

MUSIC AND THE DRAMA.

The Stowaway a great English melodrama, will follow Nellie McHenry at the Victoria, Sept. 15 and 16.

"The empress of ciccocomedy," is Miss Nellie McHenry's latest title. Nellie gave the public the first comedy of this character, and her great success is now a matter of general knowledge. She has earned the title.

Yon Yonson, at the Victoria, Thursday and Friday evenings, attracted large audiences. The leading role is intended to portray a phase of character very common in the Northwestern States. As the great hearted generous Swede, Gus Heege, was natural, and gave an excellent rendition of the character. The other members of the company were very good.

The prefix "Jolly" has become as much a part of Nellie McHenry's name as though it had been given her at the christening. This fact makes its origin a matter of interest to the thousands of admirers of this charming little lady. The story is told that three hundred students of Harvard College attended a performance of Miss McHenry's in Boston, and so thoroughly delighted were the young



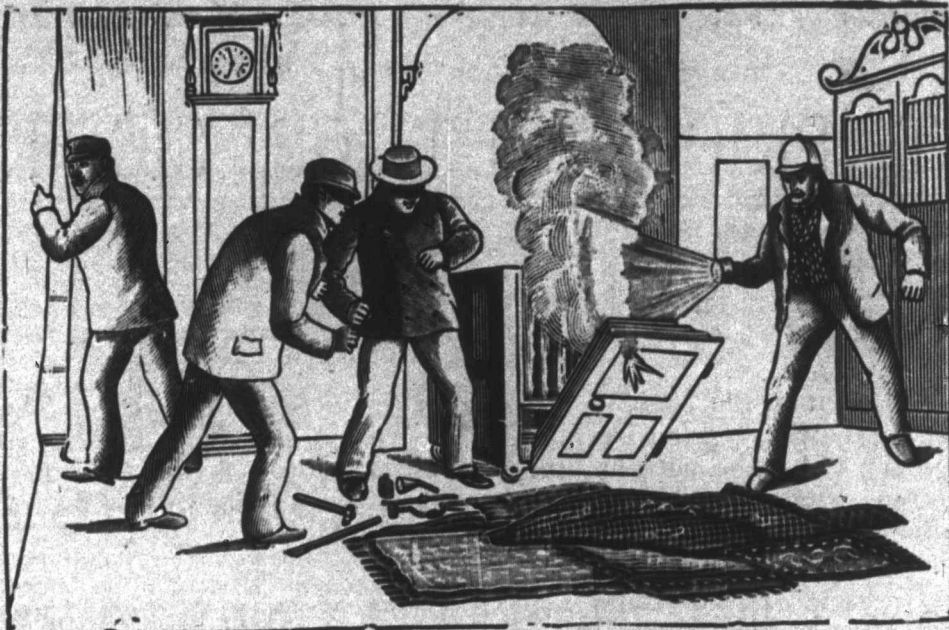
collegiates that they rose at the end of an act, and calling Nellie before the curtain, compelled her to listen for fully fifteen minutes to the familiar college glee "He is a Jolly Good Fellow." In this instance they made Miss McHenry the subject of the verses, and substituted in the chorus "She is a Jolly Good Fellow." Miss McHenry will be at the Victoria, Monday and Tuesday nights.

New and great possibilities are opening for the stage. It has, even from its earliest development, been more or less generally more—held by the saintly as the nucleus round which all other evils cluster. Some have been more lenient and claimed that it could be quite harmless, and some again have seen in it something which might even be called good in a semi-educational sense. But even its most sanguine admirers have not thought of it in the light of a reformatory institution, and yet such it may become. In fact, the transformation has already been begun. The scenes are being shifted, as it were, in preparation for the great new act. One crime stained mortal has turned from his evil ways and sought peace and honest future on the stage.

He is one of the real bank burglars who will appear in The Stowaway, doing on the stage, for the sake of realism, just what he has spent years in prison for doing in real life. He says of himself: "My name is 'Spike' Hennessy.

