isaac Litt. Died at Milwaukee, Wis., September 6th. He managed the cheap theatre there, and was a respected member of the Order of Elks.

Cora Lysle. Born in 1861. Died September 2d, suddenly, of heart disease, at her father’s residence, Hamilton, Canada. She was a member of the Ethel Tucker Company. She was the wife of Richard S. Lysle.

Harry Linden (a nom de théatre: real name, Henry Collins). Born in Richmond, Va., October 2d, 1831. Died, September 27th, from a fracture of the skull, received from a fall. Interred in the Actors’ Fund plot, at Evergreens. His first experience of the stage was as a supernumerary at the Arch Street Theatre, Philadelphia, in January, 1846. He was given a speaking part for the first time in December, 1849, when he acted Balthazar in “Much Ado About Nothing.” The first time he appeared in New York, in February, 1850, he played Gabriel Gudgeon in “The Terror of the Road,” at the Old Bowery Theatre. The next year he married Laura Bentley, an actress, in Canada. He had a genius for acquiring local popularity. He went to Providence, R. I., for a fortnight’s engagement in the stock company, and was retained for four and a half years. At Leavenworth, Kan., he went for two months and stayed twenty, and when he played at Wood’s Museum, at Chicago, his engagement was for six months, but he remained two years and four months. After the Chicago fire he obtained employment in a wholesale liquor house, but left suddenly for England, where he remained for several years, at times acting in provincial theatres. It was said at the time that the reason of his departure was an unwillingness to give evidence in the prosecution of the Whiskey Ring. On his return to America he played in “The Strategists,” with J. B. Polk, until 1885, in which year he went to London with a “Strategists” company, which met with disaster. He had just returned from the stage management of Augus’a Van Doren’s New England tour with “Charlotte Russe,” at the time of his death. His line of business was eccentric comedy.

Jenny Lind. Born at Stockholm, Sweden, October 6th, 1821. Died in London, England, November 2d. As a child she showed remarkable talent for music, and at a tender age entered the vocal class connected with the Swedish Court Theatre. Her extraordinary public career began in 1838 at Stockholm, when she débuted as Agatha in “Der Frei-
The result of this experiment was so brilliant that she followed it with successful appearances in "Euryanthe," "Robert le Diable," and "La Vestale." She remained at the Royal Theatre until 1841, when she went to Paris to place herself under the instruction of Manuel Garcia. The Critic of April 24th, 1847, thus described this anxious period of her career: "Arrived in Paris, she proceeded instantly to Garcia. With feverish anxiety, a heart beating with hope and fear, she entered his dwelling. The long journey, the separation from all those who until now had surrounded and protected her, tended not to damp her courage. She stood before him whose decision would henceforth decide her fate. She sang. Garcia listened, without giving the slightest sign either of satisfaction or displeasure. But when she had finished, he said quietly to her, 'My child, you have no voice.' A fearful moment for Jenny! 'Or rather,' added he, softening his words, 'you have had a voice, but are now on the very point of losing it. It seems to me that you have sung early and too much, for your organ is completely worn out with fatigue. I cannot at present give you any instruction. For three months you must not sing one note; then come to me again, and I will see what can be done.' With this comfortless decision she left the presence of the man upon whose tuition she had built all the hopes of her artistic life. Three months were spent by Jenny Lind in almost complete solitude, in that feeling of utter desolation which presses more heavily upon one in Paris than in any other city of Europe. Speaking once of this painful period of her life, she said, 'I lived upon my tears and my longing for home.' Nevertheless, she would make no arrangement toward departure until she had subjected herself to another trial before Garcia. After the lapse of the prescribed period, he found that her voice had been refreshed by its repose, and that his course of study might be commenced. With what delight, with what iron industry she prosecuted her studies is apparent in all that she now executes, for she had but nine months granted her to make use of Garcia's instruction." At this stage she met Meyerbeer, who predicted for her a great future. She sang privately for Haydn, Rossini, and others, and secured their approval. Through Meyerbeer's advice she went to Berlin in 1844 and studied the German language. In the autumn of that year she secured an engagement. Her first performance was on December 15th, in "Norma." Later she created the leading rôle in "L'Etoile du Nord," which Meyerbeer had specially written for her. The following year she was heard in Cologne, Hamburg, Coblenz, and other European cities. Under Mendelssohn's direction she appeared in December at the Gwendhaus concerts. The fame of the Swedish Nightingale, as she was called, reached London, and there she was heard on May 4th, 1847, as Alice in "Robert le Diable." The management had preliminarily "circussed" the advent of the prima donna as no artiste had ever been heralded before. Every conceivable trick to excite public curiosity was resorted to. The scheme succeeded, and the occasion excited enormous interest. Her Majesty's Theatre was packed to suffocation. Among those present were Mendelssohn and Prince Louis Napoleon. "The reception to the prima donna," says one chronic, "was altogether beyond the experience or even the traditions of operatic circles. During the whole of the season her fame increased enormously and spread like wildfire." On May 13th she appeared as Amina in "La Sonnambula." The Times next day said: "Nothing could exceed those full, rich notes which are peculiar to the Swedish Nightingale, and which exercise a fascination over an audience almost magical. Those notes of Jenny Lind, so spontaneous, so melodious, so touching, must be heard before a notion of them can be formed: there is nothing to which they can be compared. . . . At the fall of the curtain came an unprecedented scene of excitement. The pit rose in a body, hats and handkerchiefs waved from every direction, even the fair inhabitants of the boxes taking part in the magnificent demonstration of delight. The theatre was crowded to suffocation, and we do not exaggerate when we say that every individual was an enthusiast in admiration of Jenny Lind." Queen Victoria, Prince Albert, the artist Landseer, and the poets Browning and Rogers were among the auditors. On the 27th of the same month, Jenny Lind achieved another triumph as Maria in "La Figlia del Reggimento." On June 15th, by special command of the Queen, "Norma" was given. On the 22d, Verdi's "I Masnadieri" was performed, with the prima donna in the rôle of Amalia. It was the one ex-
ception to an uninterrupted series of successes. She also appeared as Susanna in "Le Nozzi di Figaro," Elvira in "I Puritani," and Adina in "L'Elisir d'Amore." In 1849 she renounced the lyric drama forever, singing the part of Alice in "Roberto," on May 15th. She had been before the public only a little more than ten years, but during that time her fame had eclipsed that of every other operatic artiste. In September, 1850, she arrived in New York for a concert season under P. T. Barnum's management. The first concert was given September 11th, in Castle Garden. The receipts were $17,864.05; the second concert drew $14,303.03. She was under engagement to Barnum for one hundred and fifty appearances, for each of which she was to receive $1,000, besides the payment of all her personal expenses. At Tremont Temple, Boston, she sang on September 27th to a $10,000 house. October 7th she appeared at Providence, R. I., in Howard Hall, and on the 16th at the Chestnut Street Theatre, Philadelphia. The receipts on the latter occasion reached $12,000. Then she travelled South and West, singing everywhere to immense audiences and scoring artistic triumphs. While visiting Philadelphia a second time, in June, she quarrelled with Barnum for causing her to sing in the National Theatre, which had been used for a circus, and smelt like a stable. The contract was duly dissolved, and she continued her tour under her own management. On February 5th, 1852, she was married to Otto Goldschmidt, a pianist from Hamburg, who had taken Julius Benedict's place as musical director for the Lind concerts. Her final American appearance took place at Metropolitan Hall, New York, in May, 1852, toward the end of which month she sailed for Europe. After a tour in Germany and Holland, she settled in England, where for a time she sang occasionally in concert and oratorio. The last years of her life were largely devoted to charitable work and the assistance of deserving and struggling music students. In this country she is said to have given nearly $100,000 to various charities. She founded art scholarships in Sweden. She gave a hospital to Liverpool, and gave the money to build an extension to one in London. Jenny Lind left two sons and a daughter. She is buried at Malvern, England.

Jules Lacroix. Born in France in 1809. Died at Paris, November 10th. He was a distinguished littérateur and dramatist. He received the first prize of the Academy of 10,000 francs for translating "Edipe Roi" from Sophocles, acted in 1873. Among his other plays were the "Testament de Cesar," the "Jeunesse de Louis II.," and "Rol Lear." He wrote many novels, among them the "Contesse de Floristan." He was enrolled in the Legion of Honor in 1865. His wife was a sister of Balzac.

George B. Loveday. Died in London, December 23d. He was much respected as a manager in England, and was for some years John L. Toole's acting manager. His brother, H. J. Loveday, is similarly associated with Henry Irving.

William Merritt. Born in 1832, at Williamsburg. Died February 21st, at New York, of typhoid malaria. He and his brother George entered J. H. Tooker's Madrigal Choir as boys, and afterward became members of the Theatre Comique Company. At the time of his death William Merritt was a member of Harrigan's Park Theatre Company.

Mrs. Henry Marston (née Georgina Caroline Noel). Born in Howland Street, London, England, in 1809. Died in London, March 5th. She made her début about 1828 on the Bristol and West of England Circuit, travelling for a long time, but returning eventually to Bristol. She there met Charles Dickens, who was then acting as an amateur, and their friendship continued throughout the author's life. She also met Henry Marston there, whom she afterward married in 1830, and who became eminent as a Shakspearian actor, and leading support of Samuel Phelps during the long reign of Shakspeare at Sadlers' Wells. One of the children of the marriage was Richard Marston, a celebrated scenic artist. Mrs. Marston left the Western Circuit for her first London appearance, which took place at Sadlers' Wells, when Mr. Honour was its manager. She appeared at first in juvenile parts, such as Juliet, but soon after her marriage retired from the stage for fourteen years. On her return to it, in 1844, upon Mrs. Glover's death, she at once succeeded that eminent actress in her line of business, and for years became the favorite of
London in such parts as Mrs. Candor, Dame Quickly, Nurse in "Juliet," Mme. Deschappelles, Mrs. Minaprop, etc. She remained at Sadler's Wells until the dissolution of the Phelps-Greenwood management, when she acted at the Lyceum with Charles Fechter, at the Princess' and the Adelphi, where she made a hit as Mrs. Puffy in Boucicaut's "streets of London." Her last performance was at the Princess' as the Nurse in "Romeo and Juliet."

Constance Murielle. Died March 9th. She was at the time a member of the "Taken from Life" Company.

John Clark Morrison. Born in Boston in 1829. Died April 30th, at New York, of Bright's disease. Interred at Evergreen Cemetery. He entered the profession early in life, and became a favorite low comedian. Much of his career was passed travelling in Europe, China, Australia, and throughout America.

Gustave Moltke. Born August 23d, 1806, at Braunschweig, Germany. Died July 15th, at Oldenburg. He was an able leading juvenile, and afterward played first old men. He was educated at Weimar, made his début in 1824, and played at various theatres in Germany. From 1833 to 1854 he acted at Oldenburg, and from 1857 to 1867 he was director of the theatre there, raising it to a very prosperous plane.

Louis Francois Merante. Born in Paris in 1828. Died, July 18th, at Asnières, near Paris. He was an famous dancer and ballet-master. He began his labors at the age of seven at Lige, in the ballet of "Gustave." Then, studying under his uncle, he became premier dancer at the Grand Theatre of Marseilles. He also had a season at La Scala, Milan. Between 1838 and 1848 he attained distinction in the ballets of "Joile Fille de Gand," "Paquita," and "La Filleuse des Fées." In 1848 he went to Paris and was engaged at the Opera House by Duponchet and Roqueplan. He remained at that house until his last illness, becoming ballet-master in 1868, as successor to Justament. Among his noted creations of that period were the ballets of "Le Juif Errant," "La Fonti," "Marco Spada," "Herculanum," "Gemma," "L'Etoile de Messine," "Marché des Innocents," "Maschera," "Nemila," and "Source Sonnambule." His last work was the ballet "Les Deux Pigeons."

Henry Mayhew. Born in England in 1812. Died at London, July 25th. He was an accomplished journalist and farce-writer. "The Wandering Minstrel," in which the elder Robson was famous, was from his pen, and also "But, However." He was one of the founders of Punch, but his most lasting fame will rest upon his remarkable and exhaustive work, entitled "London Labor and the London Poor."

Alice May. Born in England, 1847. Died in the City Hospital, at St. Louis, August 16th. She was at one time favorably known in England and Australia as a comic opera singer. She came to New York several years before her decease, and appeared at the Standard Theatre in "Satanella." Her American début was a failure, owing largely to nervousness and ill health. She afterward sang in "The Merry War," at the Casino. Miss May joined Ford's Opera Company in 1883, and was heard in "Bluebeard." During the brief "Mikado" craze she made a hit in New England as Katisha. In 1884 she was married to Louis Raymond, a member of the Ford company. At the time of her death she was a member of the Bijou Opera Company, then singing at Uhrig's Cave. The body was interred at Bellefontaine Cemetery, St. Louis.

Austin W. Morris. Committed suicide on August 21st, at St. Louis. The deceased, whose wife is known on the stage as Kate Towsey, was an advance agent. He became despondent on account of reverses and inability to secure employment.

Joseph Mattress. Born at Vienna, March 2d, 1832. Died in that city on September 28th. He was a noted and popular comedian. His public career was ended in 1882, when he became an inmate of an insane asylum.
John Manning (a nom de theatre; real name, John Hawkins). Born at Clifton Springs, N. Y., in 1830. Died at Helena, Mont., October 8th. He made his début at the Theatre Comique, New York, in 1874. He then played with Tony Pastor, and also, under John Stetson's management, at the Howard Athenæum, Boston. He was a popular variety performer. He was a member of the Golden Gate Lodge of Elks, San Francisco, and was buried by that Lodge.

Athalie Manvoy. Died at Paris, October 13th. This actress from 1855 to 1865 was in the stock company of the Vaudeville of the Place de la Bourse, and afterward at the Gymnase and the Porte St. Martin. Shortly before the war of 1871 she went, as principal soubrette, to the Theatre Michel, at St. Petersburg. She quitted the stage in 1876.

Fanny Mountcastle (Mrs. Charles H. Thorpe). Born at Manchester, England. Died at Niles, Mich., October 16th, of heart disease. Interred at Woodland Cemetery, Cleveland. Her professional work was begun in America in the season of 1879-80, when she supported Fanny Davenport. In 1883-84 she starred in "East Lynne," under Colonel C. W. Kidder's management, and the next year in "The Sea of Ice." Prior to her death she played in "A Dangerous Woman," under her husband's management.

Kate Munroe. Born in New York in 1848. Died at London, England, October 17th. She was the daughter of a Dr. Miles, of Brooklyn, in which city her girlhood was passed. At the age of twenty-one she went to Milan to prepare for a lyric career. On October 25th, 1870, she made her début in that city as Norina in Donizetti's "Don Pasquale." For three years she sang in the Italian cities in "La Traviata," "Rigoletto," "Il Barbiere di Siviglia," and "Maria." Miss Munroe was engaged for the Theatre des Italiens in Paris in 1874, but her voice showing traces of fatigue and wear, she made a change in her plans and went to London to appear in Englished opera-bouffe. She made her début there, at the Gaiety Theatre, in "The Love Apple." She afterward appeared in other Offenbachian rôles at the Holborn Theatre. At the Philharmonic Theatre, Islington, she sang in "La Fille de Mme. Angot," "The Bohemian Girl," and other pieces. On May 10th, 1876, she went to the Alhambra Theatre, where she stayed two years and a half. Her successes here were in "Chilperic," "Spectreshein," "Le Voyage dans la Lune," and "Le Roi Carolte." She played Germaine in "Les Cloches de Corneville" during its long run in London. In the fall of 1878 she went to Paris, and fulfilled engagements at the Théâtre des Nouveautés in "Les Deux Nabobs," and at the Bouffes-Parisiens in "La Marquise des Roues." She remained altogether seven months. Miss Munroe afterward paid a brief professional visit to New York, and sang in "Les Cloches de Corneville," at the Cosmopolitan Concert Garden. Returning to London, she created the title rôle in Messrs. Sims and Clay's "Merry Duchess." In 1883 she was seen in "Erminie." The following year she married. The cause of her death was atrophy of the liver, the fatal attack lasting but a few hours.

Sir George Macfarren. Born in England in 1813. Died at London, October 31st. He was principal of the Royal Academy of Music, and in spite of total blindness acquired great distinction as a musical composer. He won a professorship at the Academy in 1834, by his Symphony in F minor, at the Society of Musicians. In 1836 he wrote an overture, "Chevy Chase," and in 1838, the "Devil's Opera," produced at the Lyceum Theatre. His best works were oratorios, of which "St. John the Baptist" was produced at the Bristol Festival in October, 1873, "Resurrection," at Birmingham, in 1876, "Joseph," at Leeds, in 1877, and "King David," at Leeds, in 1883. An enormous number of minor works attested his industry and talent. In 1875 he was installed Professor of Music at Cambridge University, and in the following year the degree of Doctor was conferred by the University. In the same year he was made principal of the Academy. He was knighted by the Queen in 1883.

Thomas J. Martin. Born in 1842. Died at Troy, N. Y., November 8th, of heart disease. Buried at Oakwood Cemetery, Troy, in a lot purchased by the Actors' Fund. He
was a member of Miles and Barton's "Lost in New York" Company. His widow is Marlon Fiske.

Wilhelm Ferdinand Neumer. Died, October 4th, at Berlin. Since August, 1858, he had been a member of the Vollner Theatre, where he engaged as a low comedian. He was very active in the German stage association (Bühnen Genossenschaft), of which he had been an officer continuously since 1871.

Alice Oates (née Allee Merritt). Born in Nashville, Tenn., September 22d, 1849. Died on January 10th, at Philadelphia. She was educated in a Catholic school at Nazareth, Ky. Developing a voice that gave excellent promise, she began her vocal study under the tuition of Mme. De Rhoda, at Louisville, and later was instructed by Professor Wheat, at New Orleans. She was married in 1865 to James A. Oates, who was then the leading man of the company at Wood's Theatre, Cincinnati. When he became the manager of the Theatre Comique in that city she made her professional début. At first she sang selections between the pieces and assumed minor roles. The season following she gave concerts in Western towns under the name of Mlle. Orsini. She became the leader of a troupe that toured under C. D. Hess' management, playing in "Undine" and "The White Fawn." Mr. Hess produced "The Field of the Cloth of Gold" at the Chicago Opera House on February 9th, 1869, and she scored a success as Darney. The company went to Philadelphia in April, and opened at the Chestnut Street Opera House. She then organized a company of her own and made a Western trip. On July 16th, 1870, her Metropolitan début was made at the Olympic Theatre in "The Fair One with the Golden Wig." She was also seen in an English version of "La Fille du Régiment." In August of the same year she reappeared at the Olympic in "Little Faust." On July 14th, 1871, Mr. Oates died, and his widow was not seen again in New York until June 3d, 1872, when she appeared at the Union Square Theatre in "Fortunio." In November she wedded her business manager, Tracy Titus, from whom she secured a divorce in 1873. In May, 1873, she was married to Samuel P. Watkins, a Philadelphian. Meantime she had almost continuously performed in comic opera and burlesque throughout the principal cities, frequently visiting New York. At New Orleans, in November, 1888, she acted in "Forbidden Fruit," playing Mlle. Lulu. Up to the spring of 1886 she travelled with her own company well-nigh continuously. She was taken ill at St. Paul while fulfilling an engagement there in April, and had to dismiss her company. Softening of the brain set in, and a lingering illness followed. She died at her husband's home. Alice Oates was a clever actress, and a singer of fair ability. Her style was somewhat crude and loud, but her performances enjoyed marked favor with those that like burlesque and rough-and-ready comic opera.

Clarence M. Ostrander. Died at Phoenix, Ariz., on April 2d. He was for a time on the operatic stage, and was the husband of May Wentworth, who is well known in the profession.

Walter Pelton. Died at San Antonio, Tex., March 16th, of consumption. He was for three years a member of Hanlon's "Fantasma" Company. On the appearance of the first symptoms of his disease, the Hanlons sent him, first to Los Angeles, and then to San Antonio, in the vain hope of saving his life. They also defrayed his funeral expenses.

Edward H. Pring. Born at Bristol, England. Died, April 27th, at Wheeling, W. Va. He was a journalist in England. He had been in America about three years. He was at first advance agent of Francis Labadie's Company, and then of Sid. C. France. The circumstances of his death were tragic. The company had performed in the evening, and after leaving the theatre, Pring, Harry Fielding, George W. Kerr, and Sid. C. France played a game of dominoes at the Wheeling Eclipse Club. As they sat playing, Mr. Pring, who was of full habit, was seized with a serious fit of coughing. He rose suddenly, tore open his waistcoat and cried, "My God! look here." Blood poured from his mouth and nostrils, and Mr. France caught him as he was falling. The hemorrhage continued, and in a minute and a half the man was dead. A letter from his wife, begging him to return
home as soon as possible to Bristol, was found upon his person. He was buried by Mr. France and his company.

William Peltzer. Born about 1832. Shot himself on May 4th, in Chicago. He was a German actor. He was manager of the old German Theatre at Chicago before the great fire. He played Rip Van Winkle in German and English. He had been, before his death, an inmate of four different insane asylums.

George R. Parks. Committed suicide on June 13th, at Boston, Mass. He was quite a favorite for several seasons at the Museum in that city. When William Gillette's play, "Held by the Enemy," was presented at the Madison Square Theatre in the summer of 1886, he acted the leading part. He was tall and good-looking, and had a naturally fine voice, but his style was impassive and wooden. His death was the result of melancholy, induced by disappointment and mental trouble.

Marie Peschard (née Marie Renaudau). Born in France, in 1841. Died at Curos, France, August 11th. She was a popular comic opera prima donna, who prepared for her career at the Paris Conservatoire. In 1861 the tenor Peschard married her. Her début was made in the provinces, but afterward she became a favorite at the Bouffes-Parisiennes, and also at the Gaiétè.

Jules Etienne Pasdeloup. Born September 15th, 1819. Died in Paris, August 13th. He was an eminent musician, chef d'orchestre, and organizer of concerts, and was a member of the Legion of Honor. He successfully conducted popular concerts at the Amphithéâtre du Cirque, but an attempt to introduce Wagner's music at the Lyrique ruined him.

Jules Puget. Born in 1823, at Saint Henri, near Marseilles. Died at Paris, October 17th. He obtained first prize at the Paris Conservatoire. His début was made at the Théâtre d'Alger, Marseilles. Then he played at Toulon, Nantes and La Haye, and in 1853 at the Opera Comique, and the Opera, at Paris. Thence he went to Italy and returned to the Theatre Lyrique. The last years of his life were chiefly devoted to teaching.

Sefton Parry. Died in London, England, on December 15th. He was a good actor, but left the stage to speculate in theatre-building, a pursuit in which he was fortunate. The Holborn, afterward destroyed by fire, was opened in 1868 with the "Flying Scud," which had a great run. The Globe, the Greenwich, and the Avenue theatres in London were also built by Mr. Parry.

Clark Rose. Born at Royal Oak, Mich., in 1838. Died at Denver, Col., February 11th, of consumption. He entered the show business about 1853, and in 1882 was partner in Carroll and Rose's Great Eastern Circus.

Alexander Robinson. Born at Schenectady, N. Y., about 1812. Died at Utica, N. Y., of apoplexy, on February 27th. He commenced to learn the trade of blacksmith at Utica. His brother was the well-known "Uncle" John Robinson. Alexander ran a circus for nearly thirty years so successfully that he was able to retire with considerable property. He was a member of the Masonic fraternity.


John T. Raymond (a nom de théâtre; real name, John O'Brien). Born in Buffalo, N. Y., April 5th, 1836. Died at Evansville, Ind., April 10th. While a boy he went into a commission house, and remained in business until his seventeenth year. In June, 1853, he went on the stage, playing Lopez in "The Honeymoon," at the Rochester Theatre, under Carr and Warren's management. After one season at this place he came to New
York, and supported Anna Cora Mowatt at Niblo's Garden, his first appearance here occurring in May, 1854. On September 20th following, he played Timothy Quaint in "The Soldier's Daughter," at the Chestnut Street Theatre, Philadelphia, then managed by Mr. Quinlan. He remained at this house the whole season, and afterward went to Baltimore, where he became a member of John E. Owen's Company at the St. Charles Theatre. For several years he travelled extensively North and South, acting at Charleston, Savannah, New Orleans and other cities. On June 5th, 1860, he appeared at the Winter Garden, New York, during Julia Dean-Hayne's engagement. Laura Keene engaged Raymond for her stock company in 1861-62, and his marked talents soon made him one of its most conspicuous and popular members. He made an immense hit in the character of Asa Trenchard in "Our American Cousin" at this time, rivalling the Dundreary of E. A. Soothern. He remained at Laura Keene's Theatre until March, 1863, when a rupture with the management caused his withdrawal. Walter Lennox was also concerned in this unpleasantness. Jointly they took a benefit at the Winter Garden on March 20th, which, owing to public sympathy with the two actors, was well patronized. Raymond went to London in 1867, and appeared as Trenchard with Soothern on July 1st, at the Haymarket Theatre. His American hit was duplicated. After this engagement he accompanied Soothern to Paris for a six weeks' engagement, during which Dundreary and Trenchard were emphatically applauded by the public of the French capital. Afterward they made an extensive tour of the English provinces and reappeared at the Haymarket. Returning to New York Raymond appeared as Toby Twinkle in "All that Glitters is not Gold," at the Theatre Comique, in October, 1868. When that theatre was burned a couple of months later, he went to San Francisco, appearing at the new California Theatre—under Lawrence Barrett and John McCullough's management—as Graves in "Money," on January 18th, 1869. Raymond remained there for several seasons, when he finally secured the piece in which he was destined to win a world-wide fame. Mark Twain's "Gilded Age" had been dramatized by George B. Dimsore, a San Franciscan, and the comedian saw a rare opportunity for creating a new and indigenous stage character in Colonel Sellers. Satisfactory arrangements were made with the author of the book, and toward the close of 1873 the work was presented at the California Theatre. The results were such that immediate arrangements for a starring tour were effected. The characterization secured the unanimous endorsement of the critics and the public when, later, it was seen in New York. Raymond's Mulberry Sellers was a distinctly and strikingly original creation that took instant rank beside those other typical personations, Soothern's Dundreary and Jefferson's Rip. The fame of the actor spread like wildfire, and it was generally conceded that his achievement was one of the first importance, which should become a historic mark of this dramatic period. Raymond's Sellers was remarkable in its droll humor and its truth. No one that has seen it will soon forget the audacious nerve of the speculative Colonel, his irresistible enthusiasm in respect to his several inchoate speculations, his fervor in picturing the future of his patent eye-wash, his delightfully comic inebriation. The novelist Howells said of him in the Atlantic Monthly of June, 1875: "We must hereafter name Mr. John T. Raymond as Colonel Sellers with Soothern in 'Lord Dundreary'; with Jefferson in 'Rip Van Winkle'; with Salvini in 'Othello,' and Fechter as Hamlet. Like them he does not merely represent—he becomes, he impersonates the character he plays. The effect is instant. He is never Raymond from the moment he goes on the stage till he leaves it. It is a personality rarely imagined by the author, and interpreted without loss by the actor." In the heyday of this success the comedian made a fortune. He essayed other parts—the Schoolmaster in a dramatic version of Irving's "Sleepy Hollow" and "My Son." When Sellers showed signs of wear, he produced A. C. Gunter's "Fresh, the American," a piece that enjoyed some favor, although it possessed little intrinsic merit. All his energies were now directed to securing some play in which he might again score a hit in the delineation of a phase of eccentric American character. General Josiah Limer in "For Congress," and Major Bob Belter in "In Paradise," the insurance agent in "Risks," were various attempts in this direction, but none was more than moderately successful. "In Chancery," an English farce-comedy, produced at the Madison
Square Theatre in the summer of 1880, was a dismal failure. "The Woman-Hater" and "The Gold Mine" were pieces that Raymond presented out of town the last season of his career. For several years he suffered from heart disease, experiencing one or two severe attacks. He played to within a few days of his death; his final illness was of short duration. The remains were brought from Evansville to New York. The funeral took place on January 18th, at the "Little Church Around the Corner," the rector, Rev. Dr. Houghton, conducting the services. There was a large and representative attendance of professionals. The body was placed in the receiving vault of Greenwood Cemetery, prior to interment in a lot at Evergreens facing the plot belonging to the Actors' Fund. A suitable monument is to be raised there by his friends during the ensuing year. Mr. Raymond's first wife was Marie E. Gordon, who accompanied him to England in 1867. She was an actress, and in the early years of their married life was frequently seen in the same company with them. They were separated by divorce in 1880. On April 9th of the ensuing year Mr. Raymond married Rose Courtney-Barnes, daughter of Rose Eytinge. Two days before the ceremony the actor had his name legally changed to John T. Raymond. He left one child, a boy. Raymond earned and lost two or three fortunes. He was always open-handed, and peculiarly unlucky in a passion for "matching," which became proverbial. One of his hobbies was the gathering of rare and antique coins. Many unscrupulous people profited by selling fraudulent specimens to him at fabulous prices. After his death his collection, which represented an investment of thousands of dollars, was found to be comparatively valueless, and sold for a mere song.


Eva Florence Ross. Died in London, England, July 20th. This actress married Victor Stevens, of Drury Lane Theatre. Her mother was Florence Marryat, the writer, and she was the granddaughter of Captain Marryat, the famous novelist.

Mary Alice Rowe. Born in England in 1851. Died in Liverpool on August 4th. She acted for a time with Osmond Tearle, to whom she was married April 10th, 1871, and from whom she was granted a divorce in America on July 24th, 1883. Mr. Tearle afterward married Minnie Conway.

Frank E. Rea. Born in 1819. Died in New York, on August 16th. He was an old-time actor of long experience in stock companies. He commenced in the chorus at the old Park Theatre prior to 1840, and the next twenty years of his life were spent in Mitchell's Olympic, Burton's Chambers Street, Marshall's Broadway, and the Brooklyn Park theatres. He then played in San Francisco for several seasons. Among the plays with which he was identified were Cheap John in Dr. Nortall's burlesque of "Macbeth," at Burton's Theatre; Clink, in the first production of "The Vicar of Wakefield" in America, at the same theatre, on May 6th, 1850, and Jenkins in "Hearts at Fault," at Wallack's, on April 27th, 1854.

Maggie Rogers (née Margaret Stowell; Mrs. John Crean). Born at Halifax, N. S., August 12th, 1818. Died October 14th. "Beautiful Maggie Rogers" was the familiar appellation bestowed by old theatre-goers to this spirited actress, who was cradled on the stage. She was a posthumous child, and her mother being in distress, gave the baby, when a few months old, to Mr. and Mrs. Charnock, who were respectively prompter and wardrobe-woman at the old Federal Street Theatre, Boston, and who also kept a theatrical boarding-house. She was utilized whenever an infant was wanted for a play. She grew up among actors. At the age of seven she played her first speaking part—the Duke of York—when Kean performed Richard III. in Boston. She appeared in Philadelphia as the Fairy in "The Bronze Horse." She married Edward Rogers, an actor, in 1836, and shortly afterward joined Burton's stock company. In 1841 she went to the Arch Street Theatre, Philadelphia, under the management of Forrest, Duffy and Jones, playing with Forrest
in the first production there of "Metamora." She was also a member of the Chestnut Street, Burton's Arch Street, and Barnum's Museum companies, and came to New York with Barnum to the Museum at Ann Street and Broadway. She spoke the opening address, written by Anson G. Chester, on June 17th, 1850. In 1853 she retired from the stage on marrying John Crean, Jr. She had long been an invalid.

John P. Sutton Died suddenly, in Brooklyn, on January 2d. Interred at Philadelphia. He was a good character actor, who had been several seasons in John McCullough's company, and afterward in that of Dion Boucicault, with whom he went to Australia. He was buried by the Actors' Order of Friendship.

Rudolph H. Strong. Born in England, about 1847. Died at Hot Springs, Ark., January 25th. He had been in America since 1872. In 1884 he was a member of Mary Anderson's company, and at the time of his death was playing leading old men with Mrs. D. P. Bowers.

Edward Sands (a nom de théâtre; real name, Edward Sanstead). Born at North End, Boston. Died in Boston, of consumption, on February 12th. He had been connected with the variety theatres about fifteen years.

Cyril Searle (a nom de théâtre; real name, Joseph Scale). Born in England, in 1840. Died at Savannah, Ga., of consumption, on March 19th. He had been in America twenty years. In England he followed the trade of a compositor, and on coming to New York in 1869, he set type on the Herald. In 1872 he made his appearance in the spectacular production of "Le Roi Carotte," at the Grand Opera House. For several seasons he acted in the companies of Augustin Daly and A. M. Palmer. When a version of Zola's "L'Assommoir" was produced at the Standard Theatre, he made quite a success as Coupeau, his delirium tremens scene receiving favorable comparison with that of the famous English creator of the rôle, Charles Warner. His second wife was Rose Eytinge, whom he married in 1881. A separation occurred two or three years previous to his death. In 1886, Searle played in "Around the World," at Niblo's Garden. In the beginning of the season of 1886-87 he started out with Louise Baltic's company. In October, the ravages of his disease compelled him to leave the party at Savannah, where he entered a hospital and remained until his death. The interment was at Laurel Grove Cemetery in the Masonic plot. Searle left a son, sixteen years of age.

Lytton Edward Sothern. Born in the United States, June 27th, 1856. Died in London, England, March 11th, of peritonitis. This young actor gave promise of a distinguished career. He went on the stage as a child about 1862 in the company of his father, E. A. Sothern. His first important appearance was at Drury Lane, London, on July 24th, 1872, at a matinée performance for the Royal General Theatrical Fund, when he assumed the part of Captain Vernon in "Our American Cousin." On September 16th in the same year he played at the Walnut Street Theatre, Philadelphia, as Bertie in "Home." In 1873 he played Veaudoré in "The Marble Heart." The next year, after organizing a company for his father in the United States, he played juveniles at the Theatre Royal, Birmingham, England, for a season. In February, 1875, he played Bertie in "If we may," at the Haymarket, and afterward at the Olympic. He then starred in Australia in his father's characters of Lord Dundreary, David Garrick, etc. On April 14th, 1879, he opened at the Royalty, London, in George R. Sims' first success, the satirical comedy, "Crutch and Toothpick," acting the part of Cecil Leighton. When E. A. Sothern died he went through the English provinces with his repertoire. In 1888 he appeared in America in the same pieces, returning to England the next year. He latterly played at the London Criterion, where he acted Adolphus Birkett in "Betsey."

Frank R. Stevens. Died March 21st, at Notre Dame Hospital, Montreal. Interred at Cambridge, Mass. He had been in Kate Claxton's company, and with combinations in the West.
Friedrich Stoppenhagen. Born at Riga, Germany, in 1836. Died at Strasbourg, May 10th. He was an efficient actor in the celebrated Meiningen Troupe for a period covering twenty-one years.

William E. Sheridan. Born in Boston, Mass., June 1st, 1839. Died in Sydney, N. S. W., on May 13th. His first appearance took place at the Howard Athenaeum, in Boston, when he acted Robin in "Town and Country." The season of 1860-61 he was a member of the company at Pike's Opera House, Cincinnati. For three years he was attached to the permanent organization at Booth's Theatre, New York. He was also at different times in Boston, Philadelphia, and St. Louis stock companies. He supported a number of stars, including Mrs. Rousby, Lucille Western, John T. Raymond, and McKee Rankin. In 1880 he played in "The Danites" in England. Mr. Sheridan engineered several elaborate Shakespearean revivals at the Chestnut Street Theatre, Philadelphia. The productions were modelled after those of Irving at the London Lyceum, but Sheridan's laudable efforts were not profitable, and his backers and management lost a good deal of money. In 1882 he went to Australia. On his return he was seen at the Star Theatre in his most notable performance, Louis XI. His last appearance in New York occurred in 1886 at the People's Theatre. He went to San Francisco, where he fell into ill-health and decided to revisit Australia. His tour there was moderately successful. On the night of May 12th he attended a Sydney theatre as a spectator. During the performance he was stricken with apoplexy, and died in a few hours. "Prior to his leaving for Australia," said a San Francisco newspaper, "Sheridan had been in a deplorable state of health, both in mind and body. Just before his departure he wrote the following lines in a friend's album: "'Pray for me—pray, I entreat; pray, I command.'—Louis XI. My last words in 'Frisco. Yours, in remembrance of sojourns, sometimes pleasant, sometimes sad, W. E. Sheridan.'" He was an actor of uncommon training and ability, conspicuously exemplifying the versatility and vigor of the old system. He had a strongly marked face, a resonant voice, forceful gesture, and amply possessed the rare quality of impersonation. Sheridan was a good actor who just missed being a great one. The roles in which he was most commendable were Louis XI., Hamlet, Richelieu, and Richard III. Sarah Hayes was his first wife. She was drowned in Long Island Sound in 1872, by the sinking of the steamboat Metis. He married a second and a third time. His last wife was Louise Dav-enport, who for several seasons had played leading business in his company. Sheridan served with an Ohio regiment during the war. At the battle of Resaca, Ga., he received a severe wound in the arm.

Henry Scharf. Born in England in 1822. Died at the Mount Morris Hospital, New York, on June 19th. He adopted the stage at an early age, and was for some time identified with Sadler's Wells Theatre, London. He was engaged in 1850 as comedian for the old Broadway Theatre, New York. William Davidge the Elder, F. B. Conway, and other well-known actors were members of the same company. After one season here, he went to Philadelphia and Baltimore. Retiring from the stage he became professor of elocution and anatomical drawing in the University of Pennsylvania. After a twenty-five years' absence he returned to the profession, joining Lizzie Evans at the beginning of her career as a star, and remaining with her as the representative of Old Fogg, the Ferryman, in "Fogg's Ferry." On the 18th of June he left his lodgings in Irving Place and disappeared. It was feared by his friends that he had met with foul play. Not until some days had passed was it discovered that he had died in the hospital mentioned at the beginning of this note.

George Gaines Spear. Born in Boston, Mass., December 19th, 1800 or 1810. Died at the Forrest Home, on July 8th. He became the second member of the Home in 1870. His proclivities for the stage were exhibited at an early age, while an apprentice to a harnessmaker in Boston, and as a member of the Forrestian Club he gained some experience. It was at the old Tremont Theatre, Boston, that he made his professional début in "The Waggoner," as Peter Bell. His line of business was low comedy and old men's parts. The first
stock company of which he was a member was that of the old National Theatre. He led an active professional life. In 1858 he was sent to the Boston Insane Asylum, but he recovered, and was in the cast of "Our American Cousin," in the part of Binney, at Ford's Theatre, Washington, on the night of President Lincoln's assassination.

Rose Stevens (Mrs. George H. Robinson). Died of peritonitis, at South Bend, Ind., on July 16th. Her experience extended over several years, during which she sang in the principal opera companies, and retired on her marriage, at Grand Rapids, to George H. Robinson, property-master of Smith's Opera House there.

