

MUSIC AND DRAMA.

OCCURRENCES AMONG FOOT-LIGHT FAVORITES.

Matters of Interest to Actors, Actresses and Theater-Goers—The Outgoing, Incoming, Popularity and Ability of Leading Stage People.

THE fat actress that has not formulated a system for the reduction of flesh has failed to discharge her whole duty. "How Fanny Davenport got rid of her flesh," is a familiar head line to newspaper readers. It has been suspected that anti-fat actresses hire people to come upon them unexpectedly and say: "Oh, how thin you are getting." When this has been enacted four or five times, the actress rewards herself by getting up another formula and sending it to the newspapers.

It is a fact, though, that the close observance of certain rules will reduce the flesh, and after numerous experiments, it is thought that the following "system" is the best:

Rise at 6 o'clock, stretch about two inches and a half, and then get out of bed and wallow in a bath of lime water and tan ooze, equal parts. When you feel a disposition to get out, a desire that is likely to come upon you at any moment, leave the tub, with proper ceremony, and drink half a pint of lemon juice. At breakfast eat one baked terrapin, only one, and then help some truckman draw an iron safe to the tenth floor of an office building. After this it would be well to take a little exercise. At lunch, eat a charity entertainment oyster stew, and then sleep till twenty minutes past four. At dinner, take a deep draught of air and three ounces of crab orchard salts. Just before going to bed, rub the flesh with sand-paper.

John Jack, the actor, in proclaiming the merits of this "system," says: "I have tried it with great results, and, next season, instead of attempting to play Falstaff, I will make arrangements with a side-show to exhibit myself as the living skeleton."—Arkansas Traveler.

Hissed from the Stage. Miss Marie Van Zandt, the American prima donna who was hissed off the stage at St. Petersburg, is the daughter of Mme. Van Zandt, who was a well-known figure in Chicago operatic circles from ten to twenty years ago, and Sig. Blitz, the famous sleight-of-hand performer. Miss Van Zandt completed



MISS MARIE VAN ZANDT.

her musical studies ten years ago and was one of the most promising of the elder Lamperla's pupils. She has a voice of unusual purity and strength and had the prospect of a most successful stage career. Soon after her debut, however, something that occurred upon the stage of the Grand Opera House in Paris excited the hostility of the audience and she was remorselessly hissed. The incident, which she and her friends declare was the outgrowth of French prejudice against American singers, brought on a severe and protracted illness. Whatever the occasion of the latter incident it is likely to seriously affect the professional future of a singer from whom a great deal had been expected on both sides of the water.

He Obeyed Faithfully. A certain theatrical manager of New England, though well known throughout the country as a man who has had very great success in his business and is admitted to be one of the shrewdest men in his profession, has none the less had more stories told about him, and most of them at his expense, than any other impresario in the country, says the New York Herald. As a theatrical Mr. Malaprop he is without a peer.

Still, here is a story told on him which simply indicates the shrewdness of the man, and a remarkably faithful though not too intelligent carrying out of definite instructions. Our manager had a new company on the road, and on sending it out he instructed his bustling young manager to telegraph him the receipts nightly at each place where a stop was made, and in so doing to be sure to add the sum of \$200 to the actual receipts.

The young man carefully followed his instructions, and his employer would proudly display the telegrams

received in the lobby of his own theater, much to the envy of his rivals in the road business. One night the telegram came in: "Blackville, Kan., receipts \$480." The next night came another, "Townville, receipts, \$600." These were large figures for that section of the country, and men who read were amazed.

The following night came a dispatch even more amazing: "Durham, owing to railroad accident there was no performance; receipts \$200."

The young man had been faithful to the last about that added \$200, but the telegram staggered even his employer.