That is not my right name. I was born in Boston, and my parents live there still. I learned the trade of a machinist in the Charlestown Navy Yard there. I was getting along nicely, when I fell in with a party of young fellows about my own age and then began to dissipate. I finally lost my job in the navy

Dalmater Iron Works until my partner's time was out, when I left, as we had fully determined to return to our people in Boston and sin no more. Seven years and three months out of ten satisfied me that as a safe-blower I might have been a success, but in getting away after my work was done I was a failure.



yard, and after looking all over for work for weeks, I became desperate, and one night, in company with two others, I determined to try my skill on a safe. A place—a large furniture store on Washington street—was selected, and I was so successful that I opened four others in about ten days in different sections of the city. The sixth one was fateful. Three of us entered the place, and, after successfully opening the safe, were in the act of escaping when, through the carelessness of the outside man in not giving us the signal that all was safe, two of us were arrested, and under an assumed name I was sentenced to five years in the Massachusetts penitentiary in November, 1880.

"I served four years and three months, and was discharged from there on February 10, 1885. I worked at my trade while in prison, and it was there that I met my partner, 'Kid' McCoy, alias 'Limppy, the Bilk,' who is now working with me. He was doing three years for participation in a burglary on Devonshire street. His sentence expired three days after mine, and I arranged with him to come over to New York and see if we could get work, but we were foiled in this and, after spending what little money we had, we started in at the safe-blowing business again. We were not so successful in New York as we were in Boston, and we were arrested in our first attempt. We had blown a large safe in the rear of a big dry goods store on Eighth avenue, only to find nothing in it. We were disgusted, and, hearing a noise overhead, ran through the hall out on the sidewalk and around the corner. When arrested, no tools were found on us and no one saw us enter the house, but a woman who lived over the store said she saw us standing in a doorway about half an hour before she heard the explosion down stairs. Upon this evidence, we were committed for trial, and fearing that Inspector Byrnes' detectives might get our record, we took a plea in the Court of General Sessions before Judge Gildersleeve, and I was sentenced with my partner to four years in Sing Sing prison. I was discharged on June 17, 1888, having earned one year for good conduct. I worked in the shoe shops, but after the contract law was abolished by the legislature, I went into the machine or jobbing shops and remained there until my discharge. My partner here was not discharged until September, he having lost three months of his 'short' time for infractions of the prison rules.

"I then went to New York and worked in the

It was in conversation with a theatrical friend of mine that I learned that Mr. Davis, the manager of "The Stowaway" Company, wanted some one to blow a safe in the second act of his play, and I made application for the place. When I told Mr. Davis that I had only a short time before come home from prison he did not take very kindly to me, but when my theatrical friends satisfied him that his company's jewels would not be molested, he employed me. I hope you will not try to hunt up my previous record any further, as I shall never do a criminal act again. Perhaps my debut on the stage as a safe-blower may be an entering wedge to a new and successful career as an actor."

Should this new departure in stage realism catch on, penitentiaries and reformatories will shrink amazingly and the growth of the theatre-going public will be marvellous, for every good Christian will feel it his duty to patronize liberally the criminal-reforming shows, so as to prevent their disbanding on the road, and the consequent necessity for the criminals to go back to their old wicked ways in order to get home again. The Stowaway opens an engagement of two nights at the Victoria, Sept. 15 and 16.

The following are the plays for this week on the London stage:

Adelphi.....	The Lights of Home
Lyceum.....	Henry VIII
Haymarket.....	Peril
Garrick.....	A Pair of Spectacles
Gaiety.....	Faust Up to Date
Prince of Wales.....	La Statue du Commandeur
Toole's.....	Walker, London
Comedy.....	The Private Secretary
Court.....	The New Sub, Faithful James and A Pantomime Rehearsal
Globe.....	Ned's Chum
Royalty.....	The Cross of Honor
Sadler's Wells.....	Sota
Surrey.....	The Trumpet Call

WHAT MRS. GRUNDY SAYS.

That the house painter who does not whistle at his work is the exception.
That skirt-dancing performances may be uplifting, but are not edifying.
That a life of ease and luxury precludes the possibility of any self-sacrifice.
That the most foolish extravagance is often in display of flowers at funerals.
That the public man who talks too much invariably says something to regret.