## HOW BILL MEYERS MADE CHANGE.

BY THE "LITTLE 'UN."

During this late scarcity of "small change," various and numerous "plants" have been tried to raise the needful in hom copathic doses, and avoid the five per cent. discount.

Bill Meyers started one that came to our own personal knowledge, though he did not exactly come it before he found himself sorter "gone Bill belongs to a select and sociable little crowd, who are in the habit of meeting once a week, to laugh and joke, smile and smoke, and amuse themselves with a nice little game of poker, quarter ante, and pass the night-key.

Much difficulty having occurred on previous evenings in making change (checks not being allowed), 'twas agreed that no one should be allowed to "take a hand" who had not five dollars in chips of a quarter each. Now Bill, though not exactly a "mean cuss," played an awful tight game, and was most confoundedly close-fisted, except when spending his pewter on himself exclusively; therefore, he didn't like the idea of paying a discount without "gettin' de quib'lent."

The party were to meet at eight in the evening, at a room where 'twas not necessary to wait the invitation of "Will you walk into my parlor said the flyder to the spy." Bill started out early, and dropped down cellar into an oyster saloon, and called for a stew and "something warm." In payment, he tendered a one-dollar till, and received his six-and-six in change. After taking another "something warm," he started down the street, and dropped in again at the next saloon, and went through the same punishment five separate times, in as many different saloons. Bill's ten "something warm" (from going in and out of warm rooms) had begun to "strike in," and his powers of calculation were somewhat dis-

turbed. "Reckon I've got the putty! Let's see—five one dollar bills, and feur quarters in the dollars. Them's um!" (Here Bill collected in from various pockets all his quarters, and counted five short.) "Well, I'll bur d-d if some cuss hain't give me short change." Bill counted and counted again, but couldn't account for not having twenty quarters. "Git even five, by thunder, if I have t' eat all th' oysters in town." (Bill was getting sorter thick about the tongue.)

So Bill went his sixth stew and nourished twice, and then commenced counting again. "Short yet! Gittin' up t' m' neck 'n oysters! How many'v I had? There's one 't Florence's, and one here, and one 't Sherwood's, and one here, and one't th' Bath, and one't th' old man's, and one 't Florence's, and one 't - H-1! I don't understand the d-

thing, no how." "What don't you understand?" said we, as we dropped into a saloon near the Bond Street House.

"H' are ye! come in f'ray stew? I'll give you mine, f'ra 'f price!" We declined the liberal offer, and enquired why he didn't eat it him-

"Had six 'lready-full plumb t' my teeth. Oh, I feel so sick!"

" What else ?"

"Bout a dozen er something-warms."

" What for ?"

" T' make change."

"Well, it has made a change in you, any how."

Bill then explained to me his method of making change, and finding him becoming helpless, we thought a change to his room might benefit him, and resisting his entreaty to take "something warm," we took him (though "badly shot in the neck") to his room. "bilet he prifered something at somebody, and "going better," though we didn't thing at see any improvement in his going. Bill, rather than pay a quarter out for the accommodation, had rather squander nearly two dollars in getting the worth of his money and "making change." "LITTLE 'UN."

## THEATRICALS IN NEW ORLEANS AND MOBILE.

Dear "Spirit."—City full—lot's of fun going forward—and any quantity of cash shelled out. Jenny's presence gives us a kind of miniature World's Fair. The Mississippi and all its mighty tributaries have sent down thousands to do honor to the angelic-minded Swede. Her concerts are still crowded, and premiums still high. She has been unwell, and the concert of the 22d was postponed. Barnum is seen with a constant smile on his face, and a glass of water in his hand.

The Placides are at Mobile drawing crowded houses-greater than any "Star" has yet done in that pleasant city. They are much regarded there, and justly so-for surely no two gentlemen have done more by the amenities of their private life to do honor to an honorable profession.

The off-nights, as they are called, at the St. Charles, are well disposed of to Mdlle. Franck, that queerest of mortals, Espinosa, and the party they have with them. The receipts are every way satisfactory, and "Old Sol" goes on his way rejoicing.

