

DRAMATIC SKETCHES.—No. 3.

The Property Man. "In the meantime," said good Master Quince, "I will draw up a Bill of Properties such as our play wants. And it is doubtful if Master Quince knew when he made that little speech what a task he had before him. As a general thing, indeed, he does not know his length, has a goodly share of properties, and Master Quince must have had his hands full. The Property Man is one of the first grand essentials of the theatre. The success of every piece, no matter how slight, depends in a great measure on him. Everything on the stage, except the scenery, are properties. The word is often applied to small articles used by the performers, but these are a part only of the great mass of such material. Furniture of every sort are properties. These large pieces are termed "stage props" in opposition to "hand props." The best "stage props"—parlor sets, etc.—are sometimes very handsome and are used very carefully. In modern society pieces it is quite the custom to have the furniture of a dealer for the run of a piece. Property men in the country (as theatrical stands outside of the larger towns are termed) are often sorely perplexed in this respect. They have in such cases nearly always to hire, and it often happens that furniture men are a narrow-minded set of heathens, for whom the most delicate and artistic attractions of the theatre have no attraction whatever. The strange things have been done under these circumstances. The curtain must go up—so much is sure; and that great requisite can be accomplished under the stress of a "must" more important affairs than things theatrical have proved. We heard of a sharp fellow once, who, being with a travelling company, struck a town where shopkeepers were all of the very strictest sort. He had to have a sofa and some other furniture for a piece to be played, and he could neither hire, borrow, buy, nor steal it. They would rather chop it up, the owners said, than have it go inside of a theatre. Our man, not discouraged however, set his wits to work. He got another person to purchase the required goods, and to have them sent with the bill to a hotel, where they should be on delivery. The car driver was in the trick, and the furniture was swiftly driven to the theatre. It was only required in the first place, and by 9 o'clock it was back in the owner's store (not a whit worse than an hour and a half before, except that a few profane stage-players had touched it), with the message that it did not exactly suit the intended purchaser. This clever trick was devised by Poughkeepsie, and the daring wretch who devised it got to live to boast of his exploit. Sometimes, however, you can't have. The old song says, "Potatoes they grow small," and then adds, "So we eat 'em tops and all," and that is a rule that holds good of other things than potatoes. The writer has seen that most exciting play, if properly performed—Adrienne Lecouvreur—set with nothing better in the market than some old packing cases covered with colored muslin. But when the "Abbe" in the piece walked on in the simple dignity of pantaloons, and in the general dress of the present period, except that his hair was dashed with flour, and tied up in a ribbon—when that happened, one forgot the furniture. Home-made stage furniture is easily distinguished from the kind that people use in real life. Its ornamentation is especially rich and rare. The idea in manufacturing this species of goods is to avoid a conflict with any given age or time, and in this it is successful, for it is unlike anything that is or ever has been. Wonder has often been expressed concerning the makers of this furniture. It is the joint handiwork of the carpenter, the joiner, the stage carpenter; and when it is remembered that often not these worthies know as much about cabinet-making as they do about the economy of the steam engine, the wonder really should be that the furniture is as good as it is. But there is this peculiarly about a Property Man, that there is nothing he can't make—after some fashion. In the Adrienne case above mentioned the joiner had not time, or he would have manufactured a set of "Louis quatorze" furniture calculated to make that monarch turn in his grave. There would have been plenty of paint and Dutch metal upon it, and a great many people would have thought it a deal finer than the real thing. It is hard to say what class of work a Property Man has the most trouble. When a theatrical show piece is produced there is a quantity of special preparation to be made, which at first sight would be the most troublesome of his labors. Take such a piece as the Naad Queen. All the masks, the marine productions of every sort, are furnished by the Property Man. Of course they have to be made, for no one in Christendom does such work. Such things are often of elegant design, and show the Property Man to be something of an artist, just as he is at other times carpenter, machinist, and chemist. To no man can the legend, "Jack of all trades, and master of none," be applied with as much propriety as to him. We have left ourselves little room to speak of the "hand props." They are literally almost infinite. Whatever is used on the stage, except the "very body of the age" upon the mimic scene. The depository of these cheap wonders is always on the prompt side, and as near the first entrance as possible. It is called the property-room, and while in it is the subject of our sketch owes no allegiance, or at least pays none, to the stage manager himself. There are other rooms for the storage of large articles, and such things as are not continually in demand. Unless the Property Man is a person of great method, the "props" are apt to become scattered all over the theatre. There are such numbers of them, and almost every fresh piece so adds to the numbers, that unless they are ruthlessly weeded out at short intervals, they fill every available corner of stage room. Some property men are like certain house-keepers—they have to destroy anything, thinking that some time it may turn to be of use. In that case the man keeps on filling up on filling up the place until he can't find anything or can't turn around. He then leaves in disgust, and another official coming in has a grand house-cleaning. As regards "hand-props" our man has a mighty list of articles, on what scene they are to be used, and by whom. The call-boy furnishes these articles to the proper parties, and collects them afterwards and returns them to the property-room. The rule is that calls shall be made in the green-room, and that the boy shall hand the "props" required to the individual at the time of calling him. In fact, however, the actor prefers to personally look up his props, so as to have a little more green-room matters, although important, scarcely belong to the subject under consideration. The Property Man has always been in some sort the black sheep of the theatrical fold. The question has there ever been an honest property man? he has even been mooted. We find this appreciation of his labors to result chiefly from the irregular manner that the master of properties has of keeping his accounts. As a general thing, indeed, he does not keep any at all, or if he does it is by a system of book-keeping so very double that no one but himself can untie the knot. He is allowed to purchase his small stores from a fund furnished him by the theatre, and to obtain larger articles on credit, bills of all to be rendered weekly, after being used by the stage manager, to the treasurer. But the articles required are so numerous, and are in many cases of so trifling a character that no one but himself can keep the run of them. One of the most prized accomplishments of a stage manager is the ability to keep down these bills, but the very sharpest of those gentlemen is to a degree at the mercy of the Property Man who understands his business. A list of yard long is commonly handed to the stage manager, with a request for his signature. How is he to know if the articles have all been used, or that they cost the prices asked? A finer point still, how is he to know that they had not already been stored away in the theatre? So, if the manager should even check the items out, one after the other, demanding a full explanation of each, he might be quit, very wide of the mark. Experienced