Genuine Generosity

While the rain was pouring down on Thursday night a little girl came to the stage door of the Park Theater and inquired for the manager. She was soaked to the skin, and her hair hung in little wisps about her face. She wanted to see the manager, and her appearance was so bedraggled and forlorn that the story heart of the doorkeeper was softened, and he sent for that august personage. Her general appearance caused so much pity that her story was related with considerable interest. She was one of five or six children, and the oldest at that. Her mother kept a boarding-house for laboring men, and worked from 4 o'clock in the morning far up into the night in order to support herself and family. The father was in California suffering from consumption, and all probability will never see his wife and children again. The young girl wanted to go on the stage, and with tears in her eyes begged Manager Miller to give her a position. Miller gave her some encouragement, and suggested that she might possibly be engaged as a drummer boy to lead the march of his stately female marines. The trifling seemed to please the youngster, though no definite promise was given, and she turned to go away with a happier look than that which was on her face when she entered the theater. Miller stopped her, and, after extracting a two-dollar bill from the depths of his pocket, handed it to her. She stood bewildered a moment, and that gave the chorus a chance to get their work in. There was a scurrying for dressing rooms, a general opening of dainty pocket-books and hurried descents in the stairs. In less than five minutes \$22.65 had been collected for the little girl, who went away overjoyed. It is extremely possible that she will yet obtain her engagement and march at the head of "Ship Ahoy" marines.—Boston Courier.

Blaine and the Free-Ticket Man. James G. Blaine is fond of spicing conversation with a story. This is one that he has made do duty more than once:

A man accepted a free ticket to a theater. The play was not a good one, and the actors were thoroughly in accord with the standard of the play. At the end of the first act there were groans and hisses and other vehement expressions of disapproval on the part of the audience. The free ticket man sat still and seemed satisfied. When the second act began it proved to be worse than the first, and nearly every one in the audience groaned their utter disgust, except the free-ticket man. Finally a man who sat near the free-ticket man said: "My friend, are you disgusted with the play?" "Yes; very much."

"Then why the deuce don't you groan and hiss?" "I can't do it decently. I am here on a free ticket given by the head of the theatrical company. If the play grows worse I will go out after the next act, buy a ticket, and come back and express my disapproval in a vehement way."

Played a Play to One Man.

Charles Mathews was wont to talk things as they came. "I have played to an audience of one," said he to a friend, "It was in the Sandwich Islands. I had advertised the play to commence at 2 o'clock. I had the scene set, and as I make it a rule never to go on with the show, I determined to go on with the show. I came on bowed to a man of color, who, in a white hat, was seated in the stalls. He returned my salute with becoming solemnity. I went through the entire first act of 'A Game of Speculation,' and the man of color never once smiled—he never changed his position. At one time I was nearly sending the prompter to feel him to see if he were alive. I lowered the curtain on the second act, and he was, like the House of Commons, 'still sitting.' I felt bound in honor to reward persistency of this kind, and I gave him the third act, gag and all. A quarter of an hour after my colored friend was still in the same attitude, so I went around and told him the show was over. He shook hands with me and smiled, and asked me what it was all about.—Chambers' Journal.

Theatrical Note.

Two ladies, one of them somewhat older and homelier than the other, occupied orchestra seats in the theater a few nights ago. The younger one was heard to remark: "Do you know that those impudent men in the seat right back of us are talking about us?" "No, they are not. They are not talking about us at all. They are not paying any attention whatever to us," replied the other.

"They ain't? Well, I wonder what insults we will have to put up with next.—Texas Siftings.

Stage Stories.

"A good, healthy, able-bodied man, capable of running a patent bond coupon-cutter," is advertised for in a New York dramatic paper by Elmer E. Vance, of "The Limited Mail."

An instance wherein Edwin Booth figured occurred at the close of the season of 1886-7. The "first old woman" of the company was poor and when the final night was reached somewhere in New England, Edwin presented the lady with a book. Of course she appreciated the courtesy and resolved to treasure the volume as a precious souvenir of her season with the great actor. But what words could describe her emotions when, a few days later, on turning over the leaves of the book she found between them a new, crisp thousand dollar bill!

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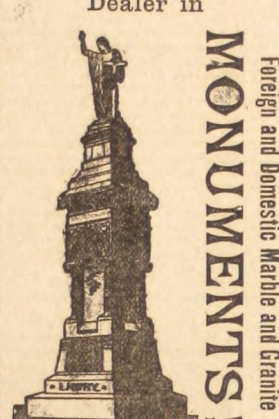
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