Music and The Drama

TONES AND UNDERTONES.

Paderewski is now in Russia.

Pianist Sauer will make his debut at the Metropolitan Opera house, New York, on Tuesday of next week.

Johann Straues, who is now in his 74th vear, has written a new piece-a jubilee

The first Wagner cycle at the Metropolitan Opera house will begin on Thursday evening of next week with the performance of 'Das Rheingold.' Herr Van Rooy will be Wotan; Bispham, Alberich; Van Dyck, Loge; Albers, Doner; Dippel, Froh; Mefert, Mime; Muhlmann, Fasolet; Lemyrieref Pringle, Fainer; Brema, Fricka; Engle' Freia; Schumann-Heink, Erda, and she, Pevy, and Meisslinger, the Rhine daughters. Herr Schalk will conduct.

A new opera, 'Maria del Carmen,' by Enrique Granados. has had a great success at Madrid. The opera incorporates a number of Spanish popular airs.

A new light opera by Clifford Page, of New York, composer of the incidental music of . The Cat and the Cherub,' author of the same, will soon be produced in London.

The Paris critics are enthusiastic over Fanchon Thompson's Opera Comique debut as Carmen.

Metropolitian opera for this week in cludes "Don Giovanni" (Lehmann, Nordica. Sembrich, Ed. de Reszke, Maurel laborious study are a familiar prelude to and Salignac); "Romeo et Juliette" (Suzanne Adams, Jean Ed. de Reszke,) and "Le Nozze" (Eames, Engle, Sembrich, Campanari, Carbone and Ed de Reszke).

Queen Marguerite, of Italy, in an interview with Mascagni the other day, extracted from him the information that his next opera, entitled "Le Maschere," would be produced a year hence.

at the new Paris Opera Comique, after dinary enjoyments of life that not one gir which M. Paul Puget's opera, "Beaucoup de Bruit Pour Rein" (Much Ado About Nothing), will be sung. Mile Loventz, remembered here from the Hinrichs sesson will create the principal role in this nov-

The report that Patti is to marry Ceder storm, a professor of massage, leads a wicked German newspaper to point out the connection of events that has led to the | Only a short time ago she gave a song re union. 'It is well known,' it says, 'that the name of Patti was given to a remark. able automation constructed by a modern Vancanson named Strakosch. The Patti sang very well in Paris in 1867, and since then the wonderful piece of mechanism has been exhibited in all Europe and America. At the age of 20 the Patti was allowed to buy a husband, a marquis, who was not soon got rid of. She was then singing with a tenor whom she loved and married. The tenor lost his voice and died last year. Even the in mitable mechanism of Strakosch began to show signs of wear and tear. Madame Patti began to grow fat. A masseur was summoned. He rubbed and kneaded and restored vigor to the springs of the figure. The concealed nightingale will consequently sing again. Pygmalion has given life to the statue, for it is a golden one, and married it. Long life to husband No. 3; joy be with them both, and glory to massage.

Don Lorenzo Perosi, the priest-composer whose sacred music has made a sensation in Italy, is only 26 years of age and for four years past has been director of the choir at St. Mark's, in Venice. His oratorio, "The Resurrection of Christ," has just been performed in the Church Dei Santi Apostoli at Rome under his own direction, with a large choir and orchestra with brilliant success. Most of the Cardinals and Ambassadors to the Vatican were present. Another oratoria, "The Resur rection of Lazarus," has been performed at the Costanzi Theatre. The Pope gave special dispensations to priest and monks to attend the performance, as it took place

Five new operas brought out so far this season in Italy have achieved at least local success. They are Giordano's "Fedora." Mascagni's "Iris," Gianvetti's "Violinaio di Cremona," De Nardis's "Stella," and Anzoletti's "La Morte di Mozart."

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have not since had any return of the asthma. I am personally acquainted with at least six persons who have been cured from asthma by Clarke's Kola Compcund, and feel it my duty to recommend it to all who may be troubled with this disease."

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life of great vocalists will be found inten-

sively interesting:

The matinee girl who applauds the prima donna and envies her triumph as she turns from the last sight of the successful singer sees only glory and delight in her career. Where can there be a thorn in such a bed of roses? To receive always the attention of the public, the praise of critics and the material rewards which come to the great singer—can there be anything in the world to counterbalance such delight? The matinee girl thinks not. So she sees only things to be envied in the singer's life. There are other views of her career, however. The long year of every musical career. They are understood in a vague sort of way even by persons who know little of the singers task. That the prima donna must have worked hard before her honors and her salary grew great is appreciated. But few realize that she is still forced to guard her voice, to study new roles and keep herself fresh in old ones, to watch herself so carefully that she is practically a slave to Massenet's "Cendrillon" is in rehearsal her art, and to give up so much of the orin ten who applauds and envies her would be willing to change places with her. This side of the singer's life is not so well known to the public.