The American, spite of all effort, seems doomed—amidst general pros-

perity, that house alone, by some fatality, fails. The horses won't draw -the actors are scattered, and all is dull and dolorous.

The Varieties, with its fine stock company, knows no abatement of success; one week is as good as another. Mrs. C. Howard's benefit yielded more than was ever known to be taken before—a very fitting compliment to a very clever, industrious lady. Some splendid jewelry was thrown to her, in an elegant bouquet, on the occasion. "Our Mary" would make a sensation here, methinks.

Bass produced a satirical extravaganza last week; it is well written, ent against the "starr

Our Charlotte is playing three nights with the amateurs at the His-

trionics-closing next Friday; houses will be crowded, no doubt. Increase and multiply your subscribers. No more from

The present season at Mobile has been marked by success unexampled. Mr. J. M. Field appears to have won popularity by real exertion, and the public voice is loud in praise of his management. From the "Register," published in Mobile, we cut the following notice of a recent theatrical " event" in that city :-

The Mobile Theatre.—Stockwell, the scenic artist of the Mobile Theatre, is a man of decided genius in his line of business. His pencil and brush have renovated and brightened up the old temple of Thespis to a degree it never knew before. As this has been gradually accomplished, the improvements have not struck the spectators as obviously as they otherwise would have done, but all must now appreciate the tasteful and elegant changes that have been made. Under the Prospero-wand of the painter, the rude and dingy landscapes of the stage have given way, and groves of beauty, town views, temples, collonades, and halls of magnificence and splendor, have appeared upon the canyass. Several of these scenes possess great merit, and evince the highest talent in the artist. One of them, representing the interior of a palace, with its long row of Corinthian columns, on either hand, is remarkable for the brilliancy of its coloring, the accuracy of its drawing, and the depth of its perspective, and is one of the finest theatrical views we have ever seen.

But the most superior production of Mr. Stockwell's genius was exhibited on Tuesday night. It is a view of the ruins of the St. Charles Hotel, the morning after the conflagration, and is a most excellent and accurate picture. The broken walls, the "discrowned" pillars, and the ruined arches of this once stupendous edifice, with the adjacent buildings, are displayed "to the life," by the light of a full moon, which seems to look with melancholy eye, upon the gigantic fragments from which lurid flames and smoke are still emerging. The Mobile Theatre .- Stockwell, the scenic artist of the Mobile Thea

are displayed "to the life," by the light of a full moon, which seems to look with melancholy eye, upon the gigantic fragments from which lurid flames and smoke are still emerging. All this has been painted upon the spot by Mr. Stockwell, with the utmost fidelity of delineation, the happiest disposition of light and shade, and the most appropriate and natural coloring. The audience testified their admiration of the picture, and their appreciation of the fine talents of the painter by repeated rounds of applause, when the lifted curtain brought the smoking ruins of the St. Charles so visibly before them.

Partly to illustrate this painting,—as a species of letterpress to the picture—but mainly, we suppose, to gratify the theatric taste of Mobile—"studious of change, and pleased with novelties,"—Field, the manager, brought out, Tuesday night, an original dramatic entertainment, of the most amusing kind. It is styled the "Nightingale," and is a rhapsodical and grotesque representation of thoughts and incidents connected with the anticipated visit of Jenny Lind to Mobile. A drunken poet appears upon the stage in front of the ruins of the St. Charles, and his imagination summons up the various allegorical spectres and spectacles—angels, dancing girls, dandies, musicians, and odd non-descripts of the animal world, which take bodily shapes upon the stage. Among the rest, Gen. Taylor, admirably personated by that excellent actor, Greene, appeared in undress uniform, and uttered a laconic but characteristic speech. "Prince Albert" (not the pale-faced queen-consort of England, but the genuine Black Prince, of this city,) also mingled in the crowd, and "strutted his brief hour on the stage," as gracefully as the original does upon Royal or Dauphin, on a Sunday's afternoon.