Dora Stuart. Born in New Orleans. Died in New York, of congestion of the brain, on August 17th. Interred at Greenwood Cemetery. She was a French Creole, descended from an old and aristocratic New Orleans family. At the age of sixteen she was married to a Colonel Dreher, a Confederate officer, who was killed on the battle-field. Her second husband was another military man, Paymaster Bradford. E. A. Sothern put her on the stage in "Our American Cousin." Miss Stuart was for several seasons in Gus Williams' company. Among the pieces in which she acted at divers times were "In the Ranks," "The Pavements of Paris," "One of the Finest," and the eccentric Salmi Morse's "Bustle Among the Petticoats." Her last engagement was played at the Lyceum Theatre, New York, when she acted a character comedy part in "The Main Line." Her youth Dora Stuart was a very handsome and accomplished woman. Her tastes, however, were Bohemian, and during the fifteen years in which she was on the stage she led a jovial life.

Palgrave Simpson. Born in England in 1807. Died at Brompton, England, on August 19th. He was a well-known dramatist. "A Scrap of Paper" was his successful adaptation of Sardou's "Patte de Mouche." Having acquired a large practical knowledge as a good amateur actor with the Old Stagers and the Windsor Strollers, playing under the name of Paul Grave, his dramas were distinguished by their facile stage construction, and he was a very reliable author. One of his best works was produced by Benjamin Webster at the Adelphi, and was called "A Serpent on the Hearth." He and Herman Merivale wrote "All for Her." "Forget-Me-Not" was the work of Simpson and F. C. Grove. He was of an affectionate and buoyant nature, which made him seem young at eighty.

Louisa Scoft. Died September 10th at Munich, Bavaria. She was a skilful actress. Her début took place at Munich. She had an uninterrupted stage career of sixty years.

Emma Skerrett. Born in Glasgow in 1817. Died at Philadelphia on September 26th. Interred by her own request in the Actors' Fund plot at Evergreens. Her début in America took place at the old Park Theatre, New York, on September 3d, 1844, in "The Loan of a Lover," as Gertrude. She had previously played with her husband, George Skerrett, at the Edinburgh Theatre, Scotland. She soon earned a reputation in New York as a soubrette of the brisk and mischievous type, playing such parts as Minnie in "Somebody Else," Nan in "The Good-for-Nothing," Marie in "Ernestine," Tom Crop, Lazarilla, and Aladdin. She was also admired in such parts as Cleely Homespun and Helen Worrit. Niblo's and the Winter Garden were the scenes of these efforts. Her first husband died at Albany on May 16th. She continued to act, and married Henry L. Bascombe while playing in the stock company of the Boston Museum. This union was unfortunate, and a divorce was granted on her petition by the Supreme Court at Boston, on September 30th, 1862. Mr. Bascombe is now an inmate of the Forrest Home. Mrs. Skerrett left two daughters, both known to the public—Fanny McClannin and Rose Shewell.

Robert Stoepel. Born at Berlin in 1821. Died at New York, October 1st. His right name was August, and he was the son of Robert Stoepel, a distinguished musician, whose Christian name he took after graduating from the Berlin Academy of Music. He was brought to America in 1830 as a leader of orchestra by Max Maretzek, and the next season became attached to Wallack's Theatre, remaining several years. On December 24th, 1857, he married Matilda Heron, but they separated in 1862. Bijou Heron was their daughter. Mr. Stoepel did some good work in this country, writing the music for all of Boucicault's
Maurice Strakosch. Born at Seelowitz in Moravia in 1824. Died in Paris, October 9th. He was a celebrated musician, and still more famous as the impresario who managed Adelina Patti, Carlotta Patti, Mario, Gabrielle Kraus, Marie Heibron, and, in England, Clara Louise Kellogg. He also introduced Nilsson and Campanini to America. He showed precocious talent as a pianist at Brunn when twelve years old. His parents objected to his following the musical art. At the age of twelve he left his home, reaching Vienna with about two dollars in his pocket. There he studied under Lechler, the musician who was the teacher of Thalberg and Vieuxtemps. He obtained employment as a singer at the Agram Opera House at a salary of six dollars a month. Thence he went to visit Mme. Pasta at the Lake of Como. She was a famous diva, the rival of Malibran, and it was for her that “Norma” and “La Sonnambula” were written by Bellini. She fostered the studies of young Strakosch for three years. At Vicenza, in 1843, he made a valuable friendship—that of Salvatore Patti, the father of Adelina, Carlotta and Amalia. Acting upon Salvatore’s advice, he came to New York in 1848, and on October 2d organized a musical festival, at which the Patti family assisted. After the concert he travelled in America with Mlle. Parodi and Amalia Patti, whom he married. He was the greatest speculator and opera and concert manager of his day, operating in America, Paris, London, Vienna, and Rome. A detailed biography would be nothing short of a history of Italian opera and the musical world for the past half century. He either brought out or knew personally, with but few exceptions, the prominent members of every branch of the musical profession. He had two children by Amalia Patti, a son named Robert, and a daughter, Julia, who is married to a Parisian lawyer named Bourdillon, and whose marriage portion was $40,000. Maurice Strakosch had a marvellous physical constitution, never having been ill until he reached the age of fifty-six, when he had an attack of asthma. The day before his death he gave three music lessons. His brother Max is also well known as an impresario.

Charles F. Seabert. Born about 1836. Died in New York on October 29th. Buried by the Actors’ Fund at Evergreens. He was an actor who played at the Bowery Theatre in the “palm” days.

William F. Spaulding. Born at Boston in October, 1834. Died at Naponset, Mass., November 13th. Interred at Fitchburg, Mass. He was a well-known minstrel and bellringer. He was a member of the Boston Lodge of Elks, which took charge of his funeral.

Henry C. Strong. Born in 1842. Died November 29th, at the Episcopal Hospital, Philadelphia. He adopted the stage after the war, in which he had done military service. He was regarded as an actor of fair ability.

Albert Steele. Died in London, England, December 8th. He was a music-hall manager and an actor of thirty years’ experience.

Carl Stepan. Died December 29th. He was a noted baritone singer. His public career began in Germany, where he was a singer at the Royal Court of Baden, Mannheim, Baden. Afterward he was in Mapleson’s company at the Covent Garden, London.

Milton Tootle. Born about 1824. Died at St. Joseph, Mo., January 2d. He was a
man of enterprise, who built, at a cost of $175,000, the first perfectly appointed theatre west of Chicago. He left an estate of a million-and-a-half, and was well known to all managers travelling west of the Mississippi.

Tracy Titus. Born in Chicago about 1846. Died March 5th, at Los Angeles, Cal. He began his theatrical career as a ticket-seller at Pike's Opera House, Cincinnati. He was afterward connected with the New York Casino companies and McCaul's Opera House, Philadelphia. Titus was the second husband of Alice Oates.

Edward Lafayette Tilton. Born in Ashland, Mass., June 13th, 1824. Died at Birmingham, Ala. When a child his family removed to New York. Brought up on the east side of town, he identified himself with one of the amateur dramatic societies that abounded at the time. With amateurs he acted Beaumarchais in "The Lady of Lyons," at Palmo's Opera House, afterward Barton's Chambers Street Theatre. His first professional engagement was played at New Brunswick, N. J., in Henry Colston's travelling company. In 1846 he returned to New York and secured an engagement at the Greenwich Theatre, in Varick Street, under Charles J. Freer's management. The next season he was acting at the Chatham Theatre. Leaving this establishment Tilton was enrolled in the ranks of the company at the Bowery Theatre, where he first appeared on September 26th, 1847, as Sextius in "Brutus." When A. W. Jackson relinquished the house to Thomas Hamblin, Tilton was retained. Hamblin transferred him to the Park in 1848 to play heavy business. He remained there until the house was destroyed by fire on December 16th of that year. He then went to the Chatham Theatre (rechristened the National), then under Frank S. Chanfrau's management. In 1856 he acted at the Astor Place Opera House, supporting Charlotte Cushman. He afterward returned to the Bowery Theatre, where he made a pronounced hit as Edward Middleton in "The Drunkard." About this time he took a two years' trip to Europe for rest and observation. In 1852 he opened at the National Theatre, Cincinnati, playing Sir Thomas Clifford to Julia Dean's Julia. He stayed there for the season. In 1855 he managed the Cleveland Athenaeum. In 1857 he was connected with a company at St. Louis. In the fall of 1860 he took the management of the Bowery Theatre in partnership with George Wood. The venture proved unprofitable. In 1861 he played at the Boston Theatre. In February of the year following he stage-managed at the Holloway Street Theatre, Baltimore. Later, the same season, he supported John Wilkes Booth at Mary Provost's Theatre, as Wallack's was christened during the brief term that it was run by Samuel Colville. Tilton acted Richmond to Booth's Richard. One night the former accidentally fell and dislocated his shoulder, an occurrence which gave rise to a foolish story that he had been assaulted on the stage by Booth in the excitement of playing. Tilton opened at the Walnut Street Theatre, Philadelphia, on August 30th, 1862. The season of 1865-6 he was at the Arch Street Theatre. The next season he played at the St. Charles Theatre, New Orleans. In June, 1868, he acted with Edward Eddy at the Stadtk Theatre on the Bowery, New York. In the autumn he was at the New York Theatre, under J. T. Lloyd, appearing in Charles Read's "Foul Play," and Gayler's "Out in the Streets." The next year he played Rudolph at the Grand Opera House in the long run of the spectacle "The Twelve Temptations." From 1871 to 1877 he acted principally in Boston and Providence. Next season he went on a tour with "The Celebrated Case" under James W. Collier's management. He played in a number of A. M. Palmer's productions at the Union Square Theatre, and frequently went on the road in Collier's travelling continuations of them. When Shook and Collier took the Union Square on Palmer's retirement from its control, Tilton was a member of their stock company, appearing in the original casts of "Storm-Beaten" and other plays. During the season of 1886-7 he was touring with Louis James and Marie Wainwright. The cause of his death was gastritis. He left a widow (the sister of the once-famous clown Joseph Pentland) and several children. Mr. Tilton's career was both useful and honorable, while in the domestic relations he was most exemplary.

Sarah Trenchard (Sadie Chanfrau). Born 1864. Died at Chanfrau Cottage, Cedar
Avenue, Long Branch, N. J., July 17. Interred in family vault at Alleghany Cemetery. Her maiden name was Fulton. She was the daughter of Mrs. Fulton, who afterward married Robert Scott, the proprietor of the Central Hotel, at Pittsburg. On March 22d, 1885, she married Henry T. Chanfrau. In the same year she made her first appearance at Rochester, N. Y., filling the rôles of Mary and Alice Redding in "Klt." From that time until her last appearance at New Orleans, on February 17th, 1887, she was the leading support in her husband's company.

Annie Tudor. Born in England in 1855. Died at Leadville, Col., August 11th. She entered the profession at the age of ten. She was the wife of John Tudor.

Julia Turnbull. Born in New York in 1832. Died in Brooklyn, September 11th. At the age of six she sang "The Dashing White Sergeant" at the Chatham Theatre, New York. She made her début in 1856 at the Lafayette Theatre, as the Duke of York in "Richard III." In 1856 she appeared at the old Park Theatre, and in 1859 was a popular dancer in the ballet of "The Two Sisters," at the Bowery Theatre. Her last appearance was in 1857, at Pittsburg, Pa., as Zolo in "La Bayadere," and La Muette de Portici in "Masaniello," She had, however, formally retired from the stage at a benefit at the Bowery Theatre, September 1d, 1848, when she appeared in "Esmeralda" and "Charles II." In her youth her beauty was noted. She was a sister of Mrs. Lovel, better known as Mrs. Fritchard, a member of the old Park Theatre company.

Georg Unger. Born at Leipzig, Germany. Died there February 2d. He was originally a clergyman. He made his début at the Thomas Gymnasium, Leipzig, as an operatic singer, and afterward starred at Cologne, Cassel and Leipzig. It was under the auspices of Wagner, who discovered and trained him, that he adopted the profession. On account of his heroic figure and voice he was chosen to create the rôle of Siegfried.

Baron August von Loen. Born January 27th, 1828. Died April 28th, at Jena, Prussia. This distinguished man commenced his career as a captain in the regular army, but left that to follow literary pursuits. In 1857 he was entrusted by the Grand Duke with the management of the Court Theatre at Weimar, where his large acquaintance among dramatic writers, his energy and good judgment enabled him to secure the first production of many new and successful pieces. He was the first to produce Goethe's "Faust" in its entirety. He wrote several popular novels, including "Bühne und Leben" and "Kampf und Liebe." He received many decorations. He was president of the German Shakespeare Society, the Goethe Society, the Schiller Society, and the Bühnen-Verein, or Stage Association. His funeral was attended by the Grand Ducal Court and delegates from all parts of the German theatrical world.

Joseph von Witt (a nom de théâtre; real name Filek Adler von Wittinghausen). Born at Prague, Bohemia, in 1813. Died September 17th. He began his career as a military officer, but possessing a fine tenor voice, left the army and went to Vienna in 1847 to study singing. His début took place at Gratz. Thereafter he was immediately engaged by the director of a Dresden theatre. In 1877 he was at the Court Theatre, at Schwerin, whence his reputation spread throughout Germany. In 1886 he came to America under special engagement to take part in the Milwaukee Festival, where he sang Siegmund's "Liebes-lied."

Mrs James R. Vincent. Born in Portsmouth, England, September 18th, 1818. Died at Boston, Mass., September 4th. She made her professional début in "The Review; or, the Wags of Windsor," at Cowes, England. She also acted Volante in "The Honeymoon," and when her manager's wife happened to fall ill, she had an opportunity to make a success, and grasped it, as the principal character in "Lucy Fairlove." She was married to James R. Vincent in August, 1835. He was a comedian, and on a provincial tour that followed the union she acted in his support. Mr. and Mrs. Vincent sailed for this country in the autumn of 1846, under engagement to the manager of the National Theatre, Boston. They opened there on November 11th of the same year in the farce "Popping
the Question," Then they appeared successively in "Lend Me Five Shillings," "How Do You Manage?" "Poor Pillicoddy," "Box and Cox," and other pieces of British authorship. They were connected with this theatre for several seasons, during which they acted with nearly all the stars of the period. On June 10th, 1850, Mr. Vincent committed suicide. Mrs. Vincent continued at the National until it was burned in May, 1852. The last performance there was "The School for Scandal," in which George Vandenhoff was Charles Surface, Mrs. Sinclair Lady Teazle, and Mrs. Vincent Lady Sneerwell. Almost immediately after Mrs. Vincent became a member of the Boston Museum company, in which organization she remained for thirty-five years, with the exception of one season (1861–62), when, owing to a misunderstanding with the then manager, she went over to the Howard Athenæum, and thence to Baltimore and Washington. The first part she played at the Museum was Mrs. Poniifex in "Naval Engagements." During her long association with this theatre she played almost every line of business, from sopranos to old women. She acted in the early days, among many other characters, Nancy Sykes, Portia, Mrs. Malaprop, Emelia, and Helen in "The Hunchback." Of late years her talents were confined to old women, serious and comic. While at the Museum she assumed in all four hundred and forty-four parts, and she became almost as great a favorite with the Boston public as the veteran William Warren. Her death was regarded as a general bereavement and cast a gloom over players and playgoers alike in the city where so many years of her life had been spent in honorable service. The funeral took place from St. Paul's Church and was largely attended. The interment was at Mount Auburn Cemetery.

Madame Vigne (Eugénie Lagueú). Died at St. Petersburg, Russia, September 27th. She first sang in provincial opera companies, but afterward created important dramatic rôles at the Porto St. Martin and at the Châtelets. She was a sister of Marie Laurent.

Francis Warren Whittaker (sobriquet "Pop Whittaker"). Born in New York in 1818. Died at Greenville, N. J., February 12th. Buried at Philadelphia. He was once well known as a circus rider and appeared in 1830 at Blanchard's Amphitheatre, and afterward at the Bowery Amphitheatre. He was P. T. Barnum's ring-master for a long while. In January, 1881, he lost an arm through being run over by a freight-car in the Bowery. He was a Royal Arch Mason.

Ernest Warren. Died March 11th, in London, England, of heart disease. He was an adapter of plays and for many years the correspondent of a New York paper. Some of his adaptations are known to American theatre-goers. "Antoinette Rigaud," played at the Boston Museum, and "Love in Harness," produced by Augustin Daly, were his works. The latter piece and "Modern Wives" were adapted by Warren from "Le Bonheur Conjugal."

Eliza Weathersby (Mrs. N. C. Goodwin, Jr.). Born in London, England, in 1849. Died in New York on March 24th. Her début took place at the Alexandra Theatre, Bradford, England, in 1865. She continued there for a short time, and then joined a travelling company. Her first appearance in London occurred at the Strand Theatre in 1866. She remained for two seasons at that establishment. On April 25th, 1869, she arrived in America, having come over to join the burlesque company headed by Elise Holt. James Lewis was a member of this troupe. Miss Weathersby's American début took place at the Chestnut Street Theatre, Philadelphia. On June 14th following she appeared with the Lydia Thompson troupe, at Niblo's Garden, as Hafiz in "Sindbad the Sailor." A week later Miss Thompson was taken ill and Miss Weathersby assumed the title rôle of the burlesque in her place. At the termination of this engagement she joined the British Blondes, organized from principals in the original troupe by Thomas Maguire, of San Francisco, as a rival to the Thompson party in that city. Next fall Miss Weathersby returned to the Thompson company. In the summer of 1871 she was in England, but rejoined Miss Thompson for the ensuing season. During the next three years she was connected with the Union Square company. In 1876 she was engaged for the part of Gabriel in Rice's "Evangeline." In
September she played the principal part in the spectacular extravaganza "Baba" at Niblo's Garden. Later the same season she went back to her old rôle in "Evangeline." Nat C. Goodwin, Jr., was a member of Rice's company, and Miss Weathersby became his wife on June 24th, 1877. The following winter they left Rice and began starring. They played in "Pippins," on December 24th, at the Globe Theatre in Boston. The Weathersby-Goodwin combination continued to travel with farcical pieces for several seasons. "Hobbies" was the principal success, but they also presented "The Member from Slocum," "Warranted," and "Those Bells." Miss Weathersby's last appearance took place in 1884. She was generous, sweet-tempered, conspicuous for her devotion to domestic duties, and beloved by a wide circle of friends. Her sisters Jennie, Nellie, and Harriet are in the profession. Another sister, Emie, died in 1881; she was also on the stage. The illness which preceded Miss Weathersby's death was long and painful, but she bore the suffering patiently. She died within a few hours after a hopeless end, and it has since been said, entirely unnecessary surgical operation. The funeral at the "Little Church," on March 27th, assembled a great number of professionals. The body was placed in the receiving vault at Woodlawn and afterward interred in that cemetery, near the grave of Emie Weathersby.

Mrs. Cool White (née Eliza F. Bonnet). Born in Pittsburgh, Pa. Died in Brooklyn on March 23rd. She was of French parentage and possessed consideral be personal beauty. Her native city was the scene of her début in 1837, under the management of Francis Courtney Wemyss. In comedy and leading business she achieved a Western reputation. She married William Miles Foster, an actor of some repute, but they subsequently separated. Her first appearance in New York was made at Brougham's Lyceum in the season of 1851-52, as the Countess in "The Stranger." She married the minstrel Cool White in 1861, and made her last appearance at the Academy of Music, New York, in 1862, playing Mrs. Fitzgig at a benefit for the Roman Catholic Orphan Asylum.

William Welch. Born in 1830. Died May 7th, in New York. William Welch was well known in the minstrel world. He began his career in 1863 at Sanford's Opera House, in Harrisburg. He entered into partnership, in the song and dance business, with his schoolmate, John Rice. He was for a long while with Haverly's troupe, and latterly with Dockstader's, where he enjoyed popularity.

Josefina Wessely. Born at Welmar, March 18th, 1860. Died August 12th, at Carlshad. She appeared as a child in "Die Milchschwester," and was then educated for the stage at the Dramatic Conservatory of Vienna. On her first appearance as Francisca in "Karlschuler" she won the first prize of the Conservatory and was engaged for the Leipzig Theatre, where she became popular. She was afterward engaged in Berlin and Vienna, and starred in the principal theatres of Germany. She possessed a handsome person and a melodious voice.

Amelia Waugh. Born about 1830. Died September 4th, at St. John's Hospital, Brooklyn. She was a capable actress and well known in the West. She made her début on June 17th, 1867, in Montana, as Lucrezia Borgia. Her last engagement was in Leonard Grover's "Our Boarding-House."

Mattie Williams (soubriquet "The Little Duchess"). Born about 1862. Died at Hol- den, Mo., of consumption, on October 15th. She was a bright and talented soubrette. Nine years ago she was married to Wilbur M. Williams.

Rodney S. Wires. Died suddenly at Dallas, Tex., October 15th. He was well known as an advance agent. Among the companies he represented at different times were Milton Nobles', a Madison Square "Hazel Kirke" company, and the Nellie Boyd company.

Lisa Webber. Born in England about 1842. Died suddenly at Buffalo, N. Y., on October 23d. She was a pretty Jewess who, after some English experience, came to this country in 1868 as one of the British Blondes, with Lydia Thompson, Pauline Mark-
ham, and Ada Harland. Harry Beckett (afterward low comedian at Wallack's) accompanied them. They appeared at Wood's Museum on September 28th of the year before mentioned. The comely women, with their streaming locks of yellow, set the town wild. Miss Webber made a hit with her song, "Walking Down Broadway." She remained with the Thompson troupe for some time. She then took out a burlesque party of her own, but the venture resulted disastrously. The later years of her life were spent industriously. In 1871 she was married to W. S. Mullaly, the orchestra leader. In 1875 they were divorced. She subsequently married Robert Britton. Her last appearance was at the Adelphi, Buffalo, with the Night Hawks company, a few days before her death. She was buried in the Forest Lawn Cemetery.

J. Falconer Young. Died suddenly at Stirling, Scotland, March 18th. He was playing Old Eccles in "Caste" just previous to his death. During forty-five years' experience on the stage he acted at nearly every theatre of importance in England.

R. W. Young. Born in England in 1822. Died at Newcastle-on-Tyne, June 5th. He was a well-known actor in his own country. He once visited America and played in Edwin Booth's company.

Sir Charles Laurence Young. Died in London, England, on September 11th. He was the youngest son of Sir William Laurence Young, Bart. The elder brothers dying—one in the Crimea, the other at Sebastopol—Charles succeeded to the baronetcy. He took up playwriting for amateurs as a pastime, and afterward decided to try his fortune in writing for the professional stage. He wrote "Jim the Penman." He could get no manager in London or New York to produce it, and finally he hired a theatre in the former capital and produced it himself. The piece scored a pronounced success, and the American rights were secured by A. M. Palmer. Brought out by him at the Madison Square Theatre on May 1st, 1886, it made an instantaneous hit. The drama ran the entire season in New York and was revived at the beginning of the season of 1887-88. It is being played by several travelling companies under Mr. Palmer's management. "The Scapagoat," another piece by Sir Charles, was produced by Mrs. Henrietta Chanfrau at the Fourteenth Street Theatre, in the spring of 1887. It was a financial failure.
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**MAY.**


**JUNE.**


**JULY.**


**AUGUST.**


**SEPTEMBER.**


**OCTOBER.**


NOVEMBER.


DECEMBER.

THE INTER-STATE COMMERCE LAW.

In the history of our Government, Congress has probably never made a law of more importance than the Inter-State Commerce Act. Curiously enough, this bold movement toward the centralization of power in the Federal Government was inaugurated by a Southern Senator. The bill was passed by the Senate January 14th, passed by the House of Representatives January 21st, and signed by the President February 4th. The measure went into effect sixty days later, or on April 5th. It is an extraordinary and unprecedented piece of legislation, since it is the first effort of the Government to stipulate in what manner a private business shall be regulated, and to control a class of enterprise instituted and conducted for the individual gain of corporations formed by private capital. The authority for the act is derived from that clause in the Constitution which empowers the Federal Government to regulate commerce between States. Ostensibly the necessity for the law grew out of the encroachments of railway corporations upon public rights and unjust traffic discriminations. It was presumably framed for the benefit of the people, but there seem to be strong reasons for suspecting that it was secretly favored by the majority of railway owners, to whose actual advantage many of its provisions have since vastly contributed. The corresponding benefits to the general public have been small, while in respect to certain large commercial interests the law has not only been a hardship, but the cause of enormous loss. Up to the present time its utility has been more or less experimental. Puzzling and conflicting questions have constantly arisen that are yet to be adjusted, while even the constitutionality of the Act's chief features is yet to be finally tested before the Supreme Court of the country. There seems to be a disposition on the part of the Inter-State Commerce Commission to give a liberal interpretation to such provisions as are ambiguous or inadequate, and there are good reasons on which to base the prediction that if the law stands it must be with as modified enforcement as circumstances will warrant.

The readers of the Annual are naturally most interested in its effect upon the theatrical profession, which is largely concerned in travel. The Act applies only to the transportation of passengers or property from one State to another. It does not attempt to interfere with the internal rates of railways within State boundaries, herein recognizing the sovereign rights of States. A railway may, therefore, legally make special terms for the carrying of theatrical passengers from one point to another in a State. In Inter-State Commerce the statute exacts that all charges shall be "reasonable and just," and unreasonable charges are prohibited. It does not stipulate what charges shall be "reasonable and just," but leaves that question suspsosably to be determined by the United States courts or by the Inter-State Commerce Commission. The common carrier is furthermore forbidden to discriminate unduly, to "receive from any person or persons a greater or less compensation for any service rendered," the object of the law being to compel uniform rates of compensation to all classes of passengers and shippers. Furthermore, railways are prohibited from giving undue preference to any person, firm, or corporation, to any particular locality or to any particular description of traffic. Common carriers are also compelled to expose in stations printed schedules of rates, fares, and charges. Advances can only be made after ten days' public notice, but reductions may be made without such previous notice.

Prior to the passage of this law, travelling companies received from the railways throughout the country a special or "theatrical" rate. In consideration of the large
amount of money annually expended by managers in transportation, and of the fact that companies travelled simultaneously, a concession of from 30 to 50 per cent, according to distance and attendant circumstance, was allowed. Passes were given to advance agents. Even the trunk-line "pool"—a monopolistic combination which then existed—granted a rebate for a theatrical party consisting of a certain number of persons. The new law changed all this. The "theatrical" rate became an illegal preference. Passes were constructively prohibited by the section relating to "unjust discrimination." It was made obligatory for railways to charge for every pound of excess baggage—an important item of expense with companies carrying costumes and scenery. The large addition to the expenses of theatrical transportation thus involved were contemplated by managers with alarm previous to the beginning of the season of 1887-88. It was thought that the result would be the permanent disbandment of many small companies and the reduction in numbers of the large organizations. A number of managers met at Chicago in April and issued a petition to the Inter-State Commerce Commission for signature by professionals and others interested. It prayed that the law should be so interpreted that the railroad companies might make such reduced rates as they saw fit for ten persons travelling together on one ticket to the same destination. The petition further set forth the following statistics:

"There are about five hundred organized combinations constantly travelling (including circuses), which employ in the aggregate upward of ten thousand adults. There are upward of 3500 theatres, opera houses, and places of amusement in the United States, giving employment to about 40,000 persons. These local amusement places could not exist, nor any return on the immense capital invested therein be had, except through the co-operation of the 500 travelling combinations playing engagements throughout the year in the respective houses. There are at least 25,000 persons employed in collateral branches mainly dependent upon the "show business," so called, such as printers, costumers, bill-posters, scene-painters, manufacturers of theatrical wares and merchandise generally. It is a reasonable assumption that there are a quarter of a million people who are dependent for their support upon the labors of the 75,000 adults above mentioned as being employed in the amusement profession. The capital employed by the travelling organizations is upward of $5,000,000, the capital invested in collateral trades and professions is probably $5,000,000, and the capital represented in the 3500 opera houses, theatres, etc., is at least $150,000,000. (The capital thus invested in the four cities of New York, Boston, Philadelphia, and Chicago alone is $25,000,000.) All this capital and this army of working people are jeopardized by the construction placed upon the Inter-State Commerce Law by the railroad companies. It is estimated that the amount of money paid by the amusement companies annually to the railroad companies is upward of $2,500,000. Under the Inter-State Commerce Law this amount would be increased by at least $2,000,000 (provided the same number of persons travelled as heretofore, with the same amount of baggage, scenery, etc.). This increased expense represents, far more than the aggregate profit of all the travelling amusement enterprises combined. Under the operation of the new law, none but the very highest, or the lowest, class of companies can exist. There would be no intermediate class. A small company playing engagements of a week in small towns, carrying few people and no scenery, and making short trips, will not be affected very seriously by the operation of the law. But the regular theatrical or operatic organizations, consisting of from fifteen to fifty people, carrying a large amount of baggage and scenery for the proper production of plays, operas, etc., cannot exist and meet expenses under the operation of the new law. It simply means annihilation for this class."

This curious and inaccurate document was urged to the attention of the Commissioners on the ground of the "ethical, social, and intellectual phases of the subject involved." To the petition the Commissioners replied in effect that their function was not to give ex parte opinions of the law, but to interpret it when specific questions were brought before them for adjudication by complainants. The gloomy outlook taken by the managers in Chicago, like their statistical statement, happily proved to be exaggerated. The Inter-State Act did not mean annihilation, it simply meant the exercise of economy in other directions than transportation. Just as many stars and combinations, great and small, as usual, started on tours at the beginning of this season. So far as can be ascertained, just as much money as usual has been made and lost. Many of the railway companies have taken advantage of the privilege vested in them to offer reduced rates to a certain number of people travelling together on one ticket—irrespective of class or occupation—
while mileage and excursion tickets are also permitted. The Interstate Law has ceased to be the terrible bugbear it was to the profession at the beginning, when the extent of its operations was somewhat uncertain. In Section 22 of this Act, which purposes to be designed for the absolute prevention of "unjust discrimination" and "undue preference," it is expressly stated that "nothing in this act shall be construed to prohibit any common carrier from giving reduced rates to ministers of religion." By this means railway corporations are charitably permitted to lay up treasures for themselves in heaven.

The full text of the Act deserves to find a place in this record, since it has been one of the most important developments of the year to the profession, as well as to the rest of the public. Hence it is appended:

Be it Enacted by the Senate and House of Representatives of the United States of America in Congress assembled.

Section 1. That the provisions of this act shall apply to any common carrier or carriers engaged in the transportation of passengers or property wholly by railroad, or partly by railroad and partly by water when both are used, under a common control, management, or arrangement, for a continuous carriage or shipment, from one State or Territory of the United States, or the District of Columbia, to any other State or Territory of the United States, or the District of Columbia, or from any place in the United States to any place not within the same State, Territory or District of Columbia, or from any place in a foreign country to any other place in the United States, and also to the transportation in like manner of property shipped from any place in the United States to a foreign country and carried to such place from a port of transshipment, or shipped from a foreign country to any place in the United States, and carried to such place from a port of entry, either in the United States or an adjacent foreign country: Provided, however, that the provisions of this act shall not apply to the transportation of passengers or property, or to the receiving, delivering, storage, or handling of property, wholly within one State, and not shipped to or from a foreign country from or to any State or Territory as aforesaid. The term "railroad," as used in this act, shall include all bridges and ferries used or operated in connection with any railroad, and also all the road in use by any corporation operating a railroad, whether owned or operated under a contract, agreement, or lease; and the term "transportation" shall include all instrumentalities of shipment or carriage. All charges made for any service rendered, or to be rendered, in the transportation of passengers or property as aforesaid, or in connection therewith, or for the receiving, delivering, storing, or handling of such property, shall be reasonable and just; and every unjust and unreasonable charge for such service is prohibited and declared to be unlawful.

Sec. 2. That if any common carrier subject to the provisions of this act shall, directly or indirectly, by any special rate, rebate, drawback, or other device, charge, demand, collect, or receive from any person or persons a greater or less compensation for any service rendered, or to be rendered, in the transportation of passengers or property, subject to the provisions of this act, than it charges, demands, collects, or receives from any other persons or persons for doing for him or them in like and substantially similar service in the transportation of a like kind of traffic under substantially similar circumstances and conditions, such common carrier shall be deemed guilty of unjust discrimination, which is hereby prohibited, and declared to be unlawful.

Sec. 3. That it shall be unlawful for any common carrier subject to the provisions of this act to make or give any undue or unreasonable preference or advantage to any particular person, company, firm, corporation or locality, or any particular description of traffic, in any respect whatsoever, or to subject any particular person, company, firm, corporation, or locality, or any particular description of traffic, to any undue or unreasonable prejudice or disadvantage in any respect whatsoever. Every common carrier subject to the provisions of this act shall, according to their respective powers, afford all reasonable, proper, and equal facilities for the interchange of traffic between their respective lines, and for the receiving, forwarding, and delivering of passengers and property to and from their several lines and those connecting therewith, and shall not discriminate in their rates and charges between such connecting lines; but this shall not be construed as requiring any such common carrier to give the use of its track or terminal facilities to another carrier engaged in like business.

Sec. 4. That it shall be unlawful for any common carrier subject to the provisions of this act to charge or receive any greater compensation in the aggregate for the transportation of passengers, or of like kind of property, under substantially similar circumstances and conditions, for a longer distance than for a shorter distance, and longer than for a shorter distance within the same distance; but this shall not
be construed as authorizing any common carrier within the terms of this act to charge and receive as great compensation for a shorter as for a longer distance; Provided, how-
ever, that upon application to the Commission appointed under the provisions of this act, such common carrier may, in special cases, after investigation by the Commission, be au-
thorized to charge less for longer than for shorter distances for transportation of passen-
gers or property; and the Commission may from time to time prescribe the extent to which said designated common carrier may be relieved from the operation of this section of this act.

Sec. 5. That it shall be unlawful for any common carrier subject to the provisions of this act, to enter into any contract, agreement, or combination with any other common carrier or carriers for the pooling of freights of different and competing railroads, or to divide between them the aggregate or not proceeds of the earnings of such railroads, or any portion thereof; and, in any case of an agreement for the pooling of freights as aforesaid, each day of its continuance shall be deemed a separate offence.

Sec. 6. That every common carrier subject to the provisions of this act shall print and keep for public inspection schedules showing the rates and fares and charges for the transpor-tation of passengers and property which any such common carrier has estab-
lished and which are in force at the time upon its railroad, as defined by the first section of this act. These schedules shall be printed by any such common carrier and shall state the places upon its railroad between which property and passengers will be transported, and shall contain the classification of freight in force upon such railroad, and shall also state separately the terminal charges and any rules or regulations which in any wise change, affect, or determine any part of the aggregate of such aforesaid rates and fares and charges. Such schedules shall be plainly printed in large type, at least the size of ordinary pica, and for the use of the public shall be kept in every depot or station upon any such railroad, in such places and in such form that they can be conveniently in-
spected. Any common carrier subject to the provisions of this act receiving freight in the United States of or from or to a foreign country shall be required to file in the United States, at the places and in such form that they can be conveniently in-
spected, such schedules showing the rates established and charged by such common carrier to all points in the United States beyond the foreign country to which it accepts freight for shipment; and any freight shipped from the United States to a foreign country shall be so recorded. Such schedules shall be made in such manner and at such times as the Commission may from time to time require. And any such common carrier shall have established and published its rates, fares, and charges, in compliance with the provisions of this section, it shall be unlawful for such common carrier to charge, demand, collect, or receive from any person or persons a greater or less compensation for the transportation of passengers or property, or for any services in connection therewith, than is specified in such published schedule of rates, fares, and charges as may at the time be in force. Every common carrier subject to the provisions of this act shall file with the Commission hereinafter provided for copies of its schedules of rates, fares, and charges which have been published and published in compliance with the requirements of this section, and shall promptly notify said Commission of all changes made in the same. Every such common carrier shall also file with said Com-
mission copies of all contracts, agreements, or arrangements with other common carriers in relation to any traffic affected by the provisions of this act to which it may be a party. And in cases where passengers and freight pass over continuous lines or routes operated by more than one common carrier, and the several common carriers operating such lines or routes establish joint rates and fares of such continuous lines or routes, copies of such joint tariffs shall also, in like manner, be filed with said Commission. Such joint rates, fares, and charges on such continuous lines so filed as aforesaid shall be made public by such common carriers when directed by said Commission, and shall, so far as made public by such common carriers when directed by said Commission, be deemed practicable; and said Commission shall from time to time prescribe the measure of publicity which shall be given to such rates, fares, and charges, or to such part of them as it may deem practicable for such common carriers to publish, and the places in which they shall be published. But no common carrier party to any such joint tariff shall be liable for the failure of any other common carrier party thereto to observe and adhere to the rates, fares, or charges thus made and
published. If any such common carrier shall neglect or refuse to file or publish its schedules or tariffs of rates, fares, or charges as provided for in any part of the same, such common carrier shall, in addition to other penalties herein prescribed, be subject to a writ of mandamus, to be issued by any Circuit Court of the United States in the Judicial District wherein the principal office of said common carrier is situated, or wherein such offence may be committed, and if such common carrier be a foreign corporation, in the Judicial circuit wherein such common carrier accepts traffic, and has an agent to perform such service, to compel compliance with the aforesaid provisions of this section; and such writ shall issue in the name of the people of the United States, at the relation of the Commissioners appointed under the provisions of this act; and failure to comply with its requirements shall be punishable as and for a contempt; and the said Commissioners, as complainants, may also apply, in any such Circuit Court of the United States, for a writ of injunction against such common carrier, to restrain such common carrier from receiving or transporting property among the several States and Territories of the United States, or between the United States and adjacent foreign countries, or between ports of trans-shipment and of entry, and the several States and Territories of the United States, as mentioned in the first section of this act, until such common carrier shall have complied with the aforesaid provisions of this section of this act.

Sec. 7. That it shall be unlawful for any common carrier subject to the provisions of this act to enter into any combination, contract, or agreement, by prevent, by change of time schedule, carriage in different cars, or by any other means or devices, the carriage of freight from being continuous from the place of shipment to the place of destination; and no break of bulk, stoppage, or interruption made by such common carrier shall prevent the carriage of freight from being and being treated as one continuous carriage or as one shipment, in any place foreign to the place of destination; and in such break, stoppage, or interruption was made in good faith for some necessary purpose, and without any intent to avoid or unnecessarily interrupt such continuous carriage or to evade any of the provisions of this act.

Sec. 8. That in case any common carrier subject to the provisions of this act shall do, cause to be done, or permit to be done, any act, matter, or thing in this act prohibited or declared to be unlawful, or shall omit to do any act, matter, or thing in this act required to be done, such common carrier shall be liable to the person or persons injured thereby for the full amount of damages sustained in consequence of any such violation of the provisions of this act, together with a reasonable counsel or attorney's fee, to be fixed by the court in every case of recovery, which attorney's fee shall be taxed and collected as part of the costs in the case.

