

MARIONETTE.

POLKA BRILLIANTE.

By A. FORESTALL.

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Gathered in the World of Melody

Interesting Notes Concerning Musicians at Home and Abroad.

ENTERPRISE OF T. J. DAVIES

An Opinion of Madame Lillian Blauvelt. Miss Nellie Chandler at Union Square Theater--The New Opera by Johann Strauss.

Gaul's oratorio concert, the "Holy City," will be produced at the Providence Presbyterian church Monday evening by the following choir: Sopranos, Mrs. Arthur Long, Mrs. Letcham, Mrs. Joseph Prutechy, Misses Gertrude Crayton, Williams, Maud Williams, Lettie Doyle, Mary Davies, Bessie Jones, Lizzie Gabriel, Emma Humphreys, Anna R. Williams, Loretta Jennings, Norah Lindsay, Lillian C. A. Hammett, Mrs. Richard Lindsay; altos, Misses Catharine Gabriel, Anna Price, Victoria Greenor, Nellie Jackson, Jessie Wickes, Louise Parry, Nellie Pickett, Mrs. Charles Metzgar, Mrs. Evans; tenors, James T. Geddis, Howard Griffin, David D. Lewis, Lowys Watson, Tom Boyson, Edwin Bowen; basses, P. H. Warren, George R. Jackson, Gus Greener, Daniel J. Phillips, John T. Watkins, Moses B. Morgan; T. J. Davies, Mus. Bac., director; Miss Ruth B. Jackson, accompanist.

The programme that will be rendered is as follows: Introduction (Instrumental) Chorus, Tenor Solo, Quartette Chorus, "No Shadows Yonder," Tom Boyson, Mrs. Arthur Long, Miss Catharine Gabriel, Messrs. Howard Griffin, P. H. Warren and Choir. Air....."My Soul is Afloat for God".....Edwin Bowen.

Sextette (Unaccompanied), "At Eventide It Shall Be Light, Mrs. Long, Mrs. Louise Gering-Frendenberger, Gertrude Williams, Catherine Gabriel, Louise Parry and Mrs. Charles Metzgar. Chorus....."They That Sow in Tears".....Thomas Beynon. Air....."Eye Hath Not Seen".....Miss Louise Parry. Chorus....."For Thee, O Dear Country".....Choir. Chorus....."This is the Kingdom".....Choir.

Intermezzo (Instrumental) Air....."A New Heaven and a New Earth" Choral Sanctus....."Holy, Holy, Holy".....P. H. Warren and Choir. (a) Chorus for a Double Choir, "Let the Heavens Rejoice".....Choir. (b) Air....."To the Lord Our God".....Thomas Beynon. (c) Air....."Come, ye Blessed of My Father".....Mrs. Charles Metzgar. (d) Double Quartette (Unaccompanied) Mrs. Long, Misses Gertrude Williams, Catherine Gabriel, Louise Parry, James T. Geddis, Howard Griffin, George R. Jackson, P. H. Warren.

Air....."These Are They Which Come Out of Great Tribulation," Mrs. Louise Gering-Frendenberger. Duet....."They Shall Hunger No More" Mrs. Arthur Long and Miss Catherine Gabriel. Quartette and Chorus, "List! the Cherub Host," Solo, "And I Heard the Voice of Harp-ers," Mr. John T. Watkins, Mrs. Long, Mrs. Metzgar, Misses Catherine Gabriel and Louise Parry, and Female Chorus. Works, Lord God," Mrs. Louise Gering-Frendenberger. "The Works of the Lord," Mrs. Louise Gering-Frendenberger. "The Works of the Lord," Mrs. Louise Gering-Frendenberger. "The Works of the Lord," Mrs. Louise Gering-Frendenberger.

Dr. Joseph Parry, the eminent Welsh musician, who visited Scranton, has written a letter to "The Drych," addressed to his "fellow-musicians in America," commenting in eulogistic terms to the hospitality extended to

News of the Green Room and Foyer

Some of the More Important Doings of These, Our Actors.

