

**Music and
The Drama**
IN MUSICAL CIRCLES.

Ritchee Ling is to be leading tenor for Augustin Daly for the next two years.

Next season Louise Hepner will play the part of Jack in "Jack and the Beanstalk."

"The Bell of the Rhine," a new opera by Samuel Rousseau, was recently sung in Paris. A favorite pupil of Cesar Franck, he became famous as a composer of oratorios, but it took the downright command of the Minister of Public Instruction and the Academy of Fine Arts to open for Rousseau the gates of the Grand Opera. The libretto, which deals with an old Germanic legend, has been very cleverly written by Messrs Gheusi and Montorgeuil. At a beautiful point on the banks of the Rhine heathen Germans are at war with the Christian element. Hatto, the old chieftain, hates everything connected with Christendom, but fears the sonorous sound of a mysterious bell, which seemingly comes from the bottom of the Rhine, for as often as it is heard it means the death of one of his men. The heathenish princess Liba tries to quiet the fears of Hatto, when the latter's warriors return from a raid with rich booty and a young Christian woman, Hervina. He attempts to kill the poor, quiet prisoner but at that very instant the Rhine bell is heard and Hatto drops dead. The heathen warriors then rush in upon her and threaten to kill Hervina, but Konrad, the chieftain, protects her, and in a truly dramatic scene confesses to her his love, which after wavering for a moment Hervina rejects. While Konrad defends the castle at the head of the men against an assault from the Christians, who came to release Hervina, the princess, Liba, who loves Konrad and fears his interest for Hervina orders the Christian girl thrown from the rocks into the Rhine. When Konrad learns of this he is beside himself with rage and destroys the heathen altar, whereupon Liba orders him killed. As he dies he beholds a vision of Hervina seemingly floating above the smooth waters of the Rhine beckoning to him and promising heavenly joys.

London musical critics write sometimes in a very severe style, much more so, indeed, than any of their confreres on this side of the water are permitted to write. The result is that suits for libel are not uncommon, and the English law makes things rather unpleasant for the writers of extremely harsh criticism. Lately the English critics have been pouring out the vials of their wrath on the famous tenor Jean de Reszke. Wagner's cycle of music dramas, known collectively as "Der Ring des Nibelungen," have been performed in London at Covent Garden, under the management of Maurice Grau, in a fashion similar to that of Baireuth. The performances began in the afternoon, there was an intermission for dinner, the theatre was darkened, etc. It was announced with a loud flourish of trumpets that everything was to be done exactly as it was at Baireuth. Now it appears that so far as scenery, mechanical effects and general mounting went, the performances were a ridiculous fiasco. The papers of London have made that plain. But the Wagnerites of London have visited their entire wrath upon Jean de Reszke, who declined to sing the role of Siegfried except with the usual omissions or 'cuts,' as they are called. It seems somewhat inconsistent to the uninterested observer that people should willingly accept a mediocre orchestra, poor scenery and wretched stage effects in dramas to which these things are absolutely essential and should not willingly accept what has been pronounced a masterly performance of the chief male part on the ground that some unessential passages have been cut out. But a real out-and-out Wagnerite is not a reasonable creature. He is bound to make every note in his drama, and, like Macbeth, to cry, "Damned be he who first cries, 'Hold,' enough!"—New York Times.

Christine Nilsson, whose cold Swedish beauty and marvelous voice delighted New York opera-goers a quarter of a century ago, invested some of her savings in American real estate, which turned out immensely valuable. The other day she disposed of the last of her Boston holdings, consisting of valuable mercantile houses, which realized over \$150,000. The once great singer, after a tempestuous private life, is now the Countess de Casa Miranda, and enjoys her fortune and title in the South of France. She is still a remarkably well preserved woman.

Next season Jefferson De Angelis will star in a new opera by Stange and Edwards. The soubrette role will be played by Maud Hollins.

Violet Dene, Cissy Fitzgerald's sister, will be imported from London to play the title roll in Rice's "The Ballet Girl" next season.

The Carl Rosa Opera company, one of England's proudest landmarks in the amusement line, will probably go into liquidation. The losses last year were in excess of \$33,000.

