

Musical and Dramatic.

IN MUSICAL CIRCLES.

There was much disappointment experienced at the unavoidable postponement of Prof. Fisher's lecture on Haydn which was originally fixed for last Tuesday evening and in illustrating which the Oratorio society was to assist. The gripe, as is well known, has no respect for either individuals or corporations and appears, at times, to take a mischievous pleasure in asserting its mastery of the situation and causing the best laid plans of man to 'gang aglee.' It is directly responsible for the postponement referred to. It is to be hoped this unpleasant visitor is now satisfied and that the entertainment will really take place on next Tuesday evening, 20th inst., as now intended.

The Oratorio Society, by the way, is evidently determined on business, as it is understood that the "Messiah" and "The Creation" are in rehearsal. It is said the former work will be given about Easter, and the latter for the summer concert.

Whether it is due to the Lenten Season, now with us, or some other cause there is a noticeable dearth of matters musical that are of general interest, this week.

Tones and Undertones.

For the Handel festival next June in London Mesdames Albani, Melba, Juch, and Clara Samuelli have been engaged.

M. Peanion is a basis of the rarest excellence. Sig. Delucia is a splendid tenor, as is also Sig. Vignas, while Sig. Ancona is an eminent baritone.

In Europe the sense of art is clearer and sharper, musically, than in the United States, and artists who fail the public there once do not get a chance to repeat the experiment.

Wulf Fries, well remembered and appreciated in this city as the 'cellist in the Listemann orchestra, has recently been playing in concert in Boston, and "in the masterly manner which is characteristic of all his work."

H. W. Parker's "Hora Novissima" received its second performance, and by the Handel and Haydn society of Boston, in Music hall on 4th inst. Miss Emma Juch was the soprano on the occasion and the whole work has received the highest encomiums.

Patti has arranged with Mr. Irving for a series of three performances of Pizzi's new Opera "Gabiella" at the Lyceum theatre, London, Eng., during the summer. This will be her first appearance in Opera in London since the closing of Her Majesty's theatre.

Just think of it—Melba, Calve, Eames, Scalchi and Nordica—with the DeReszke brothers, Lassalle, Peanion, DeLucia, Ancona and Vignas, &c. What a grand combination! And although I do not encourage extravagance,—yet Boston is not so very far away.

Dr. Dvorak, the composer, whose compositions of American music have been so abundantly well received in the United States this season will go to London, Eng., in the summer to conduct at the Philharmonic concerts his "New World Symphony in E minor."

It is claimed that no five cities in Europe at any one time in the history of Grand Opera, could unitedly offer so perfect an aggregation of foremost singers, as the company of artists that have been singing in New York under the management of Messrs. Abbey, Schoeffel and Grau. And they are coming to Boston shortly.

Mrs. Jennie Patrick Walker, who was the soprano at the last Oratorio production in the opera house here, given by the St. John Oratorio society, and Mr. Geo. J. Parker, who was the tenor on that occasion, appeared in concert together in Boston last week. Their individual work received marked applause.

Miss Emma Calve, is a French artist of generous beauty and has been termed the "Singing Duse." This tribute means that, added to a voice of supprative beauty and splendid training, she is an actress of the grandest strength. In emotional roles, like Ophelia or the rich fascination of Carmen or as Santuzza, she is perhaps at her best.

Progress readers who are interested in musical matters will like to know something personal of some of these famous singers and therefore I may say that Madame Nellie Melba was born in Melbourne, Australia. She is described as "a woman of great beauty with a refined and 'musical' face, and that her greatest powers are in the roles requiring strong dramatic power as well as flexibility, the Italian school of Donizetti and the earlier Verdi.

"Paderewski is coming back next season," said a Metropolitan Opera house stockholder to another New York man, "and will convince us again that he is the greatest pianist that ever lived. His hair will be intact and fully a quarter of an inch longer than it was when he last threw it around his hair like a buzz saw at a high rate of speed. They have the idea in Europe that he has been playing too much for the matinee girls. They assert his art has degenerated and that his technique is demoralized. They have therefore stopped

going to hear him as they formerly did, and the yellow-headed Pole is coming back to America."

