

## Montauk.

Minstrelsy in up-to-date guise, eclipsing in spectacular effect and in numerical strength, the most elaborate efforts of the old time minstrel managers, is what is comprised in the show given by Cohan and Harris Minstrels with George Evans and company at the New Montauk Theater. If there are not quite so many gags and jests in the first part as in the days of yore, this deficiency is made up in the variety of the entertainment which follows. George M. Cohan, prolific in his amusement enterprises, has given to his minstrel show that Twentieth Century touch which is generally characteristic of his undertakings and there are indeed few moments in the performance that lack dash and vigor. The company is a really notable one and comprises a number of clever minstrel men and specialty performers headed by George Evans, "The Honey Boy," whose effervescent and spontaneous brand of humor is invariably exchangeable for laughter.

Eddie Leonard, whose graceful dancing and not untuneful singing serves to make him strongly remindful of George Primrose, is another of the principal entertainers, while there are several capital singers of minstrel numbers, including Frank Morrell, formerly the tenor of "That Quartette"; Matt Keefe, who sings familiar yodel songs effectively; John King and Earl Benham. In the second part, George Evans introduced a number of local witticisms in his monologue and also rendered a song dedicated to Brooklyn that was not unfavorably received. The feature of the entertainment is undoubtedly the remarkable female impersonations of Julian Eltinge, who concludes his number with a "Salome Dance," that is quite as artistic and considerably less vulgar than any of these dances that have been given in Brooklyn. There is also a spectacular marching number "After the Battle," that is effectively staged and other entertainers in the specialty part of the programme are Watterbury Brothers and Tenney and Rice and Provost.

The performance concludes with a one-act minstrel skit by George M. Cohan entitled "The Belle of the Barber's Ball" and that is comedy of the fast and furious order. An impersonation by Julian Eltinge of a dusky belle in this skit is a wonderful piece of characterization. The minstrels also include a large orchestra and band and a big singing and dancing chorus which brings the numerical strength of the organization up to the "100 Honey Boys" announced and makes the days of "Forty Count 'Em," which J. H. Haverly made famous in minstrelsy, pale into insignificance. One of the largest audiences of the season at the New Montauk witnessed the performance last evening.