They have in London an institution called the Rehearsal Club, which was established a year and a half ago upon an idea furnished by George Alexander. The scheme was to open a place of rest and refreshment for chorus and ballad girls, and actresses of minor importance, between rehearsals and night performances, when it is not always convenient to travel a long distance to one's home, and is similarly taxing to be compelled to patronize a costly restaurant. Small and inexpensive rooms were taken at the beginning, and the affair turned out to be so successful that it is now possible to open much more commodious quarters in a more convenient locality than the one at first chosen. The rooms are open from 11 in the morning to 8 at night, and membership costs about 60 cents a quarter. Tea, coffee and refreshments are served at cost, and magazines, books, newspapers and stationery are also furnished.

It is certainly odd that the largest receipts at the Paris Grand Opera House during the present season were realized at a performance of Richard Wagner's opera, "Die Meistersinger." The sale of seats for the second performance of this opera amounted to \$4000.

It seems that New York Symphony orchestra does not intend to go out of existence because Walter Damrosch has ceased to be its conductor. At the annual meeting of the society held but recently the following resolutions were adopted:

Resolved—That the organization use every available means to contradict the reports recently published to the effect that the orchestra was about to disband, and to assure the music-loving public that the artistic standard of the orchestra shall be upheld and every endeavor made to attain the highest possible artistic results.

"The Beauty Stone," which Sir Arthur Sullivan, A. W. Pinero and J. Comyns Carr lately evolved as a Savoy production, has not been very favorably received in London.

In an interview with a correspondent of the Musical Courier, Mr. Gericke, who returns to Boston this fall to take up his old post as conductor of the Boston Symphony orchestra, says: "I am now spending the interval of time before I sail in looking up programmes. I am searching, of course, for novelties, and I shall take the greatest interest in giving the American composer a good place on our programme. I have received a large number of letters from old American friends, whose expressions of interest, sympathy and appreciation I must say have agreeably surprised me, as they convince me that I still hold a place in their esteem. I have watched with interest the work of the Boston Philharmonic orchestra, and am pleased to see what an advanced position it has maintained under the leadership of such men as Nikisch and Paur, whom I have the honor to succeed."

Eames and Calve will next season be members of Mr. Grau's forces, and with the De Reszkes, Van Dyke, Saginac Plancon, Bisphom and Albers will make up a matchless congregation.

A festival in honor of the 60th anniversary of the Queen's coronation was held last Saturday at the Crystal Palace, London. Patti was one of the soloists.

Mr. B. J. Lang is to give a series of five concerts in Boston next season at which there will be performed all the concerti of Sebastian Bach, for one, two three and four pianos with the full orchestral accompaniments according to the scores of the composer. At each concert at least one concert will be played upon a fine Paris copy of an old Erard harpsicord. The proceeds of the concerts will be used for the purchase of orchestral scores for the Ruth Burroughs library, to be used for home study by young musicians and students.

TALK OF THE THEATRE.

W. S. Harkins opened a return engagement at the Opera House on Monday evening, that exceedingly funny comedy, "What Happened to Jones," being given as the opening piece. Good and appreciative audience have been the rule during the week, and the work of the company excellent. The new piece, Niobe, was produced too late in the week for notice in this department. Monday and Tuesday evenings of next week the company play in Frederickton, when "What Happened to Jones" and "A Bachelor's Honey-moon" will be given. Fredericktonians have a treat in store, for PROGRESS can truthfully say that Mr. Harkins has brought a very

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superior company to the provinces this season.

A dramatic exchange say that Margaret Anglin who will be Richard Mansfield's leading lady, is the youngest leading woman on the stage.

Zara Semon's performances at the Institute are attracting large audiences, the veteran showman having lost none of his old time popularity in this city.

Burrill's Comedy company will occupy the opera house stage next week. May Anderson is the leading lady, and among the specialty people is a little girl who holds the Richard K. Fox gold medal for skirt dancing.

The "Heart of Maryland" is to be produced in Berlin.

One of the Angela sisters recently fell from a high window at Omaha.

Mrs. James Brown Potter is to appear in "South Africa."

Valbregne's new play, "Room for the Ladies" is to be given in Paris.

Hoyt's, "Stranger in New York" was produced in London on Monday last.

Charles Wayne will be seen in "A Sure Cure," a farce comedy, next season.

Prince Chimay may be seen in American vaudeville houses next season.