Some idea of the lives which singers are compelled to lead may be gathered from the experiences of artists at the Metropolitan. Mme. Lilli Lehmann's case might be taken as showing the severest regimen. cital in Berlin, and announced that it was to celebrate her fiftieth birthday. Her white hair is the only evidence of her age which one would notice to day. Her carrisge is erect and her figure as shapely as ever. She is thinner than she was on her last visit to this country two years ago. This Mme. Lehmann attributes to the fact that she swam a great deal during the past summer. The preservation of her figure as well as the marvellous treshness of her voice is due in a large measure to the strict way of life which she follows-a regimen which has practically been the same for the past eight years.

Ever since her serious illness, eight years ago, which it was thought at the time would compel her permanent retirement from the stage. Mme. Lehmann has been a rigid vegetarian. She eats no meat of any kind at any time. Her diet is confined wholly to vegetables, fruits and bread occasionally. She drinks alcohol in no form and takes no other stimulants. She says that she came to the conclusion some years ago that everybody ate too much for health. Consequently she has reduced her diet to a minimum. After the laborious performance of such an opera as "Die Walkuere" she takes for her supper only a piece of bread and an apple. She drinks only water. This year she has declined all social engagements of every kind and is keeping herselt in splendid condition for her work.

As if this regimen were not enough, Mme. Lehmann takes other precautions to keep herself in good condition. She goes to bed every night at 8 o'clock when she does not sing. On the days that she appears she stays in bed all day, and when she arises it is only to eat a little dinner and go to the theatre. On those days she omits the physical exercise which has been for the past five years a part of her regular routine. This consists of some gymnastic manœuvres of the kind customarily recommended by athletes for developing the muscles and keeping the figure good.

This is certainly not a lite that is all pleasure, honor and profit. It is a hard | dramatic performances or not-for Mr. career. Mme. Lehmann is older then her other associates in the opera by at least ten years. All the other prims donnas except Mme. Eames hover about 40. So their course of life is not so difficult as Mme. Lehmann's, although they are deprived of almost as many pleasures. They must not talk too much for fear of tiring their voices; nor may they eat too much for fear of getting stout; they must not walk too much for fear of tatiguing themperimenting in one of the leading London hospitals | selves. Illness is to them a very serious matter even if it is only temporary, and any permanent illness is something which has more consequences for them than for

the rest of the world. Mme. Sembrich confines most of her hygienic efforts to pedestrianism. Whenever the weather permits she walks daily for two hours. Her customary circuit is around Central Park. She starts from her hotel at Fifty ninth street and Fifth avenue | that this epidemic of Grip is not so severe or fatal and completes the circuit in about two hours. When she first came to New York she used to be accompanied by her maid, but the maid began to show the effects of such vigorous exercise, and now Mme. Sembrich takes the walk alone. So far she has missed only the days on which it has rained or snowed. Even when she sings, if the weather is clear, Mme. Sembrich never misses the circuit of the Park. In diet she avoids sweets and pastry, all

coffee She is most careful about talking formances. I understand the bill is to be on the days she is to sing. but is less strict in this respect than some of the other singers. She practices usually one hour periods of fifteen minutes. She receives no body on the day she is to sing and never goes out on the day before.

These great singers are necessarily alone much of the time, as it is when they are by themselves that they are able to refrain from conversation. Mme. Sembrich is a hne pianist, and is said by some critics to play Chopin better than anybody else before the public except Paderewski, and much of the time she passes is spent at the piano. Mme. Eames takes the greatest precautions against cold or fatigue. On the day she is going to sing she receives nobody, and the whole of the next day she rests, in order to recover the strength expended on the preceeding evening. She spends this day in bed. She nevers accepts invitations for the days preceeding her appearance for the fear that she might take cold, She never allows smoking, if possible in her presence, for she has very decided opinions on the injury that it does the voice, and these a e shared by most of the other women singers at the opera. Mme. Eames never allows any specialists to examine her throat or spray it or use any of the remedies in which other singers believe. Her system is merely to keep herself in the best poss-

