## THE DAILY EVENING TELEGRAPH-PHILADELPHIA, FRIDAY, NOVEMBER 19, 1869

## NEW-YORKISMS. From Our Our Correspondent.

NEW YORE, Nov. 19, 1869.

Thanksgiving Day. What is the reason that the expression of thanks and the gratification of a good appetite always go together? Why is it not as easy to fast and be grateful as to be feast and be grateful? Whence comes it that we never open our mouths in praise, upon set occasions, without the condition that they are to be immediately filled with good things being under-Who ever fasts on Thanksgiving Day, I should like to know? So that you read the Presidential and Gubernatorial proclamations, and go to church and listen to a sermon a little longer and more statistical than usual, you can settle yourself down to your Thanksgiving ducks and currant jelly with a quiet conscience. That gratitude is an affecting sense of future favors is never more unmistakably proved than on Thanksgiving Day. What do we give thanks for? For the rich harvest we have gathered in? For our commercial success as a nation? For the peace in which we have been permitted to sit under our own vines and fig-trees? Not much! Our national gratitude, I fear, takes the form of self-complacency that we are cute and plucky, and that all the good things we want we are able to provide for ourselves. The future favors we look for are the services we do ourselves, and for these we are abundantly grateful.

Lord Dick Radford Herbert Le Roy Ainsley and his wife have been gracing the theatres with their presence since their return to this city. Of what has Mr. Radford to be ashamed ? That is the question. He has done no more in real life than that poetic impostor "Claude Melnotte" is applauded for doing on the stage-borrows a patrician but fictitious name aud obtains a first-class bride on the strength of it. A bogus Prince of Como in Gotham is no worse than the same character in Lyons; and if Miss Martin continues to "like the picture," no one has a right to biame her for fighting her way out of the struggle between love and pride to such a termination. Whenever this couple does put in an appearance among the orchestra seats, you may be sufe the dorgnettes, of all the knowing ones in the house are levelled at them. Cheek is the genius of the nineteenth century, and the man who travels on it has a through ticket that carries him anywhere.

## Those Brondway Drivers.

It sometimes happens that an unlucky individual discovers upon getting into a Broadway stage-and you will find stages scarce anywhere else-that he has no change about him. The necessary postage decimals are not forthcoming, the conductor of the coach begins to get impatient, and what between the bell-sounding of the fractious driver and the indiscoverability of the fractional currency, the passenger loses himself in profound depths of perplexity, and finally fishes up a one-dollar bill, and looks his neighbors askant in the face, mutely appealing to them to change it. Occasionally some quiet-looking man, one of Nature's Chesterfields, takes a ten-cent note out of his own pocket and insists upon the embarrassed passenger's accepting it. As a rule, however, the proceedings are not characterized such a graceful amenity as this, and the one dollar bill is finally handed up to the grumbling Jehu without, the passenger resuming his seat, popping his eyes constantly up in the direction of the money-hole, and holding himself in readiness to receive the change. Block after block is passed; passengers get in and out; other fare is handed up and other change returned; but that belonging to the one-dollar bill remains unheard from. At length the angry passenger applies his mouth to the money-hole and indignantly requests "that ninety cents." He is told that they have been handed to him, and the driver drives on. Most of the passengers, perhaps all who were in at the time the note was handed up, have since got out; and the question becomes one of veracity between the driver and the claimant of the ninety cents. One of these cases has just come up before Judge Dowling. the driver swearing that the money was refunded, the passenger being equally positive that it was not. The Tombs sphinx made short work of the difficulty. He refrained from imprisoning the driver, on account of his family whom he supported, but administered a reprimand that will not be without a wholesome effect upon the Broadway drivers. My Thanksgiving advice to every reader of THE TELE-GRAPH who finds himself in a Broadway stage is, and up a dollar note if you don't wish to run the risk of being dragged into court, or not getting back the change. The Dollar Stores. We all know-those of us at least who have read our Bibles-that the way of a ship at sea, the way of a serpent on the rock, the way of an eagle in the air, and the way of a man with a maid, are very wonderful things. There is another equally wonderful, and it is the way of our country cousins with the Broadway dollar stores. What credulity! what simple-mindedness! How blindly they believe they are going to get fifty times their money's worth How they answer by return of post the circulars of swindling agents! How confidently they expect to be in the receipt of patent enamelled watches for the sum of one dollar! how they treasure the printed lists of valuables, as though they were magic rings which one only has to rub to evoke a genus! It's no You point use talking to such people. snare that is spread out the for them, but they walk right into it nevertheless. Broadway is ined with these dollar-store swindles, all of which appear to be doing a prosperous trade. When our country cousin does come to town, and find himself inside one of these palaces, particularly if it is in the evening, I suppose the mixture of gas and glass is bewildering, and he trembles with indecision when he finds himself confronted with a saucy-spoken saleswoman, who looks him through and through as perforatingly as though she had as many eyes as the potatoes he has just come from digging. Holders of tickets which promise enamelled watches will be interested in learning that these invaluable chronometers consist of a circular slip of paper, upon which the hours are indicated, and around which the hands never move, but constantly point to one hour. These hands, being quite immovable, may be said to "keep" time in a double sense. The circular slip of paper is enclosed in a galvanized tin cover, and precisely the same style of elegant trinket is sold by street peddlers for twelve-and-a-half cents aplece. Some public show of indignation is periodically got up against the swindle, but it soon dies out, and the dollar stores remain standing, glaring demonstrations of the country public's gullibility. Amusements. I have two interesting items of news, "never be fore made public." In the first place, the New Or leans French Opera Troupe commence an engage ment at the French Theatre in this city, next March Two months later, in May, the celebrated Italian tragedian, Ernesto Rossi, with a full Italian company, fulfils an engagement at one of the theatres in this city (which one is not yet determined), under the management of one of our most successful impressarii. It is in the tragedies of Alfieri and Shakespeare that Signer Rossi is most celebrated, and in one of these he will make his debut. ALI BABA,