Frederick Warde is to give the forum scene from "Julius Caesar" in the vaudeville houses.

The Byrne brothers, of "8 Bells" renown, will launch a new production the coming season, entitled "Going to the Races." One of the leading features will be the introduction of six thoroughbred race horses, ridden by six professional jockeys.

The success attending the production of Mrs. Craigie's comedy, "The Ambassador," at the St. James' Theatre, London, brings forcibly to notice the fact that the best and most successful plays produced in America and England during the past few years were nearly all written by women.

John McArdle appeared in the first production of "The Transit of Venus" in Dublin, Ireland. He made a hit. It is said that he has been offered Dan Daly's part in "The Belle of New York."

Timepieces are to be set in the proscenium arch, at either side of the stage in Keith's Theatre, Boston. The clocks will be set in the ornamental stucco work. The dials, which will be of a unique pattern, will be illuminated, so they can be easily read from any part of the house.

Charles E. Blaney and Elmer Vance have engaged Johnstone Bennet for a new farce comedy, "The Female Drummer," which opens in Boston August 29. In this Miss Bennett plays the role of a corset drummer, and several other characters. George Richards and Eugene Canfield have also been engaged.

Mme. R. Jane and Mme. Jeanne Granier are to appear together at the Varieties Theatre, Paris, in a new play by Victorien Sardou. Mme. Rejane, not satisfied with quarrelling with her husband M. Porel, will it is observed, help to build up the fortunes of an opposition management. This is adding insult to injury and rubbing it in.—New York Telegraph.

The city of Pittsburg has established a theatre in Schenley Park. Two performances are given daily. The entertainment is intended particularly for families. No tickets are permissible in the wardrobe of the female members of the playing company, and the comedian's gags are carefully censored by the city authorities. The public is admitted free of charge.

Piper Findlater, the hero of England's recent border war in India, is coming to America, it is said in London. He comes here, having been engaged by a music hall manager for \$500 a week. He is expected to play on his pipes the charge and tell the story of the battle with the Afridis, when, although pierced by several bullets, his legs useless, he sat on the ground and played to his fellow Highlanders.

Robert Louis Stevenson's executors

threaten to bring injunction proceedings against Arthur Collins, manager of the London Drury Lane Theatre, to prevent him from introducing a balloon effect as a climatic to one of the acts of his next melodramatic production there. The executors claim originality for the balloon idea in Stevenson's "St. Ives," which, by the way, has been purchased by Mr. Mansfield.

According to the Dramatic Mirror the United States government has entered into a contract with Manager Frank Burt, of Toledo, O., to build and manage, for and on behalf of the United States of America, a theatre with a seating capacity of 1500, at Camp Thomas, Chickamauga Park. It is the intention of the government to devote the house to the presentation of refined vaudeville. Two performances will be given daily. Only members of the United States army will be admitted. No admission fee will be charged.

A memorial window to Edwin Booth was unveiled at the "Little Church Around the Corner," in East Twenty-ninth street, New York, Friday last. The services were in charge of members of the Players' Club. It is a remarkable fact that the memorial dedicated last Friday was the only one of its kind ever established to an actor in this country, and the second in the world. The other is in a church in England, placed there many years ago to the memory of Edward Alleyn, a contemporary of Shakespeare. Rev. Dr. Houghton conducted the religious service.

"I loathe newspapers," said Mrs. Kendall, "and have persuaded my husband to my way of thinking. None is ever found in my house, and I never allow my servants to read them. Go out into the road and break stones; go and call fish in the streets; but have nothing to do with journalism. Why is it that nothing of my private life ever appears in the papers? Simply because I will hold no communication with journalists. I have never shaken hands with anyone connected with the press, and am not going to imperil my hopes of future salvation by doing so now."

Mme. Jane Harding has signed a contract with a Paris manager for an extended tour through Europe. The series of performances will begin at the end of September, and will close in February, 1899. It seems she has had a long-standing promise with M. Dorval, the manager in question, to undertake such a tour, in which she will appear in seven plays.

