

Music and The Drama

IN MUSICAL CIRCLES.

The earliest known mention of the pianoforte was in a play bill dated May 16, 1707. The piece announced was The Beggar's Opera, with Mr. Beard as Captain MacBeath, Mrs. Stephens as Mrs. Peachum and Mr. Shuter as Peachum. The principal attraction was given thus: "Miss Buckler will sing a song from Judith, accompanied by a new instrument called the pianoforte."

Mme. Adelina Patti must be following events in Cuban waters with no little interest. It was in Cuba that she sang in public for the first time in her life, when she was only 14 years of age, and still under the care of her father. The family was very poor, and had placed all its hopes on the miraculous voice of little Adelina, whom, however, they did not dare to produce in public on account of her youth. The opportunity came one day at a concert organized by the Filarmonia of Cuba, and though the debutante was awkward, timid, and inexperienced, her success was complete. The audience insisted on an encore, and applauded the young singer deliriously. Mme. Patti was immediately christened "the wonderful child" by the tuteful Cubans, and thus began the prima donna's brilliant career.

The greatest fault of most composers is that they write too much. Chopin and Wagner are two notable exceptions. They never sacrificed quality to quantity, and as a result all their works survive. The moral of these remarks is enforced by the following, from the London Figaro:

Of all the operas which Verdi has written, how many will survive his death? Not half a dozen. Trovatore, Rigoletto, Traviata, still linger on after a fashion, I suppose; while Aida, Otello, and Falstaff, will doubtless last a good many years longer. But what of all the others? The rest is literally silence in their case. For they are never heard at all.

Take Gounod again. Faust, Romeo, and Philemon et Baucis are still enjoyed, but what of his other many works? Probably their very existence is unknown to many of Gounod's admirers.

Wagner is an exception to the general rule, of course, and no fact speaks louder as to the incomparable greatness of his works. Not a single one of the dozen operas which he wrote in all has yet been dropped out of the repertory altogether, for even the juvenile Die Feen is still performed here and there at intervals, while most of them constitute the very staple of modern operatic fare.

A writer in the London Graphic has been collecting information as to the recreations of some leading musicians. Dr. Parry is a yachtsman, Mr. Cowen climbs, Sir Frederick Bridge fishes, the De Reszkes breed race horses, Mr. Bispham cycles, Mr. Kennerley Rumford is a cricketer, Mr. Watkin Mills, Mr. Edward Lloyd, Mr. Norman Salmond, Mr. Planck Greene, and Mr. Rutland Barrington, golf, while Sir Walter Parratt delights in chess.

Paderewski has cancelled his engagement to play at the Lower Rhine Festival at Cologne at Whitsuntide. The cause assigned is pressure of work—it is assumed upon that long expected Polish opera.

Lillian Russell began life on the stage at Tony Pastor's, in New York, at \$15 per week, twenty years ago, but since then she has been paid \$1,500 a week for singing in grand opera. And yet her possessions are said not to exceed \$50,000.

Rubinstein had a phenomenal memory, and played all his pianoforte recitals and concertos without the use of notes. But on one occasion, while playing at New York previous to his departure for Europe, he began to think of his family, and the result was that he broke down and had to begin over again. The same thing is said to have happened to Buelow, who coolly got up from the stool and examined the instrument as though it were out of order. And now the London Sketch tells this story of Hans Richter: One day in Vienna he was seized with an unwanted fit of abstraction while conducting, and when he came to change of time in the piece he went on calmly with the same movement as before. Part of the orchestra changed the time according to the music, while others followed obediently the baton of

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their leader. Such a righteous melody of sounds ensued that Hans Richter quickly awoke to the state of things and commanded a pause. Then he turned to the audience and said: "It was not the fault of my orchestra; it was entirely my own. Let us begin over again." And so they started afresh amid the applause of the audience.

Fred Solomon played the circus clown in the "Princess of Trebizonde" at Toronto last week. Evia Croix Sea brooke was the Princess.

Jean de Reszke will take part in the Wagner festival at Bayreuth next year, singing also in "Parsifal." Edouard de Reszke will be Gurnemanz.

Frank Deshon, Oscar Girard and Arline Crater are members of Washington's summer opera company.

Elna Wallace Hopper is to head a New York Casino company that will be sent to London next season.

