Newspapers by ancestry
https://www.newspapers.com/image/378336251

The Los Angeles Times (Los Angeles, California) · Sun, Aug 21, 1898 · Page 35

Downloaded on Mar 5, 2020

"Little Miss Nobody" will be given at the Garden, followed by Richard Mansfield in "Cyrano de Bergerac." After him comes Annie Russell in Henri Lavaux's "Catherine," and then Henry Miller in a new play by Paul M. Potter.

* * *

Tim Murphy, says the Kansas City Star, has a new lithograph, and the published story as to its origin ought to be true, regardless of fact, but you cannot always put perfect faith in stories. In the poster the great silent plains stretch away before you, fading in soft mist at the foot of the distant Rockies. A couple of rough western horses wait patiently in the background, while on a great rock at the foot of a cliff stand a life-size figure of a cowboy. At his right is an immense Indian, silent, majestic, a magnificent specimen of his race. The cowboy is pointing to a large portrait lithograph of Tim Murphy pasted on the cliff, and is saying to his silent companion, "Do see Murphy and learn to laugh." Here is the story: The subject of this picture was suggested in rather an odd way. Last year while in Dakota Mr. Murphy chanced upon some very fine water colors. Being an artist himself, he was at once attracted by the life and coloring of the pictures and eagerly inquired for the artist. To his astonishment he was introduced to a typical cowboy, a bright young fellow, with the true artistic fire, but completely wedded to the wild life he so beautifully depicts. Mr. Murphy invited Mr. Russell, the artist, to the theater that evening, giving him a box for himself and friends. With characteristic oddity, Mr Russell came, bringing with him several Indians. They marched gravely through the audience and sat in their box, utterly unmoved by the comedy they were witnessing, until suddenly, toward the close of the third act, Mr. Murphy proved too much for their dignity and they gave way to one burst of merriment. The audience was paralyzed with astonishment, and immediately after the performance Mr. Russell rushed home to commemorate the wonderful event, which resulted in the picture that he presented to Mr. Murphy the following day.

* * *

It is announced by the Chicago Inter Ocean that J. H. Haverly will reappear on the scene of his former triumphs at McVicker's, with his colossal company. For some time past he has dropped out of active theatrical management, finding mining speculations more suited to his mercurial disposition and love of activity. He is as well known in the mining camps of the West as he is in theatrical circles, and has made and lost and made again half a dozen fortunes since his name came off the theater boards. He has returned to his early love, however, and thinks the times are ripe for genuine minstrelsy of the old-fashioned sort, though with plenty of modern improvements. He believes in catching the spirit of the times and reflecting it in the entertainment he offers, so his first part differs in many respects from the old-fashioned one. The setting represents the deck of the battleship Olympia after the battle of Manila. It is a season of rejoicing, and the performance opens with patriotic scenes, a flag-raising, etc. Then follows a regulation first part, with Admiral Dewey as interlocutor, and naval officers as end men. A marine band furnishes the music. Then follows a list of specialties by the Nichols sisters, Hughey Dougherty, Dooley and Ten Brooke, Bogert and O'Brien. The performance closes with a burlesque operetta, in which the whole company takes part. It was written for Haverly by James Gorman, and is called "The Princess of Madagascar."

THE WEEK'S ATTRACTIONS.

The coming week, beginning next Monday night, is next to the last week of the Bacon company, and also next to the last week for a short period of the season at this theater, as it closes after this company finishes its engagement, and will not open again until the regular season begins.