The piece throughout abounded with ludicrous incidents and allusions, and terminated with a brilliant tableau exhibition of Jenny Lind, in the presence of Apollo and the Muses. The production is worthy of the genius of "Straws," and highly creditable to his capacities for humorous dramatic combinations and effects. It was received with uproarious laughter and applause, and we suppose will have a run, as the author was called out and promised to repeat it last night.

INFORMATION WANTED.

### INFORMATION WANTED.

Mr. Editor.—I send you a copy of a letter received by our P. M. a few sys ago. It is a fair specimen of the letter received by our P. M. a few days ago. It is a fair specimen of what he has to read every "little while," and I think there is something about it which will prove a novelty of some interest to many of your readers, if you will give it a corner in the "Spirit." But let it speak for itself :- State of Balinoise Marion Co February the 11 1851

Dear Friend-It is with pleasure that I write these few lines to you to inquire of you if you know any man of the name of David Philips or George, W Phillips, or Hilary, C, Plumer or E Collins or William Wright I have rit to them til I have got of the oppinion that they have left their and if you know of any of them I wod be glad that you wod write to me if you please and write to me in what post office to direct letters if

And, if you see any of them tell them to write to James G W Phillips for he has rit in the last year 10 letters and has got no answers to them direct your letter to Marion County and Salem Post office or to Walnut

I want you to write to me as soon as you can So I add no more at pre-

sent but remain your unworthy JONATHAN P\*\*\*\*\*\* Servant

Hoping that some one of the lost friends will soon make himself known to "Jonathan," I remain "thyne all,"

# THE ENSUING OPERATIC SEASON IN LONDON.

HER MAJESTY'S THEATRE.

Celebrated as will be the summer of 1851 for the occurrence of the greatest industrial and social epoch in our history, it will probably be not less memorable an era of corresponding activity and splendor in the progress of musical and lyric art. Drawing together, as London will shortly do, an assemblage, both as regards numbers and intelligence, unparalleled in ancient or modern times, it is satisfactory to think that efforts are being made, the result of which will be a display of operatic art suited to, and worthy of, the dignity of the metropolis, and the unprecedented nature of the occasion. Mr. Lumley, in making his arrangements for the strange and brilliant season, on the threshold of which we stand, has adequately measured the greatness of the forthcoming national event, and worthily interpreted the proud responsibilities which, as director of the great lyric establishment of Her Majesty's Theatre, it has flung upon his shoulders. Temptations were not wanting to induce the adoption of a course of policy immediately profitable, perhaps, but uninspired either by present ambition or extended foresight. The manager of Her Majesty's Theatre might have passively trusted to the grandeur of the occasion, without the adoption, on his part, of any step likely to increase it. He might have trusted to novelty of audience instead of novelty of entertainment, and with a stock company and stock operas and ballets, might have rested in the consciousness that he was presenting the swarm of visitors with whom London will be inundated something, at least, fresh and new to them. Mr. Lumley has, however, adopted the more liberal, as it is the far wiser course, of striving to make his season.

ballets, might have rested in the consciousness that he was presenting the swarm of visitors with whom London will be inundated something, at least, fresh and new to them. Mr. Lumley has, however, adopted the more liberal, as it is the far wiser course, of striving to make his season worthy of the year, and of adapting the magnitude and variety of his arrangements to the great occasion with which they will be contemporary. It is then not only a matter of congratulation, so for as the interests of art are concerned, that this bold and enterprising line of conduct has been chosen; but it is also equally fortunate that the great demands made upon the management of Her Majesty's Theatre, should have occurred precisely at the period when affairs permit that they should be most amply and most brilliantly satisfied. The recent accession of Mr. Lumley to the administration of the Italian Opera at Paris, crowned as that administration has been by the most triumphant results, invests him with a double control, and places within his power an unequalled amount of the elements of operatic success. The manager of two of the greatest European establishments of lyric art, Mr. Lumley wields a two-fold dominion, the entire resources of which can be concentrated, mingled, and made mutually supporting and mutually assisting, as the interests of art and the claims of the public require. Thus doubly armed, the management of Her Majesty's Theatre has been able to organize for the campaign before them a brilliant union of the London and Paris musical forces.