Sec. 9. That any person or persons claiming to be damaged by any common carrier subject to the provisions of this act may either make complaint to the Commission as hereinafter provided for, or may bring suit in his or their own behalf for the recovery of the damages for which such common carrier may be liable under the provisions of this act in any District or Circuit Court of the United States of competent jurisdiction; but such person or persons shall not have the right to pursue both of said remedies and must in each case elect which one of the two methods of procedure herein provided for he or they will adopt. In any such action brought for the recovery of damages the court before which the same shall be pending may compel any director, officer, receiver, trustee, or agent of the corporation or company defendant in such suit to attend, appear, and give evidence in such case, and produce and compel the production of the books, papers, and records of the corporation or company party to such suit; the claim that any such testimony or evidence may tend to criminate the person giving such evidence shall not excuse such witness from testifying, but such evidence or testimony shall not be used against such person on the trial of any criminal proceeding.

Sec. 10. That any common carrier subject to the provisions of this act, or, whenever such common carrier is a corporation, any director or officer thereof, or any receiver, trustee, lessee, agent, or person acting for or employed by such corporation, who, alone or with any other corporation, company, person or party, shall willfully do or cause to be done, or shall willfully suffer or permit to be done, any act, matter, or thing in this act prohibited or declared to be unlawful, or who shall aid or abet therein, or shall willfully omit or fail to do any act, matter, or thing in this act required to be done, or shall cause or willingly suffer or permit any act, matter, or thing so directed or required by this act to be done not to be so done, or shall aid or abet any such omission or failure, or shall be guilty of any infraction of this act, or shall aid or abet therein, shall be deemed guilty of a misdemeanor, and shall, upon conviction thereof in any District Court of the United States within the jurisdiction of which such offence was committed, be subject to a fine of not to exceed five thousand dollars for each offence.

Sec. 11. That a Commission is hereby created and established to be known as the Inter-State Commerce Commission, which shall be composed of five Commissioners, who shall be appointed by the President, by and with the advice and consent of the Senate. The Commissioners first appointed under this act shall continue in office for the
term of two, three, four, five, and six years, respectively, from the first day of January, anno Domini eighteen hundred and eighty-seven, the term of each to be designated by the President; but their successors shall be appointed for terms of six years, except that any person chosen to fill a vacancy shall be appointed only for the unexpired term of the Commissioner whom he shall succeed. Any Commissioner may be removed by the President for inefficiency, neglect of duty, or malfeasance in office. Not more than three of the Commissioners shall be appointed from the same political party. No person shall in the employ of or holding any official relation to any common carrier subject to the provisions of this act, or owning stock or bonds thereof, or who is in any manner pecuniarily interested therein, shall enter upon the duties of or hold such office. Said Commissioners shall not engage in any other business, vocation, or employment. No vacancy in the Commission shall impair the right of the remaining Commissioners to exercise all the powers of the Commission.

Sec. 12. That the Commission hereby created shall have authority to inquire into the management of the business of all common carriers subject to the provisions of this act, and shall keep itself informed as to the manner and method in which the same is conducted, and shall have the right to obtain from such common carriers full and complete information necessary to enable the Commission to perform the duties and carry out the objects for which it was created; and for the purposes of this act the Commission shall have power to require the attendance and testimony of witnesses and the production of all books, papers, tariffs, contracts, agreements, and documents relating to any matter under investigation, and to that end may invoke the aid of any court of the United States in requiring the attendance and testimony of witnesses and the production of books, papers, and documents under the provisions of this act. And any of the circuit courts of the United States within the jurisdiction of which such inquiry is carried on may, in case of contumacy or refusal to obey a subpoena issued to any common carrier subject to the provisions of this act, or other person, issue an order requiring such common carrier or other person to appear before said Commission (and produce books and papers, if so ordered) and give evidence touching the matter in question; and any failure to obey such order of the court may be punished by such court as a contempt thereof. The claim that any such testimony or evidence may tend to criminate the person giving such evidence shall not excuse such witness from testifying; but such evidence or testimony shall not be used against such person on the trial of any criminal proceeding.

Sec. 13. That any person, firm, corporation, or association, or any mercantile, agricultural, or manufacturing society, or any body politic or municipal organization complaining of anything done or omitted to be done by any common carrier subject to the provisions of this act in contravention of the provisions thereof, may apply to said Commission by petition, which shall briefly state the facts, whereupon a statement of the charges thus made shall be forwarded by the Commission to such common carrier, who shall be called upon to satisfy the complaint, or to answer the same in writing within a reasonable time to be specified by the Commission. If such common carrier, within the time specified, shall make reparation for the injury alleged to have been done, said carrier shall be relieved of liability to the complainant only for the particular violation of law thus complained of. If such carrier shall not satisfy the complaint within the time specified, or there shall appear to be any reasonable ground for investigating said complaint, it shall be the duty of the Commission to investigate the matters complained of in such manner and by such means as it shall deem proper. Said Commission shall in like manner investigate any complaint forwarded by the railroad commissioner or railroad commission of any state or Territory, at the request of such commissioner or commission, and may institute any inquiry on its own motion in the same manner and to the same effect as though complaint had been made. No complaint shall at any time be dismissed because of the absence of direct damage to the complainant.

Sec. 14. That whenever an investigation shall be made by said Commission, it shall be its duty to make a report in writing in respect thereto, which shall include the findings of fact upon which the conclusions of the Commission are based, together with its recommendation as to what reparation, if any, should be made by the common carrier to any party or parties who may be found to have been injured; and such findings so made shall thereafter, in all judicial proceedings, be deemed prima-facie evidence as to each and every fact found. All reports of investigation made by the Commission shall be entered of record, and a copy thereof shall be furnished to the party who may have complained, and to any common carrier that may have been complained of.

Sec. 15. That if in any case in which an investigation shall be made by said Commission it shall be made to appear to the satisfaction of the Commission, either by the testimony of witnesses or other evidence, that anything has been done or omitted to be done in violation of the provisions of this act, or of any law cognizable by said Commission, by any common carrier, or that any injury or damage has been sustained by the common carrier or parties complaining, or by other parties aggrieved in consequence of any such violation, it shall be the duty of the Commission to forthwith cause a copy of its report in respect thereto
to be delivered to such common carrier, together with a notice to said common carrier to cease and desist from such violation, or to make reparation for the injury caused, so as to have been done, or both, within a reasonable time, to be specified by the Commission; and if, within the time specified, it shall be made to appear to the Commission that such common carrier has ceased from such violation of law, and has made reparation for the injury found to have been done, in compliance with the report and notice of the Commission, or to the satisfaction of the party complaining, a statement to that effect shall be entered on record by the Commission, and the said common carrier shall thereupon be relieved from further liability or penalty for such particular violation of law.

Sec. 16. That whenever any common carrier, as defined in and subject to the provisions of this act, shall violate or refuse or neglect to obey any lawful order or requirement of the Commission in this act named, it shall be the duty of the Commission, and lawful for any company or person interested in such order or requirement, to apply, in a summary way, by petition, to the Circuit Court of the United States sitting in equity in the judicial district in which the common carrier complained of has its principal office or in which the violation or disobedience of such order or requirement shall happen, alleging such violation or disobedience, as the case may be; and the said court shall have power to hear and determine the matter on such short notice to the common carrier complained of as the court shall deem reasonable; and such notice may be served on such common carrier, his or her officers, agents or servants, in such manner as the court shall direct; and said court shall proceed to hear and determine the matter speedily as a court of equity, and without the formal pleadings and proceedings applicable to ordinary suits in equity, but in such manner as to do justice in the premises; and to this end such court shall have power, if it shall think fit, to order and provide and by such means as it may appoint, all such inquiries as the court may think needful to enable it to form a just and reasonable judgment as to the matter of such petition; and on such hearing the report of said Commission shall be prima facie evidence of the matters therein stated. And if it be made to appear to such court, on such hearing or on report of any such person or persons, that the lawful order or requirement of said Commission has not been obeyed or disobeyed, it shall be lawful for such court to issue a writ of injunction or other proper process, mandatory or otherwise, to restrain such common carrier from further continuing such violation or disobedience of such order or requirement of said Commission, and enjoining obedience to the same; and in case of any disobedience of any such writ of injunction or other proper process, mandatory or otherwise, it shall be lawful for such court to issue writs of attachment, or any other process of said court incident or applicable to writs of injunction or other proper process, mandatory or otherwise, against such common carrier, and if a corporation, against one or more of the directors, officers or agents of the same, or against any person, lessee, trustee, receiver, or other person failing to obey such writ of injunction or other proper process, mandatorily or otherwise; and such court may, if it shall think fit, make an order directing such common carrier or other person so disobeying such writ of injunction or other proper process, mandatory or otherwise, to pay such sum of money, not exceeding, for each carrier or person in default, the sum of five hundred dollars for every day after a day to be named in the order that such carrier or other person shall fail to obey such injunction or other proper process, mandatory or otherwise; and such moneys shall be payable as the court shall direct, either to the party complaining, or into court to abide the ultimate decision of the court, or Into the Treasury; and payment thereof may, without prejudice to any other mode of recovering the same, be ordered by attachment and execution in like manner as if the same had been recovered by a final decree in personam in such court. When the subject in dispute shall be of the value of two thousand dollars or more, either party to such proceeding before said court may appeal to the Supreme Court of the United States, under the same regulations now provided by law in respect of security for such appeal; but such appeal shall not operate to stay or supersede the order of the court or the execution of any writ or process thereon; and such court may, in every such matter, order the payment of such costs and counsel fees as shall be deemed reasonable. Whenever any such petition shall be filed or presented to the Commission, it shall be the duty of the district attorney, under the direction of the Attorney-General of the United States, to prosecute the same; and the costs and expenses of such prosecution shall be paid out of the appropriation for the expenses of the courts of the United States. For the purposes of this act, excepting its penal provisions, the circuit courts of the United States shall be deemed to be always in session.

Sec. 17. That the Commission may conduct its proceedings in such manner as will best conducc to the proper despatch of business and to the ends of justice. A majority of the Commission shall constitute a quorum for the transaction of business, but no Commissioner shall participate in any hearing or proceeding in which he has any pecuniary interest. Said Commission may, from time to time, make or amend such general rules or orders as may be requisite for the order and regulation of proceedings before it, including forms of notices and the service thereof, which shall conform, as nearly as may be, to those in use in the courts of the United States. Any party may appear before said Commission in person, or by attorney or agent. Every such bond, and official act of the Commission shall be entered of record, and its proceedings shall be public upon the request of
either party interested. Said Commission shall have an official seal, which shall be judicially noticed. Either of the members of the Commission may administer oaths and affirmations.

Sec. 18. That each Commissioner shall receive an annual salary of seven thousand five hundred dollars, payable in the same manner as the salaries of judges of the courts of the United States. The Commission shall appoint a secretary, who shall receive an annual salary of three thousand five hundred dollars, payable in like manner. The Commission shall have authority to employ and fix the compensation of such other employes as it may find necessary to the proper performance of its duties, subject to the approval of the Secretary of the Interior. The Commission shall be furnished by the Secretary of the Interior with suitable offices and all necessary office supplies. Witnesses summoned before the Commission shall be paid the same fees and mileage that are paid witnesses in the courts of the United States. All of the expenses of the Commission, including all necessary expenses for transportation incurred by the Commissioners, or by their employes under their orders, in making any investigation in any other places than in the city of Washington, shall be allowed and paid, on the presentation of itemized vouchers therefor approved by the Chairman of the Commission and the Secretary of the Interior.

Sec. 19. That the principal office of the Commission shall be in the city of Washington, where its general sessions shall be held; but, whenever the convenience of the public or of the parties may be promoted or delay or expense prevented thereby, the Commission may hold special sessions in any part of the United States. It may, by one or more of the Commissioners, prosecute any inquiry necessary to its duties, in any part of the United States, into any matter or question of fact pertaining to the business of any common carrier subject to the provisions of this act.

Sec. 20. That the Commission is hereby authorized to require annual reports from all common carriers subject to the provisions of this act, to fix the time and prescribe the manner in which such reports shall be made, and to require from such carriers specific answers thereto and such questions as the Commission may need information. Such annual reports shall show in detail the amount of capital stock issued, the amount paid therefor, and the manner of payment for the same; the dividends paid, the surplus fund, if any, and the number of stockholders, the funded and floating debts and the interest paid thereon; the cost and value of the carrier's property, franchises and equipment; the number of employes and the salaries paid each class; the amounts expended for improvements each year, how expended, and the character of such improvements; the earnings and receipts from each branch of business and from all sources; the operating and other expenses; the balances of profit and loss; and a complete exhibit of the financial operations of the carrier for each year, including an annual balance sheet. Such reports shall also contain such information in relation to rates or regulations concerning fares or freights, or agreements, arrangements, or contracts with other common carriers, as the Commission may require. And the said Commission may, within its discretion, for the purpose of enabling it the better to carry out the purposes of this act, prescribe (if in the opinion of the Commission it is practicable to so prescribe and uniformity of methods of keeping accounts) a period of time within which all common carriers subject to the provisions of this act shall have, as near as may be, a uniform system of accounts and the manner in which such accounts shall be kept.

Sec. 21. That the Commission shall, on or before the first day of December in each year, make a report to the Secretary of the Interior, which shall be by him transmitted to Congress, and copies of which shall be distributed as are the other reports issued from the Interior Department. This report shall contain such information and data collected by the Commission as may be considered of value in the determination of questions connected with the regulation of commerce, together with such recommendations as to additional legislation relating thereto as the Commission may deem necessary.

Sec. 22. That nothing in this act shall apply to the carriage, storage, or handling of property free or at reduced rates for the United States, State, or municipal governments, or for charitable purposes, or to or from fairs and expositions for exhibition thereat, or the issuance of mileage, excursion, or commutation passenger tickets; nothing in this act shall be construed to prohibit any common carrier from giving reduced rates to ministers of religion; nothing in this act shall be construed to prevent railroads from giving free carriage to their own officers and employes, or to prevent the principal officers of any railroad company or companies from exchanging passes or tickets with other railroad companies or their officers and employes; and nothing in this act contained shall in any way abridge or alter the remedies now existing at common law or by statute, but the provisions of this act are in addition to such remedies: Provided, That no pending litigation shall in any way be affected by this act.

Sec. 23. That the sum of one hundred thousand dollars is hereby appropriated for the use and purposes of this act for the fiscal year ending June thirty, anno Domini eighteen hundred and eighty-eight, and the intervening time anterior thereto.
Sec. 24. That the provisions of Sections 11 and 12 of this act, relating to the appointment and organization of the Commission herein provided for, shall take effect immediately, and the remaining provisions of this act shall take effect sixty days after its passage.

On March 23d the President appointed the following persons to compose the Interstate Commerce Commission: Thomas M. Cooley, of Michigan, Chairman; term, six years. William R. Morrison, of Illinois; term, five years. Augustus Schoonmaker, of New York; term, four years. Aldace F. Walker, of Vermont; term, three years. Walter L. Bragg, of Alabama; term, two years.
The organizations are numbered according to their alphabetical order, and the corresponding numbers, following names in the Directory, indicate with which companies the ladies and gentlemen are connected. Professionals whose names are unnumbered were disengaged at the time of compilation. The advance dates of the travelling companies in the following list may be found regularly every week in the “Dates Ahead” department of the *New York Mirror*.

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<th>No.</th>
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<td>Mlle. Girard’s Company.</td>
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<td>On the Rio Grande.</td>
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<td>Thatcher, Primrose and West’s Minstrels.</td>
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<td>Under the Gaslight.</td>
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<td>Zozo Company</td>
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<td>246</td>
<td>Webster-Brady Company</td>
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<td>Zitka Company</td>
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</table>
DIRECTORY OF THE THEATRICAL PROFESSION OF AMERICA.

Note.—The numbers in parentheses following the names in this Directory indicate with which organizations in the preceding alphabetical list of Stars, Combinations, and Company的专业s are connected. Those unnumbered were disengaged at the time of compilation.

MANAGERS.

Aborn, Milton (01), Actors’ Fund, N. Y.
Anderson, A. B. (93), Mirror, N. Y.
Atkinson, Chas. (10), 32 Pemberton Sq., Boston.
Austin, R. G. (12), Newtown, L. I.
Aborn, Sargent (142), Mirror, N. Y.
Arthur, Joseph (299), Union Sq. Hotel, N. Y.
Anderson, W. C. (230), Mirror, N. Y.
Aronson, Rudolph (63), Casino, N. Y.
Alexander, G. W., 94 McWilliam St., Winnipeg.
Bartram, Alexander, 92 Pemberton Sq., Boston.
Bennett, A. B., Anderson, Ind.
Brady, S. W. (233), People’s Theatre, Toledo.
Berger, Frederick G. (212), Telegram Herald, Grand Rapids.
Barney, Ariel N. (226), 23 E. 14th St., N. Y.
Bacon, Charles R. (140), Continental Hotel, N. Y.
Brien, Joseph F. (90), 301 W. 46th St., N. Y.
Blow, Peter (50), Hoffman, N. Y.
Benedict, Aiden (9), 102 Washington St., Chicago.
Berry, J. F. (8), Shear’s Hotel, 13th St. and 3d Av., N. Y.
Bartram, Ernest (5), Actors’ Fund, N. Y.
Broaker, Frank (116), 23 E. 14th St., N. Y.
Bixby, Frank L. (114), 137 Cambridge Pl., B’klyn.
Butler, B. H. (53), Morton House, N. Y.
Cohen, S. H., 1014 Fulton St., B’klyn.
Conyers, Thomas A., Mirror, N. Y.
Conrad, Frederick G. (230), Defiance O.
Clapham, George T. (222), 2 Union Sq., N. Y.
Charvat, Frank (239), 301 Centre St., N. Y.
Compton, Nelson (181), care of Dramatic Editor Cincinnati Enquirer, Cinn.
Cook, Charles E. (167), 32 Pemberton Sq., Boston.
Campbell, J. W. (156), Mirror, N. Y.
Callahan, Charles E. (135), Harbor Theatre, Cinn.
Carlston, Wm. T. (41), Lotus Club, N. Y.
Collins, John J. (74), care of George A. Groof, Attorney, Cleveland.
Curtiss, Geo. J. (30), 212 E. St., South Boston.
Coburn, S. K. (35), Mirror, N. Y.
Crosson, Jas. F. (30), 698 B’way, N. Y.
Carr, Frank B. (21), London Theatre, N. Y.
Chase, Arthur B. (19), 396 Maple St., Holyoke, Mass.
Cook, Chas. E. (10), 32 Pemberton Sq., Boston.
Cameron, William O. (118), Morton House, N. Y.
Carroll, John W. (120), Actors’ Fund, N. Y.
Chapman, Harry (21), 10 Union Sq., N. Y.
Chase, Charles Withen (100), 615 Centre Av., Chicago.
Dallatt, Michael F., 1010 Vine St., Phila.
Duff, J. C. (322), Standard Theatre, N. Y.
Donnelly, John F., Actors’ Fund, N. Y.
Dickson, W. F. (240), 912 M St., Washington.
Dunne, John W. (189), 101 W. 16th St., N. Y.
Doyle, M. (195), 38 E. 19th St., N. Y.
Draper, H. C. (173), Bradford, Pa.
Drake, Bradley M. (73), Box 42, Athol, Mass.
Daly, Augustin (47), Daly’s Theatre, N. Y.
Daly, Thomas Albert (51), 13 W. Springfield St., Boston.
Davidson, Charles (29), Welland, Ont.
Dockstader, Lewis (46), 1193 B’way, N. Y.
Davis, William G. (111), 9 Russell St., Toronto.
Davis, J. Charles, People’s Theatre, N. Y.
Earle, Graham (83), Rochester, Ind.
Emmet, J. Kline, Jr. (108), Mirror, N. Y.
Elliott, William T. (147), Mirror, N. Y.
Emery, H. B. (130), Box 84, Benton Harbor, Mich.
Edwards, Maze (143), 1162 B’way, N. Y.
Edwards, W. A., Third Av. Theatre, N. Y.
Favor, Ed. M. (60), 107 De Kalb Av., B’klyn.
Frank, Mrs. Emma (72), Mirror, N. Y.
Robert, Nicholas D., 174 Prince St., Brooklyn.
Smith, George L. (94), 1215 B'way, New York.
Shunk, J. H. (119), 60 Wabash Ave., Chicago.
Sinn, Col. W. E. (2), Park Theatre, B'klyn.
Sinn, Walter L. (2), Park Theatre, B'klyn.
Singer, Frank W. (18), 1155 B'way, New York.
Strakosch, Carl (43), Steinway Hall, New York.
Stinson, Frederick (149), P. O. Box 299, Andover, Massachusetts.
Sanford, John H. (185), 843 B'way, New York.
Spence, George M. (194), 91 Washington St., Chicago.
Scovil, Rufus (235), Newton St., Brookline, Massachusetts.
Sparks, J. H. (230), East Brady, Pa.
Schorer, John G. (225), 415 Smithfield St., Pittsburgh.
Smith, O. T. (229), People's Theatre, Toledo.
Scannell, A. Q. (222), 2 E. 19th St., New York.
Southern, A. L., Clark's Hotel, Boston.
Stockwell, L. R., Alcazar Theatre, San Francisco.
Spencer, Willard, Station A., Phila.
Thomas, Charles (96), 1155 B'way, New York.
Tilden, George A. (117), 223 Kurnear St., San Francisco.
Tavernier, Albert (106), care of Dr. E. G. Knill, 16 Park St., New York.
Taylor, H. S. (49), 23 E. 14th St., New York.
Tomkins, William C. (154), Mirror Theatre, New York.
Tomkins, Eugene (301), Boston Theatre, Boston.
Thomas, Harry (198), 1155 B'way, New York.
Thompson, W. A. (246), Alcazar Theatre, San Francisco.
Thurber, Edward, 52 E. 61st St., New York.
Villa Sam B. (245), Ridgewood, New Jersey.
Vogel, John W. (172), Chiliicoteo, O.
Wall, Henry J. (115), 41 Main St., Buffalo.
White, William A. (133), Mirror Theatre, New York.
Wright, Frederick E. (80), Maplewood, Mass.
Williams, Henry, Room 43, 32 Warren St., New York.
Williams, Augustus (81), 2 Union Sq., New York.
Walsh, John D. (99), Actors' Fund, New York.
Whiteley, John (155), Racine, Wis.
Williams, Frederick (164), Cambridgeport, Mass.
Welty, George M. (179), San Francisco.
Waiters, George W. (182), 941 W. Madison St., Chicago.
Wallenrod, George, Alcazar Theatre, San Francisco.
Warfield, Thomas (250), En route.
Weeks, George (250), En route.
Winterburn, W. J. (317), Mirror Theatre, New York.
Waite, James R. (247), La Porte, Indiana.
Young, Edwin (32), 1770 Niagara St., Buffalo.

**Business Managers.**

Aronson, Edward (63), Casino, New York.
Alberti, Carl (28), 26 Pemberton Square, Boston.
Abraham, Edw. J. (28), California Theatre, San Francisco.
Amsden, Charles G. (22), 26 Pemberton Square, Boston.
Appleton, George J. (174), 16 Boylston Street, Boston.
Appleton, Aaron, 111 E. 101st St., New York.
Brooks, Charles B. (51), 13 Ashburton Pl., Boston.
Bowers, F. B. (50), Mirror Theatre, New York.
Berry, Matthew L. (130), 1007 High St., Des Moines.
Brock, R. H. (223), 342 W. 21st St., New York.
Blaissell, John W. (224), Mirror Theatre, New York.
Brady, James Jay, 117 Quincy St., B'klyn.
Burnham, Chas. E., 35 W. 30th St., New York.
Behlen, Louis (77), Columbus.
Bernard, Harry (57), 2036 S. 9th St., Phila.
Barnes, F. F. (8), 189 Franklin Ave., B'klyn.
Baird, H. R. (39), Toronto.
Compton, Hugh (102), Ames, Iowa.
Coote, Jr., Rob't (22), 39 W. 24th St., New York.
Cromwell, Chas. E. (12), Mirror Theatre, New York.
Cross, Ed. J. (37), 20 W. 12th St., Indianapolis.
Cone Spencer H. (124), Elks' Club, 51 Union Square, New York.
Clapham, Jr., Henry (122), 32 Eagle St., Albany.
Collier, Jr., W. J. (176), 438 W. 20th St., New York.
Courad, Charles A. (305), Defiance, Ohio.
Dorney, Richard (47) Daly's Theatre, New York.
Duffy, W. J. (135), Mirror Theatre, New York.
Duncan, A. O. (127), Box 250, Mount Vernon, New York.
Decker, J. H. (171), Buffalo.
Du Bois, Frederick A. (300), Actors' Fund, New York.
Dunham, B. H., Box 825, New Haven.
Ellingham, Alfred (82), Alcazar Theatre, San Francisco.
Evans, Jr., Frank W. (194), 91 Washington St., Chicago.
Elmer, Henry (246), Baldwin Theatre, San Francisco.
Fox, John C. (118), Mirror Theatre, New York.
Frye, Lewis (84), Mirror Theatre, New York.
Ferris, J. H. (36), 116 N. Elizabeth St., Chicago.
Fornham, Simon J. (189), 83 MacDougal St., New York.
Fleming, Clarence (197), 238 W. 22nd St., New York.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>Nathaniel</td>
<td>255 Tremont St., Boston</td>
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<td>Nevilue</td>
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<td>Ogden</td>
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<td>O'Brien</td>
<td>165, Actors' Fund, N. Y.</td>
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<td>Osterstrom</td>
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<td>Pendleton</td>
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<td>240, Manhattan, Kan.</td>
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<td>Rue</td>
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<td>Rockwood</td>
<td>211, 123 B'way, N. Y.</td>
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<td>Reed</td>
<td>George W., People's Theatre, St.</td>
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<td>Chicago</td>
<td>Rust, Fred. C. (213), Calhoun Printing Co., Hartford</td>
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<td>Smith</td>
<td>87, 606 B'way, N. Y.</td>
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<td>Smithsill</td>
<td>135, Actors' Fund, N. Y.</td>
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<td>Strem</td>
<td>95, 3 E. 14th St., N. Y.</td>
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<td>Sonny</td>
<td>24, 26 Pemberton Sq., Boston</td>
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<td>Scott</td>
<td>341, Mirror, N. Y.</td>
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<td>Skiff</td>
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<td>Savers</td>
<td>136, South Framingham, Mass.</td>
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<td>Slocomb</td>
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<td>Stewart</td>
<td>122, Potter's Landing, Md.</td>
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<td>Sanderson</td>
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<td>Schroeder</td>
<td>229, 19 E. 17th St., N. Y.</td>
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<td>Scullion</td>
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<td>Townsend</td>
<td>Townsend, A. C. (113), Madison Sq. Theatre, N. Y.</td>
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<td>Teegarden</td>
<td>Townsend, W. A. (157), Mirror, N. Y.</td>
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<td>Towne Dodge</td>
<td>Townsend, Lee (222), Mirror, N. Y.</td>
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<td>Tuthill</td>
<td>3 Carey Pl., Charlestown</td>
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<td>Thall</td>
<td>150, Mirror, N. Y.</td>
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<td>Vosburgh</td>
<td>170, Mirror, N. Y.</td>
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<td>Warner</td>
<td>H. B., 20 E. 20th St., N. Y.</td>
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<td>Warner</td>
<td>101, 841 B'way, N. Y.</td>
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<td>Walthall</td>
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<td>Wooderson</td>
<td>99, Actors' Fund, N. Y.</td>
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<td>Weid</td>
<td>163, Casino, N. Y.</td>
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<td>Walker</td>
<td>1, 164 Vine St., Cinn.</td>
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<td>Waterman</td>
<td>53, Actors' Fund, N. Y.</td>
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<td>Wing</td>
<td>33, Jacobs &amp; Proctor's Theatre, Hartford</td>
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<td>Wheeler</td>
<td>45, Opera Hotel, cor. 14th St. &amp; 4th Av., N. Y.</td>
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<td>Williams</td>
<td>128, 51st St., N. Y.</td>
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<td>Winnifred</td>
<td>191, 866 B'way, N. Y.</td>
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<td>Walte</td>
<td>247, Elkhart, Ind.</td>
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<td>Wild</td>
<td>232 Tremont St., Boston</td>
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<td>Walker</td>
<td>76 Broad St., N. Y.</td>
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</table>

Frank, Joseph (252), 115 S. Adelaide St., Chicago.
Fort, James, Mirror.
Gardiner, E. M. (166), Mirror, N. Y.
Graham, B. H. (28), Mirror, N. Y.
Gerson, Edmond (129), 30 W. Washington Sq., N. Y.
Godchaux, Alfred (178), 128 W. 23d St., N. Y.
Greene, Charles H. (210), 29 E. 26th St., N. Y.
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Ludlow, E. B. (97), 1155 B'way, N. Y.
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Melville, Charles (80), Mirror, N. Y.
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Murray, Jules S. (7), Morton House, N. Y.
Mars, R. B. (28), 25 W. 14th St., N. Y.
Mackenzie, Archibald (137), 23 E. 14th St., N. Y.
Moulton, Augustus (139), Mirror, N. Y.
Miller, Frederick J. (145), 1717 Atlantic City, Atlantic City.
Medigun, Edward (136), care of Great Western Printing Co., St. Louis.
McCord, Edward A. (154), Mirror, N. Y.
Manderbach, George (181), care of Dramatic Editor Cincinnati Enquirer, Cinn.
McGlennen, H. A. (201), Boston Theatre, Boston.
Matthews, Charles II (241), Wallack's, N. Y.
Maynard, H. W., 3 Woodbury St., Boston.
Murray, George H., Central Theatre, Philadelphia.
Murray, Frank (6—138), 124 W. 63d St., N. Y.
Nicholson, Paul, 201 W. 13th St., N. Y.

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bridgeport, Boston.
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ington.
Barnard, Augustus A. (200), 320 President St.,
B'klyn.
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Blackmore, William P. (305), Aurora, Ill.
Bogardus, C. E. (233), People's Theatre, Toled-
o.
Barton, Charles (63a), Caeino, N. Y.
Burras, Joshua, Mirror, N. Y.
Batiste, William H., Carlinville, Ill.
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Burn, Frank (182), Shober's Litho Co., Chicago.
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Black, William (86), Mirror, N. Y.
Brock, Henry J. (100), 613 Centre Av., Chicago.
Cahn, Julius (94), 1215 B'way, N. Y.
Cleveland, C. E. (102), Courier Litho. Co., Buf-
falo.
Calton, H. (118), Mirror, N. Y.
Corbyn, Sheridan, 2 Union Sq., N. Y.
Canby, A. H. (83), Casino, N. Y.
Campbell, F. C. (7), Mirror, N. Y.
Cheevers, John (91), 119 Monroe St., Chicago.
Curren, P. (143), Mirror, N. Y.
Cooke, James V. (227), 1155 B'way, N. Y.
Cameron, A. D. (243), N. Attleboro, Mass.
Davis, Charles (33), Minneapolis, Minn.
Downing, W. W. (86), Mirror, N. Y.
Dasher, Herberand (81), 2 Union Sq., N. Y.
Davidson, E. S. (57), Grand Op. H., Balto.
Dyer, E. M. (33), Actors' Fund, N. Y.
Dexter, A. H. (189), 32 Pemberton Sq., Boston.
De Leon, H. R. (193), care of Pitkin & Vaug-
han, Chicago.
Drummond, Geo. (230), Boston.
Davis, Thos. H. (304), 23 E. 14th St., N. Y.
Danforth, H. C. (230), Mirror, N. Y.
Dowling, Jas. M., Box 708, Mt. Clemens, Mich.
Fletcher, Samuel (105), 33 E. 14th St., N. Y.
Falk, W. V. (40), 13 W. 49th St., N. Y.
Felton, William (130), 88 Dearborn St., Chicago.
Fox, Charles (171), Rochester.
Fisher, George F. (249), Chillicothe, O.
Foster, Dennis J. (324), Mirror, N. Y.
Finger, John A., 102 Mulberry St., Newark.
Gordon, Frank L. (83), Mirror, N. Y.
Griswold, E. D. (15), Calhoun Printing Co., Hart-
ford.
Graff, W. B. (290), 1193 B'way, N. Y.
Glassford, E. G. (212), Mirror, N. Y.
Graham, William J., 20 N. Gilmore St., Balto.
Rosenfelz, C., care of Pitkin & Vaughan Co.,
192 Washington St., Chicago.
Strickland, W. H. (113), Madison Sq.
Theatre, N. Y.
Sisson, Wesley (112), Madison Sq. Theatre, N. Y.
Showles, J. J. (111), Port Elgin, Ont.
Smart, Harry C. (83), Mirror, N. Y.
Sadler, Horace G. (223), Salem, Mass.
Strakosch, Edgar (43), Steinway Hall, N. Y.
Sully, J. K. (48), 309 E. 12th St., N. Y.
Smith, W. D. (173), Bradford, Pa.
Schuyler, Philip W. (183), 309 W. 14th St., N. Y.
Solomon, J. A. (186), Atlantic Hotel, Long Branch, N. J.
Sammis, G. W. (190), Mirror, N. Y.
Scoville, A. B. (229), Syracuse.
Snyder, Edward J. (217), Henck's Op. H., Cinn.
Thompson, J. W. (39), 429 Arch St., Phila.
Tulloch, L. F. (42), Third Av. Theatre, N. Y.
Thurman, Edward (132), Mirror, N. Y.
Thrift, F. D. (161), Mirror, N. Y.
Vanesskey, Charles T. (231), Rutherford, N. J.
Warren, S. L. (73), 103 12th St., Detroit.
Willkinson, W. M., Press Club, Toledo.
Weller, Geo. W. (70), Mirror, N. Y.
Waters, John (47), Actors' Fund, N. Y.
Wingfield, Jas. (19), Sheepshead Bay, Long Island, N. Y.
Walters, Rex T. (35), Mirror, N. Y.
Weigand, Charles F. (150), 2 Union Sq., N. Y.
Warner, Morris H. (177), Madison Square Garden, N. Y.
Wall, George P. (173), Mirror, N. Y.
Warde, Ralph A. (229), S. Ashfield, Mass.
Wilson, W. S. (247), La Porte, Ind.
White, LeGrand, Madison Sq. Theatre, N. Y.
Young, Sam K. (71), Cleveland.
Zochler, Max (292), 1723 3d Av., N. Y.

PRESS AGENTS.
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Bradley, Edwin H. (247), Chicago.
Bolisky, Andrew (230), Mirror, N. Y.
Collins, L. C. (77), 131 S. High St., Columbus.
Chapman, Harry S. (42), Mirror, N. Y.
Crenahan, William (183), 165 Partition St., B'klyn.
DeKalb, Nichols (22), Boston.
Dolan, Frank (34), United States Hotel, Buffa-
lo.
Davis, Bert (249), Elmira.
Dunlop, A. P., 1237 B'way, N. Y.
Eddy, Jerome, 23 E. 14th St., N. Y.
Finn, Daniel (132), 146 W. 4th St., N. Y.
Houghton, Edwin (20), West Bay City, Mich.
Moseman, H. (63), Morton House, Union Sq., N. Y.
Morrel, D. C. (221), 1424 S. Broad St., Phila.
Palmer, W. B. (305), Defiance, O.
Peel, Frederick A. H., Room 600, Pullman
Bldg., Chicago.
Rankin, Lee C. (196), Academy of Music, Buffalo.
Rutler, C. E. (173), Columbus.
Sheldon, Henry (100), Mirror, N. Y.
Steel, Henry J. (52), 201 Centre St., N. Y.

Spencer, J. (216), Mirror, N. Y.
Tippett, W. H., the Times, Glen Falls, N. Y.
Van Buren, James (87), London Theatre, N. Y.
Von Elsner, Byron (86), Bloomington, Ill.
Vincent, Chas. T. (6), Gramercy Park Hotel, N. Y.

TREASURERS.
Austin, George (223), 1421 S. Broad St., Phila.
Adams, William, Alcazar Theatre, San Francis-
cisco.
Bradshaw, A. R. (46), 1163 B'way, N. Y.
Behrens, W. (34), Mirror, N. Y.
Bemben, Robert (35), 353 Washington Av., St.
Louis.
Baker, Thomas (18), 1155 B'way, N. Y.
Binkhouser, F. L. (76), 64 Castle St., Boston.
Brackett, R. H. (78), 877 Washington St., Bos-
ton.
Bunce, Frank (133), 156 E. 55th St., N. Y.
Consadine, Dan (61), Nashville, Tenn.
Custine, E. M. (171), Balto.
Campbell, John, 136 W. 49th St., N. Y.
DeLisser, A. M. (5), Mirror, N. Y.
Driggs, B. S. (34), Box 256, Hornellsville, N. Y.
O'Dell, J. (173), Bradford, Pa.
Dietz, Frank (196), Milton, Ulster Co., N. Y.
Darcy, R. E. (223), Front St. Theatre, Balto.
Emery, W. H. (14), Boston Museum, Boston.
Foyle, M. S. (16), 185 Superior St., Clevel-
land.
Foote, C. I. (27), Syracuse.
Frye, Chas. H. (29), California Theatre, San Fran-
sisco.
Flynn, William M. (129), 120 Tremont St., Bos-
ton.
French, Jr., Charles (188), 1773 Lexington Av., N. Y.
Gay, Henry (105), 210 S 31st St., Chicago.
Greene, Henry T. (79), 1215 B'way, N. Y.
Green, Henry (133), 1215 B'way, N. Y.
Goodhorn, Joseph (153), Actors' Fund, N. Y.
Gillette, E. F., Star Theatre, N. Y.
Hopkinson, T. F. (48), 309 E. 12th St., N. Y.
Hill, George P. (163), 68 W. 37th St., N. Y.
Irving, Julie, 2043 3d Av., N. Y.
Jaqpins, George W. (132), 4083 Reno St., Phila.
Krewolf, George F. (97), 305 W. 36th St., N. Y.
Kennedy, V. E. (89), 124 Woodward St., Jer-
sy City.
Kalisch, Louis P. (86), 155 W. 12th St., Chi-
icago.
Kukuck, R. E. (126), Hohokus, Bergen Co., N. J.
Kelley, Daniel (210), 613 5th Av., N. Y.
Keys, Walter (209), Madison House, N. Y.
Lee, George H. (144), Bridgeport, Conn.
Lamb, Charles (184), 379 6th St., B'klyn.
Lyon, Whitney (198), 8th Maiden Lane, N. Y.
Meeck, Frederick (110), 138 W. 22d St., N. Y.
Murphy, Wayne (100), Mirror, N. Y.
Magonigle, T. H. (131), 140 W. 123rd St., N. Y.
Mitchell, J. L. (29), Chicago.
Martineau, Frank W. (49), Third Av. Theatre, N. Y.
McAllister, J. (69), Brower House, N. Y.
Meadowcroft, W. R. (138), Mirror, N. Y.
McKeever, John T. (145), Madison Sq. Theatre, N. Y.
Mortimer, E. L. (151), Academy of Music, Buffalo.
Moerlein, C. (198), 95 E. 10th St., N. Y.
Major, John, 639 Jersey Ave., Jersey City.
Myers, Theodore, Windsor Theatre, N. Y.
Nagent, James (40), 23 E. 14th St., N. Y.
Newton, J. (243), 1193 B'way, N. Y.
Parson, Chas. A. (6), Mirror, N. Y.
Paulock, William H. (53), Press Club, Albany.
Purdy, G. W. (41), Franklin Falls, N. H.
Patton, Wood (170), Grand Op. H., Dayton, O.
Peck, Mrs. George (238), 201 Centre St., N. Y.
Perry, Howard W. (241), Wallack's, N. Y.
Parker, Fred'k C., Union Sq. Theatre, N. Y.
Russell, Geo. C. (34), Bijou Op. H., N. Y.
Ross, Wilson S. (214), People's Theatre, N. Y.
Redman, Frank (392), care of H. F. Hill, P. O., Boston.
Reid, H. Telford, 416 Main St., Winnipeg, Manitoba.
Sammis, Clark S. (63a), Casino, N. Y.
Spencer, Albert J. (66), Mirror, N. Y.
Slaughter, James (198), N. Y.
Sisson, S. H. (158), Third Av. Theatre, N. Y.
Smith, Arden (230), Actors' Fund, N. Y.
Shattuck, T., Academy of Music, N. Y.
Sawin, Augustus A., P. O. Box 21, Kingston, N. Y.
Thomas, Ludovic (149), Mirror, N. Y.
Tree, H. W. (172), Des Moines, Ia.
Wadleigh, George William (90), 1367 B'way, N. Y.
Wilson, E. T. (28), Press Club, 139 Nassau St., N. Y.
Wright, W. H. (30), Morton House, N. Y.
Warner, Edwin (69), Boston.
Woodman, Henry C. (235), 160 Tremont St., Boston.
Wright, W. J. (251), 213 E. 110th St., N. Y.
Young, A. C. (32), Mirror, N. Y.
Van Etten, C. (212), 310 E. 41st St., N. Y.