ible physical condition. as carefully as other singers, presents strikingty another phase of the prime donna's life which is by no means so pleasant harder at the rehearsals thah any of the other singers in the company. She spent nearly the whole of last week in the opera house. One day she rehearsed Isolde for Reszke who was at home with a cold. On two other days she was busy with "Don Giovanni" rehearsals, as she bas not sung Donna Elvira for some years. On Friday she sang Isolde, so her week was a busy one in spite of the fact that she made only one appearance at the opera. The redraughts, the fatigue of singing for sev eral hours, the possibility that one of the most important persons in the cast will not appear all these things combine to make the rehearsals one of the things against which the prima donnas struggle. Mme. Lehmann is an exception in this respect. Her devotion to rehearsals is marked, and her decisive passage at arms with Manager Stanton in the old days at the Metropolitan is always related as evidence of her zeal. It was nearly 7 o'clock and the stage hands were waiting to prepare the scenery for the evening performance, but Mme. Lehmann continued to rehearse a certain scene which did not go to her satisfaction. The stage manager appealed to her in vain. Finally Mr. Stantor came on the stage to suggest that the rehearsal had better end in time to allow the evening performance. Mme. Lehmann's reply on that occasion is remembered for its decisiveness and is always quoted as an indication of her willingness to rehearse until everything is as well prepared as it can be.

TALK OF THE THEATRE.

As announced last week the Paul Caz eneuve Company will begin a three weeks engagement at the Opera House on Monday evening opening with The Strategists, one of the funniest of comedies. The engagement promises to be an unusually attractive and pleasant one, and it is to be hoped the Company—and the Opera House management in their effort to provide a superior class of amusement—will receive the hearty support of the citizens.

Managers of good companies look ask ance at St John these days and that is not to be wondered at when one thinks of the patronage extended to really superior organizations which have come here in the two or three years. Good people are apt to fight shy of such receptions as St John gives, and usually one or two experiences is quite enough for them. In summer the oft heard explanation of poor attendance is that no one cares to stay indoors on pleasant evenings. That assuredly will not apply now and thus there will be an opportunity of judging whether the people really appreciate good

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cold drinks and food, and never touches | Cazeneuve and his company give good perchanged three times during the week and nothing will be left undone to make the every day, and this time is divided into engagement successful from an artistic standpoint at least

The Boston Comedy Company attracted two good audiences to the Opera House on the holiday the first of the week, playing at the matinee a bright little piece entitled Won at Last, and in the evening by request the ever popular Fanchon. The performances were given in the company's usual excellent manner and the work of the members was highly commended by those who attended the performances.

Sarah Bernhardt is learning to play golf. Soi Smith Russell has made a solid success in his new play, Hon. John Grigsby, which he is now presenting in the southern

cities to most satisfactory business.

Manager Augustus Pictou's coming production of A Romance of Athelone, with Chauncey Olcott as the hero, will be one of the most elaborate and costly ever given an Irish play.

They say that a broken mirror brings bad luck, but the situation in My Friend from India, which derives its fun from a looking-glass that is smashed, and which has proved one of the most mirth-provok-Mme. Nordica, who guards her health ing tincidents ever put upon the stage, would surely in licate that superstition is not infallible. The authors, owners and actors of the play, one of the greatest comas the public might think it. She works edy successes of recent years, have been pursued by the best of luck from the night of the first performance.

Nat Goodwin and Maxine Elliott presented Clyde Fitch's 'Nathan Hale' at the three and a half hours without Jean De New York Knickerbocker last Monday

> 'Zaza,' with Mrs. Leslie Carter as the actress heroine, supplanted Annie Russell and 'Catherine' at the New York Garrick

The second performance of the season of hearsals are ordeals to which all singers the American Academy of the Dramatic submit with difficulty. The dangers of Arts will be in the Empire Theatre, New York, on Thursday afternoon, Jan. 12, when the students will appear in a new and original comedy in three acts by Miss Pauline Phelps, entitled 'The Strange Scandal of a New England Town.' The play is laid in colonial times, and is said to have a novel theme.

> Franz von Schoenthan's farce 'Where is the Cat?' was played at the Irving Place Theatre, New York, for the first three nights of this week. On Thursday evening Philippi's play, 'Dias Erbe,' was presented.

The directors of the New Century Theatre, in London, in which W. H. Massingham, William Archer and Miss Elizabeth Robins are interested, have been compelled to abandon their purpose of producing Bjornson's latest play. In place of it they will this month present a piece entitled "Grierson's Way," by H. V. Esmond. This is of serious interest, although possesing a comedy element. The entire action takes place in a room in a small flat in Chelsea, and the motive of it, although treated in a thoroughly modern manner, is said to be practically identical with that of "The Jest," Mr. Wyndham's recent experiment at the Criterion.

