THE ASHEVILLE GAZETTE, SUNDAY MORNING, FEBRUARY 6, 1898.

ASHEVILLE MIRROR OF PLAYS AND AGTORS

last evening at the Grand opera house was charmed with the delightful rendition of Hamies by this noted young actor. No actor who has visited Asheville in years, with the exception of Frederick Ward, has made a more favorable impression than Mr. Young and his excellent company. Miss Rida Johnson was charming as Ophelia and she at once captured the audience by her grace and sweetness of voice. Handsome boquets of roses were showered upon Mr. Young by several of Asheville's young ladies.

Local play-goers have always extended a cordian welcome to the comedies of Flag' extract. Charles H. Hoyt, but the presentation of his most artistic success, "A Milk White command more than ordinary interest. Frank Camp. All the scenery used in the social duties. He does not probe beneath

The audience that greeted James Young | and gives it a dash and vim that is seldom seen exhibited in a role of the sort. Mr. John Dunne is the colonel, whom Napoleon looked like. There could not be a better man in a better place than Mr. Dunne in this character. There are many exceed-ingly pretty and shapely girls in the chorus, and in their different and elaborate costumes form many pleasing stage pictures. The full military band will discourse sweet music throughout the performance. It is a production that will please each and every one. It teems with bright lines, particularly Hoytesque in their sharpness, and the follies and foibles of the dress parade soldiers are satirized, with humorous and, 'to use a paradoxical expres-sion, kindly severity. Fun bubbles, effervescent in every line. Summarized and can be called "Hoyt's altar of roses," the sweetest of his condensed, "A Milk White

Charles Hoyt's gift does not he in the way of construction. His plays are all Flag," at the Grand next Wednesday, will groups of incidents, not at all interdependent. In a good play, every incident, every episode even, is necessary to the perfect "A Milk White Flag" is a production more whole, like the most insignificant stone in pretentious than anything that this popular a mosaic. Where Mr. Hoyt's genius is playwright has yet offered to the theatre- manifest is in his character drawing. In going public. The cast is composed of the this he has no superior, if by a perfect best talent in the profession, and will num- | character drawing is meant the reproducber about fifty performers, including a mil- | tion of clearly recognized types. He does itary band under the direction of Prof. not bother himself much with analytical

the weather hundreds of people braved the atorm last night and visited the Park opera house to witness the performanc of Gor-ton's hig minstrels. Burnt cork merriment is always well eccived in this city, and the show last night was a treat to all. Every-body had a good evening's laugh. The cur-tain went up on the usual minstrel first reat but the specialties introduced were part, but the specialties introduced were



of a high order and exceedingly funny. The songs were new and up to date. 'Hank" Goodman was the favorite; but each artist met with his share of applause. A column might be devoted to the praise of the performers, but space forbids. Suffice to say it was a clean, bright, up-todate show in every respect, and every member of the company is an artist."

Klaw and Erlanger, of New York, who largely control the southern theatrical circuit, have taken a lease of the Tulane College property, in New Orleane, La., and will imemdiately begin the erection of two theatres thereon. One of the theatres, to be called the Tulane, will be a high-priced house, and the other, the New Crescent, will be for popular price astractions. Both houses will be opened in the autumn.

There seems to be nothing definitely settled regarding the rumored new comic opera company, with Lillian Russell and Jessie Bartlett Davis at the head. It appears to be settled that Mrs. Davis will than in any other solid. The reason remain with "The Bistorians," while Miss cream rises more quickly from Jersey



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Russell tells interviewers that she knows and Guernsey milk is that the fat glob- "pyewriter is endorsed by the U. S. zovernment. What more do you want, he earth? If you know anything at all W. C. Carmichael, druggist, South Main bout it, you know it's the best. L. B. ALEXANDER, Agt., 50 Patton Ave-

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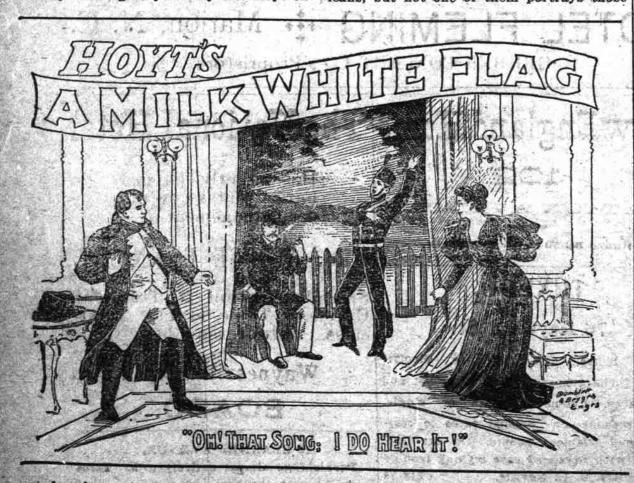
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is easy to imagine just why Mr. Hoyt ex- icans, but not one of them portrays those

