

Dolce Far Niente.

Nearly all professionals have settled themselves for the Summer holiday. Mountain, seaside, country and city about equally claim the attention of those that are idle, and those that are still working are satisfied (for pecuniary reasons) to pass the usual vacation in that way. There has not been a correct complete list printed of the whereabouts of the actors, managers and agents who are "taking of their dolce far niente," so THE MIRROR is glad to give publicity to the following, which is both reliable and comprehensive:
Ada Dyas is in Norwalk, Conn., and will appear the coming season as Mrs. Trick in Young Mrs. Winthrop.—Agnes Booth is in Manchester, Conn. She creates a principal part in Elsie Deane at the Madison Square in the Fall.—Sara Jewett, the coming Juliet, Beatrice and Cordelia of George Edgar's company, is summing at Pigeon Cove, Mass.—John Mackay will find quiet and rest at Ashbur Park, where nothing stronger than Pop can be had.—Sadie Bigelow is enjoying with Coney Island.—Henrietta Vaders is satisfied with a rest at Cape May and studying for Lady Macbeth, Emilia and Goneril in Lear, preparatory for the George Edgar tour.—Mary Anderson, as everyone knows, is in Europe.—Belle Jackson is fishing for trout at Germantown, Pa. She will lay aside Daisy Brown and appear next as an Esmeralda in one of the Madison Square companies.—Roland Reed will halt his Cheek at Atlantic City.—Clara Louise Kellogg will be at Saratoga.—Vernona Jarboe remains at Nantasket Beach, Mass.—Marion Elmore will witness Summer nights in or near London, returning in time to appear as Emilia Jekyll in The Rajah, and go on the road with a Madison Square company.—George Edgar and Treasurer W. H. Davidson will rest for a month at Kanong, N. Y.—A. S. Pennoyer, the Tourist manager, will be content with Philadelphia.—Florence Robinson is at home in Chicago company. Gus Williams thinks the Hot Springs too warm for Summer, so returns to town about the 9th inst.—John T. Raymond and wife are in Europe.—Lotta is at Dieppe, France, cultivating her voice.—May Roberts is at her home near Boston, and will accompany Hazel Kirke at the Madison Square.—C. W. Coudlock in enjoying Jefferson's hospitality at the latter's place in Hokokus, N. J. Mr. Coudlock will take up Dunstan Kirke's weary load again in the Fall.—Mrs. William West (Fay Templeton) has gone to Chicago with her husband.—Ada Wood, who is to be the Rosalind, Poshia and Regan in Lear, of the George Edgar company, will summer at Long Branch.—John Stetson recreates at his Nantasket cottage.—Estelle Clayton remains in the city, and goes out with one of the Madison Square companies as Constance in Young Mrs. Winthrop.—Sol Smith Russell remains on the road all Summer.—Dolly Pitts joins the Madison Square's Russel company, and is thinking about it at her Boston home. She and Mrs. Pringle are to be identified.—Charlotte Thompson summers at Suffern, N. Y.—Miss Ober, with a few Ideals (Marie Stone, Matilda Phillips, W. H. McDonald and wife), is touring Europe.—E. M. Hooley and family of Chicago are at Brighton Beach.—L. H. Everett, George Edgar's stage manager, will go out with the Madison Square Rajah.—Louise Balle (Mrs. G. H. Leonard) is at Bath, L. I., with the Infant Leonard.—Jennie Yeaman is in England.—W. J. Lemoyne summers on the Madison Square stages in The Rajah cast, appearing later in Elsie Deane.—Mrs. Langtry vacillates between the near New York resorts.—Denman Thompson was on the Square last week, but has returned to the quiet of Swames, N. H.—Frank Weston and wife (Elsie Elshier) are studying things Partying in the West.—W. Whitney is at Plymouth Beach.—Rillie Deavers remains the Glady's Wyncot at the Madison Square.—Georgia Cayvan is en- thusiastic over first glimpses of Paris, but must return in time to create the part of Elsie Deane.—J. K. Emmet is at Home Lawn, near Albany.—Raymond Holmes is in California.—Alice Oates is having a successful Summer season at the Spanish Fort, New Orleans.—Barney McAuley is at Mt. Clemens, Michigan resort.—Mattie Dunlap, of the Madison Square stock, is at Nashville, Tenn.—W. H. Compton summers in classic Hoboken, appearing later as old Rogers in Esmeralda company number two.—Mrs. George is at Manhattan Beach, but will play Marion De Lorme, Nerissa and Celia in the Edgar company.—F. A. Ambrose goes to a New Hampshire resort.—Frank Sanger has purchased a cottage at the Branch, where Mrs. Sanger is already at home.—A. Glassford, Sr., and T. J. Quinn, of the George Edgar company, are together at home.—E. M. Holland, who will play Jekyll in the road with the Rajah, is at Quinet, Mass.—Gustave Frohman is in Frisco.—J. K. Emmet's manager, George Wilton, is at Long Branch.—Fannie Reeves remains in the city on a Madison Square reserve stock.—Belle and J. M. Gilbert are at Oceanic, N. J.—Alice Bowers, after taking in the masses