men know this, and do not attempt to audit their property bills in that manner. Some managers as a regular thing coolly deduct a certain per cent. of the total. This they do in secret, and the property men are mostly too polite to dissent. Managers generally, however, learn by experience about what it costs to run the different orders of property. Spectacle and sensation drama costs most; tragedy next, and comedy least. Knowing the bill of the property man, and the time being given to the public, they know what their Property Man's bill should be, and if, judged by the rule, he is exorbitant, they remonstrate with the logic of precedent. This will not cover, however, the important point before mentioned—the accumulation of old stores that may often be recharged as new. There is a story in one of Dumas' novels of a man travelling on horseback who got a second before him on the road, and another behind him. He met a person who asked if those young women are virtuous. The man on horseback says that he thinks the one in front, being continually under his eye, is, but for the one at his back he can say nothing. In like manner the Property Man's accounts, as far as relates to what is really bought for the occasion, may be correct, but for the rest of the budget, and yet for which the theatre has all the same to pay, the manager has, in nature, nothing to say. The following may be given as an instance of the tricks of property men:—Miss Maggie Mitchell, in her play of Fanchon, has occasion in one scene to introduce a chicken. Now a chicken is a "prop" when used on the stage, just as every other specimen of live stock is. Cats, dogs, the horse in *The Black Crook*, the goat in *Diwanih*—all are properties. There is no reason why during the run of *Fanchon* the same chicken should not be made to do nighty service. In a certain engagement played by Miss Mitchell, however, the stage manager was called upon to sign a bill for seven chickens—for six nights and a distance. To his credit be it noted, the manager refused to affix his name to the document. "Props" contended that it wasn't the same chicken, that he had no coop, and that the chickens would get away; but the manager was firm. We have heard the theory advanced that property men never really mean to defraud their managers. It is well known that they live a sort of a "sort of," we should say, ideal life, and have very few of the motives and the penalties of the outside world. And it may be so.

CITY ITEMS.

THOSE WHO DESIRE A BRILLIANT DISPLAY OF COMPLEXION should beware of cheap patent pills, or other cathartics containing calomel and mercury. Use Nature's remedy, HELMOLD'S CATAPWA GRAPE PILLS. Component parts—Fluid Extract Rhubarb and Fluid Extract Grape Juice. For Liver Complaints, Jaundice, Bilious Affections, Dyspepsia, Sick or Nervous Headache, Costiveness, etc., the Pills are unequalled.