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Heilman, A. J. (226), Castleton Corners, Staten Island, N. Y.

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Andrews, Robert (39), 254 Pearl St., B'klyn.
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Braham, John J., Casino, N. Y.
Bedford, Eloise (238), Frankford, Phila.
Bowron, W. L., Actors' Fund, N. Y.
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Brockway, W. H. (242), 40 E. 21st St., N. Y.
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Bennett, J. C. (169), Boston Museum, Boston.
Bernard, Will J. (84), Racine, Wis.
Baron, John (239), Mirror, N. Y.
Baur, Adolf (40), 13 W. 43rd St., N. Y.
Byron, Wm. W. (10), 35 Tabor St., Boston.
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Fechmann, Max (165), Mirror, N. Y.
Freze, C. (123), 28 E. 4th St., N. Y.
Freyer, W. J. (39), 45 Thomas Park St., Boston.
Fuessel, Richard (144), 57 Cedar St., Bridgeport, Ct.
Fray, Edward (122), Cinn.
Fox, Edward (236), 1033 Olive St., Phila.
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Henderson, A., Mirror, N. Y.
Hanan, John (33), 79 Fort Greene Pl., B'klyn.
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Hickey, William (126), 60 E. 4th St., N. Y.
Hirschfeld, Max (143), 77 7th St., N. Y.
Hynes, Walter (170), 213 W. 40th St., N. Y.
Hinrichs, Gustav (178), 2011 Pine St., San Francisco, Cal.
Howard, Henry (238), 201 Centre St., N. Y.
Harding, John (225), Mirror, N. Y.
Horter, Max (243), Mirror, N. Y.
Hillier, John (63 o), Casino, N. Y.
Hassler, Simon, 214 S. 8th St., Philadelphia.
Kline, Gustave (31), Mirror, N. Y.
Kenny, E. P. (34), Dayton P. O., O.
Kenny, J. C. (138), Third Av. Theatre, N. Y.
Koeb, John (218), 901 Nectarine St., Phila.
Kerker, Gustave, Bijou Op. H., N. Y.
Loesch, George (75), Oliver Ditson's, Boston.
Lotti, William (70), Mirror, N. Y.
Lewis, James P. (247), Mirror, N. Y.
Lothian, Napier, Boston Theatre, Boston.
Mullahy, John, Globe Theatre, Boston.
Mulally, W. S. (46), 1193 B'way, N. Y.
Martinez, Signor (169), 22 Irving Pl., N. Y.
Mason, Arthur (181), New Lexington, 0.
Mead, Herbert C. (238), Greenwood, N. Y.
Miller, Louis A. (86), 716 Ramsey St., N. E., Minneapolis.
Metz, Theodore A. (216), 202 Manhattan Ave., Greenpoint, N. Y.
Morgan, Louis S. 35 E. 9th St., N. Y.
Neddermeyer, Frederick L. (81), 15 E. Tower St., Columbus.
Nelson, Wilhelm, Actors' Fund, N. Y.
Petersen, George L. (77), Mirror, N. Y.
Pearson, Charles (52), 77 B'way, Paterson, N.J.
Pulla, Francis (135), 205 Clinton Av., Albany.
Phelps, E. A. (156), Berlin, Green Lake Co., Wis.
Perkins, Frederick (179), Mirror, N. Y.
Purdy, George, Boston Museum, Boston.
Pucner, Charles, Fifth Av. Theatre, N. Y.
Perlet, Herman H., Actors' Fund, N. Y.
Perl, Arthur C. (187), 92 John St., N. Y.
Reinhart, Charles W. (102), Mirror, N. Y.
Rostetter, Wm. J. (54), 201 W. 33rd St., N. Y.
Rothstein, Frederick A. (42), Third Av. Theatre, N. Y.
Reiff, Anthony, Academy of Music, N. Y.
Salisbury, Len. H. (96), 30 E. 14th St., N. Y.
Serrano, Carlos A. (26), Pond's Music Store, N. Y.
Sechrist, H. J. (235), Hagerstown, Md.
Saro, Hermann (217), Germania Hotel, Chicago.
Simonsen, Celli (233), 231 Pacific Av., Jersey City.
Smith, Christopher J. (204), care of York & Son, Gad Rapids.
Stahl, Richard, Mirror, N. Y.
Simpson, Alfred L., Actors’ Fund, N. Y.
Steiner, Emma R. (222), Steinway Hall, N. Y.
Touman, Achille (64), 25 Broad St., N. Y.
Tovinus, Charles M. (182), 384 W. Madison St., Chicago.
Towe, George (230), Boston, N. Y.
Widmer H. (47), 248 W. 46th St., N. Y.
Williams, Jesse (63), 241 6th Av., N. Y.
Wales, Leonard (154), Mirror, N. Y.
West, J. Clarence (232), Box 217, South Orange, N. J.
Wernig, Charles F. (241), Wallack’s, N. Y.
Woff, Emil O., Mirror, N. Y.
Wolfe, H. M. (27), Harrisburg, Pa.
Webbe, Frank (1), 111 Perry St., N. Y.
Wheeler, A. D., Ocean, N. Y.
Voigt, Charles J. M. (22), Mirror, N. Y.
Vogler, Otto (122), Actors’ Fund, N. Y.
Younker, Fred., Windsor Theatre, N. Y.
Zimmerman, Charles A. (97), Arch St. Theatre, Phila.
Zuniig, F. (129), 85 Clinton Pl., N. Y.

STAGE MANAGERS.
Brower, Robert (66), 414 E. 73rd St., N. Y.
Belasco, David (133), Lyceum Theatre, N. Y.
Colfax, Francis (79), Lyceum Theatre, N. Y.
Culdi, Philip E. (132), 819 Tasker St., Phila.
Coventry, George (211), Mirror, N. Y.
Daly, Wm. H. (3), Actors’ Fund, N. Y.
Daly, Michael C. (1), 129 E. 38th St., N. Y.
Davis, J. C. (250), South Gardner, Mass.
Doud, Oliver (13), 1311 N. Central Av., Balto.
Eddinger, Lawrence (33), Mirror, N. Y.
Ellis, Sydney R. (229), 67 Chest St., Pittsburg.
Fox, Jas. E. (29), California Theatre, San Francisco.
Fais, Chas. C. (41), 228 W. 33rd St., N. Y.
Fisk, Robert A. (186), 89 N. Dearborn St., Rochester.
Fraser, Robert, 354 W. 35th St., N. Y.
Griffith, James H. (117), 233 Kearny St., San Francisco.
Girard, Frank (81), 315 E. 14th St., N. Y.
Gillette, J. L. (114), 512 W. 21st St., N. Y.
Guingold, Ferrand, Mirror, N. Y.
Galloway, James T., Box 53, Waverly, Md.
Hoffman, J. S. (4), 323 Adams St., Frankford, Phila.
Hartman, Ferris (23), Mirror, N. Y.
Hayden, Frank (49), Mirror, N. Y.
Hock, William (178), 314 E. 15th St., N. Y.
Hartwell, P. W. (238), Mirror, N. Y.
Hogue, Den, 185 Main St., Memphis.
Howard, H. H., 326 Central Av., Jersey City.
Hartman, Ferris, 26 Pemberton Sq., Boston.
John, Sidney R. (261), 47 Chest St., Pittsburg.
Mitchell, Julian (57), 34 West 26th St., N. Y.
Mason, Joseph L. (49), Winfield Junction, L. I.
Moore, John (47), 322 W. 53rd St., N. Y.
McCarty, L. J. (201), Boston Theatre, Boston.
Marble, Edward (220), Hotel St. George, N. Y.
Mower, Frederick (215), Lynn, Mass.
Newell, Frank D. (222), Box 173, New Haven.
Noss, Mrs. H. (180), New Brighton, Pa.
Pitman, L. R. (14), Boston Museum, Boston.
Powers, Gene W. (44), Madison Sq. Theatre, N. Y.
Quinlan, Daniel (222), Elmira.
Riegel, Chas. H. (69), en route.
Robertson, T. W. (241), Wallack’s, N. Y.
Raymond, Henry C., Union Sq. Theatre, N. Y.
Sloenn, E. N. (46), 1193 B’way, N. Y.
Seymour, Wm. (14), Boston Museum, Boston.
Sheridan, Wesley (231), 626 E. Biddle St., Balto.
Scanlan, James C. (63), Casino, N. Y.
Teal, Benjamin, Union Sq. Hotel, N. Y.
Urban, Fred. (40), 13 W. 42nd St., N. Y.
Voss, W. L. (54), Mirror, N. Y.
Vance, C. W. (226), 614 Vine St., Cinn.
Vincent, John L., 288 6th Av., N. Y.
Williams, Frederick (78), 42 Henderson Pl., N. Y.
Willard, Frank (65), Mirror, N. Y.
Weil, Oscar (25), Home Journal Office, Boston.
Wise, Frank (76), Box 48, Blue Point, N. Y.
Young, William H. (146), 272 W. 25th St., N. Y.

SCENIC ARTISTS.
Appjohn, John, Grand Op. H., N. Y.
Albert, Noxon and Toomey, St. Louis.
Baker, George, Wallack’s Theatre, N. Y.
Burridge, Moses and Londerbeck, Chamber of Commerce Bidg., Chicago.
Emmons, Homer, Fourteenth St. Theatre, N. Y.
Childs, Sydney, Mirror, N. Y.
Fetters, William J., 1819 Mervine St., Phila.
Fetters, Williams W., 1819 Mervine St., Phila.
Fox, Charles, Phila.
Graecher, Philip William (241), New Rochelle, N. Y.
Hoyt, Henry E., Metropolitan Op. H., N. Y.
Hawley, Hughson, New Rochelle, N. Y.
Lyon, J. H., care of J. Tannebaum, Mobile.
La Moss, E. (14), Boston Museum, Boston.
Morgan, Matt, care of Seer’s Printing Office, 17th St., N. Y.
Mader, Gaspard, Niblo’s Theatre, N. Y.
Merry, Harley, Flatbush, L. I., N. Y.
Morgan, Griffith, 387 Franklin Av., B’lyn.
Marston, Richard (145), Madison Sq. Theatre, N. Y.
Piaisted, James, Metropolitan Op. H., N. Y.
Perry, J. (46), 1193 B’way, N. Y.
Reid, H. L., Boston.
Roberts, James (45), 2 W. 107th St., N. Y.
Strong, David, New Haven.
Sosman & Landis, 238 S. Clinton St., Chicago.
Schaeffer, Academy of Music, N. Y.
Unitt, Charles, Lyceum Theatre, N. Y.

PROPERTIES.
Armstrong, Henry M. (179), San Francisco.
Andrews, Marwood C. (226), 64 E. 14th St., N. Y.
Allison, J. (216), 918 3d Av., N. Y.
Adams, George M. (144), 183 E. Main St., Rochester.
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Talbot, Daniel P., 1331 33d St., N. W., Washington.
Whallen, J. J. (177), 294 Bergen St., B'klyn.
Van Dake, Curtis L. (140), 14 Frank St., Rochester.

FLYMAN.
Foley, John (69), 35 Bolton St., Bunkerhill Dist., Boston.

BAGGAGE AGENTS.
Dudley, S. II. (73), Oliver Ditson's, Boston.
Dissle, Oscar W. (164), Westfield, Mass.
Graydon, Allan (90), Mirror, N. Y.
Godbold, David (146), Mirror, N. Y.
Lorrymore, William (32), Mirror, N. Y.
Larrouge, James (64), Camden, N. J.
Matson, Eli (77), McCombsville, O.
Moore, Alfred (31), 249 W. 43d St., N. Y.
Nolan, John T. (178), Mirror, N. Y.

WARDROBE.
Kinney, George (64), Mirror, N. Y.
Zurbach, Freda (63a), Casino, N. Y.

LIGHT OPERATORS.
Ellsler, Louis (60), 406 Sterling Ave., Cleveland.
Hawk, Joseph M. (60), 200 Pleasant St., Boston.
MacDonald, Alexander (46), 1193 B'way, N. Y.
Moore, Charles (32), 507 Kosciusko St., B'klyn.
Sweeney, Michael, Union Sq. Theatre, N. Y.
Wotherspoon, John, Star Theatre, N. Y.

STARS.
Arden, Edwin (57), 309 E. 69th St., N. Y.
Aldrich, Louis (157), 1153 B'way, N. Y.
Adelman, Joseph (163), 171 Rivington St., N. Y.
Baker, P. F. (182), 90 West Ave., Buffalo.
Boniface, George C. (215), Morton House, N. Y.
Burgess, Neil (175), Highlands, N. J.
Beers, Newton (144), Bridgeport, Ct.
Bryant, W. T. (126), 857 Orchard St., Phila.
Boucicaut, Dion, Delmonico's, N. Y.
Booth, Edwin, Mirror, N. Y.
Burrett, Lawrence, Cohasset, Mass.
Bryton, Fred. (67), Westminster Hotel, N. Y.
Bangs, Frank C., 1824 Jefferson St., Phila.
Dillon, John (119), 3306 State St., Chicago.
Dowling, Joseph J. (118), Mount Clemens, Mich.
Dixey, Henry E. (90), Bijon Op. H., N. Y.
Downing, Robert (207), Mirror, N. Y.
Collier, Edmund (35), Morton House, N. Y.
Crawford, Capt. Jack (52), 291 Centre St., N. Y.
Corinne (42), Third Ave. Theatre, N. Y.
Chanfrau, Henry C. (93), Long Branch Village, N. J.
Crane, W. H (208), Cohasset, Mass.
Coulodck, C. W., 235 E. 79th St., N. Y.
Ellis, Chas. T. (33), Hyde & Behman's Theatre, B'klyn.
Evan, Charles E. (188), 1773 Lexington Ave., N. Y.
Fay, Hugh (17), Mount Vernon, N. Y.
Frayne, Frank I. (70), Echo Dell, Chatham, N. J.
Florence, W. J. (147), Fifth Ave. Hotel, N. Y.
Gardiner, Chas. A. (31), Pitkin-Vaughn Co., Chicago.
Gillette, William (184), 1215 B'way, N. Y.
Goodwin, Nathaniel C. (174), 121 W. 28th St., N. Y.
Hazelrigg, John (121), 12 E. 15th St., N. Y.
Harrigan, Edward (88), 14 Perry St., N. Y.
Henley, Edward J. (30), Mirror, N. Y.
Hoey, William (188), 1773 Lexington Ave., N. Y.
Ince, John E. (75), 225 Tremont St., Boston.
Jefferson, Joseph (107), Hobokus, N. J., or 23 E. 14th St., N. Y.
Knight, George S. (79), New Llewellyn Park, N. J.
Keene, T. W. (226), Castleton Corners, Staten Island.
Learock, Geo. F. (16), Mirror, N. Y.
Loder, Chas. A. (37), 244 N. 10th St., Phila.
Little, J. Z. (141), Cumberland St., B'klyn.
Lacy, Harry (369), Sturtevant House, N. Y.
Maginn, Benj'n (15), Westchester, N. Y.
McLean, R. D. (135), Mirror, N. Y.
McCarthy, Charles C. (385), Mirror, N. Y.
Mestayer, W. A. (243), Gilsey House, N. Y.
McAllister, Phosa (350), Actors' Fund, N. Y.
McWade, Robert, Mirror, N. Y.
Nobles, Milton (151), 190 First Pl., B'klyn.
O'Conner, James Owen, 79 E. 10th St., N. Y.
O'Gorman, Richard (304), 23 E. 14th St., N. Y., or Lindsay, Ont.
Price, Mark (184), 123 Pembroke St., Boston.
Reed, Roland (199), Mirror, N. Y.
Redmond, Wm., care of H. F. Hill, P. O., Boston.
Robson, Stuart (306), Cohasset, Mass.
Stephens, W. T. (86), Mirror, N. Y.
Sully, Daniel (48), Mirror, N. Y.
Stuart, Edwin (58), Box 45, Chatfield, Minn.
Stewart, J. C. (232), Potter's Landing, Md.
Ward, John F. (115), 310 E. 14th St., N. Y.
Wallick, Jas. H. (36), 2322 Indiana Ave., Chicago.
Warde, Frederick (68), 23 E. 14th St., N. Y.
Wood, N. S. (157), 348 E. 58th St., N. Y.
Wren, Oliver W. (187), 73 Calyer St., Greenpoint, N. Y.
Verner, Charles Eriin (217), Mirror, N. Y.

LEADING MEN.
Albany, Henry C. (233), Kelly's Theatre, Balto.
Abbott, Charles (139), 96 F St., Boston.
Aveling, Henry (153), Actors' Fund, N. Y.
Aiken, Frank E. (88), Actors' Fund, N. Y.
Baiger, John, Galveston.
Bellows, Kyrle (1720), Colonnade Hotel, N. Y.
Burton, E. W. (192), P. O., Cleveland.
Barr, Oliver H. (179), 281 Lloyd St., New Haven.
Barrington, Maurice (140), Mirror, N. Y.
Barron, Chas. (14), Boston Museum, Boston.
Bigelow, Chas. E. (22), 464 Tusken St., Pittsburg.
Barry, Wm. (17), Bergen St., B'klyn.
Block, Sheridan S. (94), Mirror, N. Y.
Cooper, William H. (239), 1515 Carpenter St., Phila.
Clark, Joseph P. (160), 163 Shurtleff St., Chelsea, Mass.
Lee, Willard (116), Box 474, Altoona, Pa.
Lennon, Nestor (100), Mirror, N. Y.
Miller, Leslie (133), 4 W. 22d St., N. Y.
Mason, Charles (230), Mirror, N. Y.
Maffitt, Jr., J. S. (282), 356 Dudley St., Boston.
Mitchell, George W., Occidental Hotel, N. Y.
Montserrat, George L., 367 5th St., Louisville, Ky.

Marshall, John, 112 W. 14th St., N. Y.
McCabe, Thomas E., A. O. O. F., 1327 B'way, N. Y.
Morton, George (177), Islip, N. Y.
Mason, J. B. (174), Winthrop, Mass.
Massen, Louis (143), The Rossmore, N. Y.
Malone, John T. (120), Hotel Hungary, N. Y.
Morriss, William (149), Mirror, N. Y.
Macklin, Chas. (57), 190 Amity St., B'klyn.
McDowell, Melbourne (65), Mirror, N. Y.
McCann, James (62), 320 N. Jackson St., Lima, O.
Miller, Henry, 925th Ave., N. Y.

Mainhalls, Henry (117), 520 Bush St., San Francisco.
Moody, F. C. (110), care of Hawthorne, 4 E. 29th St., N. Y.
Meldon, Percy (84), Mirror, N. Y.
Mabli, Lewis A. (83), 1007 W. Markham St., Little Rock, Ark.
Neilson, Jas. E. (31), Mirror, N. Y.
Norcross, Frank M. (149), 190 W. 41st St., N. Y.
Overton, Charles E. (112), Madison Squ. Theatre, N. Y.
Owen, Walter (111), 315 E. 41st St., N. Y.
Purdy, George (114), Boston Museum, Boston.
Pierson, Henry (147), Elks' Club, N. Y.
Pritchard, Spencer (21), Actors' Fund, N. Y.
Robbie, Milton (71, 349 Nostrand Ave., B'klyn.
Roberts, Frank (120), Mirror, N. Y.
Robinson, Forrest (310), Mirror, N. Y.

Sothern, Edward H. (59), Lyceum Theatre, N. Y.
Sprague, Arthur (11), 74 S. Washington Sq., N. Y.

Stevenson, Charles A. (124), Larchmont Manor, N. Y.
Slavit, Joseph (127), 197 Carlton Ave., B'klyn.
Smith, Henry A. (106), 1212 Mulberry St., Balt.
Sullivan, John T. (196), Lamb Club, N. Y., or 363 W. High St., Detroit.
Sternoy, Vincent, N. Y., Hotel, N. Y.
Stewart, Jr., J. C. (292), Potter's Landing, Md.

Thompson, Henry (118), Mirror, N. Y.
Tingay, Charles F. (81), Mirror, N. Y.
Townsend, Harry (32), 169 Bard St., Port Huron, Mich.

Thornton, Charles (165), 701 A St., S. E., Washington.
Tearle, Osmond (241), Wallack's, N. Y.
Talbot, Henry (253), 96 State St., B'klyn.
Treville, Walter, 89 Myrtle St., Boston.

Vinton, Horace (140), Mirror, N. Y.
Vernon, Hardy (134), Lyceum Theatre, or Mirror, N. Y.

Vanterfelt, Edwin H. (91), 24 E. 20th St., N. Y.

Whiting, Joseph E. (112), 82 Piquette Ave., Detroit.
Washburn, J. A. (106), 555 E. 127th St., N. Y.
Wilcox, H. A. (39), 305 K St., S. Boston.
Weston, Frank (53), Mirror, N. Y.
Weaver, Jr., Henry (47), Mirror, N. Y.
Wheelock, Joseph (229), 78 E. 11th St., N. Y.
Williams, John H. (154), Mirror, N. Y.
Whitcraft, W. A. (210), Mirror, N. Y.
Welles, Charles B. (228), A.O.O.F., 1227
B'way, N. Y.
Wallen, Henry (632), Casino, N. Y.
Willis, James, Mirror, N. Y.

**HEAVY LEADS.**

Cooke, Pope (137), 34 Union Sq., N. Y.
Elliott, Arthur (226), Mirror, N. Y.
Harrins, D. H. (316), 235 E. 12th St., N. Y.
Hill, Barton, Paradise Valley, Monroe Co., N. Y.
Mordaunt, Frank, Alcazar Theatre, San Francisco.
Sands, Wm. (2), Mirror, N. Y.
Vernon, Henry (84), Mirror, N. Y.

**LEADING HEAVIES.**

Archer, Herbert (80), 4439 Chestnut St., Phila.
Bleeland, Lou (30), Mirror, N. Y.
Berrell, George B. (142), 415 S. Jefferson St.,
E. Saginaw, Mich.
Bruce, Henry C. (240), 186 Pearl St., N. Y.
Cook, Augustus (91), Grand Op., H. N.
Colton, Henry (81), Mirror, N. Y.
Craig, Chas. G. (2), Glen Craig, Cobourg, Can.
Couler, Frager (14), Boston Theatre, Boston.
Collins, A. B. (135), Actors' Fund, N. Y.
Clair, Henry (221), Actors' Fund, N. Y.
Drayton, Ashley, P. O. Box 21, Kingston,
N. Y.
Edgar, George (113), Madison Sq. Theatre,
N. Y.
Fay, Gilbert (32), 2923 Reese St., Phila.
Flyn, William L. (119), Mirror, N. Y.
Fierce, Louis (217), 22 Blue Island Ave.,
Chicago.
Fenton, J. C. (223), Kelly's Theatre, Balto.
Fremont, A. W. (217), Mirror, N. Y.
Gould, Howard (109), 14 Pinckney St., Boston.
Huefner, F. C. (110), Mirror, N. Y.
Hudson, Henry B. (183), Box 84, New Lisbon,
Wis.
Hubbell, Walter, 69 Madison Av., N. Y.
Keen, H. P. (48), Mirror, N. Y.
Knight, Henry (167), care of J. C. McGarry,
Park Theatre, Boston.
Keut, Charles (238), Union Sq. Theatre, N. Y.
Letchcourt, A. J. (206), Union Sq. Theatre,
N. Y.
Lane, John A. (13), 1833 Ridgway Terrace,
Phila.
Langdon, T. J. (177), Mirror, N. Y.
Lackaye, Wilton (195), Standard Theatre,
N. Y.
Murray, Winston (90), 77 Court St., Newark.
Muggy, Charles H. (117), Morton House,
N. Y.
Mitchell, Harry W. (19), Mirror, N. Y.
Munroe, Frederick D. (164), 96 Grove St.,
Boston.
Newman, John K., 1417 W. Jefferson St.,
Peoria, Ill.
Purcell, Alban W. (118), 11 Pinnacle Av.,
Rochester.
Reunie, Wilson (32), 150 Grand St., B'klyn.
Roberts, J. B. (127), Mirror, N. Y.
Robinson, Frederic (145), New York Hotel,
N. Y.
Raf ton, Daniel E. (161), 15 Charles St., Law-
rence, Mass.
Snader, E. L. (85), Mirror, N. Y.
Smiley, Charles E. (45), Mirror, N. Y.
Sprague, George R. (232), 338 W. 145th St.,
N. Y.
Smith, Carl (213), 34 Beckman Pl., N. Y.
Tighe, James J. (244), 673 N. 13th St., Phila.
Wallace, Alfred A. (21), 1515 Thompson St.,
Phila.
White, Edward A. (185), 68 W. Cedar St., Bos-
ton.
Ungerer, John L. (59), 243 E. 106th St., N. Y.
Vandenhoof, Charles (149), care of E. H. Low,
947 B'way, N. Y.

**HEAVIES.**

Adrian, Walter (136), Rahway, N. J.
Ahrendt, Carl (138), 3017 Bank St., Balto.
Ashton, John L. (139), 4 W. 23rd St., N. Y.
Baker, Willis (84), Mirror, N. Y.
Brenning, Albert (22), 201 Taylor St., San Francisco.
Bertram, Eugene (142), 951 Lexington Av.,
N. Y.
Bethel, Edwin (231), 481 5th Av., B'klyn.
Bradley, Malcolm, Manchester, N. H.
Bourne, Edward G., Mirror, N. Y.
Clifford, Edward (96), Mirror, N. Y.
Cody, Mart J. (108), 3216 Mount Vernon St.,
Milwaukee.
Carr, Herbert A. (65), Bear Lake, Warren Co.,
Pa.
Coleman, T. L. (149), Mirror, N. Y.
Campbell, Francis G. (157), 2 Union Sq., N. Y.
Clifton, Henry D. (154), Mirror, N. Y.
Carleton, Henry G. (160), 148 Cambridge St.,
Boston.
Commerford, Thomas J. (233), 300 E. 5th St.,
N. Y.
Clifford, Edward, Actors' Fund, N. Y.
Doll, William M. (90), 340 E. 6th St., N. Y.
Doyie, W. T. (65), 241 W. 24th St., N. Y.
Delamer, Elmer E. (115), 413 E. 88th St.,
N. Y.
Dunbar, Erroll (110), The Bristol, 11th St.,
N. Y.
Doud, John (53), 1631 E. Preston St., Balto.
Denham, A. H. (147), Mirror, N. Y.
Dempsey, Clifford (191), Actors' Fund, N. Y.
Douglas, Edward (234), Detroit.
Evans, Charles (96), Mirror, N. Y.
Edwards, Walter H. (68), 15 E. 11th St., N. Y.
Fawcett, George (211), Mirror, N. Y.
Florence, Neil (94), Mirror, N. Y.
Fawcett, George D. (70), 20 W. 28th St., N. Y.
Flood, John (5), 1174 S. 10th St., Phila.
Fitzpatrick, J. H. (129), 109 E. 88th St., N. Y.
Fullilour, William (211), Mirror, N. Y.
Forrest, J. W., 241 Putnam Av., B'klyn.
Greene, Charles J. (80), Mirror, N. Y.
Grace, Edmond (50), Mirror, N. Y.
Gilgether, Dun'l (1), 18 Boyleston St., Boston.
Holland, E. J. (114), Mirror, N. Y.
Hoyt, Edward N. (110), Linville Cove, N. C.
Hooker, Frederick (128), Mirror, N. Y.
Hanchett, David (66), Mirror, N. Y.
Hartel, H. L. (141), Chicago.
Harris, Hamilton, Mirror, N. Y.
HILL, Barton (128), Morton House, N. Y.
Hutchinson, J. K. (130), 47 Bond St., B'klyn.
Hardy, Theodore M. (130), 57 E. St., N. W.
Washington.
Hunting, Russell (291), West Roxbury, Mass.
Hermann, H. W. (213), 154 W. 14th St., N. Y.
Hamilton, Thomas C. (56), care of E. P. Jones.
Esq., Adams' Express Co., 50 B'way, N. Y.
Hamilton, George (211), Mirror, N. Y.
Jarrett, Daniel S. (92), 3 B' St., S. Boston.
Janisow, Frank E. (48), 350 1st Av. N. Y.
Jackson, Jas. E. (30), 314 W. 33th St., N. Y.
James, Geo. T. (33), A.O.O.F., 122 5 B'way, N. Y.
Kail, J. Wirt (94), Leedsville, O.
Kilday, Frank (111), Mirror, N. Y.
Kyle, Howard, 15 E. 11th St., N. Y.
Krone, Charles, 1824 S. 7th St., S. Louis.
Moray, H. A. (65), 181 Marion St., B'klyn.
Macgregor, T. (92), 44 Cole St., Rochester.
Manning, Lawrence (109), P. O. Box 322, Pawtucket, R. I.
Montford, Frank (73), Sherman City, Mich.
Malcolm, Henry (35), 129 Oak Grove St., Minneap., Minn.
Morton, H. J. (164), Box 678, Carthage, N. Y.
Marion, William S. (184), Mirror, N. Y.
McClure, Thomas (254), 116 S. 34 St., Phila.
Neil, Robert (66), 24 Elm Road, Newark.
Neill, James (67), Mirror, N. Y.
Oliver, R. W. (70), Mirror, N. Y.
Owens, J. J. (33), Bulletin Office, Norwich, Ct.
Olley, Jas. (54), 49 E. 9th St., N. Y.
Patt, Chas. A. (39), Providence, R. I.
Patterson, Charles (140), 434 E. 17th St., N. Y.
Power, F. H. (141), Boston.
Remne, R. F. (69), Mirror, N. Y.
Richardson, Chas. N. (59), Chatfield, Minn.
Rosenthal, Joseph (6), Actors Fund, N. Y.
Robinson, Florence (201), Mirror, N. Y.
Stokes, Charles (95), 134 W. 63 St., N. Y.
Stoddard, Harry (7), Mirror, N. Y.
Spangler, Guy (242), Mirror, N. Y.
Stuart, W. H., Mirror, N. Y.
St. Aubyn, Carlos, 5 Winthrop Pl., N. Y.
Turner, Beverly H. (115), Ocean Grove, N. J.
Thompson, John W. (153), 67 E. 13th St., N. Y.
Taylor, James W. (201), Boston Theatre, Boston.
Trundell (247), Chicago.
Tremaine, Charles, Actors' Fund, N. Y.
Yermon, John K. (9), 291 Park Av., Chicago.
Varney, Edwin (10), 2708 St. Catharine St., Montreal, Can.
Vroom, Frederick (13), Boston Home Journal, Boston.
Williams, J. D. (106), Mirror, N. Y.
Widemann, Edward (139), Wilkesbarre, Pa.
Wright, Stephen (99), care of E. E. Rose, Boston Museum, Boston.
Winter, Joseph P. (35), 51 S. 10th St., B'klyn, E. D.

CHARACTER ACTORS.

Amberg, Albert (84), Mirror, N. Y.
Arnold, Max (48), 1504 Franklin Av., Phila.
Abbe, Charles S., S. Windham, Ct.
Atwell, John B. (184), 123 Willoughby Av., B'klyn.
Bradford, James M. (237), 2104 Lombard St., Phila.
Bentley, Edmund (233), 811 Greenwichth St., N. Y.
Blakemore, H. D. (227), 306 E. 14th St., N. Y.
Burnaby, Robert, Mirror, N. Y.
Barry, Edwin, 136 St. & Boulevard, N. Y.
Bassett, Russell, 145 E. 15th St., N. Y.
Bradley, H. B. (186), Mirror, N. Y.
Booker, Henry (157), 319 7th St., Jersey City.
Black, William W. (129), 368 S. High St., Columbus.
Brooke, Percy, 60 Putnam Av., B'klyn.
Bradoop, Charles H. (134), Lyceum Theatre, N. Y.
Bellow, Walter C. (133), 119 E. 28th St., N. Y.
Brose, Frank (79), Mirror, N. Y.
Barr, George (59), 484 Front Av., Buffalo.
Broderick, Robt. (41), 731 N. 9th St., Phila.
Barnum, Geo. W. (29), 53 John St., Tolentino.
Boardman, C. E. (14), Boston Museum, Boston.
Burke, Chas. (48), 53 E. 14th St., N. Y.
Barton, Julian (76), Mirror, N. Y.
Charles, Samuel (100), 115 Sacramento Av., Chicago.
Chayton, Silbert (24), Rovemn, O.
Carrigan, A. N. (57), 174 E. 50th St., N. Y.
Calvert, Louis (146), Datchet Burks, Eng.
Cunningham, William C. (139), 484 Lafayette Av., Detroit.
Constantine, W. J. (138), 229 W. 6th St., N. Y.
Cotton, C. F. (134), Lyceum Theatre, N. Y.
Clark, Burt G. (139), Washington Hotel, Chicago.
Conior, John H. (167), 19 Stamford St., Boston.
Cronin, William (190), 842 B'way, N. Y.
Christy, Ralph (186), 229 W. Madison St., Chicago.
Callahan, F. P. (189), 987 Washington St., Boston.
Crane, Frank, 259 W. 36th St., N. Y.
Crandall, Henry (189), 32 Pemberton Sq., Boston.
Coleman, Edward (195), Mirror, N. Y.
Courtaigne, Harry, Actors' Fund, N. Y.
Daly, Daniel Francis (51), 62 Washington St., Boston.
Daly, Robert J. (51), 62 Washington St., Boston.
Devere, Jr., George F. (129), Ronkonkoma, Long Island.
Deane, Benjamin W. (200), 24 W. 37th St., N. Y.
Druggan, Edward J. (214), 854 B'way, Albany.
Davidson, Dorc. care of C. V. A. Schuyler, 106 Front St., N. Y.
Eyttinge, Harry (113), 160 Clifton Pl., B'klyn.
Eagleton, E. A. (124), New Market, N. J.
Everham, J. B. (196), 252 W. 25th St., N. Y.
Edward, James S. (292), 80 Clinton St., Cinn.
Fitzpatrick, Daniel H. (100), Waukegan, Ill.
Frew, Charles (105), Brooklyn Village, O.
Fleming, Jas. P. (7), Actors' Fund, N. Y.
Forsberg, Harold (10), Agents' Fund, N. Y.
Feeney, John (130), 93 Washington St., Chicago.
Fischer, R. A. (129), 42 St. Mark's Pl., N. Y.
Finley, Raymond S. (301), Boston Theatre, Boston.
Francouer, Joseph M. (190), 101 E. 14th St., N. Y.
Forrester, A. C. (327), 125 E. 13th St., N. Y.
Ford, Thomas W. (266), Actors' Fund, N. Y.
Fawcett, G. D. (185), Standard Theatre, N. Y. Grant, J. W., Mirror, N. Y.
Gray, Neil (66), 300 E. 55th St., N. Y.
Gleamy, Thomas H. (174), Actors' Fund, N. Y.
Goodwin, Edward F. (174), 193 Canton St., Boston.
Gottschalk, Ferdinand (197), care of E. H. Low, 947 B'way, N. Y.
Gwynn, George (196), Westfield, N. J.
Grundy, Jerry (333), Little Rock, Ark.
Gallagher, M. J. (260), 449 3rd Av., N. Y.
Gordon, Henry (316), 47 Bond St., Pkly.
Gleny, Thomas, Jr. (174), Actors' Fund, N. Y.
Pierce, William O. (232), Auburn, N. Y.
Payne, George E. (293), 290 Pearl St., Cambridgeport, Mass.
Phillips, Gus (337), Morton House, N. Y.
Phineas, John (13), 316 W. 33rd St., N. Y.
Knight, W. A., Mirror, N. Y.
Howard, Herbert, Jr. (146), 1135 Broadway, N. Y.
Howard, John (13), 300 E. 42nd St., N. Y.
Howard, Lewis P. (151), Actors' Fund, N. Y.
Howe, Frank (314), Lake Springs, La.
Howry, R. H., 56 E. 13th St., N. Y.
Hagan, J. F. (173 a), Mirror, N. Y.
Hall, Fred, Jr. (63 a), Casho, N. Y.
Hendron, George, Mirror, N. Y.
Irving, Robert (314), Mirror, N. Y.
Jordan, William H. (97), Mirror, N. Y.
Jones, Nathaniel D. (109), North Scituate, Mass.
Jelleying, Charles (30), 325 Wells St., Chicago.
Jenkins, Jesse J. (119), 1135 Broadway, N. Y.
Kidder, Charles (80), Actors' Fund, N. Y.
Keene, Samuel W. (79), Mirror, N. Y.
Kahn, Julian (6), 316 E. 30th St., N. Y.
Knowles, R. G. (12), Mirror, N. Y.
Kochler, Charles (13), 149 E. 31st St., N. Y.
King, Chas. W. (71), 491 Superior St., Cleveland.
Knight, Fred W. (70), Mirror, N. Y.
Kyle, George (175), 332 W. 32nd St., N. Y.
La Croix, Aria (119), Mirror, N. Y.
Latour, George A. (122), 194 Seneca St., Buffalo.
Leroyle, Hennessy (81), Mirror, N. Y.
Liston, Hudson (40), 142 E. 13th St., N. Y.
Leiden, Frank (57), 302 Baronne St., New Orleans.
Long, J. N. (149), Mirror, N. Y.
Le Moyne, W. J. (139), 145 E. 23rd St., N. Y.
Lee, Dr. Edward (132), Mirror, N. Y.
Lyon, Frank A. (177), Mirror, N. Y.
Lewis, Arthur (238), 40 Irving Pl., N. Y.
Maeder, Frank N. (239), 243 Spring Grove Ave., Canton.
Maccabe, Henry (322), Ridgewood, N. J.
Meegan, Thomas J., 1929 Lombard St., Phila.
Mackay, F. P., 135 W. 36th St. N. Y.
Morris, Felix (197), care of E. H. Low, 977 B'way, N. Y.
Marsh, Frederick Percy (196), 510 Van Buren St., Brooklyn.
McGrath, Thomas H. (190), P. O. Box 86, Short Hills, N. J.
Mack, Hugh (188), 11 Prince St., N. Y.
McCown, J. Cliff (181), Zanesville, O.
Murray, John (167), Metropolitan Hotel, Boston.
Martin, James M. (160), 276 6th St., Jersey City.
Moye, Richard J. (140), 100 3d Av., N. Y.
McKey, W. R. (62), 235 W. Van Buren St., Chicago.
Moulton, F. B. (39), Chelsea, Mass.
McNair, Robt. (31), Mirror, N. Y.
Murphy, Timothy (18), Mirror, N. Y.
Moynihan, Frank C. (31), 245 Superior St., Chicago.
Martin, Thos. (38), Actors' Fund, N. Y.
Macey, John (65), 185 Bowery, N. Y.
Matthews, John (113), 236 W. 38th St., N. Y.
Millward, Herbert S. (112), Madison Sq. Theatre, N. Y.
Murray, William B. (116), Actors' Fund, N. Y.
Nicholls, Charles (92), Rockaway Beach, N. Y.
Nalod, Edwin (66), 300 W. 43rd St., N. Y.
Nevins, Richard (10), 200 Commercial St., Boston.
Neville, George (152), 5 Orchard Park, Boston.
O'Brien, Win, S. (9), 42 N. State St., Chicago.
O'Malley, Thomas F. (159), 7 Bradford St., Boston.
Price, Henry (265), Phila.
Petrice, William O. (232), Auburn, N. Y.
Payne, George E. (293), 290 Pearl St., Cambridgeport, Mass.
Phillips, Gus (337), Morton House, N. Y.
Plunkett, Percy (18), Mirror, N. Y.
Phillips, Charles H. (31), 50 Division St., Albany.
Parker, Henry S. (185), 1409 Moyamensing Ave., Phila.
Paxton, Charles (164), Box 403, Mclrace, Mass.
Paul, Oliver (29), 409 Gildings Ave., Cleveland.
Parkhurst, Geo. A. (85), Mirror, N. Y.
Parker, J. W. (114), Mendon, El Dorado Co., Cal.
Russell, Henry, Alcazar Theatre, San Francisco.
Ryan, Samuel Erwin (212), 67 E. 13th St., N. Y.
Reynolds, George (185), 610 24th Ave., N. Y.
Rawlins, Henry L. (218), 178 Hunter St., Columbus.
Robinson, John (231), 219 Christie St., N. Y.
Reed, Julian (199), 1935 N. 20th St., Phila.
Ranous, William (130), 101 W. 70th St., N. Y.
Rowland, E. W. (218), 233 W. 45th St., N. Y.
Ryan, Edward M. (76), Mirror, N. Y.
Reynolds, Augustus (45), 27 Waverly Pl., N. Y.
Russell, Frank (67), Mirror, N. Y.
Rigdon, Elmer (69), Mirror, N. Y.
Russell, W. G. (12), 295 Elizabeth St., N. Y.
Royston, W. B. (89), A. O. O. F., 1236 B'way, N. Y.
Robertson, Ian (112), 66 W. 29th St., N. Y.
Ryan, John H. (96), 278 1st Ave., N. Y.
Stevenson, Edward T. (229), Actors' Fund, N. Y.