The programme of the intended operations lies before us—it has suggested the above remarks; and we think our readers will agree with us, that the arragements which it heralds are as significent as relates to the development of art as interesting to the subscribers and the general public.

The company of last season will, we see, nearly all again make their

The company of last season will, we see, nearly all again make their appearance, amply and brilliantly reinforced from the *Italiens* of Paris, and the main theatres of Italy. Madame Sontag returns with the consummate flexibility and bird-like delicacy of her execution, more mellowed and ripened, if possible, than ever. Such, at least, is the opinion of very adequate judges—the Parisian habitues. Madame Fiorentini, whose appearance at the close of last again and appearance at the close of last again and appearance at the close of last again and appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the close of last again make their appearance at the constant appearance at the close of last again make their appearance at the constant appearance at the constant appearance at the constant appearance at the close of last again make their appearance at the constant appearance at the constant appearance at the close of last again make their appearance at the constant very adequate judges—the Parisian habitues. Madame Fiorentini, whose appearance at the close of last season excited such general admiration, will re-open the theatre in an opera entirely new to the English public; whilst among old and welcome favorites we are promised Mdlle. Ida Bertrand, Madame Giuliani, and Mdlle. Parodi. Another engagement which will be amply appreciated, is that of Alboni, who returns for a limited number of nights, and who will make her re-appearance with the more ectat, as it will take place in an entirely new opera now being composed for her by Auber. Three ladies, with claims to the highest artistic position, and hitherto unknown to an English auditory, will also make their first appearance. Mdlle. Caroline Duprez whose brilliant debut in Paris gives promise of a career worthy of the name she bears, will probably be introduced to the English stage by her celebrated father. Although still very young, Mdlre. Duprez is old in art. Broughtup and instructed under the constant and anxious care of her father, her performance is stated to be singularly matured and singularly free from formance is stated to be singularly matured and singularly free from the crudeness and inexperience which often to some degree mar the early performances of the most hopeful debutantes. We are also promised Madame Barbieri Nini, a lady whose reputation as a tragic vocalist and declamatist of the finest and most commanding powers has preceded her from Italy, with Mdlle. Alaymo, an artiste of whom nothing is known in this country, but who enjoys a very great reputation in the nothern Ita-lian cities. The names given above show the scale upon which the soprano and contralto resources of the theatre have been organized; while to the list we may add as Seconde Donne, Mdlle. Feller and Mdlle. Zag. noli, both new to an English public.

The tenor department includes the old favorites Signor Gardoni, Sig-

nor Calzolari, and Mr. Sims Reeves. Signor Scotti, a new tenor of great continental reputation, has also been engaged. Colletti, F. Lablache nor Calzolari, and Mr. Sims Reeves. Signor Scotti, a new tenor of great continental reputation, has also been engaged. Colletti, F. Lablache, and the Lablache, of course re-appear; the comic honors of the latter to be contested by Signor Ferranti, a baritone, who brings with him from Paris the reputation of a buffo singer full of energy and nerve, and a finished comedian. The choral forces of last season will, we understand, be increased by experienced levies from the German theatres; while the orchestra, under the leadership of M. Tolbeque, will, as usual, obey the baton of Mr. Balfe.

We have stated that Madama Figuration will be the content of the content

We have stated that Madame Fiorentini will be the heroine of the open. ing opera—a work new alike to the Italian stage and the English public. This opera is Auber's Gustavus. Many years ago it was performed as a spectacle, under Mr. Bunn's management, at Drury Lane, when the strong dramatic interest of the piece, and its capability for brilliant mise

en scene, won it a lengthened and profitable career. The music has never, however, in its entirety, been performed in England.