Vincent d'Indy's opera, "Fervaal," has been sung at the Opera Comique.

Corinne appeared but five days with the opera company at the Star Theatre, N. Y. Odell Williams is appearing in a London music hall.

Jean Gerardy is to accompany Patti on an English tour.

Entertainments are now given in a New York roof garden.

Felix Mottl has accepted the post of conductor at the Court Opera house, Munich.

Sir Arthur Sullivan's new romantic opera, "The Beauty Stone," was produced at the London Savoy, last night. Its plot has already been told in these columns.

Alice Neilson, who was until recently with "The Bostonians," has sailed for China and Japan, and intends visiting Manila before returning to this country.

TALK OF THE THEATRES.

The W. S. Harking Company close their engagement this evening with an elaborate production of the military drama Ours. The New South, one of the prettiest plays seen on the Opera house stage in a long time, was played during the week and A Bachelor's Honey moon was repeated on Thursday evening. Business has been very good throughout the two weeks, and well pleased, enthusiastic audiences have been the rule. The Company have fully sustained all the good things that were said of them at the beginning of the engagement, and St. John theatre goers will accord them a warm welcome when they return in July. Miss Mabel Eaton has established herself strongly in popular favor by her clever interpretation of the different roles assigned her, as well as by her charming personal appearance. She is one of the most beautiful women that has ever graced the Opera house stage, and dresses with exquisite taste. Miss Molison has also worn some very pretty gowns during the engagement.

Thomas E. Shea opens an engagement of one week at the Opera house on Monday evening. Mr. Shea's Man-of-Wars Man has been meeting with excellent success in the American cities, the war time spirit doubtless influencing the attendance. Mr. Shea's repertoire also includes The Slaves of Sin, The Sugar King, Brutus, and his masterpiece of Dr. Jekyll and Mr. Hyde.

A. W. Cross severed his connection as manager of the Josie Mills Co. at Columbus, O., and writes from St. Louis, where he is spending his Summer, that the lithographed work for the D'Ormond & Agnes Fuller Co. Eastern tour next season was finished and stored just in time to escape the fire which destroyed the Great Western Printing Co.'s plant.

Burr McIntosh, at the close of the Lambs tour, will go to the front as a war correspondent. Next season he will star in a play of that name by Lottie Blair Parker.

The Miles Ideal Stock Company are playing this week in Brockton Mass.

They have dates at the Opera house here this month.

The Jaxon Opera Company close a weeks engagement in Brooklyn, N. Y., next month.

Mr. Breeze who was here with James O'Neill last year, has been engaged to play leading part in that Company next season.

Kelly and Kent have signed with the Bennett Moulton Company for next season. They have been with the Waite Comedy Company for some time.

Madeline Bouton goes to San Francisco, Cal., with the Frawley Stock Comedy for the season.

Wm. Courtleigh is managing a Stock Company in Michigan this summer.

Catherine Rober is playing an indefinite engagement in Boston, Mass.

Says San Francisco correspondence of the Clipper of May 28: An audience that packed the Alcazar to the doors greeted Lewis Morrison and Florence Roberts, in "Yorick's Love." The warmth of the greeting convinced these favorites that years had not dulled the old affection, and play and players pleased the audience.

Richepin's national "Christ-play," entitled "The Martyr," has proved a financial success at the Comedie-Francaise.

A new romantic drama by Freeman Wills brother of the late poet, W. G. Wills, will be played in London next month.

Eleonora Duse, has promised M. Clarretie to appear at the performance at the Francaise on behalf of the fund for raising a statue to Alexandre Dumas fils.

M. Louis Deffes, head of the Conservatoire at Toulouse, has composed and produced an opera, founded on "The Merchant of Venice," entitled "Jessica."

Eugene Cowles, who was recently ordered to pay his former wife \$25 a week alimony, married Louise Cleary, of "Trilby" fame on Sunday last.

There is talk of reviving Sardou's "Patric" at the Francaise during the exhibition year. The work never obtained the success it merited.

Burr McIntosh has just recovered judgment for \$3000 against Miner & Brooks. They agreed to star him two years ago and went back on their contract.

Marie Burroughs has been engaged by Stuart Robson as leading lady for his company next season.

Olga Nethersole is seriously ill, owing to a shock to her spine in a railway accident.

John Hare will shortly appear in his original character of Beau Farintosh, in "School."