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LEADING OLD MEN.

Adams, Justin, 73 River St., Cambridgeport, Mass.
Collins, Chas. M. (13), 1226 Bedford Ave., B'klyn.
Fleming, George S. (92), Mirror, N. Y.
Fisher, Charles (47), Daly's Theatre, N. Y.
Lindley, Henry D. (47), 47 Pine St., Detroit.
Padgett, J. C. (45), Carrolton Hotel, Boston.
Slater, James P. (7), Mirror, N. Y.
Springer, S. E. (149), S. Boston.

OLD MEN.

Atkinson, Will (58), Northfield, Minn.
Adams, William (232), Mirror, N. Y.
Allen, Leslie (165), Standard Theatre, N. Y.
Ashton, J. L. (469), 147 E. 16th St., N. Y.
Bauer, J. G. (50), Mirror, N. Y.
Bates, Horace (34), Mirror, N. Y.
Barclay, DeLamuy (161), 383 W. 42nd St., N. Y.
Barrett, D. A. (163), 35 W. 34th St., N. Y.
Burnett, J. H., Actors' Fund, N. Y.
Banks, John W., 232 W. 24th St., N. Y.
Burrows, James (14), Boston Museum, Boston.
Barnard, Frederick W. (122), Black River Falls, Wis.
Barbour, Chas. (5), 119 4th Av., N.Y.
Burns, James L., 21 W. 33rd St., N. Y.
Carmans, Verne (28), Mirror, N. Y.
Cooper, Scott (62), 207 4th St., San Francisco.
Curran, James B. (255), 667 Euclid Ave., Cleveland.
Collings, W. H. (219), 235 W. 22d St., N. Y.
Chippendale, F. (230), A.O.O.F., 1227 B'way, N. Y.
Collins, Palmer (124), Mirror, N. Y.
Compton, W. H. (301), Mirror, N. Y.
Cooper, Leo (29), 1938 Van Ness Ave., San Francisco.
Davis, H. Rees (2), Mirror, N. Y.
Denton, Geo C. (9), L. Box 857, Waukesha, Wis.
Dennison, E. D. (10), 32 Pemberton Sq., Boston.
De Long, Henry W. (71), 437 Prospect St., Cleveland.
Drake, Charles (183), 208 E. 37th St., N. Y.
Davidge, Sr., William (145), 132 Pacific St., S. P. L.
Drake, Samuel (217), Actors' Fund, N. Y.
Dunn, James, 54 W. 24th St., N. Y.
Edwards, Henry (241), 185 E. 116th St., N. Y.
Eberle, E. A. (239), Chatham, N. Y.
Fraser, Knoian (133), Mirror, N. Y.
Flight, Ferdinand (159), 21 Dale St., Highlands, Boston.
Fitz, E. B. (225), Saratoga, N. Y.
Fisher, Alexander (212), A.O.O.F., 1227 B'way, N. Y.
Frampton, Wilby, 306 W. 31st St., N. Y.
Gardner, Jos. W. (64), Mirror, N. Y.
Gray, George S. (11), Mirror, N. Y.
Germyn, John D. (16), Actors' Fund, N. Y.
Guptil, R. T. (33), Mirror, N. Y.
Gordon, Osmond (81), Bushnell, Ill.
Glassford, Sr., Andrew (150), Rahway, N. Y.
Greene, Joseph T. (167), 69 Elm St., Cambridgeport, Mass.
Gossin, Louis (181), care of Dramatic Editor, Cincinnati Enquirer, Cin.
Gifford, Louis (214), Mirror, N. Y.
Gilbert, John (241), Wallack's, N. Y.
Gleason, Lewis W. (250), 479 Kennard St., Cleveland.
Holland, Frank W. (5), 132 E. 39th St., N. Y.
Hudson, Alfred (14), Boston Museum, Boston.
Hayes, Bruce (65), Lock Haven, Pa.
Harford, H. G. (39), 3 Andrew St., Boston.
Howard, Ralph (60), 145 5th Av., N. Y.
Hunter, Thomas M. (151), Providence
Herman, A. F. (339), 533 Henry St., Chicago.
Hamnett, W. N., New Harmony, Ind.
Jordan, Chas. C. (787), Mirror, N. Y.
Keefe, Joseph P. (111), Mirror, N. Y.
Kent, Frederick L. (135), 16 Monroe Av., Detroit.
Lovell, Harry (7), Mirror, N. Y.
Langdon, H. A. (110), Phila.
Lindsay, Archibald (300), 146 W. 55th St., N. Y.
Marshall, John (94), Mirror, N. Y.
Maddock, Geo. J. (30), 44 E. 120th St., N. Y.
Miller, Wm. C. (57), Mirror, N. Y.
McVay, William, 184 S. 4th St., Quincy, Ill.
McClunih, R. F. (132), 255 Adelphi St., B'klyn.
Midgley, Lager (233), 179 Carlisle Av., Cinn.
Murray, William B., 737 7th Av., N. Y.
O'Kane, Hillis (150), 309 E. 12th St., N. Y.
Pike, J. H. (32), Actors' Fund, N. Y.
Pike, George W. (156), 303 E. 102nd St., N. Y.
Perry, W. S. (247), Mirror, N. Y.
Pallas, John J., 351 2d St., Scranton, Pa.
Quig, J. N. (281), Phila.
Rixford, Geo. (5), Mirror, N. Y.
Rogers, Benj. G. (13), 465 W. 47th St., N. Y.
Rowland, James (39), Port Hope, Ont.
Rand, L. F. (68), 341 E. 86th St., N. Y.
Sawyer, Frank O. (50), 3 Endicott St., Boston.
Swinburne, John (147), Actors' Fund, N. Y.
Stone, Henry F. (177), Mirror, N. Y.
Thompson, James S. (49), 156 E. 98th St., N. Y.
Thayer, Edward H. (191), Mirror, N. Y.
Thompson, C. W. (242), 55 E. 11th St., N. Y.
Vender, Henry (216), Gilead, O.
Vandenhouff, Henry (238), Mirror, N. Y.
Varrey, E. (195), Standard Theatre, N. Y.
Walshe, John (92), People's Theatre, N. Y.
Wolford, Arnold (7), St. Louis.
Weaver, H. A. (146), Highlands, N. J.
Wilson, Henry (148), Vineland, N. J.
Ward, Robert J. (168), 214 W. 24th St., N. Y.
Warde, C. A. (201), Woodward Av., Boston.
White, W. F., 34 E. 12th St., N. Y.
Young, Charles J. (185), N. W. cor. 11th & Christian Sts., Phila.

CHARACTER OLD MEN.

Byers, H. D. (111), A. O. O. F., 1227 B'way, N. Y.
Backus, E. Y. (110), Danielsville, Ct.
Burrows, C. R. (129), Cinn.
Campbell, Norman (91), 233 Cumberland St., B'klyn.
Conway, George (91), 302 E. 79th St.
Evans, Zachariah S. (119), Mirror, N. Y.
Gregory, Arthur W. (89), Box 197, Rahway, N. J.
King, De Loss (159), Wadsworth, O.
MacAvoy, James T. (74), 232 Bergen St., B'klyn.

Monahan, Francis A., 2233 Washington Av.
St. Louis.
Pease, Henry (73), 465 S. High St., Columbus.
Sinclair, Henry G. (130), Mirror, N. Y.
Stout, George L. (88), 58 Clinton Pl., N. Y.
Santini, Gabriel (155), Staunton, Va.
Wells, F. C. (147), 111 W. Houston St., N. Y.
Woodward, John (114), Mirror, N. Y.
White, J. M., Morton, Pa.

ECCENTRIC OLD MEN.
Varney, Anson E. (88), Assumption, Ill.

LEADING JUVENILES.

Allen, Frank (167), 4 Mahan Pl., Boston.
Barbeck, Frank (91), 243 W. 21st St., N. Y.
Baker, Leighton (237), 13 W. 20th St., N. Y.
Bergman, Henry (398), Union Sq. Theatre, N. Y.
Courtney, Harold (120), Victoria Hotel, N. Y.
Dinsmore, Zephie (75), 131 Dudley St., Boston.
Highlands, Mass.
De Vernet, Horace (217), 1300 Rhode Island Av., Washington.
Dane, W. P., care of Dispatch, Kokomo, Ind.
Edmunds, Leslie (6), A. O. O. F., 1227 B'way, N. Y.
Farnsworth, Dudley (38), Glasgow, Scotland.
Freedman, Harry P. (38), Detroit.
Featherston, William (211), Lyceum Theatre, N. Y.
French, Presley B., 5418 S. La Salle St., Chicago.
Granville, Walter, Mirror, N. Y.
Hanford, Chas. B. (35), 304 F. Street, N. W., Washington.
Hoyt, Jr., J. G. (32), Gowanda, N. Y.
Harvey, Clarence (66), 309 W. 14th St., N. Y.
Humphrey, William J. (135), 1517 Frankford Av., Phila.
Harron, Clyde (210), 22 Sherman Av., Tompkinsville, S. I.
Horton, Walter G. (215), 214 E. 16th St., N. Y.
Hamilton, Ewen (245), Mirror, N. Y.
Johnstone, Lorimer (66), 413 W. 23rd St., N. Y.
Karrington, Frank (96), A. O. O. F., 1237 B'way, N. Y.
Lander, Francis (167), Bay City, Mich.
Lee, Harry T. (22d), Liverpool, N. Y.
Linton, Henry J., 315 E. 14th St., N. Y.
Laurance, Jiran, care of Mrs. John Bensl, Merchantsville, N. J.
Lestena, Adolphe (15), Mirror, N. Y.
Macintyre, George D. (64), Mirror, N. Y.
Monroe, Frank (157), 206 8th Av., N. Y.
Miller, Henry (139), 70 W. 37th St., N. Y.
Mitchell, Mason (43), 91 5th Av., N. Y.
McIntosh, Burr W. (228), Mirror, N. Y.
Paul, William A. (108), Montclair, N. J.
Paulding, Frederick (130), 110 W. 125th St., N. Y.
Russell, Harold (4), Mirror, N. Y.
Rees, Laurence (144), 3 Booth St., Bridgeport, Ct.
Sackett, Frederic (1), 22 E. 20th St., N. Y.
Standish, Walter (157), Actors' Fund, N. Y.
Salsbury, George (190), 195 4th St., Milwau-
JUVENILES.

Archer, John (113), A. O. O. F., 1237 B'way, N. Y.

Ayling, Herbert, 36 E. 21st St., N. Y.

Ambrose, Frank (136), 272 W. 25th St., N. Y.

Andrews, William C. (159), 108 Division St., Paterson, N. J.


Brandt, C. C. (167), Mirror, N. Y.

Bowler, John (173), 62 Dover St., Boston.

Bloomer, Charles E. (283), 339 S. 5th St., Phila.

Bradford, Walter C. (347), Chicago.

Barton, Lester, 311 Webster Av., Chicago.

Bosworth, Hubbard, Alcanzar Theatre, San Francisco.

Braunick, John H. (34), 302 W. 31st St., N. Y.

Byrne, Jas. L. (39), 41 America St., Providence.

Buckus, George (49), 129 W. 321st St., N. Y.

Barry, Edwin (11), 130th St. & Broadway, N. Y.

Barringer, Chas. (1), 155 E. 31st St., N. Y.

Bowkett, Sidney (94), 236 2d Av., N. Y.

Bealir, Clarence (63), 1731 13th St., N. W., Washington.

Bryan, R. H. (114), 197 34th Av., N. Y.

Brown, J. H. (32), Mirror, N. Y.

Browne, John H. (113), Madison Sq. Theatre, N. Y.

Booth, Junius B. (112), Madison Sq. Theatre, N. Y.

Brooke, Dyke (129), Detroit.


Crowell, J. W. (130), Mirror, N. Y.

Cooper, W. J. M., Mirror, N. Y.

Clemens, Henry C., 138 Summit St., Akron, O.

Clarke, Redfield, 95 Clinton Pl., N. Y.

Crollin, Charles (138), 23 Stuyvesant St., N. Y.


Crowell, Howard (167), 17 Bloomfield St., Lynn, Mass.

Cainfield, Charles (151), Mirror, N. Y.

Cameron, Edward (106), Ashland House, N. Y.

Carroll, Taylor (156), 303 E. 102d St., N. Y.

Charters, Chas. R. (68), 237 E. 23d St., N. Y.

Cloudsley, Chas. R. (61), 311 E. 65th St., N. Y.

Colman, Sam'l (6), 84 6th St., Phila.

Cohill, G. Harold (9), 152 E. 105th St., N. Y.

Cummings, L. A. (82), Baldwin Hotel, San Francisco.

Carpenter, Conway (91), care of C. J. Marsh, Jt's Co. of N. America, 16 Exchange Pl., N. Y.

Cummings, W. J. (94), 179 W. 76th St., N. Y.

Davenport, Henry C., Alcanzar Theatre, San Francisco.

Dowley, John, 347 E. 14th St., N. Y.

Davis, Frank L. (321), 230 E. 27th St., N. Y.

Dade, Charles (242), 20 E. 23rd St., N. Y.

Donavin, J. M. (164), Cartagia, N. Y.

Drew, Maurice (138), 414 W. 50th St., N. Y.

De Gez, John (127), New Rochelle, N. Y.

De Witt, Henry C. (148), Augusta, Me.

Dalton, George A (150), 165 Rodney St., B'klyn, E. D.

Dana, A. N. (19), Mirror, N. Y.

Dorman, Ralph J. (16), Actors' Fund, N. Y.

Davenport, Edgar L. (14), Boston Museum, Boston.

Dixon, Newton (160), 40 W. 27th St., N. Y.

Eves, Albert G. (228), Mirror, N. Y.

Edison, Hob't (5), 288 St. Marks Av., B'klyn.

Elwood, William H. (165), Wayne County Savings Bank, Detroit.

Foster, James M. (110), Actors' Fund, N. Y.

Fleming, Carrol (164), 278 Race St., Cinn.

Falkland, Arthur (14), Boston Museum, Boston.

Foster, Archibald (53), 203 Michigan St., Milwauk ee.

Faversham, W. A. (133), 109 E. 28th St., N. Y.

Gilpin, E. F. (121), 12 E. 15th St., N. Y.

Garrick, Thomas E. (68), 624 Locust St., St. Louis.

Gaylord, Dwight (229), 224 W. 13th St., N. Y.


Grazer, Willie (110), 328 Linn St., Cinn.

Hall, Geo F. (166), Shelburne Falls, Mass. (186), Standard Theatre, N. Y.

Harcourt, William (60), 219 W. 38th St., N. Y.

Hurst, Lin (79), Mirror, N. Y.

Huntley, Arthur (61), 40 W. 16th St., N. Y.

Harvey, W. H. (122), 1165 Valley St., Balto.

Healey, H. S. (85), Healey House, Newark.

Haworth, William (64), 26 Franklin Av., Cleveland.

Heritage, Clarence (49), 122 W. 11th St., N. Y.

Holden, Henry M. (83), 186 N. New Jersey St., Indianapolis.

Holland, Francis (69), Box 24, Milford, Mass.

Heath, George (35), G tidles House, Syracuse.

Herbert, Sidney (146), 240 W. 14th St., N. Y.

Harold, Jr., Robert (166), 1231 Monterey St., Phila.

Hunting, Percy (153), 112 E. 24th St., N. Y.

Hawley, Walter (254), 346 W. 43d st., N. Y.

Howser, Albert (29), 296 Edly St., San Francisco.

Henderson, Lucius J. (13), 152 E. 105th St., N. Y.

Hall, J. Edwards (124), Phila.

Hodlock, James D. (155), care of Hon. John A. Shank, 63 W. 5th St., Cinn.

Hennig, Frank (230), 4 Spencer Pl., N. Y.

Hanscomb, Henry (236), Actors' Fund, N. Y.

Haywood, W. H., Brownsville, Haywood Co., Tenn.

Houston, Charles H., 225 10th Av., N. Y.

Ingram, William D. (135), 65 Irving Pl., N. Y.

Jerome, Fred. (185), Mirror, N. Y.

Jackson, Adolph (229), 581 S. Boulevard, N. Y.

Kent, S. Miller (112), Sturtevant House, N. Y.

Kingsley, Percy (105), 19 Division St., Syracuse.

Kelly, Walter C. (28), New Rochelle, N. Y.

Kohler, William J. (170), 138 10th St., San Francisco.

Lacy, D. L. (17), 123 Clinton Pl., N. Y.

Leland, Edward Beck (56), 186 Ohio St., Cleveland.

Leighton, Henry (110), 887 E. 161st St., N. Y.

Lynch, Mark (146), Mirror, N. Y.

Lee, Willard (229), Altoona, Pa.
Lothran, Charles E. (209), 81 W. 12th St., N.Y.
Montague, F. D. (130), 5506 Lasalle St., Chicago.
Moritimer, Charles (98), 2419 6th Av., Troy.
McDonalid, Frank F. (65), Mirror, N. Y.
Marden, Edward R. (300), 2015 Arch St., Phila.
Mackay, W. Payson (134), Mirror, N. Y.
Moore, Eugene (220), Allston, Mass.
Moriarty, Marcus (48), 44 W. 49th St., N. Y.
Medinger, T. C. (70), Mirror, N. Y.
Murray, T. J. (179), San Francisco.
McCunnell, J. W. (426), San Francisco.
Murray, Martin H., 384 North Av., Rochester.
Nagle, A. W. (116), Mirror, N. Y.
Neilson, Frank C. (30), Buffalo.
Nash, George P. (128), 18 Washington Pl., N. Y.
Oney, Joseph C. (189), New Bedford.
Putnam, Boyd (14), Boston Museum, Boston.
Pike, Edwin J. (30), 98 Canal St., N. Y.
Pitt, H. M. (145), Flashing, L. I.
Page, Edward H., Mirror, N. Y.
Ruge, Cecil (7), Mirror, N. Y.
Royle, Edwin (13), care of Wm. R. Wieder, 140 Nassau St., N. Y.
Rawley, M. W. (28), 244 Park Av., Hoboken, N. J.
Redick, Frank M., 20 Bull St., Savannah.
Redmond, Jas. R. (90), 80 Bond St., B'klyn.
Ross, Frederick G. (301), Mirror, N. Y.
Ringgold, B. T. (200), 29 W. 128th St., N. Y.
Rolleston, Frank (233), Mirror, N. Y.
Sparks, G. W. (52), 936 E. Eager St., Balto.
Skinner, Otis (45), Daly's Theatre, N. Y.
Stuart, Graham (50), Mirror, N. Y.
Sage, Percy (453), 14 W. 58th St., N. Y.
Smedt, Donald K. (155), Actors' Fund, N. Y.
Stoddard, Lorimer (208), Union Sq. Theatre, N. Y.
Shelton, Walter Lee, 9 Washington Pl., N. Y.
Thomas, Walter (13), 44 Chestnut St., New Britain, Ct.
Tayloure, Roland L. (30), 112 4th Av., N. Y.
Tilton, Edwin B. (210), White Plains, N. Y.
Tighe, James E. (177), Mirror, N. Y.
True, Cecil A. (250), Lewiston, Me.
Trader, Geo., Alcazar Theatre, San Francisco.
Wilson, James E., (95), Mirror, N. Y.
Williams, Fritz (43), Mirror, N. Y.
Woodruff, Harry (79), 240 W. 58th St., N. Y.
Whytal, A. R. (61), 2119 6th Av., N. Y.
Winter, Percy (113), P. O. Box 18, Tompkinsville, Staten Island, N. Y.
Walters, W. R. (100), 41 Clark St., Chicago.
Weston, Kendall (13), 41 Temple Pl., Boston.
Wyngate, Chas. (74), Auburndale, Mass.
Willard, Bassett (143), 351 Lexington Av., N. Y.
Ward, E. D. (241), Wallack's, N. Y.
Wayne, Robert H. (247), Terre Haute, Ind.
Weber, Fred. (35), 461 Pearl St., Cleveland.
Webster, George P. (246), San Francisco.
Wise, Lewis, Mirror, N. Y.
Williams, Fletcher, 17 Charles St., N. Y.

SINGING JUVENILE.
Clarence, Edward (219), 250 E. 57th St., N. Y.

LEADING COMEDIANS.
Arthur, Paul (95), Hoffman House, N. Y.

Brown, T. M. (98), Savannah, Ga.
Bird, George F. (99), Actors' Fund, N. Y.
Branscombe, Arthur (82), 127 New Young St., San Francisco.
Blau, William F. (129), Mirror, N. Y.
Drew, I. (47), Daly's Theatre, N. Y.
De Leclaire, George, 41 Spencer St., Detroit.
Fitzsimmons, John J. (147), Mirror, N. Y.
Golden, Richard, Actors' Fund, 145 5th Av., N. Y.
Holmes, Raymond (134), Lyceum Theatre, or Mirror, N. Y.
Hotto, Harry (4), Station R., N. Y.
Lyons, Edmond (50), Mirror, N. Y.
Malvey, Peter (48), 43 Utica St., Boston.
Ott, Joseph A. (243), 60 Walnut St., Chelsea, Mass.
Ray, Charles (125), 315 E. 14th St., N. Y.
Sanger, Eugene B. (89), 156 W. 23rd St., N. Y.
Simon, Henry (115), 222 E. 13th St., N. Y.
Wilson, Geo. W. (14), Boston Museum, Boston.

COMEDIANS.
Allen, Harry, 208 W. 38th St., N. Y.
Alexander, W. B. (93), 200 E. 69th St., N. Y.
Allen, Walter (64), Mirror, N. Y.
Anderson, Carn (57), 115 W. 60th St., N. Y.
Aborn, Milton (142), 51 Sherman St., Boston.
Allen, William Wallace (210), Actors' Fund, N. Y.
Bowser, Charles (211), Union Sq. Hotel, N. Y.
Buckley, E. L. (13), San Francisco.
Bernard, Adolph (29), 31 Prince St., N. Y.
Barton, J. W. (36), Mirror, N. Y.
Boyd, Archie (53), 4146 Easton Av., St. Louis.
Bell, Charles J. (147), 4430 Chestnut St., Phila.
Bell, Arthur H. (125), 152 Heyward St., B'klyn, E. D.
Bartholomew, W. H. (127), Mirror, N. Y.
Boucicault, Aubrey (159), care of E. H. Low, 847 B'way, N. Y.
Brooks, Henry (189), Boston.
Bell, Frank F. (193), 104 E. 10th St., N. Y.
Brennan, Thomas F. (81), 22 E. Mechanic St., Newark.
Bassett, Russell (80), Mirror, N. Y.
Bradley, Michael (88), Park Theatre, N. Y.
Bishop, Charles B. (89), Lyceum Theatre, N. Y.
Buckstone, Rowland (89), 91 7th Av., N. Y.
Braham, Henry (92), 151 W. 14th St., N. Y.
Brocollini, J. C. (44), Bijou Op. H., N. Y.
Brown, Henry, 7 Lyon St., Chelsea, Mass.
Brookes, Claude, Mirror, N. Y.
Brady, William A. (246), Baldwin Theatre, San Francisco.
Barnes, Robert Henri (202), 168 Congress St., Troy, N. Y.
Brown, Henry, 57 Winthrop Pl., Chicago.
Barry, Thomas (302), care of H. F. Hill, P. O. Boston.
Clarke, Wm. A., 600 Henry St., B'klyn.
Croulinger, Lorenzo, N. Y. P. O.
Chapman, Edward, Mirror, N. Y.
Cahill, William B. (217), 43 S. Washington Sq., N. Y.
Cawthorne, H. S. (239), Elmwood, O.
Cawthorne, J. B. (233), Elmwood, O.
Canfield, Eugene (227), 1155 B'way, N. Y.
Carrer, J. W. (247), Findlay, O.
Cronin, T. J. (108), 143 E. 30th St., N. Y.
Craven, John T. (176), 25 Worcester St.,
Bos ton.
Carroll, Lewis (173), 31 Dean St., B'klyn.
Charles, Charles W. (161), 102 N. Portland Av.,
B'klyn.
Colen lm, Thomas (141), Kansas City.
Cooper, James (149), Mirror, N. Y.
Coles, Eddie (69), 8 Austen St., Newark.
Colesell, Newton (42), Mirror, N. Y.
Colton, Timothy (152), J. P. O. Jersey City.
Crollus, Richard P. (84), Mirror, N. Y.
Coleman, Richard A. (75), 47 Austin St.,
Charlestown, Mass.
Collins, Dan (88), Park Theatre, N. Y.
Clark, I. L. (63), Mirror, N. Y.
Dew, Sidney (185), Standard Theatre, N. Y.
David, Francis (44), Bijou Op. H., N. Y.
Dew, Frank (245), Dew's Museum, Cleveland.
Deshmus, Henry V. (176), 237 W. 23rd St.,
N. Y.
David Jr., William (166), 1714 Arctic Av.,
Atlantic City.
Deitz, Henry (139), Mirror, N. Y.
Dinwiddle, Charles (133), 48 W. 37th St., N. Y.
Daniels, Frank (138), Mirror, N. Y.
Dudley, C. Ed. (71), 12 Borden St., New Bed-
ford.
Down, W. S. (63), Providence.
Derions, George W. (51), 192 Seneca St., Clevel-
land.
Drew, Chas. H. (41), Mirror, N. Y.
Devlin, Jas. A. (30), 43 Winthrop Pl., Chicago.
Elliott, Charles E. (186), 150 E. 108th St.,
N. Y.
Everill, Frederic A. (146), Savage Club, Lon-
don, Eng.
Edward, C. E. (252), Mirror, N. Y.
Farrell, John J. (94), Mirror, N. Y.
Fergenson, W. I. (112), 151 Adams St., B'klyn.
Fisher, Harry A. (88), 496 Grove St., Jersey City.
Fisher, Alfred (2), Box 2, Rose Bank, Staten Island.
Fawcett, Owen (13), 67 Ash St., Detroit.
Finn, Jas. (34), Mirror, N. Y.
Fortescue, Geo. K. (54), Mirror, N. Y.
Franceschini, Frank (189), 331 W. 33rd St., N. Y.
Friend, William (136), Fort Wayne, Ind.
Fignan, Max (129), 238 E. 71st St., N. Y.
Fisher, Charles E. (251), Mirror, N. Y.
Foster, Theodore (218), 216 Paint St., Camden, N. J.
Farrow, Thomas J. (218), 115 West Av., Buf-
falo.
Farrow, Tony L. (218), 115 West Av., Buffalo.
Farrell, Anthony (218), 300 E. 129th St., N. Y.
Gilbert, Jolau D. (170), 357 Sedgwick St.,
Chicago.
Girard, Edward (170), Mirror, N. Y.
Gardiner, Edward II. (141), Chicago.
Gilmore, William G. (138), care of Pearson, 39
W. 24th St., N. Y.
Groves, Charles (241), Wallack's, N. Y.
Galloway, G. N., 528 Snyder Ave., Phila.
Golden, Peter (88), 803 36th Av., N. Y.
Goodrich, R. C. (108), Gede's Hotel, Syr a-
cuse.
Gresham, Herbert (90), Bijou Op. H., N. Y.
Grover, Jr., Leonard (2), Park Theatre, B'klyn.
Guthrie, C. T., Waterbury, Conn.
Gurney, Richard (248), 323 North St., Balto.
Gurnell, Robert (243), 323 North St., Balto.
Gifford, Walter (233), Hotel Tremont, Boston.
Gill, Wm. Bain (3), West Farms, N. Y.
Grover, Wm. T. (2), Park Theatre, B'klyn.
Griffin, John D. (192), Mirror, N. Y.
Hampton, Alfred M. (97), Mirror, N. Y.
Hemple, Samuel (146), Phila.
Hynes, John (48), 12 Waverley Pl., N. Y.
Holly, Charles (74), Mirror, N. Y.
Hernandez, Munitz (58), Mirror, N. Y.
Howard, George W. (39), Bijou Op. H., N. Y.
Howard, Jos M. (56), 334 W. 37th St., N. Y.
Humphrey, Joseph M. (55), 293 6th Av.,
N. Y.
Hickman, R. N. (124), Mirror, N. Y.
Holland, E. M. (145), 15 W. 40th St., N. Y.
Haven, Frank P. (82), 995 W. Madison St.,
Chicago.
Hawk, Henry (164), 750 Erie St., Phila.
Hart, Lee M. (130), 96 Cannon St., N. Y.
Henshaw, John E. (230), 55 Division St.,
Albany.
Hail, Frank (194), 5133 Atlantic Av., Chicago.
James, Walter S. (9), 92 N. Salina St., Syra-
cuse.
Jepson, Eugene (150), Fort Lee, N. J.
Jordan, M. J. (184), 4 Crosby St., Stamford,
Conn.
Kirke, Charles (60), 1025 Randolph St., Phila.
Keating, R. W. (73), Morton House N. Y.
Kennedy, William (45), 293 S. Pace St., B'klyn.
King, Chas. E. (173), 882 Walnut St., Clmu.
Kennedy, M. A. (78), Sturtevant House, N. Y.
Kelly, James T. (129), Seattle, W. T.
Kendrick, Frank M. (219), 230 W. 21st St.,
N. Y.
Klein, Alfred (632), Casino, N. Y.
Kiefer, William E., Box 383, Kokomo, Ind.
Kennedy, M. A., 163 W. Calvert St., B'klyn.
Lodge, Ben (23), 69 E. Newton St., Boston.
Laub, Frank (301), 379 6th St., B'klyn.
Lyle, Richard S. (61), 44 Commerce St., N. Y.
Livingstone, Frank (51), 57 Wilson St., B'klyn.
La Croix, Emil (121), 109 4th Av., N. Y.
Lawton, Frank (97), Mirror, N. Y.
Lauri, Geo. (18), 374 26th Av., N. Y.
Lennox, Jr., Walter (146), 32 E. 39th St., N. Y.
Larsen, George W. (246), 276 Diggs St.,
B'klyn, N. Y.
Lytell, W. II. (128), Op. II., Toronto.
Marks, T. H. (59), Perth, Ontario.
Miles, Ben J. (54), Mirror, N. Y.
Murphy, Anthony (138), 740 Campbell St.,
Phila.
Murphy, Mark (165), Union Sq. Theatre, N. Y.
Mack, William F. (97), Mirror, N. Y.
Mulligan, John (129), Louisville, Ky.
Murray, Jas. J. (11), 144 Park Av., Hoboken,
N. J.
Mathews, H. I. (29), 403 Garden St., Clevel-
land.
Mackie, James B. (18), Box 102, Georgetown,
Mass.
Malin, A. W. (63), 529 Hudson St., N. Y.
McElroy, Chas. A. (39), 583 Valley St., Prov-
dence.
MacCarthy, Chas. F. (39), 34 Prospect St.,
B'klyn.
Mullen, John K. (37), 1568 33rd St., Chicago.
Morris, Sam'l (29), 631, Golden Gate Ave., San Francisco.
McDowell, E. A. (29), 151 W. 25th St., N. Y.
Montalbano, Clarence (147), A. O. O. F.,
B'way, N. Y.
Mack, Henry (138), 848 B'way, N. Y.
Sullivan, Jos. J. (21), 169 E. 3d St., Long Island City.
Shine, Giles (28), 125 E. St., N.W., Washington.
Stanley, Charles (148), Mount Vernon, N. Y.
Saker, Horatio (50), Mirror, N. Y.
Slattery, Jeremiah L. (24), 57 Clarendon St., Boston.
Smith, James R. (139), 36 W. 37th St., N. Y.
Swartwood, J. J. (247), Milwaukee, Mo.
Swain, Charles W. (138), 315 E. 14th St., N. Y.
Taylor, W. W. (93), Mirror, N. Y.
Thompson, Lysander (112), 28 W. 4th St., N. Y.
Turner, Otis (72), Mirror, N. Y.
Thompson, George W. (177), 594 3d Av., N. Y.
Trayer, Henry (220), 2177 3d Av., N. Y.
Udall, Chas. (54), Mirror, N. Y.
Vivada, Albert (167), 6 McGee St., Cambridge, Mass.
Weir, L. Dow (216), Uniontown, Pa.
Warren, Henry (130), 153 25th St., Chicago.
Wilson, Henry (33), Denver, Col.
Wood, Harry (33), 1166 Broadway, N. Y.
Wilson, V. T. (33), 2110 Jefferson St., Philadelphia.
Wilson, W. E. (139), 140 E. 48th St., N. Y.
Weston, Morris (321), 210 E. 17th St., N. Y.
Weston, Samuel (231), 539 W. 38th St., N. Y.
Webster, Marvel (344), 460 W. 23rd St., N. Y.
Wheeler, W. J. (21), Boston Theatre, Boston.
Williams, Odell, Piermont, N. Y.
Warren, Fred (183), 108 Ewen St., B'klyn.
Woodward, George (198), 209 E. 15th St., N. Y.
Wilson, Francis (63), 209 W. 56th St., N. Y.
Williams, Daniel (229), 14th St. & 4th Av., N. Y.
Wilkie, Joseph A., 473 6th Av., N. Y.
Westford, Owen (6), 116 W. 32nd St., N. Y.
Whyte, T. M. (73), 20 Essex St., Boston.
Williams, William (85), 335 E. 51st St., N. Y.
Wild, John (58), 197 7th Av., N. Y.
Young, Edwin (173), Niagara St., Buffalo.
Young, Charles W. (165), Box 107, Mount Clemens, Mich.

SINGING COMEDIANS.

Arnold, Henry C. (225), Mirror, N. Y.
Baker, Richard (34), 213 E. 125 St., N. Y.
Butler, Chas. W. (54), 23 W. 24th St., N. Y.
Bevins, James (128), 232 W. 134th St., N. Y.
Blaisdel, William (319), 842 B'way, N. Y.
Chamberlin, R. C. (106), Grand Rapids.
Clair, Geo. (3), 2314 Jefferson St., Phila.
Culhane, William E. (142), Culhane House, Rochester.
Clarke, Henry C. (158), Actors' Fund, N. Y.
Collins, Montgomery F. (390), Boston.
Ellsworth, Elmer E. (354), Rochester.
Fletcher, Walter (142), Box 73, Bath Beach, L. I.
Gaston, George (231), 331 W. 43d St., N. Y.
Harlan, William Otis (37), Mirror, N. Y.
Harold, Donald (1), 1231 Monterey St., Phila.
Haney, Felix (213), Hyde Park, Mass.
Kohnle, W. H. (348), 338 W. 48th St., N. Y.
Marble, John (158), Actors' Fund, N. Y.
Morgan, Henry J. (159), Mirror, N. Y.
Moya, Delgo, 18 W. 42d St., N. Y.
Moulton, Arthur (158), Montonville, N. H.
Mills, Harry (34), Mirror, N. Y.