The Musical society of Warsaw, in which Paderewski and Jean de Reszke are interested, has erected a monument to Chopin in his native village of Zela-Zola-Wola. It is an obelisk, 12 feet high, surmounted by a bronze bust of the composer. The inscription reads: "Feb. 1, 1809, To Frederick Chopin."

Gonnot must have left a considerable fortune, judging from the profits which many of his works produced. For example, it is said "Faust" was bought outright by the publisher for £400, but it soon brought in no less than £10,000, and it continues to make large receipts. To the credit of the publisher, be it added, he shared the profits with the composer, although by his treaty he was not bound to do so.

TALK OF THE THEATRE.

Henry Irving's son made a successful debut in London a few days ago.

The next melo-drama at Drury Lane, will have one of its scenes at Niagara Falls.

John Stetson has assumed the entire management of the Park theatre, Boston, Mass.

Hudson Liston, so well and favorably remembered here, is now in Minneapolis with his wife.

Fanny Davenport will not play "Clopatra" after this season. It is about time this play was shelved.

Mrs. Langtry is at Monte Carlo for her health. She is almost entirely restored to her usual strength and good spirits.

Lewis Morrison is playing his annual engagement in Providence, R. I., this week and is giving his spectacular "Faust."

At Easter, Charles Frohman's Comedians will produce Bisson's latest comedy, "The Liar," which is booked for production in Paris.

Mrs. James Brown Potter will come to America next summer if she can get a play the public will fancy. She will go to Australia for the three winter months of May, June and July.

It is announced that ere long Mme. Modjeska will retire permanently from the stage, dispose of her various properties in the United States, and settle down to private life in her native Poland.

"The Still Alarm Co.," was recently in St. Louis, Missouri, and Will S. Harkins' interpretation of the role of Jack Manley was complimented on all sides. The company is in Texas this week.

Harry B. Bradley, who brought "Bradley's Players" to this city, and which company had Grace Huntington for leading lady, is now playing the part of Col. Henry Clay Risenir in "Bluejeans."

"Charley's Aunt" has passed its 150th performance at the Standard (N. Y.) theatre and it is still the same extraordinary success that it was at the beginning. The theatre is always crowded.

Sarah Bernhardt has accepted from a young and untried dramatist, a five act play on the subject of Queen Elizabeth. It is said the play deals with the more tragic episodes of Queen Elizabeth's life.

The late Henry Pettitt, the dramatist, left a fortune of \$300,000 in stocks and shares. This sum is quite apart from the copyright of his plays which have forty-two years to run from date of production.

An understudy in a theatrical or operatic company is better than a doctor. No actress can afford to be sick long enough to allow another to play her part, and get the honors is the very sage remark of the New Orleans Picayune.

"Sister Mary" a comedy drama in four acts by Clement Scott, the London dramatic critic, is the name of the new play which Mr. Leonard Boyne will produce in America. The date of production is May 12 and the place is the American theatre.

The counsel for the mother of the late Annie Pixley, has filed in the courts at Philadelphia what is known as a bill of discovery. This process requires Mr. Fulford, the husband of the deceased actress, to submit to examination as to the affairs and estates of both himself and his dead wife.

A funny story is told of Miss Fortescue in regard to the first time she played Juliet in London. The fair actress possessed beautiful eyes, but they are short sighted ones and she cannot see beyond the second row of the stalls. On the particular night she got so excited that she actually threw the phial at the head of a well-known critic seated in the stalls.

A leading New York paper in referring to John Drew's production of "Butterflies" says, "neither the enthusiasm of clubs, the prevalence of a 'fad,' the uproar of the multitude, nor the sycophancy of complaisant critics creates or insures a lasting professional reputation for a player, whatever may be their estimate of his talent or the historic greatness of the name he inherits.

Hauptmann, the Austrian playwright, has undoubtedly found a niche among the latter-day dramatists. He is 81, rather tall, blonde, shaven, with the manners of a boy, very gentle and very simple. He lives at Schreiberhan, a tiny burg in the

depths of Silesia, and he leaves home as little as possible. He lives with his brother Karl, a young "savant." The two brothers are married to two sisters, who take a passionate interest in the work of their husbands.