INTERVIEW WITH MRS. POTTER

She Tells How Victorien Sardou Came to Suggest That She Appear in the Character of Charlotte Corday--Her Conception of the Role.

Mrs. Cora Uquhart Potter, who appeared at the Academy of Music Tuesday night as Charlotte Corday, possesses an interesting personality. She is striving hard to be a great actress and though she lacks the fire and inspiration that genius imparts, she is destined within a few years to occupy a commanding place among the actresses of the country. She is persistent in her efforts to master her art and has the advantage of the guidance and instruction of Kyrie Bellew, her starring partner, who occupies a position many rungs higher on the dramatic ladder than Mrs. Potter.

Whatever may be said about Mr. Bellew's qualities as a manager, his ability as an actor can not be justly questioned. His work shows finish and thoughtful consideration of the character he impersonates. He does not overdo a scene or tear a passion to tatters to win applause from the gallery. His aim is to make his acting art, not simply work.

Mrs. Potter is fair and girlish to a wonderful degree considering the fierce onslaughts that have been made on her from all quarters. Her face, eyes or manner give no evidence of care or worry on that for ten days she has lived in the strong light of publicity. But for a few threads of gray which appear in the mass of nut-brown hair that falls in graceful, natural waves over her low, broad brow one might imagine she was conversing with a maiden standing in the charmed valley where girlhood and womanhood meet. During a chat with the writer Tuesday night Mrs. Potter said:

"I never refer to my life off the stage nor to my past when talking for publication. My private life I believe belongs to myself. I know I have been criticized, most severely, too, for no one realizes that more keenly than I. There is much that I could say that would throw a far different light on events that have passed into history, but I never had the slightest desire to clean up any soiled linen before the public eye. I am content to let my life be as it is, and to let the public and the press believe my duty to the public ends. I have never sought to use my past as a means of advertising me, but have ever been desirous of being judged solely on my merits as an actress."

"Yes, I like the role of Charlotte Corday, though not so well as some of the Shakespearean roles I have been seen in. Charlotte is a fascinating character that grows upon one as it is enacted. It was Victorien Sardou, the great French dramatist, who first suggested that I appear in such a role. We were in the Louvre examining some of the gems of art it contains when we came to a picture of Charlotte Corday. Sardou was impressed with my resemblance to the picture and suggested that she should make an admirable central figure for a drama in which he thought I would appear to advantage. I asked him to write such a drama for me, but he declined."

"It was just about that time that

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Victorien Sardou's "Thermidor," dealing with the period of the French revolution was produced at the Comedie Francaise and created such a whirlwind of opposition that all Paris was aroused. Victorien Sardou vowed that he would never again pen a drama that even so much as touched on the French revolution of the last century and consequently he had to decline to make Charlotte Corday a suitable figure for the stage. The task was assigned to other hands.

"Charlotte Corday was a most remarkable young woman whose whole life history is comprised in the one great act she did for France. I try in outward appearance, expression and action to give the actual young woman who risked her country of Marat and my conception of the character has, of course, been criticized. I have been told that I reproduce an impossible ideal, a woman, but I do not believe that is true. It must be borne in mind that Charlotte Corday was not an entirely natural being at the period with which the drama has to do. Of a quiet, reserved and thoughtful nature, she dwelt upon the miseries her country endured until by the gradual evolution of forces at her young mind she came to believe herself an instrument in the hand of the Almighty like Judith and Joan D'Arc of old are said to have been."

"It is such a person that I attempt to reproduce for such a being I am convinced was Charlotte Corday. You know, and to live one must work. I think my talent lies in the direction I am pursuing, therefore the stage will continue to be my home."