Murray, Thomas E. (165), Union Sq. Theatre, N. Y.
Mitchell, Joseph (140), 134 W. 124th St., N. Y.
Maginnis, Daniel (291), Boston Theatre, Boston.
Morris, Edward (221), 2223 Catherine St., Philadelphia.
Marshall, James (238), Biddeford, Me.
Marnen, Henry (181), U. A. L., 91 Washington St., Chicago.
Martin, Luke (228), A.O.O.F., 1237 B'way, N.Y.
Mortimer, Edmund (238), Mirror, N. Y.
Morris, Edward, 2302 Catherine St., Philadelphia.
Nolan, James (14), Boston Museum, Boston.
Neuville, Augustin (19), 444 Pacific St., B'klyn.
Noyes, A. C. (55), Alton, N. H.
Newburgh, William H. (170), care of J. Combos; 383 Bowery, N. Y.
O'velyn, Bryan (135), 82 De Kalb St., Chicago.
O'Brien, Smith (105), 416 W. 45th St., N. Y.
Ozouf, Charles (221), Mirror, N. Y.
Plunkett, Percy S. (210), Red Bank, N. J.
Paul, Logan (117), 1032 8th St., Oakland, Cal.
Plunkett Chas. (53), Mirror, N. Y.
Palmner, George (230), 254 W. 15th St., N. Y.
Peterson, Philip W. (205), 137 Jefferson St., Louisville, Ky.
Palmner, Joseph (175), 121 E. 46th St., N. Y.
Paris, Edwin (96), P. O. Box 77, Bethlehem, Pa.
Peers, Frederick W., 1507 Park Av., N. Y.
Pollock, Erie (239), Mirror, N. Y.
Richards, George (97), Mirror, N. Y.
Ryno, Wm. H. (80), 81 Jane St., N. Y.
Robinson, Henry C. (122), 224 E. 51st St., N. Y.
Read, Samuel (134), Mirror, N. Y.
Rivers, David (66), 415 N. Clark St., Chicago.
Richardson, W. (128), Mirror, N. Y.
Rieves, Henry (147), 154 W. 25th St., N. Y.
Rogers, Charles S. (156), 130 E. Indiana St., Chicago.
Rook, T. T. (304), 151 W. Wood St., Youngstown, Ohio.
Reed, Charles (198), 1153 B'way, N. Y.
Ryan, William G., 409 L. Farragut St., Bay City, Mich.
Randolph, Alexander (246), San Francisco.
Robertson, Puch (190), 1531 Park Av., N. Y.
Salisbury, Thomas, 318 W. 59th St., N. Y.
Sedgwick, Thomas (209), 317 Broome St., N. Y.
Sherwood, Len M., Mirror, N. Y.
Schiller, George A. (44), Bijou Op. H., N. Y.
Sully, William J. (237), 300 E. 12th St., N. Y.
Solomon, Frederick (690), Casino, N. Y.
Sheehan, William T. (111), 164 Vine St., Cinn.
Sullivan, Tony (243), 271 B'way, N. Y.
Stevens, Edwin C. (29), 1001 Pine St., San Francisco.
Shannon, Joseph W. (109), 923 Delmonico Pl., N. Y.
Shewell, G. H. (109), 848 B'way, N. Y.
Sampson, William C. (73), Mirror, N. Y.
Shaw, Chas. (60), 1444 4th Av., N. Y.
Sturgess, Jas. A. (42), Mount Vernon, N. Y.
Selden, Edgar (17), Actors' Fund, N. Y.
Sparks, Joseph, 74 W. 40th St., N. Y.
LITIC COMEDIIANS.

Ashley, Warren W. (180), Mirror, N. Y.
Boll, Alan L., 1409 7th Av., Omaha, Neb.
Breen, Louis (262), 381 Athens St., South Boston.
Booher, George R. (160), Mirror, N. Y.
Broadsick, J. Stuart (157), Mirror, N. Y.
Brody, Julius (154), Mirror, N. Y.
Baker, Lewis (113), 233 Mercer St., N. Y.
Belino, Jeppe (191), P. O. 506, Nile, Mich.
Duff, John J. (233), 33 W. 10th St., N. Y.
Drumier, Frank, 1830 13th St., Phila.
Ewing, Walter (158), Actors' Fund, N. Y.
Giles, Arthur (153), Sinclair House, N. Y.
Glover, Louis N. (213), 1501 B'way, N. Y.
Howett, William (153), Mirror, N. Y.
Hanna, Edwin W. (41), Mirror, N. Y.
Hess, C. G. (227), Actors' Fund, N. Y.
Knott, E. (92), 18 E. Barton St., Hamilton, Ont.
Laurence, Edwin F. (226), 183 Devoe St., N. Y.
Little, Francis J., 406 W. 55th St., N. Y.
Morrell, Charles (151), Phila.
Maynard, Edwin, 3 Woodbury St., Boston.
Parry, John (196), Lambs Club, N. Y.
Pell, E., St. John's, Mirror, N. Y.
Peronet, Ivan (121), 446 W. 57th St., N. Y.
Peasley, John (21), 112 Madison St., Syracuse.
Redford, Edward E. (72), Mirror, N. Y.
Ramsay, WALTON (145), 50 Irving Pl., N. Y.
Rice, John C. (168), 1003 Kent Av., B'klyn.
Savage, John P. (17), 48 W. 34 St., South Boston.
Selten, Morton (197), care of E. H. Low, 947 B'way, N. Y.
Teney, Henry (163), 315 E. 14th St., N. Y.
Travers, Edwin (138), 4 W. 22d St., N. Y.
Willard, Louis R. (148), Mirror, N. Y.
Webster, John (219), Highlands, Neversink, N. J.

LOW COMEDIIANS.

Blair, B. Frank (213), care of Calhoun Printing Co., Hartford.
Beverley, Alfred, Kearney Av., E. Newark, N. J.
Coote, Charles (174), 30 W. 34th St., N. Y.
Frayne, Jr., Frank J., Mirror, N. Y.
Freemam, Geo. (35), Home Office Journal, Boston.
Gilbert, William (47), Daly's Theatre, N. Y.
Gilfoyle, Henry (315), 236 Driggs St., B'klyn.
Hatch, Frank B. (170), Colusa, Cal.
McKee, James (179), 138 Oxford St., Providence.
Tally, William A. (74), 828 3d Av., N. Y.
West, Tony (294), Eight, Ill.

ECCENTRIC COMEDIIANS.

Adams, Leo H. (252), Mirror, N. Y.
Brooks, A. (70), Mirror, N. Y.
Bond, Frederick (17), Daly's Theatre, N. Y.
Cooper, Cathlbert (214), 70 7th Av., N. Y.
Douane, Frank II. (6), 68 University Pl., N. Y.
Dunn, Frank E. (151), Upper Sandusky, O.
Doud, Frank (152), Actors' Fund, N. Y.
Dillon, B. T. (8), Hampton, Grange Co., O.
Edwards, Edward (139), 425 W. 47th St., N. Y.
English, Henry (166), Amesbury, Mass.
Foster, Charles, Actors' Fund, N. Y.
Fairbanks, William, 30 Bowdoin St., Boston.
Ferguson, R. V. (131), Mirror, N. Y.
Foy, Edwin (127), 101 N. Washington St., Chicago.
Flockton, C. P. (145), 756 7th Av., N. Y.
Galloway, James T. (155), Box 53, Waverly, Md.
Gourand, Claude L. (163), 459 Lexington Av., N. Y.
Herbert, Wm., 223 W. 40th St., N. Y.
Henderson, Graham, Actors' Fund, N. Y.
Haris, Charles (235), Mirror, N. Y.
Hayne, Charles M. (90), 78 McDougle St., N. Y.
Halsey, Edgar S. (126), 112 S. 11th St., Phila.
James, Howard (98), 714 21st St., Washington.
Klein, Charles (161), 349 E. 7th St., N. Y.
Le Borg, J. A. (224), Malone, N. Y.
Lewis, James (47), 45 W. 30th St., N. Y.
Leclercq, Charles (45), Daly's Theatre, N. Y.
Longworth, David G. (117), 17 E. 15th St., N. Y.
Morriss, Edward (44), Bijou Opera, N. Y.
Miller, Max (182), 48 Canane St., N. Y.
McKeever, John T. (131), 391 W. 46th St., N. Y.
Mack, W. H. (154), Mirror, N. Y.
Montgomery, W. H. (140), Mirror, N. Y.
Perkins, W. M., Mirror, N. Y.
Parkes, Geo. (41), Daly's Theatre, N. Y.
Pariser, Philip (69), Nantasket, Mass.
Riddle, Albert (198), 1116 13th St., Washington.
Siring, Earle (132), A. O. E., 1247 B'way, N. Y.
St. John, Albert (348), care of Wm. St. John, Toledo, O.
Quiller, Richard (88), Park Theatre, N. Y.
Williams, Tony (16), Mirror, N. Y.
Walton, Charles H. (130), 448 W. 47th St., N. Y.
Walton, E. L., Putnail House, N. Y.
Webber, Jan, 308 W. 58th St., N. Y.
Wolfard, N. (7), St. Louis.
West, William (68), 124 E. 11th St.

CHARACTER COMEDIIANS.

Allen, Frank (235), Box 631, Oneida, N. Y.
Jones, Frank (216), Mirror, N. Y.
Hagan, C. J. (210), 308 W. 13th St., N. Y.
Hart, Tony (241), 46th St., N. Y.
Moore, Ennis (73), 2753 Ridge Av., Phila.
Morroe, George W. (198), 241 S. 9th St., Phila.
WALKING GENTLEMEN.

Adamson, Edward (49), 30 Clinton Pl., N. Y.
Cottrell, Henry (70), Mirror, N. Y.
Carlton, Alexander (74), Whitestone, N. Y.
Chase, George (211), Mirror, N. Y.
Gotthold, Charles F. (129), Sewickley, Pa.
Howell, Hansel, 88 W. 3d St., Cinn.
Hall, Milton (55), 49 W. 16th St., N. Y.
Holland, Joseph (47) Daly's Theatre, N. Y.
Johnson, Owin (53), 2412 W. Chestnut St.,
Louisville.
Johnson, Henry (235), 648 Washington St.,
Boston.
Kiefer, Edward H., Box 383, Kokomo, Ind.
Miller, Edwin (112), 29 Clinton Pl., N. Y.
Mortimer, William M. (244), 14 N. 11th St.,
Philadelphia.
Marks, A. A. (59), Perth, Ont.
Morecroft, Ralph (82), Alcazar Theatre, San
Francisco.
Rose, E. E. (14), Boston Museum, Boston.
Sternroyd, Vincent (140), care of E. H. Low,
947 B'way, N. Y.
Stuart, William (68), Mirror, N. Y.
Smith, S. G. (15), Maddock's Pharmacy, 41st
St. & B'way, N. Y.
Taber, Robert (140), 22 W. 53d St., N. Y.
Vernon, Robert C. (26), California Theatre, San
Francisco.
Varian, R. Coutant (201), 1856 Lexington Ave.,
N. Y.

SINGING WALKING GENTLEMAN.

Ellis, Henry A. (229), Spinetale, Man.

CHILD ACTORS.

Kidder, Harold E. (89), Actors' Fund, N. Y.
Labadie, Harold Rowell (73), Owosso, Mich.
Valler, Edgar (90), 215 Wooster St., N. Y.
Wilson, Francis (117), 5 Mint Av., San
Francisco.

BURLESQUE ACTORS.

Alsop, W. L. (232), Mirror, N. Y.
Conradi, Henry (130), Mirror, N. Y.
Steele, David P. (44), Bijou Op., H., N. Y.

RESPONSIBLE.

Allen, John (94), Bangor, Me.
Albl, J. M. (65), 1419 B'way, Cleveland.
Ayling, Herbert (145), 34 E. 21st St., N. Y.
Beith, John L. (20), Sarnia, Ont.
Clark, Charles H. (68), 119 E. 10th St., N. Y.
Conly, J. H. (66), 2 Union Sq., N. Y.
Coyle, E. C. (184), 1801 9th Av., N. Y.
Delmore, Ralph (80), 283 E. 14th St., N. Y.
Kingdon, Francis H. (164), 1431 N. 17th St.,
Phila.
LOmax, Dodson M. (139), 2419 8th Av., N. Y.
Mackay, Charles D. (110), 155 W. 36th St.,
N. Y.
Rose, H. C. (95), 400 6th Av., N. Y.
Scheles, William H. (146), 131 W. 29th St.,
N. Y.
Sommers, W. A. (129), Mirror, N. Y.
Shen, John H. (109), 475 9th Av., N. Y.
Weston, Chas. (55), Gilmore's Hotel, Balto.

UTILITY.

Applebee, J. K. (14), Boston Museum, Boston.
Adams, J. H. (170), Madison St. Theatre,
Chicago.
Butler, John (89), 1226 Bush St., San Francisco.
Balcomb (70), Mirror, N. Y.
Beasco, Fred (29), 174 Clara St., San Fran-
cisco.
Brinsley, John S (158), Mirror, N. Y.
Benson, J. B. (230), Jamestown, N. Y.
Chisley, Herbert (137), Actors' Fund, N. Y.
Chester, Henry M. (68), Mirror, N. Y.
Clay, Lamar (68), Macon, Ga.
Colby, Herbert (45), 27 Gold St., Boston.
Call, W. A. (201), P. O., Boston.
Davenport, William (89), 150 W. 45th St., N. Y.
Davies, E. D. (50), Mirror, N. Y.
Duffy, J. Clarence (248), Gratis, O.
Edson, John Charles (55), 55 Beaver Hall Ter-
race, Montreal.
Erhart, Herman (41), Mirror, N. Y.
Edwards, J. Gordon (118), Mirror, N. Y.
Findlay, John (145), 54 W. 24th St., N. Y.
Fisher, George A. (201), Boston Theatre, Bos-
ton.
Farrell, Joseph (201), Boston Theatre, Boston.
Gregory, D. M. (119), 60 Wabash Ave., Chicago.
Greig, John C. (117), 229 Kearny St., San
Francisco.
Graham, George (201), Boston Theatre, Bos-
ton.
Goodall, D. S., Stapleton, Staten Island.
Howard, Charles (137), 212 W. 104th St., N. Y.
Hogan, H. (145), Mirror, N. Y.
Humphries, L. R. (14), Boston Museum, Bos-
ton.
Hewitt, Francis (239), Haverhill, Mass.
Hilsdorf, A. C., Madison Sq. Theatre, N. Y.
Hynes, John (248), 230 Throendyke St., Lowell,
Mass.
Jossie, W. J. (129), Macon, Ga.
Jordan, C. F. (133), Actors' Fund, N. Y.
Jackson, William (346), San Francisco.
Keough, W. J. (188), 11 Prince St., N. Y.
Labadie, Oliver (73), 130 6th St., Detroit.
Lawrence, Edward (91), 141 Virginia Av.,
Washington.
Marshall, Tully (149), Virginia City, Nev.
McGee, Thos., Mirror, N. Y.
Martin, Luke C. (36), 102 Dexter St., N. Y.
McClelland, Frederick H. (61), care of Alex-
sander Reid, 117 W. 15th St., N. Y.
Moon, Francis (106), Marshall, Mich
Morton, Henry H. (215), 332 E. 65th St., N. Y.
Naulty, Edward F., care of Louis Keyes, B. &
A. R. Newstand, Boston.
Patterson, C. H. (167), College Hill, Mass.
Robinson, Warren (14), Boston Museum, Bos-
ton.
Roberts, Wm. L. (29), California Theatre, San
Francisco.
Ready, John H., Actors' Fund, N. Y.
Randall, Peter J. (188), 11 Prince St., N. Y.
Rofe, Joseph (187), care of E. H. Low, 947
B'way, N. Y.
River, Charles (197), care of E. H. Low, 947
B'way, N. Y.
Rush, Francis J. (232), 23 Myrtle Av., B'klyn,
E. D.
Short, Edward (134), Phila.
Sylvester, H. K. (201), Boston Theatre, Boston.
Stanley, Olga (160), 936 N. Clark St., Chi-
cago.
BALLETTMASTER.
Chiardo, Victor (161), 3 Varick Pl., N. Y.

DANCERS.
Arildes, Le Compt (77), Mirror, N. Y.
Cappini, Etienne (126), Hotel Lamperti, N. Y.
Carroll, James (168), 276 W. 52d St., N. Y.
Crampton, Howard (111), 319 E. 138th St., N. Y.
Johnson, Edward (168), 515 Sixth Ave., N. Y.
Jenkins, G. A. (77), 1945 N. 34th St., Columbus, O.
Post, Ralph (222), San Francisco.
Reilly, Philip (168), 175 E. 119th St., N. Y.
Schick, Augustus (126), Putnam House, 4th Ave., N. Y.

CHARACTER DANCERS.
Kiralfy, Arnold (127), 39 W. Washington Sq., N. Y.
Oreste, M. (3), 325 W. 14th St., N. Y.

VOCALISTS.
Adams, Thaddeus (171), Fredonia, N. Y.
Bulger, Henry (77), 333 S. High St., Columbus, O.
Bassett, Charles M. (103), Mirror, N. Y.
Bradbury, Samuel (171), Williamsburg, N. Y.
Besley, William F. (235), 2445 Thompson St., N. Y.
Bunney, Clarence (222), Springfield, Mass.
Banks, William (244), 814 Lombard St., Phila.
Barry, Edward (185), 820 Elm St., Cinn.
Barrett, William (158), Mirror, N. Y.
Branscombe, Isadore, Box 22, Willimantic, Ct.
Campbell, George F. (236), 271 Plane St., New-

ark, N. J.
Carvin, D. A. (77), W. Water St., Piqua, O.
Carun, John P. (86), 3431 N. 7th St., St. Louis.
Clark, Henry (244), 814 Lombard St., Phila.
Dreker, G. M. (171), Grand Rapids, Mich.
Dorman, M. (46), Mirror, N. Y.
Davis, Joseph (228), 2044 Thompson St., N. Y.
Davis, J. (46), 1193 B'way, N. Y.
Diamond, Lawrence (77), 352 North St., New-
castle, Pa.
Ernest, Henry (86), 89 Meseleter St., B'klyn, N. D.
Franks, M. (46), 1193 B'way, N. Y.
Francis, Edward (249), 123 W. 7th St., Kansas
City.
Guy, Nelson (86), Mirror, N. Y.
Garland, J. (46), 1193 B'way, N. Y.
Gorver, George L. (103), 28 W. Bridge St., Grand Rapids, Mich.
Green, J. D. (102), Mirror, N. Y.
Guillemare, Edward (235), 6 Fire Station, Mon-
treal.
Griffin, John (244), 814 Lombard St., Phila.
Gibbons, C. M. (159), Mirror, N. Y.
Hastings, Lou (42), Mirror, N. Y.
Hughes, Michael (63), 69 B'way, B'klyn.
Hoffman, S. M. (63a), Casino, N. Y.
Howard, Blanche (63z), Casino, N. Y.
Ireland, Geo. A. (23), 21 Curve St., Boston.
James, Richard (20), 172 Norfolk St., Cambridgeport, Mass.
Jerome, J. M. (63), Casino, N. Y.
Klebs, Joseph (63), 153 E. 57th St., N. Y.
Knight, E. B. (63), Casino, N. Y.
Kremer, Augustus (90), Bijou Op. H., N. Y.
Kimbill, Jean Arnola (42), Mirror, N. Y.
Katz, Bernhard (40), 1632 Boulevard, N. Y.
Leslie, Harold (40), Mirror, N. Y.
Louis, Henry (63z), Casino, N. Y.
Lewis, E. (40), Mirror, N. Y.
Malloy, E. (40), Mirror, N. Y.
Murray, Geo. (43), Mirror, N. Y.
Price, T. (63z), Casino, N. Y.
Priest, Charles (63), 232 W. 49th St., N. Y.
Parr, Charles T. (63), 214 W. 31st St., N. Y.
Pugh, Frank (40), Mirror, N. Y.
Reynolds, Marston (49), Mirror, N. Y.
Redstone, W. (63z), Casino, N. Y.
Roach, L. (63z), Casino, N. Y.
Roe, L. W. (63), Casino, N. Y.
Sutherland, J. H. (63), Casino, N. Y.
Sage, W. (40), 327 E. 15th St., N. Y.
Smith, E. H. (40), Mirror, N. Y.
StaZl, Carl (65), Casino, N. Y.
Stroh, Frank (63), Casino, N. Y.
Stephenson, Mr. (63z), Casino, N. Y.
Tetley, Hamilton (63z), Casino, N. Y.
Turner, Edward (42), Mirror, N. Y.
Tills, Howard (132), 1216 Stiles St., Phila.
Underwood, Geo. (40), Mirror, N. Y.
Ulm, Edward (40), 13 W. 49th St., N. Y.
Vodora, F. D. (40), 302 E. 15th St., N. Y.
Voss, Jr., W. L. (42), Mirror, N. Y.
Voiles, Oscar (63), 13 N. Y. R. 89th St., N. Y.
Wood, ChaS. (42), Mirror, N. Y.
Whipple, M. (42), Mirror, N. Y.
Whipler, T. (42), Mirror, N. Y.
West, Walter (40), Mirror, N. Y.

MINSTRELS.

Armstrong, Henry J. (102), cor. 4th & Tatnall Sts., Wilmington, Del.
Budworth, Henry (8), Phila.
Beattie, Walter (172), Boston.
Buckley, William (172), Boston.
Cushman, Frank (229), Mirror, N. Y.
Collins, Benjamin (230), 419 S. State St., Chicago.
Carlton, Frank (249), Box 243, Scranton, Pa.
Coes (245), 115 Court St., Boston.
Davy, J. C. (250), South Gardner, Mass.
Doyle, John Marcus (249), 53 Harman St., B'klyn, E. D.
Donnelly, Thomas (103), Springfield, Mass.
Edwards, George H. (103), Mirror, N. Y.
Fagan, Barnard (222), 2 Union Sq., N. Y.
Graham, R. J. (86), 1537 Carpenter St., Phila.
Gorman, James (86), 637 Englewod Av., Englewod, Ill.
Graham, W. Jos. E. (86), 170 Essex St., N. Y.
Gorman, George (86), 637 Englewod Av., Englewod, Ill.
Hall, E. M. (86), 4307 Vincennes Av., Chicago.

Haverly, Burt (46), 1193 B'way, N. Y.
Hawkins, Lewis (293), 419 S. State St., Chicago.
Johnson, Carroll (171), Elizabeth, N. J.
Keegan, John T. (349), 53 Harman St., B'klyn, E. D.
Le Mack, Thomas (86), 297 Tremont St., Boston.
Morse, H. M. (171), Woodstock, Ct.
McNish, Frank E. (171), Binghamton, N. Y.
Maxwell, Barry (46), 1193 B'way, N. Y.
Moreland, A. C. (46), 1193 B'way, N. Y.
Manning, Edward (109), Mirror, N. Y.
Norcross, J. M. (102), 105 Centre Av., Chicago.
Phillips, John A. (103), 100 Warren St., Bridgeport, Ct.
Power, J. Alexander (250), 4 Salter Pl., Boston.
Primrose, George H. (336), Mount Vernon, N. Y.
Perley, Frank L. (46), 1193 B'way, N. Y.
Queen, John (102), 3134 Lafayette St., New Orleans.
Quigley, James (171), Columbus, O.
Quinn, James (46), 1193 B'way, N. Y.
Randall, Lewis (102), 35 Barracks St., New Orleans.
Rankin, Carl (46), 1193 B'way, N. Y.
Rice, William (222), 2 Union Sq., N. Y.
Stowe, Edward (102), New Orleans.
Sislin, Robert (171), Balto.
Swetnam, William (222), 2 Union Sq., N. Y.
Spencer, Lewis (102), 700 Townsend St., Balto.
Sowers, J. L. (172), St. Louis.
Sherman, Charles (172), Mirror, N. Y.
Shepard, Bertram (46), 1193 B'way, N. Y.
Schoolcraft (240), 115 Court St., Boston.
Torette, E. C. (109), Oweo, N. Y.
Thatcher, George (236), Plainfield, N. J.
Van Antwerp, Henry (171), Mirror, N. Y.
West, W. H. (236), 19 Bradford St., Auburn, N. Y.
Webster, Edward J. (250), 352 Park Av., B'klyn.
Ward, Ill Tom (230), 243 S. 4th St., B'klyn, E. D.
Wilson, George (240), 916 M St., Washington.

VARIETY.

Antonio, May (37), 244 N. 10th St., Phila.
Alton, W. H. (87), 55 Woodstock Av., Fairmount, Conn.
Ashcroft, William J., 14 Elbow St., Providence.
Arno, Charles (12), Mirror, N. Y.
Branford, Charles (225), Tony Pastor's, N. Y.
Brock, Joseph (225), Mirror, N. Y.
Barton, Walter (220), East Liverpool, O.
Baker, Peter (230), Allentown, Pa.
Bryant, Charles (37), 1014 Hart St., Phila.
Baldwin, Archibald (12), Mirror, N. Y.
Bernard, Samuel (144), 72 Bayard St., N. Y.
Carroll, James (90), Bijou Op. H., N. Y.
Conner, Samuel (86), 82 Scott St., Covington, Ky.
Crugg, P. (250), 101 Lawrence St., Lowell, Mass.
Carroll, Matthew (90), Bijou Op. H., N. Y.
Conroy, David (87), Mirror, N. Y.
Doyle, P. H. (102), 10 Delancey St., N. Y.
Dayton, Thomas (118), Mirror, N. Y.
THE NEW YORK MIRROR ANNUAL.

Mills, Henry, 138 E. 29th St., N. Y.
Nagle, Jones, 473 6th Av., N. Y.
O'Leary, Warren, 40 Graves St., Boston.
Onyans, W. L., Astoria, N. Y.
Paddock, George W., 127 E. 58th St., N. Y.
Palliser, E. J., 475 4th Av., N. Y.
Rose, F. N., 20 W. 17th St., N. Y.
Rhodes, Albert, 47 E. 19th St., N. Y.
Royer, Francis E., Norwalk, N. Y.
Royston, William, 7 W. 14th St., N. Y.
Reynolds, Fin, 343 Lake St., Pittsburg.
Roberts, John, 241 W. 23rd St., N. Y.
Rolt, J. H., 243 Bath Beach, Long Island.
Roberts, Wilson, 349 W. 24th St., N. Y.
Stephenson, Marble, 348 E. 34th St., N. Y.
Stephens, E. H., 262 W. 37th St., N. Y.
Scremser, Walden P., 15 Cortlandt St., N. Y.
Sinclair, Walter, Actors' Fund, N. Y.
Sterling, Earle, Lambs Club, N. J.
Stacey, Herbert, 77 W. 12th St., N. Y.
Stancliffe, E., 325 E. 14th St., N. Y.
St. Vincent, Leo, 238 6th Av., N. Y.
Storer, Edward J. (161), Boston.
Steven, Edward, A., Asbury Park, N. J.
Stevens, Jerome (105), Standard Theatre, N.Y.
Thompson, E. Ramsay, 41 W. 12th St., N. Y.
Thompson, Lysander, 28 W. 4th St., N. Y.
Torrilton, Aug., 333 Bridge St., B'klyn.
Thompson, Frank, Continental Hotel, N. Y.
Van Doren, D. W. L., 81 W. 12th St., N. Y.
Weinberg, Isaac H., 265 E. 10th St., N. Y.
Waldron, A., 332 W. 47th St., N. Y.
Woodlawn, C. F. M., 138 W. 36th St., N. Y.
Warren, Albert, 200 1/4 W. 24th St., N. Y.
Welsh, E., 152 Noble St., B'klyn.
White, R. C., 24 Waverley Pl., N. Y.
William, Charles, care of C. P. Wildey, 35 B'way, N. Y.
Wright, G. A., 443 N. 4th St., Phila.

Davenport, Fanny, Canton, Pa.
Davies, Phoebe (82), Bohemian Club, San Francisco.
Evans, Lizzie (135), 63 Irving Pl., N. Y.
Elleser, Ethel (33), Mirror, N. Y.
Elnor, Florence (74), Mirror, N. Y.
Free, Nellie (191), care of Dramatic Editor,
Cinn. Enquirer, Cinn.
Florence, Mrs. W. J. (147), Fifth Av. Hotel,
N. Y.
Fish, Margarette (31), Mirror, N. Y.
Gray, Ada, Mirror, N. Y.
Goodwin, Myra (154), Mirror, N. Y.
Goodrich, Eunice (62), 70 Ogden Pl., Chicago.
Gray, Minnie Oscar (85), Mirror, N. Y.
Hawthorne, Grace, Mirror, N. Y., or
Harold, Maggio (160), 1714 Arctic Av., Atlantic City.
Hinton, Sallie (221), 1424 S. Broad St., Phila.
Jansansheek, Mme, Fanny, Mirror, N. Y.
Kellogg, Clara Louise (43), The Westmoreland,
N. Y.
Knight, Mrs. George S. (79), New Llewellyn
Park, N. J.
Kirwin, Susan (248), Westminster Hotel, N. Y.
Langtry, Lillie (146), 361 W. 23rd St., N. Y.
Labadie, Francis (73), Osowo, Mich.
Lewis, Lillyan, 273 Michigan Av., Chicago.
Mora (164), The Nest, Newcastle, N. H.
Mitchell, Maggie, Long Branch Village, N. J.
Mother, Margaret, Union Sq. Theatre, N. Y.
Madlin, Minnie (148), Larchmont, N. Y.
Modjeska, Helena (140), Santiago Canon,
Santa Ana, Los Angeles Co., Cal.
Morris, Clara, Riverdale-on-Hudson, N. Y.
McHenry, Nellie (215), Highlands, Neversink,
N. J.
Moore, Adelaide, Box 5004, P. O., N. Y.
Nobles, Dollie (151), 130 1st Pl., B'klyn.
Neuville, Mme. A. (19), 442 Pacific St., B'klyn.
Oakly, Lilian, Mirror, N. Y.
Rose, Patty (190), 161 W. 16th St., N. Y.
Prescott, Marie (155), Mirror, N. Y.
Putnam, Katie (130), Box 81, Benton Harbor,
Mich.
Potter, Cora (172), Brevoort House, N. Y.
Rankin, Mrs. McKee (80), Irvington-on-Had-
son, N. Y.
Siddons, Mrs. Scott (162), 130 Tremont St.,
Boston.
Stuart, Lilib (58), Box 45, Chatfield, Minn.
Sinclair, Edith (60), 107 De Kalb Av., B'klyn.
Scott, Claire (85), 12 Harth St., Bloomsbury,
Eng., or Mirror, N. Y.
Tucker, Ethel (61), 34 E. 12th St., N. Y.
Townsend, Camille (39), 424 Master St., Phila.
Thomas, Jessica (123), Mirror, N. Y.
Thompson, Charlotte, 29 Waverley Pl., N. Y.
Walters, Nettie (182), 984 W. Madison St.,
Chicago.
Vickers, Mattie (156), 130 E. Indiana St.,
Chicago.
Van Tassel, Cora (32), 1770 Niagara St., Buf-
falo.
Vaughn, Theresa (248), Gilsey House, N. Y.
Vokes, Rosina (197), care of E. H. Low, 947
B'way, N. Y.
Yeamans, Jennie, 68 E. 11th St., N. Y.

LEADING LADIES.

Allen, Viola (92), Manhasset, Queens County,
Long Island.

STARS.

Anderson, Mary, Lyceum Theatre, London,
Eng., or Mirror, N. Y.
Addel, Helene (93), Actors' Fund, N. Y.
Anderson, Julia (110), Mirror, N. Y.
Akerstrom, Ullie (339), 1710 W. Madison St.,
Chicago.
Anderson, Julia, 22 Prospect Hill St., New-
port, R. I.
Boyd, Nellie (179), Fresno, Calif.
Bouicnault, Agnes Robertson (150), care of E.
H. Low, 847 B'way, N. Y.
Banks, Maude (167), 32 Pemberton Sq., Boston.
Bowers, Mrs. D. P. (153), Sturtevant House,
N. Y.
Baile, Louise (130), 340 E. 41st St., N. Y.
Bindley, Florence J. (72), B'klyn Times,
B'klyn.
Blythe, Helen (98), 301 W. 46th St., N. Y.
Bonnette, Jessie (234), Rochester.
Castleton, Kate (125), Oakland, Cal.
Claxton, Kate (124), Larchmont Manor, N. Y.
Clayton, Estelle, Mirror, N. Y.
Church, Lottie (142), Box 75, Bath Beach, Long
Island.
Crowell, Floy (71), Mirror, N. Y.
Cheat, Hettie Bernard (100), 613 Centre Av.,
Chicago.
Corlant, Ida Van (106), care of Dr. E. G.
Knill, Markham, Ont.
Dowling, Sadie Hassan (118), Mt. Clemens,
Mich.
Ames, Annie Louise (10), 201 Westchester Park, Boston.
Alen, Lottie (130), 5566 La Salle St., Chicago.
Austen, Ramie, care of C. V. A. Schuyler, 106 Front St., N. Y.
Auburn, Marion (186), 31st St. & S. Park Av., Chicago.
Armstrong, Hattie (201), 104 E. 10th St., N. Y.
Bancroft, Helen (45), Coleman House, N. Y.
Bonneau, Louise Thornydale (45), Delmonico's, N. Y.
Burton, Annie (36), Mirror, N. Y.
Barclay, Annie (1), 206 W. 15th St., N. Y.
Borodin, Judith (65), 572 Main St., Buffalo.
Barry, Eleanor (117), 714 Taylor St., San Francisco.
Brooklyn, May (113), Madison Sq. Theatre, N. Y.
Boultface, Stella (147), Mirror, N. Y.
Browne, Agnes (143), 30 W. 42nd St., N. Y.
Buchanan, Virginia (154), Mirror, N. Y.
Blair, Charlotte (185), 818 B'way, N. Y.
BlankeCk, Kate (212), 142 W. 124th St., N. Y.
Boyle, Anna (229), 23 Murray St., N. Y.
Breslin, Virginia (119), Freeport, Ill.
Belgunde, Adele (228), Mirror, N. Y.
Blanchard, Gertrude, 12 Bellingham St., Cheltenham, Mass.
Bracon, Ethel, Alcazar Theatre, San Francisco.
Blair, Eugenie (68), Mirror, N. Y.
Bayard, Helen C. (74), care of C. W. Baker, Times Office, Chattanooga, Tenn.
Blume, Besse, Aberdeen Hotel, N. Y.
Clarke, Alice H. (39), Denver.
Carey, Edna (49), 143 E. 15th St., N. Y.
Carr, Madge (91), Grand Op. H. N. Y.
Conalline, Georgina (105), 311 S. Cass Ave., St. Louis.
Cayvan, Georgia (133), 135 W. 46th St., N. Y.
Carey, Eleanor (129), Mirror, N. Y.
Cameron, Beatrice (196), Mirror, N. Y.
Cyrus, Rose (311), Wallack's, or Yonkers, N. Y.
Crowther, Alice (337), 50 E. 10th St., N. Y.
Craven, Joan (223), Kelly's Theatre, Balto.
Coey, Isabelle (115), 115 B'way, N. Y.
Crawford, Actors' Fund, N. Y.
Crocker, Josephine, 5418 S. La Salle St., Chicago.
Conway, Lillian (238), 18 W. 61st St., N. Y.
Duncan, Mrs. Neville (32), 41 Oak St., Buffalo.
Dwyer, Ada (21), Park Theatre, B'klyn.
De Forrest, Gussie (96), 234 W. 13th St., N. Y.
Dyas, Ada (112), Ledgewood, Norwalk, Ct.
De Naucaze, Mme. (131), Lyceum Theatre, N. Y.
Dietz, Linda, Milton-on-Hudson, N. Y.
Dean, Dora (251), Mirror, N. Y.
Deshon, Sabra (245), Ridgewood, N. J.
Ellis, Florence, Actors' Fund, N. Y.
Edwards, Kate (332), 50 Clinton St., Cinn.
Eckert, Kate (122), 51 Jackson St., Cinn.
Eustace, Jennie (112), 50 W. 19th St., N. Y.
Firmin, Annie K., 334 W. 14th St., N. Y.
Fecty, Selena (208), Union Sq. Theatre, N. Y.
Fisher, Alice (169), Terre Haute, Ind.
Farley, Sarah (9), 312 Main St., Terre Haute, Ind.
Francis, Fannie (121), Mirror, N. Y.
Granger, Maude, 502 Bush St., San Francisco.