Henry Pettitt's drama, "A Woman's Revenge," was given its first American hearing in San Francisco last week by Palmer's Stock company. It is said to be the first genuine success of the Palmer company during their Pacific tour.

Miss Emma Pollock of Harrigan's company, New York, is one of the many unselfish women on the American stage. Both parents are dead. There are five brothers and sisters in the little household in Eighth avenue. The oldest girl keeps house, does sewing and plays mother, and the little miss supports the family, pays all the bills, buys shoes and stockings and school books and plays father.

Stage Jokes.

Actors and actresses have a good deal of fun among themselves on the stage, though "guying" is strongly discountenanced by good managers. Generally the fun is impromptu; but sometimes a joke is carefully planned beforehand.

In a performance of "The Lady of the Lake," one of the principal actors—Roderick Dhu—was known to be in pecuniary difficulties.

When Roderick gave the line: "I am Roderick Dhu," Fitz-James responded: "Yes, and your rent's due, too."

On the production of a piece called "The Spy," the early acts showed that it was going to be a dead failure. So when, at a certain point, a character had to rush on and shout: "Five hundred pounds for the spy!" the author, who was concealed behind a rock, arse and cried: "It's yours—copyright, manuscript, and parts!" That was the end of the performance.

When eating takes place on the stage, the temptations to play tricks with the food are naturally great. In "Henry V." the leek, which Pistol has to eat, is usually made from an apple. But on one never-to-be-forgotten occasion the Fluellen of the evening gave him a real onion, and he had no choice but to struggle through it, though the tears coursed down his fat cheeks.

An Actress's False Neck.

A well-known actress of advanced years, who recently appeared in a youthful character, used an ingenious contrivance to make herself presentable in a low-cut dress.

A strong leather belt is clasped about the waist of the person wearing the machine, and this forms the basis for strips of papier mache, which go to make a bust, neck and back of generous proportions. The outside covering of this contrivance consists of the heaviest kind of flesh-colored silk, lined with the softest kind of kid leather. This combination makes a remarkably life-like skin.

However, the height of the deceptive art is reached in the ingenious arrangement which makes the breast rise and fall to correspond to the breathing and the emotions of the wearer. Directly beneath the outside cover of silk and leather is a thin air cushion stretched to the proper shape by means of wire. Broad but very flexible springs rest against the wearer's bosom and are connected to the air cushion.

The slightest heaving of the bosom is communicated by these springs to the air cushion, and as a result the movement is natural enough to deceive even the most expert. The silk covering is made gradually thinner near the top, and ends pretty well up on the neck, which it closely clasps.

A necklace of diamonds covers the arrangement at this point, and makes the deception complete.

English Musical Festivals.

Nine musical festivals were held in England last year, two of which are held annually—the Gregorian Musical Festival, at St. Paul's, London, and the Eisteddfod, or Welsh Musical Festival, held last year at Pontypridd. The other seven, which are held triennially, were: Bristol, Cardiff, Cheltenham, Hovingham (two days), Yorkshire, North Staffordshire, Norwich, Worcester (held alternately at Gloucester, Hereford, and Worcester). Three other musical festivals are held triennially in this country, namely, the Handel Festival at the Crystal Palace, Sydenham, and the musical festivals at Chester and Leeds. The two first recur this year and the third in 1895. At the Norwich festival last year, five new works were presented. These were Mr. Cowen's cantata, the "Water Lily"; Mr. Gaul's cantata, "Una"; Mr. J. F. Barnett's cantata for female voices, the "Wishing Bell"; Mr. German's Second Symphony; and a Polish Fantasia for piano and orchestra by M. Paderewski.

Equal to the Occasion.

Michelot the famous comedian, suffered a great deal from the spite of his colleagues, and found it necessary to be on the alert at every performance. On a certain occasion he had to scold a servant in one of Moliere's plays, when the claque, which had been bribed by his rivals, began to hiss. Michelot was by no means disconcerted. Giving the servant a couple of blows on the ear, not included in the part, he extemporized as follows:—

"You vile scamp of a valet, there is nothing you think of! There you stand quietly listening to the vermin squeaking in the house and never trouble yourself to get the rat-poison!"