and an occasional trip to Brighton Beach, says New York is good enough for him.—Modjeska is in Frisco.—Richard Golden and wife, Dora Wiley, are in Europe.—Emma Field, of the George Edgar stock, is at her Buffalo home.—Julian Mitchell goes to Troy this week, and after a few weeks in the Catskills will visit Maggie Mitchell's Long Branch cottage.—Marc Klaw, before starting out with the Davernport Fedora company, will get some rest at Ridgeville, N. J.—Miss Press is studying at Vera at Long Branch.—Lizzie Jeremy has returned to her smoky Pittsburg home.—Leslie Gossin is at the Catskills.—Maze Edwards will soon take a brief respite from managerial cares in a run to the Branch, where his wife has preceded him.—Mabel Jordan is somewhere in Europe.—Will Paul is sniffing salt air at Chatham, Cape Cod.—Carrie Turner is to play shortly, so remains in New York. She will soon be known as Young Mrs. Winthrop.—Harry Rainforth and wife are at their parents' home in Danville, Ill.—Dick Gorman goes to St. Catharines, Canada.—William Booth visits friends during the Summer.—Alice Dunnein Lingard is in London, where she is soon to bring out a new play of Florence Marryat's and where she re- plays next season.—G. W. Presbury, who is to play Jack in one of the Madison Square Esmeralda companies, is at Florence, Mass.—F. C. Huebner, who appears as Cassio, Bangoo, and in the George Edgar company, summers in Fordham.—Stuart Robson is inspecting the foreign comic talent.—E. M. Roberts is in Frisco.—J. N. Gothold enjoys a few weeks at home in Sewickly, Allegheny County, Pa.—Lewie Morrison and wife, Rose Wood, have a charming cottage at Ocean Grove, N. J., named after their daughter.—Mabel Rose, A. McDowell remains in New York, going out with the Harry Lacy company.—Louise Thordyke, the coming Nora of Esmeralda, No. 2, is at Navesink, N. Y.—Eben Plympton is at Palenville, in the Catskills.—Manager Charles McCreachy is in Frisco.—William R. Hayden, while talking to Thomas Kennefick on the Square, will rest at the Highlands, N. J.—Ada Cavendish is in London.—Ed. J. Buckley, the Douglass in a Young Mrs. Winthrop company, is in Nova Scotia.—John E. Owens and wife are at Hot Springs, Ark., and Mr. Owens will spend the season on his farm near Baltimore.—Thomas W. Kennefick finds his Brooklyn residence as comfortable as Summer resort as any.—Emmie Wilnot is in Boston.—Louise James and wife, Marie Wainwright, are at Nahant, Mass.—Bartley Campbell returns to Berlin July 24, pre- senting My Partner in Berlin Sept. 15.—Minnie Palmer is dancing through Scotland, while John Rogers dances attendance on her.—Tony Hart, with his wife, Gertrude Granville, sails for Europe latter part of this week.—Professor Gillette is at Hartford, Conn.—Maude Osborn is down in Maine.—John T. Raymond and wife are taking their usual vacation in Europe.—Ada Gilman, of the Madison Square, is remaining near the city, preparatory to playing next in Hazel Kirke.—P. A. Anderson is at home in Philadelphia.—Madelaine Luettec is charmed with her husband's yacht and New York.—Samuel Edwards, of the Folly com- pany, is at Bayport, Long Island.—Frederick Byron remains in the city, appearing in the part of Elsie Deane at the Madison Square.—Lawrence Barrett summers in Germany.—Gus Mortimer, with his wife, will take a much- needed rest at his villa at Narragansett Bay.—Mme. Nilsson has a summer home in London.—William Davidge, Jr., and wife, Maggie Harrold, are at Atlantic City. Mr. Davidge goes with George Edgar, appearing at Rodde- ligo, Foul in Lear, etc.—William Wells, of the Madison Square forces, is in Frisco.—Ada Gray summers at Saratoga.—Manager Ed Bloom says if the "fairies are good to the Irish" he may go to Europe in a week or so.—Helen Tracy finds a beautiful Summer resort in the Soldiers Home, Dayton, O., where she is playing a midsummer engagement.—Joseph Wheelock is at the Highlands, N. Y., before going out with a Madison Square company to play Dave Hardy in Esmeralda.—M. B. Curtis has gone to Europe, and of course will visit old friends in Posen.—Clara Spence is at her home in Albany rehearsing the part of Minnie in Elsie Deane.—Nat Goodwin is doing Europe.—Maude Granger, for lack of a Summer vacation, makes Her Second Love debut in San Francisco shortly.—Max Freeman, a Cragin, in The Rajah, is well satisfied to summer in the Madison Square Theatre.—Fred McCoy and wife go to the Catskills soon, and from there to the Adirondacks, spending a couple of weeks at each place.—John McCullough is expected at the St. James some time between the 9th and 15th. He telegraphs that he is enjoying rides and fishing at Quincy, Illinois, too much to leave sooner.—Frank Mayo is at Crockett's Lodge, near Canton, Pa.—Clara Jean Walters remains near the Madison Square, appearing later as Mrs. Ruth in Young Mrs. Winthrop.—Horace Wall, to manage the Southern company, is at Guilford, Conn.—Rose Temple is at the West End Pavilion, New Orleans.—Rose Coghlan, Henry French, Osmond Tearle and The Silver King are enjoying the glorious climate of California.—Henry Davernport, the Met of Hazel Kirke, is at Canton, Pa.—Lillian Russell is sojourning in Solomons Temple.—George W. June spends several weeks at his Indianapolis home and in Detroit.—Charles A. Haslam, of the Madison Square, is in Nova Scotia.—Frank E. Aiken is in Harlem and down East alternately. He plays Edmund, Barradas, Macduff, etc., in