In order to afford Miss Lemmert an opportunity to show her real dramatic strength, the management has decided to present "A Prisoner of War," one of the best dramas, and a play in which in the part of Lucille, Miss Lemmert will have ample scope for demonstrating her emotional abilities. The plot is laid in Kentcky, and at the opening of the civil war, Lucille is betrothed by her father to Dudley Middleton, but loves Victor Blanchard, a northern officer. They quarrel and part, and she returns home while he joins his command. He is later captured, and while being marched to Libby Prison is halted and rested upon the grounds of Lucille's father, Judge Carlyle. Here they meet and become reconciled, and she helps him to escape by disguising him in a suit of her brother's. Later her brother is murdered by Middleton in such a way as to throw suspicion upon Victor. From this point the play unfolds until finally the innocence of Victor is established, the lovers are reunited and the real villain is punished. In the second act, where Lucille, believing him guilty, meets Victor and he defends himself, the audience sees one of the most realistic as well as one of the most pathetic and dramatic scenes ever introduced in any play. The comedy element is furnished by Mr. Bacon, who in the part of an enterprising newspaper correspondent furnishes ample amusement. Mr. Webster will play the part of Victor Blanchard, which will be the first time during this visit that he has assumed a straight role. "A Prisoner of War" is one of the best plays now upon the stage, and in dramatic strength and construction will compare favorably with "Alabama," though widely different in theme and story. This company is admirably suited to this sort of a play, as was demonstrated by its excellent performance of "Alabama." The usual prices will prevail, and with so strong an attraction large houses should greet this production.

* * *

Without any extraordinary flourish of trumpets to announce the fact, the Orpheum is offering, for dramatic pabulum next week the most promising array of vaudeville features that have loomed upon its weekly programme for many months.

Felix Morris, whose engagement is elsewhere referred to in this department, is of course preeminent on the bill.

The man who wrote those famously fetching songs, "She Never Saw the Streets of Cairo," "My Sweetheart's the Man in the Moon," "She May Have Been Better Days," "It Don't Seem Like the Same Old Smile," and others, is to warble and otherwise entertain next week. James Thornton is his name. He is reputed to be the best, cleanest and most generally satisfactory of the monologists, whose name is legion.

Valton & Anthelmine, foreigners, as their names imply, are handsome folk, male and female, artistic dancers, sweet singers, and said to be far superior to the ordinary duo of song and dance people.

O'Brion and Buckley will "do a musical act," as the profession jargon has it. They are burnt-cork performers, and play on divers instruments.

Wilton and Stack, the English acrobats, are retained another week. William Windom, with his Blackstone quartette, and the Angela Sisters, singers, complete the bill.

PLAYS AND PLAYERS.

Charley Hoyt, the eminent author of "A Brass Monkey," and similar classics, will probably confine his tours to American cities. Hoyt tried his "Stranger in New York" on the London public last week, and the audience shed tears when they should have roared. Hereafter he will serve Punch between the acts.

After an absence of three years, Marm Kelso, whose wonderful contralto voice was one of the most pleasing features of Russell's comedians, has decided to return to the stage. She will play the part of Norah Shea in Fred Peet's forthcoming production of "Casey's Wife."

R. A. Roberts, who staged Jacob Litt's great production of "Shenandoah" at McVicker's Theater, Chicago, will stage Mr. Litt's forthcoming production of "Sporting Life" at the Academy of Music, New York. "Sporting Life" will be the annual melodramatic production at the academy, and will be a magnificent one. It will cost Mr. Litt fully $40,000 to raise the curtain. There will be over 500 people upon the stage in one of the acts.

Here is May Irwin's advice to the players about reading the effusions written about them by their own press agents, and it is as sound as that given by Shakespeare to the players about their rendition of his lines: "Don't read them. If you ever have to read the papers, be sure that all the theatrical news is clipped out beforehand. Why? Well, do you know, my dear, that some of our professional friends read their press agents' effusions so persistently that after a while they come to believe them as gospel truth, and it is fatal. They are all back numbers. I mean these particular actor folk, not the newspapers."

It is said Charles Coghlan's new play is a dramatization of Dickens' "Tale of Two Cities." Mr. Coghlan's Sidney Carton should be a remarkable performance, for Coghlan has scarcely a superior on the English-speaking stage. Assuredly there is no one more thoroughly schooled in his art than he is. Intuitively he seems to get to the very marrow of the most difficult situation, and I know of no one who can make more of a scene requiring quiet, refined treatment. He should make splendid use of the glorious opportunities which the role of Carton will offer. A great performance may be expected.