Greybrooke, Ethel (214), Mirror, N. Y.
Gillette, Fanny (200), Mirror, N. Y.
Gray, Sarah Blanche (149), Courier Journal, Louisville, Ky.
Gardiner, Georgina (108), Geiple's Hotel, Syracuse.
Gale, Minna (19), 75 E. 61st St., N. Y.
Goode, Lizzie (33), Mirror, N. Y.
Hilford, Marie, 54 W. 24th St., N. Y.
Hastings, Alice (150), Mirror, N. Y.
Hunter, S. R. (229), 211 Centre St., N. Y.
Hinchley, Emma (16), Actors' Fund, N. Y.
Jewett, Sara, Washington, D. C.
Irving, Julie, 3247 30 Av., N. Y.
Irving, Alice (110), Mirror, N. Y.
Jeffreys, Ida (244), Mirror, N. Y.
Jones, Helen (161), 313 W. 42nd St., N. Y.
Kidder, Kathryn, care of Board of Trade, Chicago.
Lyon, Esther (124), Mirror, N. Y.
Lyons, Esther (160), 100 Vine St., Cinn.
Lewis, Ida (30), 1515 Carpenter St., Phila.
La Verne, Lucile (163), Mirror, N. Y.
Lowell, Helen (168), 50 W. 25th St., N. Y.
Lieb, Bertha, 570 Clay St., Dubuque, Ia.
Lascelle, Sara (30), Actors' Fund, N. Y.
Le Baron, Lisette (53), Westminster Hotel, N. Y.
McKinstry, Kate, 214 W. 42nd St., N. Y.
McAuley, Mrs. Rachel, 319 W. 34th St., N. Y.
Muldener, Louise, 306 Henry St., B'klyn.
Morris, Jeannette (255), 300 Tremont St., Boston.
Mountford, Eva (192), Windsor Theatre, N. Y.
Malarini, Mercedes, P. O. Box 781, N. Y.
Mowhawk, Go-won-go (101), 136 W. 31st St., N. Y.
Morton, Ada (177), Ithip, N. Y.
Mills, Mary (94), 130 E. 14th St., N. Y.
McCall, Lizzie (55), Actors' Fund, N. Y.
Martin, Florence (11), Keene, N. H.
Marlowe, Virginia (120), 105th St., N. Y.
Nelson, Cora (247), Findlay, O.
Newman, May (244), 1117 S. 3d St., Phila.
Percelle, Irene (?), 8 N. Gilmore St., Balto.
Pierce, Abbie (84), 150 3d Av., N. Y.
Russell, Helen (6), 114 E. 25th St., N. Y.
Rowell, Hattie (73), Owosso, Mich.
Radin, Carrie (30), 116 N. Elizabeth St., Chicago.
Rogers, Genevieve (38), 242 Park Av., Chicago.
Rand, Helen (69), Canarsie Grove, Long Island.
Reed, Hissie M. (70), Mirror, N. Y.
Russell, Hattie (140), Long Branch, N. J.
Randolph, Jessie Lee (144), Bridgeport, Ct.
Rudessell, Mattie (150), 1110 Chautauve Avt., St. Louis.
Ripley, Louise, 15 Elm Place, B'klyn.
Radin, Minnie, 44 W. 34th St., N. Y.
Roland, Kathleen, 41 Spencer St., Detroit.
Robe, Annie (185), Standard Theatre, N. Y.
Reeves, Fannie (67), Mirror, N. Y.
Rial, Louise, 245 W. 43d St., N. Y.
Singleton, Agatha (83), Rochester, Ind.
Stanhope, Adeline, 207 W. 14th St., N. Y.
Shaw, Mary (140), 73 Chandler St., Boston.
Sprague, Fanny Barry (292), 338 W. 145th St., N. Y.
Story, Annie, 227 W. 31st St., N. Y.
Strickland, Nellie (130), 1007 High St., Des Moines.
Thompson, Clara Louise (150), Minneapolis.
Tyler, Odette (148), Mirror, N. Y.
Taylor, Alice, 7 Ruckle St., Indianapolis.
Tittel, Charlotte (246), 135 Diamond St., San Francisco.
Ten Broeck, Mary (390), 27 Wall St., Boston.
Thorne, Virginia (140), 107 W. 44th St., N. Y.
Thorne, Grace (291), 3 Oxford Terrace, Bos-
ton.
Thorne, Blanche (85), 107 W. 44th St., N. Y.
Turner, Carrie (78), 43 W. 24th St., N. Y.
Villa, Agnes-Wallace (245), Ridgewood, N. J.
Walsh, Katherine (217), Actors’ Fund, N. Y.
White, Lavinia (150), 11 Foster St., Prov-
dence.
Wade, Grace (93), 115 E. 90th St., N. Y.
Waters, Adele (4), Mirror, N. Y.
Weathersby, Helen (91), 1198 10th Av., N. Y.
Watson, Mrs. Chas. (28), Russell House, Otta-
wa, Can.
Wallace, Mamie (21), 1515 Thompson St., Phi-
a.
Williams, Esther (88), 390 Lexington Av., N.
Willett, Mitten (153), 415 E. 83d St., N. Y.
Wren, Mrs. Oliver W. (157), 73 Colyer St.,
Greenpoint, N. Y.
Wilton, Ellie, 236 W. 22d St., N. Y.
Wheeler, May (253), 60 Putnam Av., B’klyn.
Welby, Bertha, 41 W. 16th St., N. Y.
Wentworth, Maude, 329 E. 41st St., N. Y.
Walters, Mrs. George W. (182), 984 W. Madis-
son St., Chicago.
Wilder, Rose (141), Chicago.
Wilkes, May (106), Hoffman House, N. Y.
Watson, Rose (81), 378 W. Harrison St., Chi-
gago.
Windsor, Helen (115), 18 Washington Pl., N.Y.
Young, Mary J., 130 W. 33d St., N. Y.

HEAVY LEADS.
Foster, Mrs. Augusta (68), care of H. A. Foster,
Probate Court, Chicago.
Morris, Hattie (239), 17 Kenwick St., N. Y.

LEADING HEAVIES.
Alllyn, Wealthy (85), 244 W. 24th St., N. Y.
Clarke, Annie (14), Boston Museum, Boston.
Carroll, Jennie (153), 477 4th Av., N. Y.
Cherie, Adelaide, 270 W. 39th St., N. Y.
Dennison, Mrs. Charles (145), 11 W. 17th St.,
N. Y.
Fletcher, Kate (109), 237 W. New York St., In-
apolis.
Fontaine, Lecille (71), Mirror, N. Y.
Hamblin, Constance (226), 163 W. 36th St.,
N. Y.
Jordan, Lulu (244), 51 E. 31st St., N. Y.
Kellogg, Gertrude (13), 48 Fourth Pl., B’klyn.
Lester, Marion, 44 W. 24th St., N. Y.
Mowbray, Maude (89), Actors’ Fund, N. Y.
Saxon, Margaret (155), 936 3d St., N. W.,
Washington.
Stone, Amy, 111 W. 34th St., N. Y.
Stead, May Francis, 49 W. 34th St., N. Y.
Tracy, Helen (128), Mirror, N. Y.
Walters, Jean Clara (29), California Theatre,
San Francisco.

HEAVIES.
Burt, Fanny Lewis (191), 983 Lexington Av.,
N. Y.
Baldwin, Marie, 504 Penn Av., Pittsburg.
Crosman, Henrietta (133), 338 W. 19th St.,
N. Y.
Davenport, Mary (151), Mirror, N. Y.
Donglass, Ethel (160), 319 W. 23d St., N. Y.
Gowrie, Lizzie, 936 W. 31st St., N. Y.
Henderson, Grace (130), 228 W. 22d St., N. Y.
Hill, Mary E., 205 E. 19th St., N. Y.
Lombard, Dora (38), Tomah, Wis.
Laurance, Zelda (98), 69 Linden St., Memphis.
Lea, Besse (89), 400 W. 24th St., N. Y.
Marshall, Margaret (246), 109 Powell St., San Francisco.
Swanson, Mrs. W. (124), Mirror, N. Y.
Vaders, Henrietta, 2324 Park Terrace, Phila.
Wilmot, Emmie, 1836 Washington Av., New-
ark.
Wallick, Mary (36), 2323 Indiana Av., Chicago.

CHARACTERS.
Adams, Annie, Alcazar Theatre, San Francisco.
Alliston, Annie, 1106 B’way, N. Y.
Avery, Helen (82), 431 Franklin St., San Fran-
cisco.
Allston, Lillie (3), Mirror, N. Y.
Bates, Marie (244), Mirror, N. Y.
Bray, Adele (219), 250 W. 24th St., N. Y.
Boyd, Dora M. (163), 909 N. McLean St., Bloom-
ington, Ill.
Cohen, Ada (168), 50 W. 28th St., N. Y.
Du Sault, Gabrielle (49), 11 E. 29th St., N. Y.
avis, Kate (237), 868 E. 5th St., South Boston.
Ellbert, Jane (91), 310 W. 24th St., N. Y.
Eimore, Julia (125), 327 W. 15th St., N. Y.
Escott, Lacy (174), Mirror, N. Y.
Fielding, Maggie (17), 45 E. 6th St., St. Paul,
Minn.
French, Helena (188), 1773 Lexington Av.,
N. Y.
Furst, Annie (311), Mirror, N. Y.
Fisher, Virginia (316), Mirror, N. Y.
Haynes, Hattie, Mirror, N. Y.
Horton, Mrs. W. F. (251), 123 E. 13th St.,
N. Y.
Inglis, Lizzie (184), 325 E. 14th St., N. Y.
Jacobs, Fannie E. (190), S. E. cor. 9th & Mor-
ris Sts., Phila.
Le Clair, Laura (3), Mirror, N. Y.
Leigh, Alice (134), Mirror, N. Y.
Morgan, Hattie (118), Mirror, N. Y.
Maddern, Mary (148), Mirror, N. Y.
McIntyre, Fanny (170), Mirror, N. Y.
Maekell, Nellie (177), cor. Rivington St. & Bow-
ery, N. Y.
Pike, Dollie (114), 341 W. 34th St., N. Y.
Quinn, Anna M. (100), 115 Sacramento Av.,
Chicago.
Ryan, Kate (14), Boston Museum, Boston.
Rodgers, Emily (322), Ridgewood, N. J.
Romaine, Katharine (225), Mirror, N. Y.
St. Aubyn, Marie, 5 Winthrop Pl., N. Y.
Sylvie, May (47), 220 Grand St., N. Y.
Sylvester, Louise (83), Beaufort Flats, N. Y.
St. Julien, Louise (67), Mirror, N. Y.
Sheridan, Emma V. (196), 201 W. 44th St.,
N. Y.
Shields, Tillee (100), 65 Irving Pl., N. Y.
Thropp, Mrs. L., 140 W. 29th St., N. Y.
Treat, Carrie E., B’klyn, O.
Tiffany, Annie Ward (210), 30 E. 28th St., N. Y.
Thompson, May, care of Mrs. A. C. White, 34
West St., Paterson, N. J.
Walsh, Alice (97), Hoffman House, N. Y.
Wisdom, Clara (41), 418 S. 9th St., Phila.
LEADING OLD WOMEN.

Barker, Mary E. (56), Mirror, N. Y.
Gilbert, Mrs. G. H. (17), 74 W. 33d St., N. Y.
Lindley, Mrs. H. Eversley, 47 Pine St., Detroit.
Robbins, Esther Lorraine (175), 99 E. 19th St., N. Y.

OLD WOMEN.

Anderson, Lizzie, 6 Garland St., Boston.
Andrews, Lillian (152), Mirror, N. Y.
Allen, Mrs. Octavia (28), Fort Lee, N. J.
Bankson, Mary E., 232 W. 24th St., N. Y.
Bratone, Julia, 201 W. 14th St., N. Y.
Bonstelle, Helen (234), Rochester.
Bacon, Josie (62), 3106 Hanover St., Chicago.
Barker, Abbie (10), 32 Pemberton Sq., Boston.
Brock, Mrs. S. A. (259), 361 W. 34th St., N. Y.
Carter, Carrie (217), Old Metropolitan Hotel, Chicago.
Clifton, Elizabeth (96), 60 E. 9th St., N. Y.
Chester, Mrs. L. (59), Mirror, N. Y.
Crawford, Mrs. Graham (165), Actors' Fund, N. Y.
Clifton, Marion P. (152), Actors' Fund, N. Y.
Carlyon, Jessie, 282 Suanne St., Toronto.
Clark, Adele (132), 30 Marl Av., N. Y.
Cattlin, Lucy A. (71), 31 Church St., Somerville, Mass.
Crisp, Jessie (38), Chatfield, Minn.
Dickson, Georgie (244), Mirror, N. Y.
Douglas, Annie (1), 229 E. 79th St., N. Y.
Davenport, Mrs. E. L. (143), Madison Sq. Theatre, N. Y.
Denning, Marion (267), Chicago.
Eberle, Mrs. E. A. (5), Chatham, N. Y.
Eberle, Mrs. G. (146), Cambridgeport, Mass.
Eberle, Mary (221), Ruth St. Mt. Washington, Pittsburg.
Fritz, Jennie May (30), Boston, or Mirror, N. Y.
Freeth, Wima (55), Actors' Fund, N. Y.
Frement, Ada (130), 93 Washington St., Chicago.
Forrester, Susie (233), People's Theatre, Toledo.
Fuller, Frances, Actors' Fund, N. Y.
Gray, Alice (94), 408 W. 33d St., N. Y.
Gle, Lizzie (106), Mirror, N. Y.
Gilbert, Estelle (137), 206 8th Av., N. Y.
Gray, Jane, Mirror, N. Y.
Haile, Jennie (73), 57 Warren Av., Boston.
Haynes, Miss (34), Mirror, N. Y.
Hurst, Julia A. (83), 131 Ramsey St., Chicago.
Hooker, Mrs. Frederick (129), Mirror, N. Y.
Healey, Mrs. J. R. (277), 94 Penn St., 8'klyn.
Harrison, Alice A., 197 Chancellor St., B'klyn.
Hampton, Aggie, Actors' Fund, N. Y.
Knouse, Mrs. Nelson (48), Mirror, N. Y.
Irwin, Mrs. C. Seliden (289), care of Henry Rainforth, Grand Op. H., Cinn.
Jones, Mrs. W. G., 214 W. 37th St., N. Y.
Le Gros, Marie, Actors' Fund, N. Y.
Lathrop, Emma, 146 S. Prospect St., Grand Rapids.
Loring, Mrs. (134), Lyceum Theatre, N. Y.
Lindau, Laura (30), Mirror, N. Y.
Mink, Minnie, 135 E. 50th St., N. Y.
Marston, Mrs. E. W., 136th St. & Boulevard N. Y.
McKean, Gabriella (137), Actors' Fund, N. Y.
Mingley, Mrs. Lager (239), 179 Carlisle Av., Cinn.
Marsh, Frances (84), Mirror, N. Y.
Myers, Mrs. Mary (53), 30 E. 21st St., N. Y.
Noyer, Mrs. A. C. (35), Alton, N. II.
Pemmoyer, Mrs. A. M. (149), Mirror, N. Y.
Phillips, E. J. (145), 50 W. 24th St., N. Y.
Paul, W. M. (131), 107 E. 100th St., N. Y.
Ponisi, Mme. (341), Wallack's, N. Y.
Rigmonds, Georgina (127), Mirror, N. Y.
Rouse, Fanny Denham (149), 361 W. 19th St., N. Y.
Reiner, Helen (189), London, Ohio.
Ray, Louise D. (230), 17 E. 15th St., N. Y.
Rogers, Marion (293), 96 Warren Av., Boston.
Smith, Mrs. Sol (160), Godfrey House, N. Y.
Sanford, Nellie (237), Mirror, N. Y.
Singleton, Kate (115), 311 E. 53rd St., N. Y.
Stafford, Emily (177), care of E. H. Low, 434 W. N. Y.
Snyder, Rose (311), 50 W. 34th St., N. Y.
Stonehill, Clara (175), Highlands, N. J.
Stevens, Sara (82), Lone Pine, Inyo Co., Cal.
Sackett, Millie (212), 98 Canal St., N. Y.
Stewart, Manual (9), 48 William St., Buffalo.
Taunehl, Mrs. Frank A. (81), Actors' Fund, N. Y.
Treville, Mrs. Walter, 89 Myrtle St., Boston.
Cart, Marietta (18), Mirror, N. Y.
Vandenhoff, Mrs. Elsie, Mirror, N. Y.
Vernon, Mrs. H. E. (140), 12th St., N. Y.
Walton, Lizzie (30), Toronto.
Wilson, Kate Deming (35), 257 W. 23d St., N. Y.
Whiffen, Mrs. Thomas (113), 475 4th Av., N. Y.
Wood, Annie, 35 E. 28th St., N. Y.

CHARACTER OLD WOMEN.

Allen, Mrs. Leslie (92), Manbassett, Queens Co., Long Island.
Boswell, Emily J. (32), 51 S. 10th St., B'klyn, E. D.
Mower, Lutie Page (215), Lynn, Mass.
Marshall, May (121), 488 9th Av., N. Y.
Post, Mrs. E. M. (168), 358 Driggs St., Williamsburg, N. Y.
Vere, Le, Mary (119), 585 N. Clark St., Chicago.
Yeamans, Annie (88), Mirror, N. Y.

ECCENTRIC OLD WOMEN.

Bennett, Ella T. (35), Middleport, N. Y.
Davis, Mary (114), 96 Tillary St., B'klyn.
Eldridge, Louisa (241), Wallack's, N. Y.
Norman, Kate (232), Denton, Md.

SINGING OLD WOMEN.

Bedell, Vera (95), Mirror, N. Y.
Haviland, Courtney (188), Mirror, N. Y.

LEADING JUVENILES.

Archer, Belle (89), 4430 Chestnut St., Phila.
Abbey, Florence Girard (241), Wallack's, N. Y.
Bonner, Marjorie, 264 W. 43d St., N. Y.
Billings, Lillian (15), 214 Putnam Av., B'klyn.
Bancker, Emily (130), 327 W. 43d St., N. Y.
Clemens, Louisa (211), Mirror, N. Y.
Craigeu, Malda, 101 E. 33rd St., N. Y.
Eveson, Isabelle (14), Boston Museum, Boston.
Ehn, Minnie D. (20), Buffalo.
Field, Emma, 50 W. 19th St., N. Y.
Frank, Elta (72), 747 Quincy St., B'klyn.
Fuell, Alice, 139 State St., N. Y.
Graham, Frances (66), 413 W. 33d St., N. Y.
Germaine, Florence (218), 132 Niagara St., Buffalo.
Haley, Lillian, Mirror, N. Y.
Heron, Bijou, 38 W. 29th St., N. Y.
Holland, Virginia, 310 E. 11th St., N. Y.
Hawthorne, Kate (309), Sturtevant House, N. Y.
Harkness, Mrs. William S. (80), Mirror, N. Y.
Hoffman, Hortense (11), Keene, N. H.
Haslam, Maude (174), Mirror, N. Y.
Houston, Jean (160), 540 S. Cherry St., Nashville, Tenn.
Hudson, Lizzie C. (309), 428 W. 29th St., N. Y.
Jerome, Lillian (19), 9 W. 42d St., N. Y.
Johnstone, Ethyl (208), 22 W. 12th St., N. Y.
Keen, Nellie (48), Mirror, N. Y.
La Valley, Annie (321), 286 W. 52d St., Phila.
LaValle, Marie (6), Mirror, N. Y.
Leonard, Mabel (56), Westminster Hotel, N. Y.
Merron, Eleanor (63), Actors' Fund, N. Y.
Malcolm, Florence (67), 125 E. 15th St., N. Y.
Melville, Belle D., North Brighton, Castleton, Staten Island.
Osborne, Helen Mason, Alcazar Theatre, San Francisco.
Palmer, Laura (215), Mirror, N. Y.
Redcliffe, Minnie (201), 44 W. 24th St., N. Y.
Rainford, Clara (210), Mirror, N. Y.
Russell, Helen, 40 W. 26th St., N. Y.
Stuart, Julia (45), Mirror, N. Y.
Somervell, Beth, 45 E. 12th St., N. Y.
Stockton, Elga, 13 E. 59th St., N. Y.
Teuton, Stella (111), 112 W. 53d St., N. Y.
Timberman, Mary (155), Keokuk, Ia.
Vinton, Lillie (4), 301 W. 51st St., N. Y.
Vanderveer, Lilla (25), Gorham, 19th St. & B'way, N. Y.
Van Sicklen, Ellen (300), 80 Clinton Pl., N. Y.
Vandenhoff, Kate, Mirror, N. Y.
Worth, Florence (70), Mirror, N. Y.

**JUVENILES.**

Alexander, May (93), 147 E. 117th St., N. Y.
Almosnino, Laura (10), 11 Cazenove St., Boston.
Ashbrooke, Florence (136), Mirror, N. Y.
Arch, Marion (124), Mirror, N. Y.
Allen, Ada (161), 29 Cedar St., New Bedford.
Argyle, Anna (299), 479 Kennard St., Cleveland.
Alexander, May (230), 49 Barr St., Cinn.
Avoyne, Caroline (347), Terre Haute.
Beanan, Genevieve (91), Brighton, Mass.
Barrington, Ethel (6), 2339 Master St., Phila.
Braasch, Emma (628), 334 North Av., Chicago.
Bockel, Marie (154), Mirror, N. Y.
Booth, Rachel (176), 29 Howell St., Rochester.
Billings, Nellie, 241 Putnam Av., B'klyn.
Berier, Hattie (229), 1715 Franklin St., Balto.
Bolling, Alice (338), 25 E. 44th St., N. Y.
Boyd, Belle, 1016 La Fayette St., Davenport, la.
Bigelow, Sadie, 43 E. 24th St., N. Y.

Bernard, Fannie G., 201 W. 14th St., N. Y.
Booth, Marion, 1501 B'way, N. Y.
Briceau, Patrice, 32 E. 15th St., N. Y.
Briscoe, Ray, Mirror, N. Y.
Crowell, Belle (73), 455 S. High St., Columbus.
Condell, Lillie A., Cleveland, N. Y.
Graham, Frances (69), 413 W. 33d St., N. Y.
Germaine, Florence (218), 132 Niagara St., Buffalo.
Haley, Lillian, Mirror, N. Y.
Heron, Bijou, 38 W. 29th St., N. Y.
Holland, Virginia, 310 E. 11th St., N. Y.
Hawthorne, Kate (309), Sturtevant House, N. Y.
Harkness, Mrs. William S. (80), Mirror, N. Y.
Hoffman, Hortense (11), Keene, N. H.
Haslam, Maude (174), Mirror, N. Y.
Houston, Jean (160), 540 S. Cherry St., Nashville, Tenn.
Hudson, Lizzie C. (309), 428 W. 29th St., N. Y.
Jerome, Lillian (19), 9 W. 42d St., N. Y.
Johnstone, Ethyl (208), 22 W. 12th St., N. Y.
Keen, Nellie (48), Mirror, N. Y.
La Valley, Annie (321), 286 W. 52d St., Phila.
LaValle, Marie (6), Mirror, N. Y.
Leonard, Mabel (56), Westminster Hotel, N. Y.
Merron, Eleanor (63), Actors' Fund, N. Y.
Malcolm, Florence (67), 125 E. 15th St., N. Y.
Melville, Belle D., North Brighton, Castleton, Staten Island.
Osborne, Helen Mason, Alcazar Theatre, San Francisco.
Palmer, Laura (215), Mirror, N. Y.
Redcliffe, Minnie (201), 44 W. 24th St., N. Y.
Rainford, Clara (210), Mirror, N. Y.
Russell, Helen, 40 W. 26th St., N. Y.
Stuart, Julia (45), Mirror, N. Y.
Somervell, Beth, 45 E. 12th St., N. Y.
Stockton, Elga, 13 E. 59th St., N. Y.
Teuton, Stella (111), 112 W. 53d St., N. Y.
Timberman, Mary (155), Keokuk, Ia.
Vinton, Lillie (4), 301 W. 51st St., N. Y.
Van Derveer, Lilla (25), Gorham, 19th St. & B'way, N. Y.
Van Sicklen, Ellen (300), 80 Clinton Pl., N. Y.
Vandenhoff, Kate, Mirror, N. Y.
Worth, Florence (70), Mirror, N. Y.

**JUVENILES.**

Alexander, May (93), 147 E. 117th St., N. Y.
Almosnino, Laura (10), 11 Cazenove St., Boston.
Ashbrooke, Florence (136), Mirror, N. Y.
Arch, Marion (124), Mirror, N. Y.
Allen, Ada (161), 29 Cedar St., New Bedford.
Argyle, Anna (299), 479 Kennard St., Cleveland.
Alexander, May (230), 49 Barr St., Cinn.
Avoyne, Caroline (347), Terre Haute.
Beanan, Genevieve (91), Brighton, Mass.
Barrington, Ethel (6), 2339 Master St., Phila.
Braasch, Emma (628), 334 North Av., Chicago.
Bockel, Marie (154), Mirror, N. Y.
Booth, Rachel (176), 29 Howell St., Rochester.
Billings, Nellie, 241 Putnam Av., B'klyn.
Berier, Hattie (229), 1715 Franklin St., Balto.
Bolling, Alice (338), 25 E. 44th St., N. Y.
Boyd, Belle, 1016 La Fayette St., Davenport, la.
Bigelow, Sadie, 43 E. 24th St., N. Y.
THE NEW YORK MIRROR ANNUAL.

Marsch, Ida (302), 590 Manhattan Av., Greenpoint, N. Y.
Mackintosh, Louise (212), 133 Myrtle St., Boston.
Mell, Ada, 510 Van Buren St., Brooklyn.
McCull, Lizzie, 48 W. 12th St., N. Y.
Mortimer, Mabel, Actors' Fund, N. Y.
Macey, Corn, 57 E. 18th St., N. Y.
Nelson, Virginia (49), Arnold House, 4th Av., Alton, Ill., N. Y.
O'Neill, Annie (196), 321 Haines St., Brooklyn, E. D.
Plunkett, Louise (179), 2359 Wabash Av., Chicago.
Peters, Maude E. (108), 150 Park Av., N. Y.
Penfield, Mary Ada (106), 596 3d Av., N. Y.
Petrowsky, Marie, 66 E. 11th St., N. Y.
Procter, Annie E., Manchester-by-the-Sea, Mass.
Raymond, Mrs. Jno. T., 8 E. 32d St., N. Y.
Rainsone, Helen, Actors' Fund, N. Y.
Robson, May (145), 240 W. 34th St., N. Y.
Roberts, Florence (29), 843 Mission St., San Francisco.
Robbins, Elizabeth (13), Boston.
Russell, Marion, 134 W. 29th St., N. Y.
Stevens, Fannie (67), Mirror, N. Y.
Scott, Henrietta (105), 6 Mechanics' Block, Waltham St., Boston.
Scott, Katie (35), Mirror, N. Y.
Schuyler, Margaret (61), Mirror, N. Y.
Sollie, Ida E. (74), 50 W. 17th St., N. Y.
Standish, May (137), Actors' Fund, N. Y.
Spring, Almira (152), Mirror, N. Y.
Sprague, Estelle (237), 288 E. 18th St., N. Y.
Stuart, Mabel (213), Gettysburg, Pa.
Taylor, May (155), Highlands, N. J.
Temper, Annie Shihude (1111 Ellesworth St., Philadelphia.
Villa, Lucie (245), Ridgewood, N. J.
Williams, Lillian (100), 523 Halsted St., Chicago.
Williams, Lizzie (166), 3232 Rexse Ave., Buffalo.
Wood, Daisy (33), 29 E. 10th St., N. Y.
Weston, Alice (135), Mirror, N. Y.
Watters, Viva (192), 90 West Av., Buffalo.
Wood, Lillian (214), People's Theatre, N. Y.
Waldron, May (208), Union Stock Theatre, N. Y.
Woodruff, Josie (181), U. A. L., 91 Washington St., Chicago.

SINGING JUVENILES.
Corlette, Ethel (213), 210 E. 34th St., N. Y.
Fielding, Mary, 335 5th Av., N. Y.
Raymond, Flit (233), Mirror, N. Y.

LEADING COMEDIENNES.
Eytinge, Rose (47), 227 W. 48th St., N. Y.
Jackson, Frances C. (113), care of J. D. Townsend, 40 Chambers St., N. Y.
McTimner, Estelle (174), Mirror, N. Y.
Rehan, Ada (47), Daly's Theatre, N. Y.
Sanders, Mary (113), P. O. Box 18, Tompkinsville, Staten Island.
Satterlee, Jennie (144), 239 E. 14th St., N. Y.
Tennant, Margaret (164), 76 Grove St., N. Y.

COMEDIENNES.
Alliston, Lillie, 1166 B'way, N. Y.
Ames, Amy (176), Mirror, N. Y.
Charteris, Lillian (130), Mirror, N. Y.

Deaves, Rillie (138), 308 W. 47th St., N. Y.
Du Sault, Gabrielle, 11 E. 29th St., N. Y.
Harrison, Maude (145), 344 W. 23rd St., N. Y.
Hunter, Elizabeth E. (199), 31 Dale St., Highland, Boston.
Karsner, Jane (212), 250 W. 55th St., N. Y.
Mervine, Laura (31), 327 W. 145th St., N. Y.
Maeder, Clara F. (41), 323 E. 82d St., N. Y.
Meech, Kate (110), Mirror, N. Y.
Polk, Julia (114), Mendon, El Dorado Co., Cal.
Roberts, Rose (146), Dateeh Burks, England.
Ray, Evelette (54), 465 Front St., Buffalo.
Richmond, Lizzie (136), 857 Orchard St., Phila.
Strickland, Marian (84), Actors' Fund, N. Y.
Stewart, May (118), Mirror, N. Y.
Thomas, May (90), Bijou Op. H., N. Y.

ECCENTRIC COMEDIENNES.
Bridges, Eloise (161), 618 Fulton Av., Clmu.
Fisher, Mrs. Jane, Albaugh House, 228 State St., Chicago.
Gray, Mary Josep, P. O. Box 66, Keyport, N. J.
Germon, Effie, 85th St. & Basford Pl., N. Y.
Goldsby, Charity (15), 95 Irving Pl., N. Y.
Poland-King, Polie (159), Wadsworth, Ohio.
Post, Mrs. E. M., 356 Driggs St., Brooklyn.
Redding, Florence (172), care of B. Hirschberg, Youngstown, Ohio.
Standish, Helen, 34 E. 21st St., N. Y.
Thomson, Dorothy (150), 306 W. 15th St., N. Y.
Weatherby, Jennie (630), 917 Park Av., N. Y.
Ward, Annie D., 138 W. 39th St., N. Y.

LIGHT COMEDIENNES.
Gardiner, Ella B. (6), Mirror, N. Y.
Russell, Susie (65), 136 W. 24th St., N. Y.
Taylor, Alice, 451 Park Av., Indianapolis.

SINGING COMEDIENNES.
Sherwood, Grace (51), 428 W. 20th St., N. Y.
St. Quintin, Louie (185), 343 E. 65th St., N. Y.

INGENUES.
Arnold, Florine (161), Mirror, N. Y.
Burt, Laura (60), 595 W. 22d St., N. Y.
Comstock, Nanette (67), 39 W. 27th St., N. Y.
Campbell, Evely (118), 301 E. 17th St., N. Y.
Clairon, Laura, 62 2d St., Hoboken, N. J.
Ellison, Jane (91), Mirror, N. Y.
Dillon, Louise (133), 43 W. 24th St., N. Y.
Friend, Eithelvyn (80), 8 Worcester Sq., Boston.
Ferguson, Mattie (81), 36 E. 21st St., N. Y.
Ferguson, Kate (112), 151 Adans St., Brooklyn.
Gliddon, Helen (196), Mirror, N. Y.
James, Rose (121), Mirror, N. Y.
Jackson, Anna L. (215), 345 W. 34th St., N. Y.
Jackson, Belle, 47 E. 37th St., N. Y.
Knowles, Marie (126), Genova, N. Y.
Leslie, Enid (241), Wallack's, N. Y.
O'Leary, Miriam (13), 40 Gray St., Boston.
Russell, Annie, The Chelsea, 222 W. 23d St., N. Y.
Russell, Marion (243), 134 W. 25th St., N. Y.
Shannon, Effie (47), Daly's Theatre, N. Y.
Stuart, Jane (79), care of Maurice Holshaw, Custom House, N. Y.
Sanson, Bessie (138), Mirror, N. Y.
Slaven, Amy (193), 126 W. 37th St., N. Y.
Tait, Birdie (245), Park Theatre, Cleveland.
LEADING SOUBRETTES.
Daly, Lizzie Derious (51), 87 W. Springfield St., Boston.
Ellison, Clara (149), care of E. H. Low, 947 B'way, N. Y.
Harvey, Mamie (39), Hamilton, Ont.
Nash, Marietta (18), 3742d Av., N. Y.

SINGING SOUBRETTES.
Arlington, Myra (238), 291 Centre St., N. Y.
Arden, Blanche, Actors' Fund, N. Y.
Barrett, Annie (129), 238 E. 71st St., N. Y.
Baker, Maude, care of British Consul, N. Y., or 1229 D St., N. W., Washington.
Bloodgood, Mrs. Harry (159), North Conway, N. H.
Crox, Eliza (237), 112 E. 23rd St., N. Y.
Cohen, Fanny (135), 58 E. 4th St., Cinn.
Conway, Lizzie (91), 302 E. 79th St., N. Y.
Cheatham, Kitty (65), 39 Granercy Park, N. Y.
Cheesman, Rose, Moultonville, N. H.
Dow, Marie Louise (105), Union Sq. Theatre, N. Y.
DeMor, Dickie (183), 309 W. 14th St., N. Y.
Dehnar, Jean (56), care of Ellis, 350 W. 40th St., N. Y.
Duffield, Pauline (30), 44 Greenwich Ave., N. Y.
Emerson, Belle (112), Colhane House, Rochester.
Elise, Margaret (332), Auburn, N. Y.
Edmunds, Nellie (6), Mirror, N. Y.
Emmet, Gracie (16), Actors' Fund, N. Y.
Francis, Ella, 137 7th Av., B'klyn Heights.
Foley, Kate (138), Mirror, N. Y.
Forrest, Lottie (37), 123 3d Av., Chicago.
France, Rosa (67), Mirror, N. Y.
Fontaineblean, Leona (227), Mirror, N. Y.
Galloway, Minnie, Box 53, Waverly, Md.
Hanlon, Toma (252), Mirror, N. Y.
Henshaw, Jeanie (215), 55 Division St., Albany.
Harris, Anita (229), 78 Sheldon St., Providence.
Heath, Marie (180), Mirror, N. Y.
Hunt, Ella (199), 302 W. 134th St., N. Y.
Howard, Rose (11), Kansas, N. H.
Jansen, Marie (63), 240 W. 22d St., N. Y.
Jeanette, Edith (198), 4 Dartmouth St., Boston.
Kennedy, Emily (139), 304 W. 34th St., N. Y.
Livingston, Bertha, 1635 Lexington Ave., N. Y.
Lewis, Annie (190), 216 4th St., S. E., Washington.
Leland, Jane (218), 300 E. 12th St., N. Y.
Marret, Juliet (3), Mirror, N. Y.
McLeigh, Annie (51), 63 Auburn St., Boston.
Miller, Lutie (192), Hawley's, 164 Vine St., Cinn.
Milde, Ida, 3 Carey Pl., Charlestown, Mass.
Ottillie, Miss (158), Mirror, N. Y.
Pearce, Emilie (12), Mirror, N. Y.
Peasley, Lea (21), 112 Madison St., Syracuse.
Percy, Marion, Mirror, N. Y.
Patterson, Mary M., Mirror, N. Y.
Peters, Nettie (205), 137 W. Jefferson St., Louisville, Ky.
Parker, George (198), 177 E. 168th St., N. Y.
Roseberry, Nellie (165), 524 Penna Ave., Washington.
Rinehart, Leola (203), Blanchester, O.
Rinehart, Stella (205), Blanchester, O.
Reeves, Jennie (3), 113 N. Fremont St., Balto.
Sanford, Louise (17), 142 E. 13th St., N. Y.
Sherwood, Blanche (96), Mirror, N. Y.
Sartelle, Minnie (194), 31 Washington St., Chicago.
Stillman, Lilian, 135 4th St., Milwaukee.
Stockholm, Ada (202), Mirror, N. Y.
Smith, Julia (219), 249 Public St., Providence.
Thilng, Grace (149), Mirror, N. Y.
Thropp, Clara (125), 140 W. 25th St., N. Y.
Vivian, Weesie (174), Mirror, N. Y.
Villa, Veo (245), Ridgewood, N. J.
Wilson, Julia (126), 111 E. 116th St., N. Y.
Weddell, Ina, Actors' Fund, N. Y.
Walters, Nellie (205), Mirror, N. Y.
Willard, Nina (229), 150 South Av., Allegheny City, Pa.

SOUBRETTES.
Arzula, Miss (48), Mirror, N. Y.
Arline, Florence (9), Vermillion, O.
Anderson, Christabel (92), Mirror, N. Y.
Bowman, Frances, Alcazar Theatre, San Francisco.
Blanche, Annie Helen, 142 W. 124th St., N. Y.
Braunmont, Clara (247), Oswego, N. Y.
Bright, Jane (244), 673 N. 13th St., Phila.
Biggar, Laura (146), San Francisco.
Bird, Mary (351), 314 W. 31st St., N. Y.
Buckingham, Mary (233), Front St. Theatre, Balto.
Baker, Katie (235), 341 W. 34th St., N. Y.
Bartlett, Josie (63a), Casino, N. Y.
Bennett, Johnstone (196), 30 E. 66th St., N. Y.
Burgess, Mary (175), Highlands, N. J.
Burgess, Sadie (173), P. O., Springfield, III.
Bardell, May (151), Actors' Fund, N. Y.
Blanche, Annie (67), Mirror, N. Y.
Barr, Stella (177), 250 E. Ohio St., Chicago.
Barnum, Tillie (29), 53 John St., Toledo.
Barton, Essie (22), Box 175, New Haven.
Boshell, Ada (18), 309 W. 36th St., N. Y.
Burnham, Lillie (75), 664 Shawmut Av., Boston.
Blake, Ida May (119), Mirror, N. Y.
Batzer, Ella (111), 530 S. 13th St., Phila.
Brooks, Helen (117), Morton House, N. Y.
Clarke, Tilla, Portland, Pa.
Clare, Carrie, 320 West 47th St., N. Y.
Campbell, Florence (232), 13 W. 11th St., N. Y.
Clennell, Edith (197), care of E. H. Low, 947 B'way, N. Y.
Cowell, Sydney (134), Lyceum Theatre, N. Y.
Christie, Jennie (57), Mirror, N. Y.
Coote, Carrie (50), Mirror, N. Y.
Clune, Lena (38), Cleveland.
Carlyon, Kate (5), 282 Summack St., Toronto.
Damon, Bertie, New Bedford, Mass.
De Vere, Nellie (244), 132 Warren St., Newark.
Daniels, Louise, 63 Shonnard St., Syracuse.
Dayne, Helen (14), Boston Museum, Boston.
Dijon, Pauline E. (190), Mirror, N. Y.
Douglas, Duddie (57), 123 E. 63d St., N. Y.
Du Pree, Minnie (94), 145 W. 16th St., N. Y.
Elmore, Mamie (301), 327 W. 145th St., N. Y.
Elmore, Marion (46), Mirror, N. Y.
Evans, Alice (5), Actors Fund, N. Y.
Foster, Dorothy (219), 1013 E. Market St., Louisville, Ky.
French, Minnie (188), 1773 Lexington Ave., N. Y.
Frederick, Lella (174), 209 W. 34th St., N. Y.
Floyd, Mary (128), 38 W. 27th St., N. Y.
Foot, Rose M. (69), Dale St., Roslindale, Mass.
Revel, Mollie (28), 235 W. 13th St., N. Y.
Reynolds, Kittie (114), 244 40th Ave., N. Y.
Sterling, Mabel, Ironwood, Mich.
Shields, Kitty (229), 325 E. 14th St., N. Y.
Sothern, Elia, 75 8th St., W. Klyn.
Sutton, Mamie (257), 113 2nd Ave., N. Y.
Sifton, Josie (233), People's Theatre, Toledo.
Sedgwick, Helen (128), Mirror, N. Y.
St. John, Marie (71), Mirror, N. Y.
Sheppard, Mamie G., Mirror, N. Y.
Sheridan, Jewel (10), 30 Prospect Ave., Buffalo.
Shattuck, Ada (130), Mirror, N. Y.
Schell, Hattie (36), 82 Berkeley St., Boston.
Thomas, Elizabeth (126), Mirror, N. Y.
Taylor, Alice (130), Indianapolis.
Vining, Bebe (178), Mirror, N. Y.
Vaughn, Blanche (360), 56 John St., Providence.
Wilson, Julia, 111 E. 116th St., N. Y.
Watts, Amelia (92), 54 E. 31st St., N. Y.
White, Maude (228), Mirror, N. Y.
Williams, Sallie (31), 12 Henderson Pl., E. 86th St., N. Y.
Wilson, Kate (110), 237 E. 33rd St., N. Y.
Ward, Elia (115), 310 E. 14th St., N. Y.
Williams, Minnie, 106 E. 19th St., N. Y.
Winner, Josephine (125), 119 E. 89th St., N. Y.
Wilson, Miss Billie (531), 34 E. 32nd St., N. Y.
Wilson, Annie (88), Park Theatre, N. Y.
Walsh, Flossie (97), Hoffman House, N. Y.
Whittle, Emma (160), 163 Shurtleff St., Chelsea, Mass.
Weaver, Elia (144), Chicago.
Wentworth, Mae (8), Actors' Fund, N. Y.