Europe.—Mattie Earle has gone to the metropolis.—George S. Knight and wife have gone to Europe.—Annie Russell summers at Ocean Point, Maine. The original Esmeralda goes Kirking this season.—Dave Longworth divides each week into pleasure and business, one-half at the Branch, the other in the city.—Ella Chapman is in London.—Milton Nobles and F. H. Warde find Brooklyn good enough for them.—Mr. and Mrs. Charles Walcut are at Staatsburg, N. Y. They will appear as Estabrook and Nora in Esmeralda.—Charles Frohman will be in Denver about six weeks.—Harry Rockwood is in Boston.—Kate Forsyth is at Long Branch.—Ed Tannehill, the Dave Hardy of Esmeralda No. 2, is at his home in Lucca, County, O.—Emma Carson joins Willie Edoon's company in Europe.—Digby Bell is in Boston.—Alice Harrison remains in New York, while her brother Louis sails for Europe on the 7th in company with Henry E. Dixey.—Joseph Frankau remains in town as Madison Square home.—Pauline Hall considers New York better than Cincinnati.—Frederick Paulding will try the White Mountains.—Louise Muldener is pleasantly situated in Brooklyn.—James H. Stoddard will sojourn at his New Jersey country-seat.—Selina Dolario will remain happy in her Twenty-third street residence. This is only a partial list, comprising all heard from to the present time.
From present appearances it seems that Mike Kennedy, John Robb, Jason Wentworth, Harry Mack, Messrs. Reis and Floyd, John Warner and a host of others are going to spend their Summer vacations with Benjamin Magley in the Actors' Paradise—Union Square.