GENERAL DEBILITY—VEGETINE.—In this complaint the good effects of the "Vegetine" are realized immediately after commencing to take it, as debility denotes deficiency of the blood, and Vegetine acts directly upon the blood. There is no remedy that will restore the health from debility like the Vegetine. It is nourishing and strengthening, purifies the blood, regulates the bowels, quiets the nervous system, acts directly upon the secretions, and arouses the whole system to action. It has never failed in this complaint.

TO INSURE HEALTH AND PROPER DIGESTION you should use HELMOLD'S CATAPWA GRAPE PILLS. They are composed of Fluid Extract Rhubarb and Fluid Extract Catawba Grape Juice. They excite digestion, nourish and invigorate the system, and purge out all the humors that grow and rankle in the blood. HELMOLD'S SARSAPARILLA makes New, Fresh, and Healthy Blood, and Beautifies the Complexion.

HIGHLY IMPORTANT TO GENTLEMEN.—If any citizen or stranger should entertain the impression that the leading manufacturers of First Class Silk Hats, let them view the grand garment parade on next Monday, and they will be able to form a correct idea on the subject, and be convinced that the silk hats manufactured by Jones & Tempie are unequalled in elegance of style and superiority of workmanship.

MR. WILLIAM W. CASSIDY, the Jeweller at No. 8 South Second street, has one of the largest and most attractive stocks of all kinds of Jewelry and Silverware in the city. He has also on hand a fine assortment of fine American Western Watches. Those who purchase at this store at the present time are certain to get the worth of their money.

YOUNG LADIES, BEWARE! of the injurious effects of Cathartics and Purgatives, containing mercury, calomel, and other deleterious drugs. In a short time they emaciate and destroy the system as well as the complexion. If you would have a fresh, healthy, and youthful appearance, use HELMOLD'S FLUID EXTRACT SARSAPARILLA and HELMOLD'S CATAPWA GRAPE PILLS. They are purely vegetable; a pleasant purgative, and cause neither nausea or griping pains.

A. S. HAMILTON'S STANDARD SEWING MACHINE OFFICE, No. 700 CHESTNUT STREET. Howe's, Grover & Baker's, Polors's, and other first-class machines sold \$10 per month and to rent. THERE IS NO ARTICLE IN MATERIA-MEDICA which supercedes Castor Oil, Magnesia, or Salts such as HELMOLD'S CATAPWA GRAPE PILLS for purging from the system all superfluous and worn-out matter. For Biliousness, Costiveness, Sick or Nervous Headache, etc., they are unequalled, as they cause neither nausea or griping pains; after which purify and make New Blood by using HELMOLD'S SARSAPARILLA.

F. A. HOYT & BRO. MEN'S FINE CLOTHING MADE TO ORDER. ALSO, LADIES' RIDING HABITS. BOYS' CLOTHING A SPECIALTY. CORNER TENTH AND CHESTNUT STS. (ASSEMBLY BUILDING), PHILADELPHIA.

CLOTHING. DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO MARY EVERHAM, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why CHARLES EVERHAM should not be divorced from the bonds of matrimony entered into with you, according to the prayer of his petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

Chesnut Street. CALL AND SEE 10,000 \$10 SPRING SUITS. AT ROCKHILL & WILSON'S, 603 and 605

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO DEWITT M. OGDEN, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why EMMA L. BAKER should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO THOMAS J. PEEKY, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why CATHERINE FINLEY should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO EDWARD BARTINE, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why ANNA D. SCHILLING should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO ANNE IBBOTSON, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why ALVAH JAMES IBBOTSON should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO GEORGE R. HALLAWELL, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why ELIZABETH A. LIBBY should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO CONSTANTINE B. ELBE, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why SARAH J. HARRISON should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DIVORCE NOTICES. SHERIFF'S OFFICE, PHILADELPHIA, May 10, 1911. NOTICE.—TO LEAVITT J. LIBBY, late of the County of Philadelphia. In obedience to an order of publication to me directed, you are hereby notified to be and appear in the Court of Common Pleas for the City and County of Philadelphia, on the first MONDAY of June next, to show cause, if any you have, why ELIZABETH B. LIBBY should not be divorced from the bonds of matrimony entered into with you, according to the prayer of her petition filed in said Court. 5 12 laww WILLIAM R. LEEDS, Sheriff.