The effect of this sally was striking. The audience broke out in loud applause, and no subsequent attempt was made to hiss the actor.

Shocking!

Some little while since, while several gentlemen were awaiting their turn in a barber's shop, a man rushed in, and with a face expressive of great commiseration, addressing the barber, said—

"That was a terrible affair which happened on the C— B— Railway this morning!"

"What was that?" asked several voices.

"Why," exclaimed the narrator, "the entire train passed over four men and a woman!"

"They were instantaneously killed, of course?" chorused the listeners.

"No," said the narrator; "miraculous as it may seem, not one was injured. They were under a bridge when the train passed over it!"

It was probably a good thing for that story teller that he cleared out of the shop rapidly.

MAN AGAINST BOA.

A Remarkable Duel Fought in Central America to Settle a Wager.

A Newark engineer who served on the engineering corps employed in the construction of the Nicaragua Canal, and is home on a sort of a furlough, recently told the story of a duel with a boa constrictor by a fellow engineer. Life in the canal country is dreary, and various schemes are resorted to in order to relieve the monotony. One of the party stated one evening that he could kill a boa single-handed. The rest of the crowd tried to convince him he was wrong, but he stuck to the assertion. Finally, a handsome bet was made that he could not dispatch a boa alone if the deadly reptile was in its natural condition. The young engineer promptly accepted the terms of the wager.

The next day a gang of natives were sent into the forest to find a boa. They continued their search for some time and finally came upon just the article they were looking for. It was a well-grown specimen of the boa species, fully fifteen feet long. It had eaten heartily a few days before it was discovered, and it was therefore torpid. It was captured without difficulty and taken back to camp. It was deposited in a room, where it was securely bound and then left until its sleep should be over. The young engineer who was to meet the undulous monster of the forest in a duel to the death repented of his rash bargain many times, but he never let any one know, and he was "dead game," as the saying goes, from first to last. Boas often remain in torpor for three weeks, and it was nearly a fortnight before the pined snake showed signs of returning activity. The engineers then appointed a night for the combat, and the young man who was to face the serpent went into active training. It had been stipulated that his only weapon was to be a knife, and the young man relied on his clear brain, iron nerve and supple wrist to carry him through the encounter in safety.

When work was over on the appointed day those who were in the secret entered the room and proceeded to cut the ropes with which the serpent was bound. It had been coiled up and several bands placed about it. These were all severed but one, and the snake's opponent entered while his companions beat a hasty retreat to safe coigns of vantage from which to watch the strange battle and to give succor in a last extremity. The young engineer was lightly clad and carried in his right hand a long knife, highly ground and sharpened. The monster, half famished as it was, was in a most angry humor, and its horrid head oscillating to and fro with distended jaws and viciously shinning, beady eyes must have made the young man's flesh creep. He strode straight up to the boa, and with a lightning stroke of his knife cut the remaining band that bound it. He jumped back the instant the stroke had fallen with the celerity of a tiger cat, but his swiftness was snail-like compared with that of the serpent. Quicker than thought the boa descended upon his enemy. Before the man could move the snake had fallen upon his arm, had wound its way up its entire length and was biting at his shoulder.

The arm around which the snake had wound itself was the young fellow's knife arm. Luckily the hand and wrist were free. He did not wait to transfer the knife to his other hand, but summoned all his power and cut at the coil of the serpent nearest his pinioned hand. It was a splendid stroke, a backward cut, and it was clean through the body. The upper portion of the slimy coil dropped to the floor and the intrepid engineer had won his bet. The entire contest lasted but a few seconds, and so quickly did it pass that the breathless onlookers scarcely realized what had happened. The young man was pretty thoroughly exhausted. His shoulder was quite badly lacerated by the teeth of the snake. The strangest part of the episode was that the young man's arm was lame for weeks, and all its length was a spiral black and blue where the snake had encircled it.

It Was the Greatest.

The greatest naval review of modern times was by Queen Victoria in 1854 at the beginning of the Crimean war. The fleet extended in an unbroken line for five miles, and comprised 300 men-of-war, with twice that number of store and supply ships. The fleet was manned by 40,000 seamen.