The Inglorious Fourth.

The Fourth of July has degenerated into a very tame affair. The noble sentiments which should animate its celebration—and which did years ago—have been dimmed or obliterated. The patriotic ceremonies that used annually to revive memories of the grand American achievements of Revolutionary days are now dubbed old-foggyish, or, if they are occasionally attempted, are gone through with in a spirit of indifference contrasting strangely with the soul-stirring recollections that gave them birth. Have we forgotten the valor, the eloquence, the steadfastness of the men who gained our place in the rank of independent nations, that we should pass by with apparent coldness the anniversary of our country's natal day? Shameful as it is, we admit that it seems to be so. Whether this is due to the inflowing tide of alien peoples or the gradual extinction of true American feeling among those native to the soil, we cannot say. But from whatever cause it may arise, the fact is paramount that a chilling apathy to things patriotic exists, as is evinced by the manner in which our great festival—Independence Day—is slighted or overlooked.
The province of THE MIRROR is strictly the drama, else would it track a sermon from the above text. The decline of patriotism, however, has a direct influence upon the stage or the stage upon it; therefore does that phase of the subject come directly within our field of observation. The contempt with which everything American is regarded by a certain class has worked irreparable injury to the cause of native dramatic art, literary and otherwise. It has opened up a channel for the influx of foreign trash against whose surging current but few American playwrights have dared to battle. The imported rot is applauded and patronized. A trashy method of depicting the departure of the British troops for Africa and containing a battle between Her Majesty's reduced soldiers and a pack of Zulus finds a place on the stage of one of our most fashionable up-town theatres, and after thousands have flocked to see it it is taken to the different cities of the Union, where the same prosperity is met with. Had the place been written by an American writer possessing brains, and had it illustrated any military episode in our country's history, would it have been given a chance by the manager of the up-town theatre, and if it was would it find favor with the public? No! And yet the several conflicts which our nation has waged are rich with deeds of heroism, courage and heroism, and offer a thousand opportunities for effective dramatic treatment. If Manager Wallack, for instance, accepted a drama founded on incidents of the Revolution or the Rebellion, in all likelihood his critics would deride it and his patrons laugh it off the stage. Yet they will stomach a bad play like Henry VIII, swallowing its absurd turkey-cock soldier and their mimic valorous achievements with indescribable relish. This is the condition which the decay of a proper national pride brings the stage.
Now, what influence does the theatre, as the abiding place of such stuff, exert upon the public? We scarcely need point that out, as the effect should be tolerably plain to any person gifted with moderate mental powers. The tendency naturally must be to encourage and intensify the prevailing inclination for foreign fare of this description and, correspondingly, to increase the unwholesome repugnance for native productions. The manager, with a view to propitiating the public, sets before them the rubbish which they seem to crave instinctively. The public, made traitorous by the empty glitter of this superficial trans-Atlantic trash, turn their backs upon our own dramatis, answering their cries for recognition and fair-play with the taunt: "You cannot write plays—you are