Besides Gustavus, not less than four operatie novelties will be present—Besides Gustavus, not less than four operatie novelties will be present—Besides Gustavus, not less than four operatie novelties will be present—Besides Gustavus, not less than four operatie novelties will be present—Besides Gustavus, not less than four operatie novelties will be present—Besides, chiefly in consequence of the work as originally written for the delayed, chiefly in consequence of the work as originally written for the delayed, chiefly in consequence of the work as originally written for the delayed, chiefly have now been removed. The opera has been enbling-blocks, however, have now been removed. The opera has been enbling-blocks, however, have now been removed. The opera has to be even one of his masterpieces, and the great German composer has to be even one of his masterpieces, and the great German composer has to be even one of his masterpieces, and the great German composer—has the been preserved. The opera, melodic features of the original piece have been preserved. The opera, melodic features of the original piece have been preserved. The opera, melodic features of the original piece have been preserved. The opera, melodic stand a grand opera by Thalberg. The well-proved powteres, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the great pisnoforte performer, have ers, as a melodist and harmonist, of the pisnoforte performer, have ers, as a melodist and harmonist, and harmonis en scene, won it a lengthened and profitable career. The music has never,

appear immediately after Easter, and Mdlle. Alaymo about the same period

Mindful of the ancient reputation of Her Majesty's Theatre, the management have sedulously attended to the organization of the ballet. Mdlle. Carlotta Grisi returns to us as—first—Ariel in La Tempesta, shortly after the commencement of the season. Mdlle. Ferraris appears in a new ballet, at the opening of the house; while along with the well-known names of Marie Taglioni and Petit Stephen we gladly recognise that of Mdlle. Carolina Rosati. Mesdlles. Teleschi, Mathilde, and Allegrini are debutantes. M. Paul Taglioni, will, as before, be the maitre deballet, and Signor Pugni, composer of the music.

A new feature of ballet interest is promised in the appearance of a Mdlle. Monti, a lady enjoying high reputation in Italy as a dramatic mime of extraordinary versatile powers, and rare capability of pantomimic expression. The danger of the dramatic element of the ballet becoming absorbed in choregraphic display has possibly been not without its influence in inducing Mr. Lumley to make this attempt to introduce amid the brilliant pas of his ballets so vivid and intense a coloring medium as the performances of Mdlle. Monti are said to convey. The lady will appear early in the season in a work of novel and peculiar construction by M. de St. Georges, the well-known and experienced librettist. The opening ballet, L'Ille des Amours, already in rehearsal, is by Paul Taglioni, and will, as we have stated, re-introduce Mdlle. Ferraris.

Such is a brief outline of the proposed arrangements for the season at Her Majesty's Theatre. We have already expressed our opinion of the boldness, enterprise, and sound judgment of the management in making the peculiar character of the year a reason for increased activity, rather than for indolent repose; and it only now remains to express a confident hope that a campaign planned with such able generalship will be prosecution with corresponding brilliancy and success. Already, we understand, indications of an unmistake

CHARLOTTE CUSHMAN ASSHE WAS, AND AS SHE IS.

Charlotte Cushman, the great tragedienne of the age, plays this week her last engagement in New Orleans, previous to her final retirement from the stage, with, it is currently reported, a larger fortune than any tartist of her years has before amassed. Six years ago this nobly gifted woman made her appearance before a London audience; an appearance thus graphically described by Mary Howitt, in a sketch of the Misses Cushman which appeared in Howitt's Journal a few years ago:

"It was the depth of winter, and a remarkably cheerless, gloomy season too: she was alone, excepting one female attendant, and ill, not only from a severe cold, but from anxiety and uncertainty. Nothing could exceed the depression of her mind as she looked around on the vast multitudes of London, living as yet friendless there; and yet in this very London lay her fate, and from these very multitudes she had come to win love and admiration! She had, it is true, brought some letters of introduction with her, but it so happened that they were not addressed to persons willing or perhaps able to serve her. Ill and alone, and oppressed with anxieties of various kinds, those melancholy first weeks in London will never be forgotten by her. But she could not afford to waste time in brooding over her own sad thoughts, even if a natural impatience to know the worst, or to enjoy the best, had not urged her on to make the trial for which she had come.