My only astonishment in connection with Mansfield's latest utterances is that so long a time has elapsed since his hitherto latest scheme to "immediately wind up his affairs" and leave the stage. It was three seasons ago, in Washington, that he "renounced acting forever," and engaged Major Pond to manage his lecture tours. The lecture tours never got outside the nimbus of the actor's blistering brain, and the Major, who knew less about Mansfield than about Max O'Rell, wasted several pads of engraved paper in correspondence pertaining to Marshall P. Wilder's supposed conferee.—N. Y. Mail and Express.

R. N. Stephens, author of "The Ragged Regiment," has written a four-act drama, "A Soldier of the Revolution," for Edgar L. Davenport.

In New York vaudeville theatres last week the performers included J. H. Stoddard and Corinne. The latter wore tights and played the mandolin.

Martin Julian, manager of Bob Fitzsimmons, will next season enter the theatrical circle by reviving "Mulligan Guard's Ball," with Edward Harrigan in the cast. Mr. Fitzsimmons will appear in one of the acts.

Why is it that we have never had a drama revolving around a newspaper office? The law, railroads, the navy, mining, dynamite, bridges, medicine, blacksmiths—in fact everything, save the newspaper profession has had a drama written around it. A generation ago the people were not familiar with the process of making a newspaper. Today they are, and the possibilities of the profession should appeal to the playwright. There has never been a drama written around the newspaper. The doings of one day in a metropolitan newspaper office would make a drama that would be of entrancing interest to the world at large. When will some observing playwright seize the golden opportunity and give us a drama of the press that will not be a caricature—Omaha World-Herald.

Emperor William in his address to players at the Royal theatre, Berlin, last week had this to say: "The theatre should be the instrument of the monarch, and, like the school and university, work for the preservation of the highest spiritual qualities of our noble German Fatherland. The theatre is also one of my weapons. It is the duty of the monarch to interest himself in the theatre, as I have seen by the example of my father and grandfather, for

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the theatre can be an immense power in the hands. The artists must aid the Emperor to serve the cause of idealism, with firm confidence in God, and to continue the fight against materialism and the un-German ways to which many of the German playhouses have, unfortunately, already descended."

How Lillian Russell came to win her tenor husband is well known. They had been together during the production of several comic operas, and his perfectly respectful behavior attracted her. When they were playing in "Princess Nicotine," she decided to make him all her own. He was duly thankful, and after he had given an elaborate bachelor pink tea as a farewell to his companions, one bright Sunday morning they were driven to Jersey, and were married. They went to Hoboken and enlisted the services of Justice of the Peace Moller. To him Helen Leonard, as she gave her name, admitted a previous marriage in New York. This explained why she did not marry in this State, and it also explains why Signor Perguini's friends now claim that he has good grounds for divorce, because she did not say "several previous marriages." Signor Perguini went to live in his wife's house under the watchful eye of Mamma Leonard. This experience was brief and stormy. Two weeks after, while playing an engagement in Philadelphia, they had a row in a hotel. It was said to be because Miss Russell wanted to entertain friends at a late supper. After that they parted. Both have gone their own ways, that of Mr. Chatterton at last leading to Allenhurst, N. J., where he took out a legal residence, and so secured a basis for the present divorce.

The news from Chicago that David Henderson has been remanded to jail for failing to pay a judgment of \$250, awarded to a colored man for a violation by Henderson of the civil rights law, was regarded with a good deal of astonishment in New York. Mr. Henderson, it seems while manager of the Chicago Opera House, refused to admit this colored citizen to the theatre on tickets previously purchased by a white man and transferred to the negro for the very purpose of laying a foundation for this lawsuit. The State laws governing such things in Illinois must be different from those in force in this part of the country, or the verdict under which Henderson was locked up could scarcely have been secured. In the first place a theatre ticket may be made absolutely non-transferable here, and, in the second, as demonstrated by Mr. Daly in his fight with the speculators, a theatre is private property and the manager may exclude from its privileges any person he does not see fit to admit. If the law contemplated theatres in the light of common carriers, like hotels, transportation companies and so forth, colored people might demand seats in any part of the house, and if refused on any other ground than that the space has already been disposed of, could secure damages. But the question which arose in the Henderson case in Chicago is very rarely brought up in this section, and managers all over the country might find it advisable to bend their united energies toward securing similar immunity in their different States. The Constitution of the United States, in declaring all men free and equal under its provisions, has not succeeded in satisfying white people with the idea of sitting alongside colored persons in places of amusement.—New York Telegraph.