Americans!" And by the public we mean the people of wealth, fashion and culture who are found in every large community. They are supposed to represent the worst element in all matters pertaining to art—pictorial, musical and dramatic—and their tastes must therefore be considered as indicative of those of the rest of our people.
How different is all this in England and France, the countries which supply us so liberally—and inefficiently—with entertainment. Paris will have no American plays (nor English plays either, for that matter; but the London authors get even by stealing the works of the Parisian playwrights and affixing their own names thereto). This conservatism is so strongly entrenched as to be absolutely impregnable. In London our authors, while they have in rare instances been able to secure openings, have found the state of things no more propitious. Their works have been prejudged by theatre-goers and critics alike—doomed. They have even seen—condemned before trial—works which sailed from America. The Londoner has not selfish a regard for his own play-makers to allow of their being displaced by invaders from this side of the pond.
Thus the American dramatist, denied as he is, turns his face abroad in vain. The countries that supply us with the trash will have none but that for home consumption. We receive what they are pleased to throw to us, like dogs at the master's table. But there is no reciprocity. The food we take to them humbly and submissively they contemptuously reject. This slavish dependence for dramatic supplies upon haughty foreigners has become a republican country which boasts self-reliance and freedom in all things.
It is time for a change.
THE MIRROR wants to see an International Copyright. It wishes to chronicle a general agitation that will result in a Declaration of Theatrical Independence. It desires our managers and our public to make a bold stand for native dramatic art, and to that end it advocates a strictly protective policy. If our stage is ever to win a distinctive character, to rank in general estimation with the first, we must send back from whence they come the "assisted" plays that are crushing down our theoretical superiority, our native dramatic talent, our boundless resources, and give ear to the claim of American authorship. The French have shut out alien competition. The English have virtually followed the example of their neighbors across the channel. The result is that the native element flourishes there as it should. We must do the same. After we have established our native dramatic literature on a firm footing we can afford to be magnanimous, throwing open our gates to admit the foreigners, and boldly challenging that comparison which we would then be in a position to invite without fear. At present—for our own sake—we cannot afford to look upon art as a purely cosmopolitan standpoint. We are a nation, we must be so, and we must be sufficiently matured, and with results of the most unhappy character.
Soon we hope to see a general revival of the patriotism of former days, and a rapid subsidence of the Anglomaniac which is eating into the vitals of our people. At no far distant time we hope, while cannon boom and soldiers and citizens parade the streets in the good old-fashioned style, to celebrate a Fourth of July night in Wallack's Theatre, over which will float the stars and stripes, and where, after listening to the stirring strains of our national anthem, we will witness a play with an American plot, written by an American author, and supported by an American cast, and applauded by an audience of Americans—American in heart as well as by birth.
That would be a great day for America and the grandest celebration of the glorious Fourth held in many a year. May it not be far distant!

One Theatre Sufficient.

There can be no reliability placed in the rumor that the Madison Square Directors contemplate the building of a new, large theatre, after the plan of Henderson's comedy theatre in London. Daniel Frohman, when spoken to on the subject, said:
"No, such is not the case, although if we had the building of another theatre it would be modeled after Henderson's, and contain an entire semi-circle of boxes on the main floor, the seats proper beginning at the top of the boxes and extending back, surmounted by balcony.
"We find enough to do in managing our present house and the many companies we have on the road. We have a well-arranged system which provides sufficient work for everyone employed, and another house we do not care to think of now. The present reconstruction is simply a remodeling of our offices, which will give additional room that is much needed."

Notice & Warning to Managers.

Having obtained from Mrs. Kate Palmer Stoddard the sole right to produce in the county of New York THE "BOARDING-HOUSE," originally played by Miss Minnie Palmer, and John E. Ince, late seasons, and more lately by EDWIN STODDARD, I hereby caution all managers not to allow another production to be performed by any party without my consent, as I am determined to prosecute all infringers in the fullest extent of the law.
MR. JOHN E. INCE will appear in New York in the creation of PROF. JEREMIAH TIMCRACK, supported by a first-class company, and will also shortly appear in a new and original comedy by CHARLES G. MONEY.
For particulars apply to FRANK J. DAVY, Manager, Luce Comedy Club, Care J. Alex. der Brown, Dramatic, New York, 4 East Fourth-street, New York.