Hoyt's "A Dog in the Manger" with Joseph Coyne, William DeVere and Louise Gunning in the cast, will be produced at the Park Theatre, Boston, on March 20.

Edgar Davenport, Edwin Holt, Horace Lewis, Thomas Wise, Harrison Armstrong Harry McArdle, F. Newton-Lindo, Katherine Grey, Ellie Wilton, Beryl Hope and Clara Emory are the people selected by Mr. George H. Broadburst for the presentation of his new play, "The Last Chapter." With one exception the characters are all American, and the action of the piece takes place in Southern California.

The partnership between Forbes Robertson and Mrs. Patrick Campbell is terminated. Mrs. Campbell will organize a company of her own in the spring, and will start with an Irish political play by Mrs. P. O'Connor, which is said to deal with the career of the late Charles Stewart Parnell, though the leading role is for a

Gerhart Hauptmann is at work on a 'Florian Geyer-Trilogy," persumably with the play he has already written on that subject as one part; a drama, founded on the Silesian "Kynast-Sage," and another with Wieland the Smith as hero.

Gabriele d'Annunzio's novel. "Il Fuoco" (Firc) is to be published at once in Milan, and at the same time his dramatic sketches will appear in book form under the title of "Sogni delle Stagione." A feature in the novel will be a conversation between the hero. Stella Effrena, and Richard Wagner a few days before the master's death in Venice. In this conversation d'Annunzio's ideas on the ideal form of drama, in so far as they coincide or disagree with Wagner's, will be fully set forth. D'Annunzio has also written a four-act play, called "La Gioconda," for his proposed Florentine theatre. The heroine is said by him to be "nearer the sources of nature" than any of his previous creations. By "nature" d'Annunzio means "beastbood.

Augustin Daly's coming production of Three Little Lambs, R. A Baruet's mucical comedy, will be one of the important novelties of the present threatrical season. The will be a specially selected cast from the Daly company and elaborate outfit of picturesque scenery and costumes. The piece will be put on for a run.

Says the New York Sunday Sun in discussing the the city's amusements: "Annie Russell will end her engagement at the Garrick with the hundredth performance FIf you suffer from Dyspepsia try a of "Catherihe" on Saturdy night; but she

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will resume in March. after spending the interim in Boston. That she does not stay longer now at the Garrick is due to tke fact Mrs. Leslie Carter and "Zaza" cannot be kept from coming next week. Accounts from Washington are extravagant in praise of the play and the actresses. It is said that "Zara" as adapted from the French, is a new and very much stronger "Camile," and that the role provided for Mrs. Carter enables her to prove herelt a great artist.

"Delia Fox passes into the second week of the three allotted to "The Little Host" at the Herald Square. This is a farce of Tenderlion revelry, and its wit and humor relate to Tenderloin lite, but there is nothing indecent in it at all, and much that is amusing. Its costumes and scenery are are pretty and tasteful. Several of its comedians are very comic. 'The Man' will be seen here next, and after that the new Horne play.

May Irwin will stay at the Bijou until late in February, filling out three months there with "Kate Kip. Buyer." This farce is regarded as next to the best that she has had. Only "The widow Jones" has exceeded it in practical value as a medium for her personal bumor. Her company is quite as capable as ever in comedians and as attractive in finely gowned young women. Negro ditties are still demanded of Miss Irwin.

Olga Nethersole will come to Wallack's a week from to-morrow with "The Termagant," a new play by Louis N. Parker. She is to remain four weeks, and will appear also in "Camille" and "The Second Mra, Tanqueray." Owing to Julia Arthur's withdrawal, the theatre will be

closed in the meantime. Viola Allen's intention is to remain at the Garden with "The Christian" the winter through, and she may spend the spring there, too. She says that she will make a tour of only seven cities next season, and after that bring out a drama which is being written for her by an English author, presumably not Hall Caine, as she does not name the man. "The

body else in the heroine's part. STOPIT NOW.

Christian" will then be sent out with some-

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Feeling the Earth's Pulse.

The fanciful notion which men used sometimes to entertain that the earth is, in some sense, a living thing would probably have derived support from the recent observations of Professor John Milne and others on the shivers and quivers that frequently run through its rocky frame, but escape notice except when watched for with specially constructed and exceedingly delicate apparatus. Professor Milne reports that apparatus of this kind has now been mounted in Canada. British Columbia, the Uni'ed States, South Africa. New Zealand Java, India and Argentina, as well as in England and at various places on the continent of Europe.

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