The Canned Fruit Business.

"I sometimes wonder," said an Englishman visiting New York to a pretty girl sitting next to him at dinner, "what becomes of all your peaches here in America."

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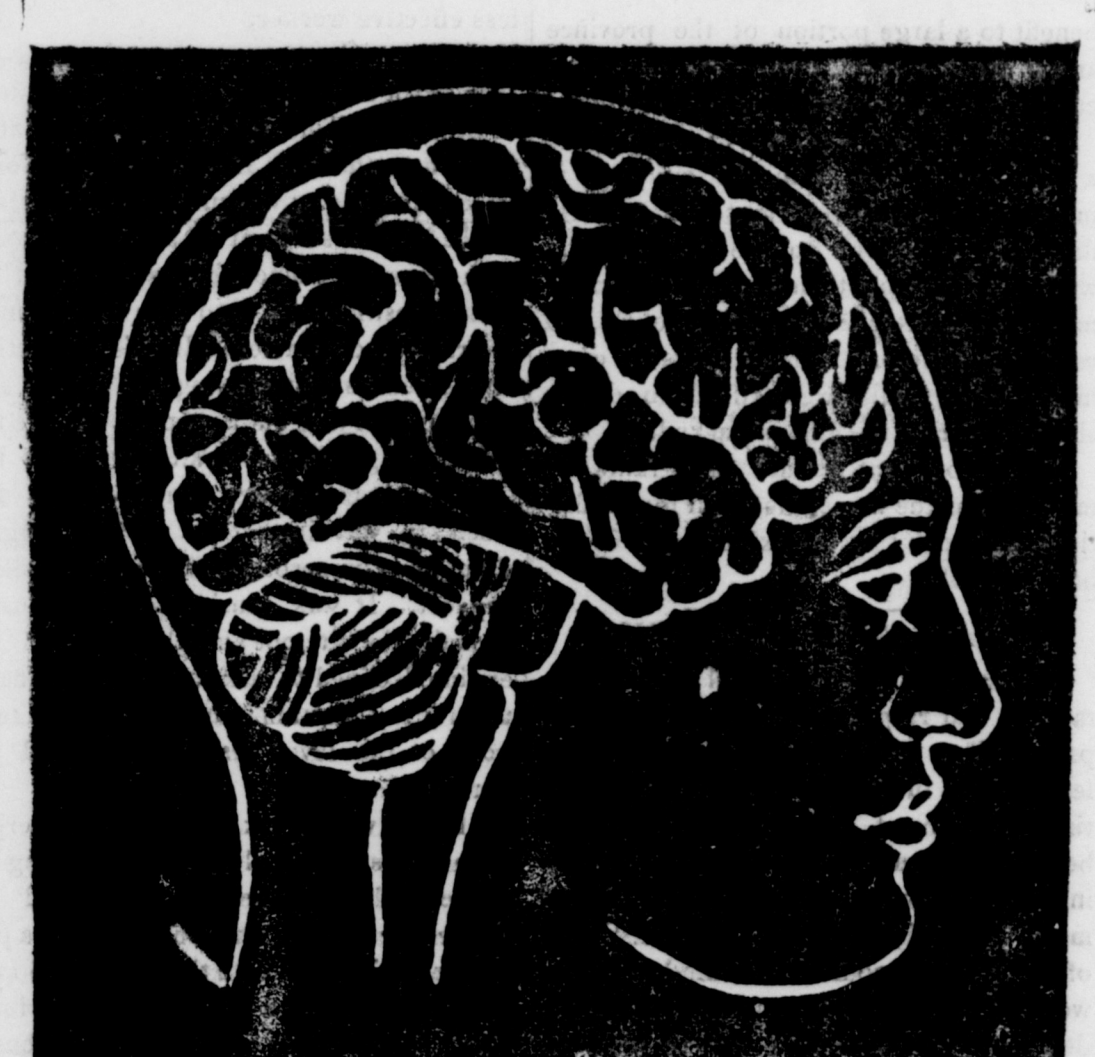


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