BURLESQUE ACTresses.

Beres, Minnie (173), 739 Plymouth Ave., Rochester.
Bell, Ida (90) Bijou Op. H., N. Y.
Blake, Agnes (90), 213 E. 53rd St., N. Y.
Bartine, Jennie (44), Bijou Op. H., N. Y.
Bea, Caroline (44), Bijou Op. H., N. Y.
Clark, Charlotte, care of Mrs. Meyers, P. O., Rochester.
Cheever, Lillian (31), Mirror, N. Y.
Cooke, Rose (44), Bijou Op. H., N. Y.
Grinnell, Hattie (129), Mirror, N. Y.
Kavanagh, Lila (90), Bijou Op. H., N. Y.
Lane, Clara (44), Bijou Op. H., N. Y.
Montague, Louise (44), Bijou Op. H., N. Y.
McCann, Geraldine (99), Bijou Op. H., N. Y.
Miller, Minnie (90), Bijou Op. H., N. Y.
Perkins, Carrie E. (90), Bijou Op. H., N. Y.
Palmer, Nanine (392), Mirror, N. Y.
Roche, Angesta (90), Bijou Op. H., N. Y.
Stetson, Ruth (44), Bijou Op. H., N. Y.
Smith, Emma (173), Bradford, Pa.
Summerville, Annie (44), Bijou Op. H., N. Y.
Tinimie, Cora (90), Bijou Op. H., N. Y.
Templeton, Fay, 76 W. 57th St., N. Y.
Uart, Katharine (44), Bijou Op. H., N. Y.
Von Lisso, Caprice (54), Mirror, N. Y.
Waldemere, Maude (44), Bijou Op. H., N. Y.
Winner, Annie (90), Bijou Op. H., N. Y.

BOYS' PARTS.

Daniels, Louise (120), Syracuse.
Harrington, Helen (3), 325 E. 14th St., N. Y.
Havley, Hattie E., Mirror, N. Y.
Hall, Daisy (97), Mirror, N. Y.
Rich, Annie (192), 58 Chestnut St., Toronto.
Spencer, Alice (108), 21 Prescott Pl., B'klyn.
SINGING CHAMBERMAID.

St. Quentin, Lizzie (47), Daly's Theatre, N. Y.

CHAMBERMAID.

Cooke, E. (47), Daly's Theatre, N. Y.

WALKING LADIES.

Atwell, Grace (14), Boston Museum, Boston.
Buckley, Nellie (29), 903 Mission St., San Francisco.
Clinton, Edith (201), Wakefield, Mass.
Dreher, Virginia (47), Daly's Theatre, N. Y.
Elliott, Mabel (186), 1455 N. 18th St., Phila.
Howard, Lilian (7), Mirror, N. Y.
Hudson, Eliza S. (132), Box 84, New Lisbon, Wis.
Mountford, May (188), Mirror, N. Y.
Nelson, Silna (142), 333 Washington St., New York.
Rock, Ida (138), Mirror, N. Y.
Raven, Grace (109), 20 W. 23rd St., N. Y.
Stoner, Rehan (82), Vendome Hotel, San Francisco.
Tan Broeck, Helen (2), 307 W. 32nd St., Camden, N. J.
Wells, Lida (62), Vincennes, Ind.

RESPONSIBLE UTILITY.

Allen, Rices (129), 13 Hoyt St., B'klyn.
Chase, Annie (152), Actors' Fund, N. Y.
Chester, Annie (141), Boston Museum, Boston.
Dunbar, Annie (129), 129 Congress St., Phila.
Gaines, Flora (68), Mirror, N. Y.
Gardner, Alice (141), Chicago.
Greenwald, Marie (145), 323 E. 14th St., N. Y.
Gilpin, Sophie Landon, Cumberland, Md.
Rensselaer, Ward (155), 7 W. Castle St., Syracuse.
Semon, Ray (63e), Casino, N. Y.

UTILITY.

Anderson, Mamie (83), Erie, Pa.
Burns, Katie (150), 15 W. 17th St., N. Y.
Cross, Ellen (152), White's Theatre, Detroit.
Cameron, Nellie (69), Mirror, N. Y.
Conne, Frances (20), Syracuse.
Drew, Kate (29), California Theatre, San Francisco.
Delano, Marie (188), 354 Loomis St., Chicago.
Dozier, Nellie (246), 1100 Market St., San Francisco.
Evans, Agnes L. (188), 947 9th Ave., N. Y.
Howard, Marguerite (106), Grand Rapids.
Hildreth, Emma (153), Actors' Fund, N. Y.
Lawrence, Agnes (188), 947 9th Ave., N. Y.
Ross, Dora (32), Charlotte, Mich.
Roche, Royal (138), Mirror, N. Y.
Stockton, Sadie D. (89), Columbus, Ind.
Street, Marie (186), Mirror, N. Y.
Scallion, Clara (150), 307 E. 35th St., N. Y.
Sutton, Mrs. John (2), 146 W. 4th St., N. Y.
Weatley, Annie, Actors' Fund, N. Y.
Wilson, Livia, 1784 3d Ave., N. Y.
Wyman, Francis, Alcazar Theatre, San Francisco.
Worthington, W., Alcazar Theatre, San Francisco.

CHILDREN'S PARTS.

Burd, Bobbie (20), Toronto.
Barr, Lottie (59), 486 Front St., Buffalo.
Burd, Maude (20), Toronto.
Bow, Gertrude (92), 51 S. 10th St., B'klyn.
Bowman, Daisy, Alcazar Theatre, San Francisco.
Dunn, Pettie (31), 5 Stanton Pl., N. Y.
Dargen, May (175), 402 W. 53d St., N. Y.
Eddinger, Wallie (33), Mirror, N. Y.
Favor, Besie (93), 107 DeKalb Av., B'klyn.
Genovesa, Maude (17), 82 Bond St., B'klyn.
Haines, Ethel (163), 436 10th Av., N. Y.
Haskell, Ina Bell (71), Lynn, Mass.
Hales, Louis (168), 433 10th Av., N. Y.
Lloyd, Annie (96), 1732 9th Av., N. Y.
McGregor, Ella (92), 44 Cole St., Rochester.
Patterson, Katie (89), Park Theatre, N. Y.
Pullock, Mabel (2), 33 Flint St., B'klyn.
Partington, Kate (289), Box 492, Metford, Mass.
Richards, Emma (74), 492 W. 29th St., N. Y.
Thompson, Maud (186), 714 E. 5th St., South Boston.
Walsh, Mabel A. (99), Actors' Fund, N. Y.
Weir, Lou (10), Anderson Hotel, Lynn, Mass.
Wallace, Carrie (31), 1535 Thompson St., Phila.
Wood, Marshall (33), 29 E. 10th St., N. Y.
Williams, Charlotte (177), cor. Rivington St. & Bowery, N. Y.

CHILD ACTRESSES.

Adams, Tonina (24), 446 Union Av., Paterson, N. J.
Adams, Lily (214), 446 Union Av., Paterson, N. J.
Ashman, Minnie (62), 737 Washington Av., Chicago.
Devere, May (223), 132 Warren St., Newark.
Hernandez, Bipou, 1212 B'way, N. Y.
Hill, Lena (56), Mirror, N. Y.
Inez, Little (238), 201 Centre St., N. Y.
Kean, Alberta (48) Mirror, N. Y.
Leesie, Elsie (134), Lyceum Theatre, N. Y.
Lenord, Zella (106), 614 Bruster St., E. Saginaw, Mich.
Nobriga, Vivie (229), 206 Sands St., B'klyn.
Peck, Grace (239), 201 Centre St., N. Y.

BALLET MISTRESSES.

Ceruti, Baptistine (144), 24 St., N. Y.
Cammarano, Giovanna (179), Metropolitan Op. H., N. Y.
Sohlke, Augusta (138), Putnam House, N. Y.

PREMIÈRE DANSEUSES.

Bonfanti, Marie (3), 337 E. 19th St., N. Y.
Brambilla, Marie (126), 704 Sedgwick St., Chicago.
Eloise, Mlle. (161), Mirror, N. Y.
Franciolli, Mlle. (128), Mirror, N. Y.
Franchis, Amelia (178), Metropolitan Op. H., N. Y.
Goss, Teresena Carlotta (144), 236 E. 14th St., N. Y.
Siegfried, Mamie (24), Seneca Falls, N. Y.

CHARACTER DANSEUSES.

Dorst, Augusta (3), Mirror, N. Y.
Young, Caroline (63), 18 W. 4th St., N. Y.
Varry, Chase (63), 415 W. 47th St., N. Y.
Williams, Ada (42), Mirror, N. Y.
Wilson, Adele (63), 363 W. 24th St., N. Y.
Wright, Georgie (42), Mirror, N. Y.
Waltz, Jean (40), 352 E. 53d St., Indianapolis.
Williams, Maud (40), 521 13th St., N. W.,
Washington.
Waite, Emily (24), 273 W. 36th St., N. Y.

VARIETY.

Austin, Amie (12), Newtown, Long Island.
Austin, Rose (12), Newtown, Long Island.
Adams, Hattie (173), 25 Spring St., N. Y.
Blakely, Mamie (173), 30 River Av., Allegheny City, Pa.
Courtright, Kitty (69), 21 Colder St., Grand Rapids.
Carlington, Ella (173), Mirror, N. Y.
Lee, Julia (173), Mirror, N. Y.
Russell, Jessie (12), 265 Elizabeth St., N. Y.
Smith, Eliza (131), Paterson, N. J.

NOT CLASSIFIED.

Amber, Mabel, 49 W. 32d St., N. Y.
Allen, Kate B. (170), Fort Lee, N. J.
Adair, Nettie, 133 E. 23d St., N. Y.
Austin, Itamie, 151 W. 45th St., N. Y.
Beardsley, Katharine (230), 27 Ball St., Boston.
Bernard, Frances, 301 W. 14th St., N. Y.
Ball, Josephine (241), Wallack's, N. Y.
Bayard, Florence, 40 E. 34th St., N. Y.
Beecner, Florence C., 283 4th Av., N. Y.
Bain, Nellie, Englewood, N. J.
Bowen, Nellie K., care of A. C. Rose, 1627
Park Av., N. Y.
Buchanan, Virginia, 247 W. 25th St., N. Y.
Bird, Ethel, 44 E. 10th St., N. Y.
Batley, Sallie J., 74 Kearney St., Newark.
Brennan, Kate, 35 E. 33d St., N. Y.
Batchelder, Fanny, Hotel Pelham, Boston.
Bruno, Helen, 110 E. 15th St., N. Y.
Brandon, Ethel, 32 W. 26th St., N. Y.
Cushman, Gwylene, 30 E. 12th St., N. Y.
Cross, Mary, 40 E. 12th St., N. Y.
Cumingness, Ethel, 21 E. 21st St., N. Y.
Cow, Miss, 239 W. 14th St., N. Y.
Cameron, Bessie, 332 E. 17th St., N. Y.
Coombs, Jane, Islip, Long Island.
Cordman, Lydia, 101 Forsyth St., N. Y.
Cohn, Pauline, 310 W. 14th St., N. Y.
Davis, Maria, 197 7th Av., N. Y.
Dumont, Bertha, 155 E. 27th St., N. Y.
Davenport, Eva, 428 W. 23d St., N. Y.
Durtoy, Miss, 11 E. 15th St., N. Y.
Dillon, Louise, 340 W. 32d St., N. Y.
Dow, Daisy, 450 W. 5th St., N. Y.
Drury, Carrie, 102 E. 31st St., N. Y.
Eldridge, Louise, 142 E. 13th St., N. Y.
Eastace, Jennie, P. O., Elmiria.
Eaton, Alice J., 52 W. 25th St., N. Y.
Estrau, Mathilde, 130 W. 43d St., N. Y.
Elbert, Jennie, 310 W. 24th St., N. Y.
Pleming, Ada, Mirror, N. Y.
Friend, Ethelyn, 130 E. 52d St., N. Y.
Forbes, Lottie, 108 W. 46th St., N. Y.
Foley, Kate, 244 W. 14th St., N. Y.
Florence, Rand, care of H. A. Schultz, DeKalb
Av., R. R., B'klyn.
Gates, Carrie, 147 E. 37th St., N. Y.
Gutman, Mrs. V., 1487 B'way, N. Y.
Gallagher, Margaret, Actors' Fund, N. Y.

Geoffreys, Minnie, 40 Putnam Av., B'klyn.
Gerrish, Sylvia, 340 W. 34th St., N. Y.
Goodrich, Joan, 199 W. 10th St., N. Y.
Godley, Bessie, 10 E. 28th St., N. Y.
Gillette, Florence, 33 E. 22d St., N. Y.
Grandin, E., 142 E. 53d St., N. Y.
Graves, Virginia (341), Wallack's, N. Y.
Hills, Frank M. (230), Mirror, N. Y.
Hassman, Rosa, 147 E. 39th St., N. Y.
Hardenberg, Helena (165), Union Sq. Theatre,
N. Y.
Howe, Katherine B. (170), Mirror, N. Y.
Hall, Gracie, 166 W. 23d St., N. Y.
Henry, Tessa, 380 W. 37th St., N. Y.
Holshaw, Kate, 414 Lexington Av., N. Y.
Irving, Isabelle, 255 W. 29th St., N. Y.
Juviv, Mrs. Selden, 364 W. 32d St., N. Y.
Jobson, Clara, 60 W. 19th St., N. Y.
Jackson, Mrs. Hart, 412 S. Broad St., Phila.
Johnson, Helen A., 47 E. 21st St., N. Y.
Jackson, Fannie, 132 W. 46th St., N. Y.
Leighton, Rose (520), Standard Theatre, N. Y.
Lyne, Ethel A., 318 W. 27th St., N. Y.
Lionel, Anne, 40 E. 16th St., N. Y.
Langton, Susie, 304 W. 42d St., N. Y.
Lewis, Kate, 223 W. 15th St., N. Y.
Lee, Flora, 138 W. 20th St., N. Y.
Leach, Lulu, 386 6th Av., N. Y.
Liston, Ebsie (241), Wallack's, N. Y.
Marlowe, Virginia, 237 E. 105th St., N. Y.
Mayor, Annie, 45 E. 9th St., N. Y.
Moore, Elsie, 247 W. 38th St., N. Y.
Oyler, Jesse (176), 27 W. 41st, Indianapolis.
Pierce, May, 38 Irving Pl., N. Y.
Potter, Florence, 145 W. 22d St., N. Y.
Rees, Stella, 224 N. Mississippi St., Indianapo-
lias.
Ripley, Louise, 101 2d Av., N. Y.
Roberts, May, 138 W. 22d St., N. Y.
Robison, May, Pleasantville, N. J.
Sedgwell, Mrs. J. H., 8 W. 29th St., N. Y.
Straus, F. V., 130 Walker St., N. Y.
Siddons, Mrs. M. A., 58 E. 9th St., N. Y.
Strickland, Maria, 12 E. 15th St., N. Y.
Stone, Isabella, 212 W. 42d St., N. Y.
Thompson, Ada, Continental Hotel, N. Y.
Turper, Annie, 208 W. 23d St., N. Y.
Tillson, Miss, 38 Winthrop Pl., Boston Heights,
Mass.
Tyn dall, Miss, 107 Fort Fren Pl., B'klyn.
Thorpe, Mrs., 379 4th Av., N. Y.
Varnett, Leila (31), 182 E. 93d St., N. Y.
Vezzie, Alice (230), Mirror, N. Y.
Van Arman, Eva, 571 Lee Av., B'klyn.
Wright, Mrs. G. A., 440 N. 4th St., Phila.
Wells, Norma (230), Mirror, N. Y.
Worth, Zelda (164), 25 Elm Pl., B'klyn.
White, Annie, 221 6th Av., N. Y.
Williams, Jennie, 118 E. 53d St., N. Y.
Willis, Ebsie, 72 W. 45th St., N. Y.
Waterman, Ida, 125 W. 34th St., N. Y.
Wood, Daisy, 47 E. 11th St., N. Y.
Wilson, Millie, 101 Waverley Pl., N. Y.
Warks, Marie, 118 E. 10th St., N. Y.
Young, Mrs., Box 128, Manaroneck, N. Y.

GRAND AND COMIC OPERA.

PRIMA DONNA SOPRANO.

Abbott, Emma (64), care of Whitehouse &
Co., 25 Broad St., N. Y.
Bellini, Laura (40), Mirror, N. Y.
The New York Mirror Annual.

Metzo-Sopranos.

Reifarth, Jennie (44), 18 W. 44th St., N. Y.

Prima Donna Contraltos.

Barton, Edith (22), Box 175, New Haven.

Von Dornhoff, Helen (49), 483 Race St., Cincinnati.
Garlhard, Alice (170), 58 W. 39th St., N. Y.
Huntington, Agnes (25), Home Journal Office, Boston.

Maddigan, Gertrude (25), 271 Hamilton St., Cleveland.

Reno, Adele, Mirror, N. Y.
Rinehart, Goldie (26), Blanchester, O.
Stone, Agnes, Standard Theatre, N. Y.

Yole, May (30), 39 W. 20th St., N. Y.

Contraltos.

Annandale, Elizabeth (61), Balto.
Brown, Lillian West, 7 Lyon St., Chelsea, Mass.

Cole, May, Belle, care of Geo. Colby, 23 E. 14th St., N. Y.

Christin, Julie (248), 3134 Morgan St., St. Louis.
De Mille, Zoe (163), Mirror, N. Y.

Dixie, Mrs. Henry F., 23 Clinton Pl., N. Y.
Engel, Louise (26), 1722 S. 23 St., St. Louis.

Fricker, Bertha (64), Nashville.

Gerald, Kate (163), 11 Prince St., N. Y.

Germon, Bossie (29), 306 W. 25th St., N. Y.

Hornby, Marie (198), New Brunswick, N. J.

Klein, Lulu (143), 705 6th Ave., N. Y.

Morse, Carrie (43), 249 W. 23rd St., N. Y.

Nichols, Lulu (23), 157 N. Tennessee St., Indianapolis.

Orms, Ida, Mirror, N. Y.
Poole, Clara (178), Metropolitan Op., H., N. Y.

Tewksbury, Fannie (22), Portland, Me.

Watkins, Lily (54), Mirror, N. Y.
Zeha, Annette (50), 1739 3d Ave., N. Y.

Altos, Female.

Lindington, Helen, Metropolitan Op. H., N. Y.

Maddigan, Frankie (22), 271 Hamilton St., Cleveland.
Perring, Agnes (178), Metropolitan Op. H., N. Y.

Terry, Jessie (22), 23 Stuyvesant St., N. Y.

Principal Tenors.

Armand, Joe (23), Mirror, N. Y.

Branson, Philip (170), 1911 Hickory St., St. Louis.

Bullard, Harry (22), Mirror, N. Y.

Callahan, R. E. (42), Mirror, N. Y.

Conly, J. E. (238), 10 Sunner St., St. Louis.

Chuizetti, Julie (24), Mirror, N. Y.

Gilberstson, W. F. (188), 129 W. Jackson St., Chicago.

Garr, J. C., 114 E. 13th St., N. Y.

Hallows, Henry (63), Casino, N. Y.

Holmes, Chas. (22), Mirror, N. Y.

Hilliard, Henry (62), Casino, N. Y.

Karl, Tom (25), Home Journal Office, Boston.

Molten, Henry, Mirror, N. Y.
Sylva, Eloi (178), Metropolitan Op. H., N. Y.
Stanley, Edmund P. (230), 4 Oliver St., Balto.
Turner, Charles (160), 473 W. 150th St., N. Y.

Tenors.
Battistini, Enrico (143), 131 E. 31st St., N. Y.
Brydges, Castell (102), Mirror, N. Y.
Bassett, Charles (178), Metropolitan Op. H., N. Y.
Bell, Alexander (18), 3 Cary Pl., Charlestown, Mass.
Cook, Arthur (202), Mirror, N. Y.
Callahan, J. F. (42), Mirror, N. Y.
De Leon, Robert (170), 699 Green A., B'klyn.
Dixie, Harry F., 23 Clinton Pl., N. Y.
Ebert, T. (63a), Casino, N. Y.
Elliott, J. C., 150 W. 16th St., N. Y.
English, T. O. (22a), 306 E. Leigh St., Richmond, Va.
Farrell, Jos. A. (22), 86 W. Canton St., Boston.
Jordan, Julian (230), 145 E. 16th St., N. Y.
Lang, Peter (23), 18 Orange St., Boston.
Morris, Theodore (172), Louisville, Ky.
Michelena, Fernando (64), 59 Tompkins Pl., B'klyn, E. D.
McGauckin, Barton (178), Metropolitan Op. H., N. Y.
Montegriffo, Agostino (64), Washington.
McKnight, Frank (64), Mirror, N. Y.
McIntyre, Robert (230), Nyack, N. Y.
Nares, Philip C. (248), Geneva, N. Y.
Orcutt, W. A. (69), 3 Greenwood St., Boston.
Highlands, Mass.
Oudin, Eugene (52a), Standard Theatre, N. Y.
Oakland, J. Frederic (236), 412 B'way, N. Y.
Ross, David (26), Pond's Music Store, N. Y.
Rareshide, George H. (144), Mirror, N. Y.
Spigarelli, Carlo M. (48), 122 Park A., N. Y.
Stedman, W. H. (1681), 72 Emerald St., Boston.
Thomas, Augustus, Mirror, N. Y.
Talbot, Henry C. (233), People's Theatre, Toledo.
Taglieri, Signor (40), Mirror, N. Y.
Taylor, Jas. C. (41), House, 1884, Ann Arbor, Mich.
Torpey, Edward (64), Mirror, N. Y.

Principal Baritones.
Gaillard, Francis (170), 53 W. 30th St., N. Y.
Olmstead, Geo. (63), 244 W. 12th St., N. Y.
Ricketts, T. Victor (22), Mirror, N. Y.
Wolley, Frank (34), Canastota, N. Y.

Baritones.
Brand, John E. (52a), Standard Theatre, N. Y.
Black, Andrew (178), Metropolitan Op. H., N. Y.
Clark, E. H. (238), 36 Morrison St., Cleveland.
Clarke, Harry (43a), 63 Emerald St., Boston.
Doolittlestock, William (165), Napoleon, O.
Dylyn, J. Bernard (234), 325 E 14th St., N. Y.
Delahunty, M. B., Mirror, N. Y.
Dungan, C. W., 60 W. 19th St., N. Y.

Ferrey, J. A. (69), 133 Jefferson Av., B'klyn.
Hitchcock, Frank (22), Box 242, Ft. Edward, N. Y.
James, Lithgow (143), Barnett Castle, Eng.
Joslyn, Benjamin (65), Casino, N. Y.
Ludwig, William (178), Metropolitan Op. H., N. Y.
Leaby, James (76), 8 Clinton Pl., N. Y.
Lee, Wm. H. (43), 249 W. 25th St., N. Y.
Merion, William (178), Metropolitan Op. H., N. Y.
Maine, Signor (160), 162 W. 36th St., N. Y.
MaeSweeney, J. R., Mirror, N. Y.
Murray, J. K. (41), Pittsburg.
Nash, J. E. (52a), New Rochelle, N. Y.
Owsley, Harrison F., Mirror, N. Y.
Prueitt, William (64), Washington.
Rattenberry, Hinnery L. (125), 1819 North 24th St., Phila.
Starr, Stanley, Mirror, N. Y.
Stoddard, Alonzo (178), Metropolitan Op. H., N. Y.
Tyrill, Charles, Mirror, N. Y.
Woodbury, Harry L. (42), 12 Dwight St., Boston.

Altos—Male.
Hall, Milton H. (165), Dexter, Mich.
Lee, Augustus M. (165), Hartford.

Basso.
Krug, Jacques (40), Mirror, N. Y.

Principal Bassos.
Buch, Philip J. (230), 416 N. 8th St., Phila.
Hall, Gustavus F., Mirror, N. Y.
Wooley, Arthur (53), Canastota, N. Y.

Bassos.
Amsden, Claud T. (22), Box 726, Akron, Mich.
Brodicker, William (64), Phila.
Bryant, F. J. (64), Mirror, N. Y.
Bulknap, W. S. (172), Toronto.
Brodicker, George W. (178), Metropolitan Op. H., N. Y.
Brown, W. H. (42), Mirror, N. Y.
Beggs, E. A. (42), Mirror, N. Y.
Corbett, Edward L. 114 Waverley Pl., N. Y.
Clarke, John W. (292), Mirror, N. Y.
Hamilton, William (52a), Standard Theatre, N. Y.
Knight, E. A. (26), Morton House, N. Y.
McLaughlin, William J., Mirror, N. Y.
Ricc, Riccardo (25), Home Office, Boston.
Richmond, M. A. (77), E. North St., Lima, O.
Rye, Ellis (169), Pamrapo, N. J.
Vetta, Francis (178), Metropolitan Op. H., N. Y.

Madrigal Boys.
Austin (40), Mirror, N. Y.
Howard (46), Mirror, N. Y.
Magar (46), Mirror, N. Y.
Parr (46), Mirror, N. Y.
Sloman (46), Mirror, N. Y.

Instrumentalists.
First Violinist.
Krauss, Albert (64), Mirror, N. Y.
VIOLINISTS.
Mack, Charles E. (172), Albany.
Moon, O. M. (206), 234 Grand Av., Milwaukee.
Reilly, J. A. (226), 32 S. Russell St., Boston.
Schatzer, Robert A. (27), Champaigns, Pa.
Toomey, E. (23), 17 Monroe St., Taunton, Mass.

VIOLA PLAYER.
Temple, Henry (294), Mirror, N. Y.

FLAUTOISTS.
Franke, H. (204), Lime Springs, Ia.
Hammond, A. M. (77), New Lexington, O.
Luby, John (172), Cincinnati.

CLARINETISTS.
Bunch, R. (216), Mirror, N. Y.
Fletcher, Charles (204), 534 Cresson St., Phila.
Jones, L. M. (222), Portland, Me.
Locke, Ed. E. (23), 32 Summer St., Charlestown, Mass.
Pfaff, H. C. (102), Mirror, N. Y.
Wienman, Z. S. (27), Phila.

TRUMPETISTS.
Addison, William (165), Jackson, Mich.
Aiken, James (23), 50 Charter St., Salem, Mass.
Beede, Charles (204), care of York & Son, Grand Rapids.
Forbe, Charles (172), San Antonio, Tex.
Kimball, Tupper (165), San Francisco, Cal.
Pilling, William (102), 162 Eway, N. Y.
Stork, Adolph (2316), 440 E. Chestnut St., Lancaster, Pa.
Wewels, Dave H. (52), 254 Pearl St., B'klyn.

DOUBLE-BASS PLAYERS.
Champ, P. F. (27), Peacedale, R. I.
Fay, Clarence (172), Fort Madison, Ia.
Payson, Wm. (222), Mirror, N. Y.
Tucke, Augustus (2041, Bremer St., bet. Clark & Centre Sts., Milwaukee.
Wähn, Charles (102), Newark.
Wood, Frederick (165), Mirror, N. Y.

CELLOIST.
Remsberg, O. F. (23), 233 S. Centre St., Springfield, Mass.

CORNETISTS.
Abbott, Charles A. (102), Atlanta, Ga.
Buckhoff, Augustus (216), 87 Gold St., B'klyn.
Boos, Addie (165), Jackson, Mich.
Boos, Frank (165), Tiffin, O.
Crighton, L. W. (27), Halifax, N. S.
Clair, John W. (304), Sharon, Pa.
Duffy, Edward (22), Mirror, N. Y.
Doty, C. W. (23), Galesburg, Ill.
Kahlen, Clarence (172), Burlington, La.
Klotz, Farel (172), Omaha, Neb.
Kerr, Louis (77), Newmarket, Pa.

DRUMS.
Cooper, Charles E. (172), Boston.
Foote, Geo. F. (27), Syracuse.
Lake, Fred (204), Grand Rapids.
McCann, Charles (102), Milwaukee.
Nassbaum, Louis (165), 333 E. 55th St., N. Y.
Thompson, Louis (164), Mirror, N. Y.
Williams, Frank (52), 53 Bowery, N. Y.

PIANISTS.
Hayes, J. F. X. (30), Toronto.
Marsigny, Paul (75), Springfield, Mass.
O'Heane, John (62), Simcoe, Ont.
Pratt, Class, E. (43), 44 8. Washington Sq., N. Y.

MISCELLANEOUS INSTRUMENTALISTS.
Avery, J. K. (171), Rochester, Minn.
Adair, John (103), Cohocton, N. Y.
Albert, Carl (223), Johannesburg, N. Y.
Barth, Leonard (103), Jamestown, N. Y.
Bunzel (249), Box 149, Hopedale, Mass.
Barth, Frederick (103), Jamestown, N. Y.
Bibel, Charles (36), Bloomington, Ill.
Blampin, James (152), 33 Union Sq., N. Y.
Beebe, W. T. (249), 29 Main St., Bradford, Pa.
Brooks, Joseph (238), Frankfort, Phila.
Campbell, John (238), 1134 Pine St., Phila.
Cronkhite, W. H. (236), Little Falls, N. Y.
Carmichael (222), Salem, N. Y.
Coleman, Clara, Mirror, N. Y.
Connors, William (171), B'klyn.
Cannon, Frederick (171), Lancaster, Pa.
Criere, E. (50), 1193 B'way, N. Y.
Carroll, Alfred (249), Union City, Pa.
Church, H. L. (249), Union City, Pa.
Clarke, E. W. (103), Hornellsville, N. Y.
Castello, Arthur B. (86), 75 Pleasant St., Providence.
Creekmer, W. J. (86), Mirror, N. Y.
Daines, C. H. (220), Box 832, Pittsfield, Mass.
Dewey (46), 1193 B'way, N. Y.
Davie, Henry (238), Brockton, Mass.
Epler, M. D. (171), B'klyn.
Ellsworth, Francis (171), Buchanan, Mich.
Frankum, George W. (86), 48 Anderson St., Montreal, Can.
Farrell, Frank (77), N. 3d St., Zanesville, O.
Gessler, E. E. (220), Wapakanetta, O.
Glass, W. A. (247), Mirror, N. Y.
Gillham, David (228), 27 Robinson St., Toronto.
Heinegen (46), 1193 B'way, N. Y.
Husted, O. H. (222), Norwalk, O.
Harries, O. B. (249), 13 Chappell St., Cleveland.
Hamilton, Claude (247), St. Louis.
Helfrick, Augustus (247), Elkhart, Ind.
Jemison, William (77), Lawrenceburg, Ind.
Jamieson, G. W. (249), Breechford, Pa.
Kibble, William (220), Greensburg, Pa.
Klorb, W. B. (247), Piqua, O.
Lucie, Rosalia (131), Worcester, Mass.
Lucie, Joseph (131), Worcester, Mass.
Lucie, Frederick (131), Worcester, Mass.
Leitch, H. George (247), Elkhart, Ind.
Lambert, E. T. (247), Rehoboth, N. Y.
Leopold (240), Box 149, Hopedale, Mass.
McCloskey, Francis J. (60), Lonsdale, R. I
Moore, John (103), 15 Goulds St., B'klyn.
Manly, J. A. (109), E. Mirror, N. Y.
Marrion, Hilary (52), 282 E. Fair St., Paterson,
N. J.
McNeice (46), 1198 B'way, N. Y.
Muirvime (46), 1198 B'way, N. Y.
McClellan, H. A. (172), Grand Rapids.
Murphy, William (217), Jersey City, N. J.
Maxwell, E. H. (247), Lima, O.
Marston, H. B. (250), Hampton, N. H.
McKay, Charles (247), Creaton, Ia.
Noss, Bertha (180), New Brighton, Pa.
Noss, Frank (180), New Brighton, Pa.
Noss, Lottie (180), New Brighton, Pa.
Noss, Florence (180), New Brighton, Pa.
Noss, Ferdinand (180), New Brighton, Pa.
Prince, Charles (179), San Francisco.
Page, Oscar A. (250), Damariscotta, Me.
Perry, W. S. (247), Mirror, N. Y.
Phillips, George (230), 118 Oliver Av., Youngs,
N. Y.
Ringwall, K. (230), Bangor, Me.
Rose, Henry B. (103), Gowanda, N. Y.
Richards, Otto (171), Freemont, O.
Stevens, George (171), Gorham, N. H.
Sweetland, William H. (232), Hazelton, Ind.
Stewart, Francis (222), Concord, N. H.
Smith, Charles (222), Lowell, Mass.
Strobach, Charles G. (220), Chicago.
Swartwood, John J. (247), Marysville, Mo.
Sprass, Joseph (247), Lansing, Mich.
Sweeney, J. M. (230), Stoneham, Mass.
Turnbull (46), 1193 B'way, N. Y.
Thorne, Lester (222), Syracuse.
Thompson, W. O. (230), 175 Hanover St., Bos-
ton.
Waltmann, Hermann (216), 425 S. 3d St., Phila.
West, H. S., Shelbyville, Ill.
Willis, Richard (171), B'klyn.
Withers (46), 1198 B'way, N. Y.
Whittaker, (46), 1198 B'way, N. Y.
White (46), 1193 B'way, N. Y.
Winget, A. D. (103), Petosky, Mich.
Ward, Isabella (104), 324 Bowery, N. Y.
Wilber, J. E. (77), N. Wayne St., Piqua, O.

Duncan, A. O. (127), Box 256, Mount Vernon,
N. Y.
Fook, Jim Ah (80), Mirror, N. Y.
Gale, George (249), Centreville, Ia.
Hart, Joseph (104), 146 W. 4th St., N. Y.
Henry, Chas., A., 483 Shawmut Av., Boston.
Hoskins, Nellie (306), 14 Grand Av., Milwau-
kee.
Kelly, Joseph A. (77), 207 E. 7th St., N. Y.
Lenton, John (131), Mirror, N. Y.
Lenton, Francis (131), Mirror, N. Y.
Malcom, Frederick (171), Englewood, Ill.
McAllen, David (237), 421 8th Av., N. Y.
Matthews, Fred. (230), 43 Clinton Pl., N. Y.
Price, William (87), Mirror, N. Y.
Price, Henry (87), Mirror, N. Y.
Powers, George (230), 347 W. 50th St., N. Y.
Rice. Francis (87), Greenwich, N. Y.
Rice, Edwin (87), Greenwich, N. Y.
Roselle (103), 80 W. 6th St., Cinn.
Schrore (127), Mirror, N. Y.
Shaw, Alice J., 249 W. 55th St., N. Y.
Till, John, Mirror, N. Y.
Terry, Ralph (104), Mirror, N. Y.
Thayer, Chas. H., Parker House, Boston.
Williams, C. W. (87), Hunt's Hotel, Cinn.
Wesner, Ella (104), 3028 S. 9th St., Phila.

Pantomimists.
Butler, Robert (130), Station T., Tremont,
N. Y.
Eunice, William (85), Mirror, N. Y.
Martinette, Albert (137), Mirror, N. Y.
Maurey, Ida (69), Mirror, N. Y.
Pholte, Martha (69), 207 56th E. 9th St., N.
Y.
Pholte, Joseph (69), 207 56th E. 9th St., N.
Y.
Smiley, John (69), 4 Alexander Av., Boston.
Zelmart, Francis Xavier (69), 387 E. 6th St.,
N. Y.

Clowns.
Pizzirillo, Louis (69), 317 B'way, N. Y.
Tooteey, Little (69), Mirror, N. Y.

Readers and Elocutionists.
Ayres, Alfred, 314 W. 15th St., N. Y.
Burbank, A. P., Lotus Club, N. Y.
Cowell, Sarah, 475 4th Av., N. Y.
Davenport, Mrs. E. L., Madison Sq. Theatre,
N. Y., or Canton, Pa.
Daniels, Carrie, 24 E. 29th St., N. Y.
Diehl, Annie Randel, 361 W. 57th St., N. Y.
Richardson, Abbey Sage, 174 W. 58th St., N.
Y.
Stoddard, Frederick E., Chicopee, Mass.
Sargent, F. H., N. Y. School of Acting, Lyceum
Theatre, N. Y.
Steubins, Genevieve, 38 W. 10th St., N. Y.
Thomas, Julia, 26 W. 26th St., N. Y.
Monro, A. C., Bartholomew Printing Works,
College Pl., N. Y.
Woollett, Sidney, care of G. E. Montgomery,
Authors' Club, N. Y.
Webb, Harriet, 12 E. 23rd St., N. Y.
Willer, Marshall P., 55 W. 23rd St., N. Y.
Watkins, Rose, 463 W. 22d St., N. Y.

Theatrical Trades, etc.
Actors' Order of Friendship, 1227 B'way, N. Y.
American Dramatic Fund, 1327 B'way, N. Y.
Brehm, C., Costumer, 118 4th Av., N. Y.
TREDUC, Eugene, Notary Public, 10 Union Sq.,
Y. N.
Brooklyn Times Job Print, B'way, B'klyn.
Buck, G. H. & Co., Lithographers, 166 Centre
St., N. Y.
Buzian & Co., Costumers and Theatrical
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Dobbin, J. B. & Co., Theatrical Tailors, 134
Bowery, N. Y.
Evans, Costume Company, 63 E. 12th St., N. Y.
Elks Club, 54 Union Sq., N. Y.
Forbes Lithograph Co., Boston.
French, T. Henry, Theatrical Publisher, 38 W.
23d St., N. Y.
Free Press Job Print, Detroit.
Hasselman-Journal Co., Theatrical Printers,
Indianapolis.
Hawthorne, Charles, Costumer, 1 E. 26th St.,
N. Y.
Helm & Lietz, Wig Makers, 125 4th Av.,
N. Y.
Houghton, Rev. Dr. George H., Rector, Church
of the Transfiguration (Little Church
A<ound the Corner), 29th St., lst. 5th &
Madison Aves., N. Y.
Kielty, William, Theatrical Expressman,
Stead 11th St. & 4th Av., N. Y.
Jeffreys, John B., Theatrical Printer, 150 Dear-
born St., Chicago.
Lawrence, W. S., Costumer, 781 B'way, N. Y.
Lamb's Club, 34 W. 25th St., N. Y.
Lanny, George E., Costumer, Wallack's, N. Y.
Ledger Job Print, Phila.
Lotus Club, Cor. 5th Ave. & 21st St., N. Y.
Maetz, A. J., Courier Lithograph Co., Buffalo.
McPharlin & Sons, Theatrical Architects, 23
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