their undivided attention, with constant evidences of hearty sympathy, to a play the chief merit of which is that it does exalt virtue and honor, and brands an infamous vice by depicting its influences and effects Marion Harland's in the strongest possible colors. The Workingmen of New York; or, The Curse of

Strong Drink is a direct and forcible appeal in favor of temperance, and for practical effect as an exposition of the evils of drunkenness it is of more value than any temperance lecture or sermon that could be delivered. The piece is well known, as it has frequently been performed; and if not one of the best, it is one of the most popular of its class. It is usual to localize it in whatever city or town it may be performed, and two or three seasons ago it was brought out in good style at the Chesnut, until the title of The Workingmen of Philadelphia. It is not a matter of much consequence, but Miss Keene would not have done amiss to have made this alteration in the title, and to have introduced the necessary localisms to adapt it to this city. This play, it is true, depends in a great degree for its success on its dramatic effects, but its popularity is due quite as much to its moral and the appeals that it makes to popu-lar sympathies and tastes. It is certainly not a very good play from a literary or art standpoint, and as a protest against the vice of drunkenness it is inferior to such pieces as Janet Pride and Madeline. It is good of its kind, however, and much better than many of the so-called "sensation" pleces of the day, and its influence cannot be otherwise than beneficial upon the class of persons that will chiefly largest, best, and chiefly be attracted by it. The performance last night went off with spirit,

wholly Wear."

and the actors went through their parts with an energy appropriate to the subject, and acquitted themselves to the satis.action of the large audience in attendance.

# "The Magic Flate" and "Fidelio" by the Ger-man Troupe. On Wednesday evening Mozart's opera of the

Magic Flute was performed by the German troupe at the Academy of Music, and last night Beethoven's Fidelio was given. Both of these works are of such a high order of morit that it is a matter of regret with lovers of music that they are not often performed, and yet they present such difficulty in the execution that, unless executed in very superior style by artists of first-rate ability, it is much better that they should not be attempted.

The Manie Flute is based upon one of those "wonder" stories which were at one time, and perhaps still are, extremely popular on the German stage, but which are so devoid of merit or real interest that it is a matter for regret that such a composer as Mozart did not choose something better as the subject of one of his most charming compositions. In spite of the intricacies of a peculiarly stupid and uninteresting plot, however, the music of the Magic Flute will always obtain for it a high place in the list of standard operas, and if worthily sung it will always command appreciative applause. But little, however, can be said in avor of the performance of Wednesday evening, as the music was so entirely beyond the range of the singers that the performance was almost as much of a buriesque as the performance of one of Shakespeare's tragedies by the Walnut Street Theatre company, when they are trembling beneath the frowns of Mr. Forrest, Madame Friederici, Madame Rotter, and Messrs. Himmer and Formes are to be commended for conscientious efforts to do their best, but otherwise there was little worthy of praise in the efforts of the evening, the orchestra and chorus in particular being very inefficient.