"She received offers from the managers of Covent Garden theater, then

trial for which she had come.
"She received offers from the managers of Covent Garden theatre, then "She received offers from the managers of Covent Garden theatre, then open; from the St. James, and one or two others; but here again a difficulty arose, which made her additionally unhappy. She knew not what was best or wisest to decide upon or do. She wanted at that moment a friend and counsellor; but she had none! In the end she accepted an engagement at the Princess, and resolved to make her debut before a London audience in the character of Bianca, in Milman's tragedy of "Fazio." Her success was great and unquestioned; nor must it be forgotten that at that time she was not known to a dozen persons in London, and no means had been taken to prepare the press, or dispose the public mind to her favor. All depended upon her own merit and original power; yet only one opinion prevailed regarding her. One engagement succeeded another, until she had acted there eighty-four nights, during which she appeared as Emilia to Mr. Forrest's Othello, as Lady Macbeth, Julia, in the 'Hunchback,' Mrs. Haller, Beatrice, Lady Teazle, Meg Merrilies, Rosalind, Juliana in the 'Honeymoon'—a range of characters which required extraordinary ability and power.

Rosalind, Juliana in the 'Honeymoon'—a range of characters which required extraordinary ability and power.

"An eye witness of Miss Cushman's debut assures us that, since the days of the elder Kean, such enthusiasm was never witnessed within the walls of a London theatre as that which hailed the unknown American artist as the greatest actress since the days of Mrs. Siddons. That this

artist as the greatest actress since the days of Mrs. Siddons. That this was no short-lived popularity, dependent upon stratagem and clap-trap, is already evinced in the rapid rise frem poverty to wealth which six short years have witnessed. The foundation of her fortune, solidly laid in England, has received its crowning stone in the appreciation of her countrymen and women, whose suffrages she has sought and won in her recent triumphal career throughout the States."

It was in this city Miss Cushman commenced her professional career as a singer, pronounced by Mrs. Wood "to possess the finest contralto voice she had ever heard." In this city, also, after a few brief months, that voice was lost, owing in part to the change of climate, and "to the unwise attempt to overstrain her voice from a pure contralto to an available soprano." Nothing daunted by a disaster which would have crushed one less gifted with moral courage and genius, after a few weeks' severe study we find Charlotte Cushman on the boards of the old St. Charles, making her first appearance as a tragic actress in the character of Lady Macbeth. her first appearance as a tragic actress in the character of Lady Macbeth, a character in which she is now universally acknowledged to stand side by side with her great predecessor, Mrs. Siddons.

It is no small compliment to the critical acumen of the New Orleans

It is no small compliment to the critical acumen of the New Orleans public that it at once awarded the palm to the youthful aspirant, and, in its support and judicious praise kindled that ambition which now, ripened and fulfilled, "bearing its blushing honors thick upon it," brings her back in the bloom of life to a grateful and cordial farewell to the scene of her early struggles and her recent conquests. Surely we, the citizens of New Orleans, will rally round the protege of former days, taking a warm and personal interest in the successful and closing career of this "true artist, and yet truer woman, of whom Mary Howitt has said, that, "whilst her distinguished talent is acknowledged by the public at large. "whilst her distinguished talent is acknowledged by the public at large, her personal accomplishments, and her qualities of heart and mind, win for her the firmest friends."

N. O. Picayune, Feb. 2.

Technical Terms. -An editor at a dinner table being asked if he would take some pudding, replied, in a fit of abstraction, "Owing to a crowd of other matter, I am unable to find room for it." Content compilation of the Hobbies, Socialization, and Sport Periodicals, 1775-1889 copyright 2014 by the American Antiquarian Society. All rights reserved.

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