Charles Coghlan will not open his season at the Columbia Theater in Brooklyn on September 5, as announced. He will defer his opening performance of the revival of "The Royal Box," till September 12, when he will commence a four weeks' run at the Fifth-avenue Theater, New York. Mr. Coghlan elected to playing before September 12, as he desired to devote all the time possible to his new play before leaving Souris, Prince Edward Island, his summer home, that he may have it entirely completed on his arrival in New York. The intimation made that this new play will not be original, but a most liberal translation from the French, is pronounced unfounded in fact. It is declared that it will be entirely original in story, scenes, incidents and dialogue, and will have no "source" or "inspiration" in any play, French or otherwise, ever presented. Its story is founded on incidents in the French revolution, which have not, heretofore, received the attention of dramatists. The great scene of the new play was suggested by a famous painting. Mr. Coghlan has refused to divulge any particulars about the new piece till it is in rehearsal.

A CITY PATRIARCH.

ADOLPH SUTRO AND HIS GENEROUS, OLD-FASHIONED HOSPITALITY.

By a Staff Contributor.

"I THINK Sutro must have written another will, not yet discovered." This is the opinion of Mrs. Rorick Ferguson, who was long a member of the dead San Francisco millionaire's household, and whose husband spent fourteen years in Sutro's service as his coachman.

Ferguson and his wife are full of anecdotes and stories of the man who plastered his name all over San Francisco. They came to Los Angeles only four months ago, and now run a little grocery and bakery at the corner of Ninth and Hawthorne streets.

"He was always talking about giving Sutro Heights and the library to the city," said Mrs. Ferguson. "The will they found was written in 1892, before he started to make his big library. I can't believe that he didn't write another will and tuck it away somewhere where it hasn't been found yet. But, of course, he never dreamed he would lose his mind all of a sudden the way he did, or die so soon, without a chance to tell what was to be done with his property.

"It seemed to him that Sutro Heights ought to go to the people. The grounds were always open, and whoever liked could stroll around through them just as if they were part of the park. On Sundays they were always crowded with people. Often he would bring hundreds of orphans or poor children out there at a time and give them all candy and milk and cake and bread and meat, and they would have a fine time.

"He enjoyed life, though I sometimes thought not as much as a man with so much money ought to. Every morning he ate his breakfast in bed, generally as early as a quarter past 6 o'clock. Then the working men went to his bedroom to get their orders for the day. The papers were taken up to him, and he read them in bed. After that he got up and went out on horseback to visit the Cliff House and the baths and ride about his property. He had lunch at a quarter past 12 o'clock, and then went to town. He came back on the 6 o'clock train, and had dinner at a quarter past 6 o'clock. The evening he spent in talking with his friends and reading, and he generally went to bed early. He seldom went out at night, for he loved to be at home.

"There were always people at dinner. He didn't like to be alone. If it was raining and none of his children or nephews and nieces or other relatives were there, he would telephone down to the Cliff House and ask the manager and his wife up. All the best-known people around San Francisco used to come and visit him, and I've seen lots of celebrated men, from ex-President Harrison down, in Mr. Sutro's house. Often there would be twenty-five or thirty people around the dinner table.

"He always wanted the best there was on his table, and never cared how much it cost. Exactly what was served on his own table, spring chicken, turkey, dessert, anything, was on his servants' table too. One night he thought the soup I had cooked was particularly good, and he sent a $5 gold piece to me. After the Harrison lunch he gave me $25, and he often did that kind of thing.

"Everything had to be just so, and right on time. If his invited guests, no matter who they were, came late to dinner, they had to begin where the rest were, and he wouldn't allow the earlier part of the dinner to be brought to them. When his nephews or other relatives came in between meals and I gave them a bite to eat, he didn't like it at all, and said they knew when lunch and dinner were served, and ought to get there on time.

"Though he was of Jewish birth, he never went to the Jewish church, I think, and didn't mind having ham on his table. But he never worked on Saturdays, nor, for that matter, on Sundays either. He used to have his whole family, nephews, nieces and children, sisters, nephews, nieces and members of their families, around to on Sunday. They would have a big family dinner, and then sit and talk for hours afterward. On Saturday and Sunday he used to like to go riding or driving a great deal.