Belasco's new play, written for Mrs. Leslie Carter, will be given its initial production in America.

"My Official Wife" is being acted in Berlin.

Bernhardt will shortly appear in London.

Ernest Lacy is the author of the "Charles O'Malley" to be produced by Andrew Mack.

Julia Mackay, Lottie Gilson, Laura Burt and Willis P. Steatnam are London attractions.

George Alexander has "The Ambassador" in active rehearsal.

Julia Neilson is to have a new play from the pen of G. R. Sims.

Annie Russell has made a hit in "Dangerfield, '95," in London.

Next season Katherine Gray will be Charles Coghlan's leading lady.

The new play which Messrs Parker and Carson have written for Olga Nethersole is likely to be called The Termagant.

Sutton Vane's new play, John Martin's Secret, and The Bell-ringer, will be produced here next season by William Calder, the manager who introduced to Americans the Span of Lite.

Sydney Rosenfeld writes from Vienna that he has completed arrangements with Mark Twain, who is living in the Austrian capital, whereby they will collaborate on a new comedy that Mr. Clemens has already formed the rough draft of. If it is half so successful as Pudd'n Head Wilson, another treat is in store.

Sabaret will dance during the summer in London, Paris, Berlin, Leipzig, Vienna, Cologne, Munich and St. Petersburg, after which she will return to America.

The last known survivor of the Shakespeare family, a Birmingham (England) actor named George Hart, is to be starred by an enterprising manager in "Hamlet."

Mr. and Mrs. Kendal will tour the United States next season in "Not Wisely, but Too Well." At present they are presenting "A Cruel Heritage" in London.

Forbes Robertson is busy rehearsing, with Mrs. Patrick Campbell, Maeterlinck's play "Pelleas and Melisande," which

will be given at a series of matinees in London, in June.

Minnie Maddern Fiske is in the third month of her highly successful engagement in New York where "Love Finds the Way" and "A Bit of Old Chelsea" are drawing crowded houses.

Hoyt's "A Stranger in New York," will be produced at the Duke of York's Theatre London, on August 8, by an American company, headed by Mr. Harry Conor and Amelia Stone.

St. Louis' summer stock company will include Lawrence Hanley, Minnie Seligman, Frank Losee and Marion Elmore. The plays scheduled are "Midsummer Night's Dream," "The tempest" and "Merry Wives of Windsor."

Walter Passomer, who is playing at Don Alhambro in the Gondoliers, at the Savoy Theatre, utters the words, "The country is in a state of insurrection," to which he adds the gag, "but we have only lost one mule," which evokes roars of laughter.

The new London farce by George R. Sims, "My Innocent Boy," hinges on the troubles of Valentine Smith (Sidney Drew), who has married for a second time without revealing to his wife that he is a widower with a charming daughter.

In his new farce, "A Bad Lot," Harry Paulton will sustain the principal part, that of a retired tobacconist, who believes he has a son somewhere, but doesn't quite know where. Much of the fun is created by the efforts of a pair of foundlings to adopt him as their father.

There is no performance of "The Little Minister" in London on Saturday evenings, the star refusing to appear more than seven times a week. "The Little Minister" has passed its two hundredth performance in London, and it has kept Maude Adams in New York since the beginning of the season.

New London plays are "A House of Mystery," a domestic drama; "Demon Darrell," a melodrama; "Divorced" and "The Other Man's Wife," a comedy; "Until the Daybreak" and a farce, "An Amateur Detective," "The Battle of the Sexes" is to be given its premiere at the Shakespeare Theatre, London, on July 18.

Mrs. O'Connor's play, "The Lost Cause," which is to be done very shortly by Mr. Kyrle Bellew and Mrs. Brown-Petter, at Dublin, is suggested by recent events in the political world. The character of Charles Stuart Parnell and of Kitty O'Shea are not introduced, however, as rumored hitherto. The play is absolutely fictitious in environment and detail.

Remenyi was a vegetarian. He believed that he might live to be a century old if he avoided the use of meat. His favorite dishes were limburger cheese, pumpernickel and hard crackers. Apollinaris was his only drink for years. His love for pumpernickel was no more strange than that of Janushek for stale beer, and I have got many a pint of that for her after a most thrilling depiction of Mary Queen of the Scots.—H. L. Cleveland in Chicago Times-Herald.