Fidelio, which was given last evening, is undoubtedly the finest opera ever written. A simple and pathetic subject is illustrated with the skill of a master. and this noble composition can only be characterized by stating that it is Shakespearian in every sense of the term. No one who has ever heard this great work can ever forget the magnificent quartette in the first act, "Mir ist so wonderbar." the prisoner's chorus, the solo by "Florestan" in the second act, the grave-digging scene, or the recognition of the husband and wife. Not only are the characters all individualized, but each shade of emotion in the drama is expressed with a grandeur, a pathos, and a depth of feeling that are as wonderful as they are admirable. This work has a peculiar charm, of which it can-

not be deprived even by an unworthy performance, but it is not agreeable to listen to such an effort as that of last evening. Madame Johannsen is the only 'Leonora" on the stage, and she certainly enters into

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## MUSICAL AND DRAMATIC.

"The Working Men" at the Chesnut. A New Jersey clergyman has just published a work against popular amusements in general and the theatres in particular, in which, among other rather remarkable statements, he says that "no manager would dare to present a play which should brand vice as infamous and exalt virtue and honor; if he did, his audience would go out in the midst of the performance, angrily muttering that when they want a sermon they will go to the church for it." It is just such ignorant bigotry as this that deprives the usual pulpit utterances against the theatres of any weight whatever. Every theatre-goer knows that such a statement as the above is false in every particular, and that it could only emanate from a person who undertakes to discuss and condemn what he knows nothing at all about. If this reverend gentleman could have been induced to visit the Chesnut Street Theatre last evening, and to sit out the performance, it is likely that some of his ideas would have undergone a radical change. He would have seen the house crowded to its utmost capacity, and giving

the spirit of the part with fine appreciation of its dramatic requirements. Her voice, however, is inadequate to the interpretation of the music, and her personation is therefore far from satisfactory. It is but instice to say that the other artists endeavored to do their best, but that best fell far short of a reasonable standard of excellence. In Fidelio much depends upon the chorus, and much more upon the orchestra, and it was in these particulars that the deficiencies of the performance were most palpably felt.

The City Amusements. AT THE ACADEMY OF MUSIC Halevy's opera of La Juive will be given this evening. There will be a matinee to-morrow, when Fra Diacolo will be performed, and Faust is announced

for to-morrow evening. At THE CHESSUT the moral drama of The Workman of New York; or, The Curse of Strong Drink, will be repeated this evening, with Miss Keene as "Martha Samero " Savage.

AT THE WALNUT Mr. Forrest will appear this eve-

AT THE WAINUT MF. Forrest will appear this eve-ning as "Richelieu." There will be a matinee to-morrow, when the drama of Waiting for the Verdict and the farce of Little Toddlekins will be performed. The Octoroon and Robert Macaire are announced for to-morrow evening. AT THE ARCH, Lost at Sca will be performed this evening. AT THE ELEVENTH STREET OPERA HOUSE a fine bill

AT THE ELEVENTH STREET OFERA HOUSE & fine bill

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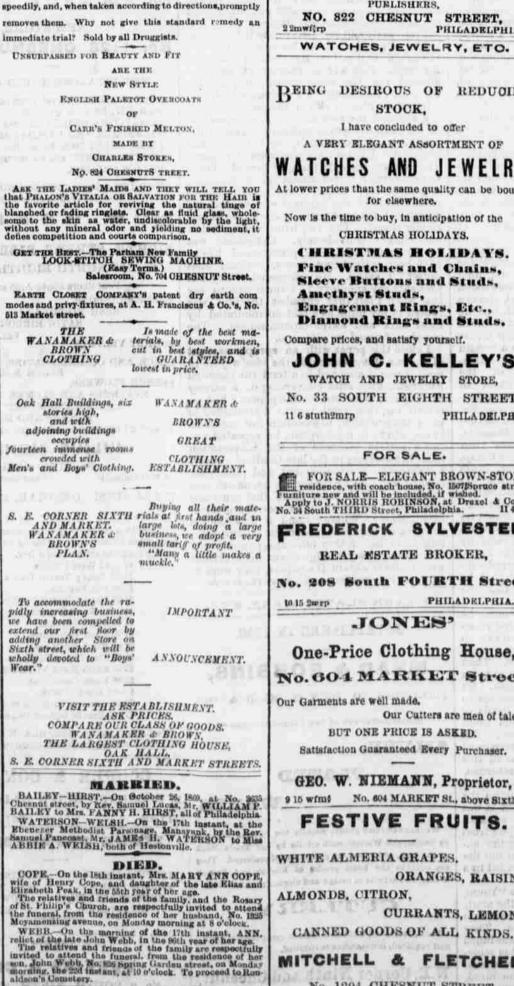
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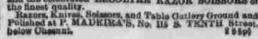
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