production is carried by the company, hav- | the surface. He portrays manner rather ing been brought from Hoyt's New York than soul qualities. We see his men and theatre, and is said to be the best ever seen women and we know them superflicially by a "road" company. Charles Hoyt's as we would know them in real life on pieces are not modelled on classic drama; short acquaintance. It does not take longthey do not follow Shakespearean lines; er than an hour or two to become aware of they are less formal and more frivolous the foibles and weakness of each person's than the old comedies; they are not so sug- individuality. Hoyt's characters are algestive as the latter day "purpose plays," ways strong in their individuality, and the or so theatric as modern melo-drama. But traits with which he endows them are not they all have a story to tell and tell it long in cropping to the surface. Some of plainly; they satirize the fad or fancy of his characters are like composite photothe moment; they abound in humor and graphs, so faithful are they to the generalnot infrequently scintillate with true wit, ity rather than the special. His Maverick and they present cleverly drama types of Brander, which in the opinion of many is character well contrasted, and —what is the finest piece of character portrayal that more important—they succeed. "A Milk he has yet done, is probably the most accu-White Flag" has its shaft of wit directed rate picture of the average congressman at the National Guard. One of the chief ever put upon the satge. The flash of the characters of the play is a fin de siecle playwright's genius has caught the salient American woman, who knows her rights features in the congressman's composition, and means to maintain them. She becomes and they are seen set before you with such a little tired of her lord and master's vaga- | vivid fidelity to the type that you would alries, and finally when he shows plainly most declare that they were familiar to that he esteems "Four Queens" above his you. If has been said before that Mr. Hoyt helpmate's piece of mind, she characteris- is in this respect the first of American tically sets things in operation to free her-) playwirghts. His men and women are esself. But this is not all. She is eminently sentially American. Whatever clothes that a practical woman, and when the local mil- they wear, whatever the scenes that they itary company wishes to secure the corpse are placed in, they are of the very best of her suddenly deceased husband she of America. This can not be said of the turns it over to them and saves burial ex- men and women in "The Girl I Left Bepenses, but also insists upon a sum of hind Me." That play is American only in money for the turning over the cadaver. It its scene. The characters are called Amer-



nothing about the alleged plan. Attractions of the first-cless, whether operatic or dramatic, are getting scarcer and scarcer and scarcer, and the probability is that even greater difficulty will be found in filling the time of the principal theatres throughout the country next season than has been experienced this season. The supply is not equal to the demand, and artificial conditions have checked natural development.

The New York Dramatic Mirror says: "There are signs of a reaction against the lead in the per capita consumption of scrum of indecency and depravity on the surface of metropolitan amusements. The wholesome sentiment that pervades other American communities has rebuked and rejected much of the smut that has been voided by Manhattan's managerial experts in pornography, and that will do much to check its original exploitation here, for most productions are made for ultimate touring purposes. Besides this, the New York Press is beginning to cry a halt on milk is cooled to a low temperature as the wholesale prostitution of the stage by soon as drawn, the bacterial growth the unscrupulous dollar chasers, and



through its medium the value of the respectable and conservative elements of our population is being heard. A cartoon in an afternoon paper the other day pictured theatre parties of the near future arriving at the playhouse in masks, to conceat their identity. It may come to this should the dramatic debauchery continue much longer."

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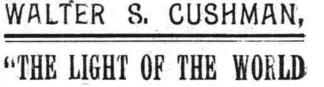
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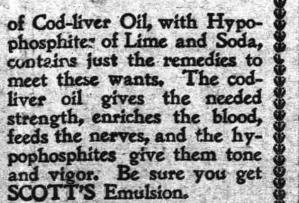
them and avail yourself of our

erted such care in the selection of a woman , indefinable race marks which distinguish to play this part. It must be done in a every character that Hoyt has created. Not tragic travesty style, which a shading too one of them is so native in its traits as the much or too little might make offensive. But Mr. Hoyt feels that there can be no danger of such a happening with the role entrusted to the dexterous and experienced plays with no serious sentiment in them. bands of Miss Lansing Rowan. He se- When Mr. Hoyt is dead perhaps somebody lected her for the part out of all the prom- will concede that his work was original iment actresses whose work was known to and clever, and true in its representation him, and he has even gonelliso far as to of American characters.

change the part and make it even more prominent. Pretty and clever Mary Mar-hle, is the soubrette, and none more clever the says of Corton's Minstrels, the burnt cork the for sale at Pelham's Pharmacy, Ashethan she is to be found upon the stage of aggregation that is due at the Grand Feb- ville, N. C. to-day. She plays the orphan in this play ruary 14: "Regardless of the condition of Price 75 cents per large bottle.

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