"In the parlor were a lot of animals that he used to make out of bread at dinner time. He would crumble up bread and wet it and work it until it was doughy, and then he would pinch it with his fingers into the shapes of horses, cows, dogs, elephants, monkeys, and all sorts of things. Sometimes he would varnish them and keep them for a long time. I used to have a lot of them myself, but they got broken. His house was full of books and pictures and queer things he had gathered here and there.

Once he bought a ranch in Napa county, and for three months in summer he spent all his time there, and scarcely went to the city at all. Whenever he did go, he would come back with a whole wagonload of friends and keep them for a week, and they'd have a splendid time. He used to joke and tell stories and seem to enjoy it all very much.

"His grounds at Sutro Heights were beautiful, of course, but they were cold and foggy a good deal of the time, and the wind blew hard from the ocean. Once we all got out of bed and left the house at 2 o'clock in the morning, because the wind blew so hard, and the house shook and creaked so that we were afraid to stay in it. They anchored it with ropes to the trees to keep it from blowing away. Sometimes Mr. Sutro talked of building a new house, but he was so fond of the old one, he never started the new one. It was small and not very well arranged, but it was cosy, and it seemed to him like home."

BECAUSE HE WAS BALD.

Landlady Objected to His Eating With the Other Boarders.

[London Daily Telegraph:] Not often is baldness advanced as a reason for refusing a room to a lodger. One would have thought that loss of hair implied such promise of quietness and sobriety of conduct as to have served almost as a recommendation to a landlady. This may be so with some, but evidently there are others. The latter apparently included Mrs. Hayes, who sued a Mr. Myall for 12 shillings rent alleged to be due. The defendant, however, said he had no cause to pay, as the moment he entered the house he was asked to leave. The plaintiff was requested to explain this statement, and she then told Judge French of the Shoreditch County Court that she had let the room under a misapprehension.

When Mr. Myall engaged to take it he kept his hat on, but judge of her astonishment and dismay when she afterward discovered that her tenant was bald. She had a very select party of young lodgers, and certainly objected to letting her rooms to men whose hair had grown into pure intellect. Her lodgers were in the habit of having dinner together, but when she saw the newcomer's baldness she determined that she would serve him his meals by himself, but he saved her the trouble by taking himself off. His Honor most righteously decided that the defendant had acted very properly in leaving so inhospitable a host, and gave judgment in his favor.

Hall Caine, the famous Manx novelist, will visit America early in September and will remain here till after the production of his new play, "The Christian," in Washington. He will come as the guest of Miss Viola Allen, who will play Glory Quayle. The presence of the author of "The Christian" in America at this time will lend additional importance to the production of this great story in dramatic form. Mr. Caine will be accompanied by Mrs. Caine. The piece will be staged by Walter Clark Bellows, but Mr. Caine will aid him by suggestions, which will undoubtedly prove of the greatest value. Mr. Caine expresses full confidence in Miss Allen's ability to play Glory Quayle, and believes she will translate this character from the book to the stage so ably as to leave nothing to be desired by the readers of "The Christian."

Chicago will contribute its share to the stage of the country during the coming season. Lincoln J. Carter will send out the usual number of companies to tour the Western States under his management. Mr. Carter will employ more than 100 actors and other persons who depend upon the stage for a livelihood. Employment is being furnished to a large number of scene painters and stage carpenters and electricians by other attractions making Chicago their headquarters. Among the attractions to be supplied with scenery and other equipment of local production will be "Remember the Maine," "The Commodore," "Chattanooga," "The Commodore," "For Liberty and Love," "A Daughter of Cuba," and Matthews & Bulger's "By the Sad Sea Waves." Scenic Artist Henry Buhler of the Lincoln Theater has either finished or has under preparation the scenery of all these plays excepting "A Daughter of Cuba."

Quite a number of eastern writers are worrying themselves over the possibility of Richmond Pearson Hobson going on the stage. There is said to be some talk of his doing so, though no one seems able to give the facts at first hand. Few people will believe the rumor, though one and all will admit the drawing powers of the hero of Santiago as the principal feature of one of the war plays which we are to have in plenty this coming season.

Copyright © 2020 Newspapers.com. All Rights Reserved.
Powered by Newspapers.com