DRY GOODS. BESSON & SON HAVE OPENED THIS WEEK. 1 case BLACK AND GREY MOHAIRES, 50c. 2 cases BLACK DOUBLE WARP ALPACAS, 2 1/2 yds to 7c. 1 case LUPIN'S BLACK HERNANES, 50c. 2 cases BLACK ALL-WOOL HERNANES, 63 1/2 yds to 7c. 1 case BLACK SILK AND WOOL HERNANES, 70c. 1 case LUPIN'S BLACK ALL-WOOL MOUSSE-LINES, 63 1/2 yds to 15c. 1 case JUVIN & CO. EMBROIDERED BLACK KID GLOVES. 1 case ENGLISH BOMBAZINES, all qualities. 1 case BLACK THIBET SQUARE SHAWLS. WHOLESALE AND RETAIL. MOURNING DRY GOODS HOUSE, No. 918 CHESTNUT St., PHILADELPHIA.

"LACES." We have now in store a handsome assortment of Llana Lace Sacques, Flowing and Closed Sleeves, AND Llana Lace Pointes, In all qualities, Which we offer at exceedingly LOW PRICES. JOHN W. THOMAS & CO., Nos. 405 and 407 N. SECOND Street, PHILADELPHIA. 727 CHESTNUT STREET. IMMENSE CLEARING SALE OF DRESS GOODS AT RETAIL. FOR LESS THAN AUCTION PRICES. DRESS GOODS AT 25c, WERE 40c. DRESS GOODS AT 30c, WERE 50c. DRESS GOODS AT 50c, WERE 75c. DRESS GOODS AT 75c, WERE 100c. DRESS GOODS AT 100c, WERE 125c. BLACK SILKS AT 15c, WERE 20c. AT 17 1/2c, WERE 22 1/2c. AT 19c, WERE 24c. AT 21c, WERE 26c. AT 23c, WERE 28c. AT 25c, WERE 30c. AT 27c, WERE 32c. AT 29c, WERE 34c. AT 31c, WERE 36c. AT 33c, WERE 38c. AT 35c, WERE 40c. PURE BLACK MOHAIRES, IN ALL GRADES. BLACK HERNANES, BROOKLYN BUSINESS. LITTON FOUTS SILKS, WHITE PIQUES. FRENCH MUSLINS, NAINSOOKS. SATIN PLAIN NAINSOOKS. LAWNS, ORGANZONES, ETC. ALEXANDER RICKY, 727 CHESTNUT STREET.

BARGAINS IN WHITE GOODS.—YARD-WIDE WHITE NAINSOOKS AT 15 CENTS, WORTH 20. AND OTHER GRADES IN PROPORTION. ALEXANDER RICKY, No. 727 CHESTNUT STREET. GREAT DISPLAY OF BARGAINS IN DRESS GOODS AT 25 CENTS. ALEXANDER RICKY, No. 727 CHESTNUT STREET. 727 CHESTNUT STREET. BARGAINS IN BLACK SILKS, BARGAINS IN DRESS GOODS, BARGAINS IN PIQUES, BARGAINS IN LAWNS, BARGAINS IN LITTON SUITS. ALEXANDER RICKY, No. 727 CHESTNUT STREET.

SILKS, SHAWLS AND DRESS GOODS. GEORGE FRYER, No. 916 CHESTNUT STREET, Invites attention to his stock of SILKS OF ALL KINDS, INDIA AND OTHER SHAWLS. Novelties in Dress and Fancy Goods, INDIA, PONGER, and CANTON GRAPE IN SHAWLS AND DRESS GOODS. (4 1/2 yard) CARPETINGS. From April 1, 1911, until the opening of the Centennial Anniversary Exhibition. We will act apart A Percentage On our entire sales of CARPETINGS, OIL CLOTHS, MATTINGS, AS OUR CONTRIBUTION. R. L. KNIGHT & SON, 1222 CHESTNUT STREET, PHILADELPHIA. CARRIAGES.

GARDNER & FLEMING, CARRIAGE BUILDERS, No. 214 South FIFTH Street. BELOW WALNUT. A LARGE ASSORTMENT OF LIGHT CARRIAGES, INCLUDING PHLETONS, JENNY LINDS, BUGGIES, ETC., ALWAYS ON HAND. ALL WORK WARRANTED to be of the WORKMANSHIP AND MATERIAL. Also, an assortment of SECONDHAND CARRIAGES for sale at reasonable prices. Special attention given to REPAIRING, REPAINTING, and VARNISHING. THEO. LEONHARDT & CO., Engraving and Steam Lithographic PRINTING ROOMS, Nos. 612 and 614 CHESTNUT Street. DEMOCRAT BUILDING.

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