The Chicago Herald is not sanguine as to the success of "Trilby" on the stage. "There is a well-grounded im- pression," it says, "that 'Trilby' dramatized would be a bore to the audience, flesh and not a sign of life that could be recognized by a surgical-dramatic detective. If Du Maurier achieves some resemblance to Thackeray in his treatment of the characters in 'Trilby' it must follow that—as was notably true of the great Englishman—his fiction will not be easily reduced and revised for stage use. But to this conclusion Mr. Palmer does not assent, and as his unerring judgment was disclosed in his refusal of 'Shenandoah,' which only required a paltry half a million to those who did want their time in producing it—and in other incidents of a long janitorial career, it may be foolhardy to dissent from his opinion. Many novices have been dramatized, and a few such efforts have achieved success, but as a rule the descriptive essence and spirit of a novel is its most notable charm, and with this sacrificed but little remains. It will seem to many that this is a fact applicable to 'Trilby,' and even if there were not a doubt at this point some question the value to the stage of such a character."

Joseph Jefferson, the first of American comedians, is soon to retire from the stage forever. He will play for a brief season and then "the gayety of the nation will be eclipsed" so far as this cleverest of the old-fashioned mummerys is concerned. He will, according to a Chicago contemporary, have a big testimonial, a monster tribute of his artistic worth by members of the profession which he has so long and honorably adorned. The tribute would be given to prepare and print a complete list of all plays and operas on which royalties are now asked. It is the purpose of the American Dramatists' club to place this list, together with other matter concerning the legal ownership of plays, in the office of every theater, opera house and hall in the United States. It is hoped by this means to check the piracy of plays by establishing a standard of reference for all plays and operas on which royalties are collected.

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Speaking of Japan, the great actor of that country is named Donjani, and he owns, at Tokio, a theater which will seat 3,000 persons. This theater, says the Atlanta Constitution, has no chairs, and the people sit on the floor in little square pens about four feet wide. "There is usually a little box of charcoal in the middle of each pen for the lighting of their pipes, and there is no objection to smoking. The stage is made in the shape of an immense wheel, which is turned by man power at the change of the scenes, and which moves one set of actors behind the scenes and brings another before you. The staves come on during the play to fix the clothes of the actors. They are dressed in black and you are not supposed to see them. The Japanese appreciate good acting. They roar with laughter over the comedies, and a strong piece of tragically acting brings out parts of their clothing and throw them onto the stage, expecting to redeem them with presents of money at the end of the play. There are no ticket offices, and you get your ticket at the tea houses near by. The plays begin in the morning and last until night. The shoes are all left outside in the hall, and on going in you pass by 3,000 or 4,000 wooden clogs, which are marked with checks. The Japanese women go bareheaded."

Frank James, the ex-bandit, is to star in a new melodrama. Mark Price has won his suit for breach of contract from Marie Burroughs. John Drew will play throughout the entire season of 1895-96 in New York city. "A Youthful Gentleman" is the name of Gus Hogue's new play. It is rumored that Gus will play the leading role. There are now five theaters in New York where you pay \$2 each for the best seats in the house. The Empire, Abbey's, Fifth Avenue, Daly, Herald Square. "An Ideal Husband," Oscar Wilde's new comedy, had its first production at the Haymarket theater, in London, recently. The American rights in this play are owned by Daniel Frohman. Bronson Howard's new comedy will not be produced this season, in consequence of the success of "Masqueraders," and Charles Frohman has paid the playwright \$5,000 to postpone the production of the piece until next December. Bob Hilliard has dramatized Richard Harding Davis' "Her First Appearance" under the name, "The Littlest Girl," and will produce it soon as a curtain raiser. Hilliard and Davis talk of collaborating on a three-act play, having Van Bibber as Charles H. Hoyt, who is a member of the New Hampshire legislature, is arranging to take his entire company, now playing "A Black Sheep" in Boston, to Concord, N. H., to give an afternoon performance before the lawmakers. A special train will carry the company and staff of the Park theater, including the ushers, to Concord, and return with them to Boston in time for the evening performance. The American Dramatists' club is about to prepare and print a complete list of all plays and operas on which royalties are now asked. It is the purpose of the American Dramatists' club to place this list, together with other matter concerning the legal ownership of plays, in the office of every theater, opera house and hall in the United States. It is hoped by this means to check the piracy of plays by establishing a standard of reference for all plays and operas on which royalties are collected.

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