At the performance of "The Belle of New York," in London, Victor Cavendish, heir to the dukedom of Devonshire, has occupied, with parties of friends, the same box every night for the past three weeks. He is apparently devoted to Edna May, sending her daily tokens in the shape of the most expensive fruits and flowers the London market affords. Edna is a most circumpect little creature, however, and has won much favor in London society by her modest and refined demeanor.—N. Y. Telegraph.

Frederick Bond, May Sargent and Arthur Hoops presented Willard Holcomb's vaudeville sketch, "Her Last Rehearsal," in New York last week. The story is built around a rehearsal of a young lady anxious to adorn the stage as a Juliet. A stage manager assists her for a monetary consideration, while a professional leading man starts in to support her on the stage, and winds up by contracting to support her through life. The balcony scene from "Romeo and Juliet" is used effectively. The piece scored a hit, and several vaudeville players have already asked Mr. Holcomb, who is dramatic editor of the Washington Post, to write one-act plays for them.

Concerning next season Mrs. Fiske remarks: "I hope to produce Mr. Langdon Mitchell's dramatization of "Vanity Fair," besides a very powerful drama in one act called "Little Italy." I have only had the scenario of "Vanity Fair," but it promises well. And it is much more dramatic than I had expected. I had fancied Mr. Langdon would find it easier to get a comedy than a drama out of the novel."

Mrs. Annie Yeamans has been engaged to create a role in George H. Broadhurst's new farce "Why Smith left Home."

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The remark of the St. John clergyman who a week or two ago said we would no doubt soon be wondering "What Had Become of Smith," would seem therefore to have been prophetic.

"What Happened to Jones" was acted in England this week for the first time.

The Peaks Island, Me., dramatic season opens on Monday next. The Stock Company engaged to go for the season are there now rehearsing.

Says a late Clipper: "Priestly Morrison is organizing the Dominion Stock Company for summer park towns."

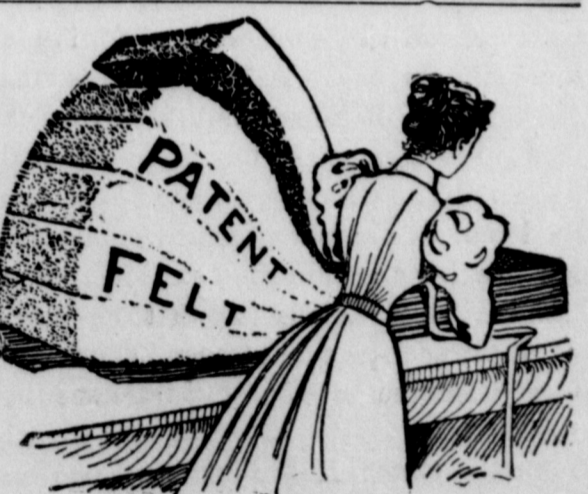
Andrew Comstock has been sued by chorus girls lately in his employ in "The Koreans." Nine of these young women applied for and secured, on May 20, in the Seventh Judicial District Court, body judgment against Mr. Comstock for salary due them.

Herbert Dillea is composing the music for H. Gratton Donnelly's new comedy, "Jesse of Marblehead."

The Stock Company at the Bowdoin Square Theatre, Boston, has closed.

The "Grand Union Society" sends the following to the PROGRESS dramatic editor:

"We would like you to print the following news, and by so doing you will greatly help us in a movement which we are about to pursue to advance the principles and morals of the theatrical world in general, this being the first organization to have an alliance with all the English speaking forces in the profession on both sides of the water. We have two offices so far, one the Grand Union Hotel, Toronto Canada, the other 121 East seventy-seventh Street, New York City, the home of the president. We instituted this society for professionals only May 19. We hope you will assist us in heralding our motto, which is T. F. V., Truth, Friendship and Virtue. S. L. Flatow, president; Mrs. Pete Baker, vice president; Chas. A. Campbell, treasurer; Mrs. Sylvester Cornish, clerk; Fred A. Bain, doctor; Pete Baker, tiler; Mackinlay, and Geo. D. Collins, trustees; Mrs. Harry Rich, chaplain, Harry Rich sergeant; L. Van Whitening, May Whitening, S. L. Flatow, and Clyde Mackinley, nurses, and Arthur A. Irwin, secretary, are the officers and charter members."



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