

**Music and  
The Drama**

TONES AND UNDERTONES.

Even the production of new operas by Giordano and Mascagni has not diverted the interest of musical Italy from the oratorios of Perosi, the priest and composer. They are sung now with great success in all the Italian cities and the talk in Italy today is chiefly of them. It is said now that Perosi will go to Germany in the spring and direct there the performance of his works. The success of Mascagni's "Iris" seems to be more genuine than that of any of his operas since "Cavalleria Rusticana." Making allowance even for the extravagant praise given to all his efforts by his countrymen, there are signs of solid merit in his latest work. The third act is to be rewritten dramatically. It was changed several times during the rehearsals, but is still unsatisfactory. The pathetic story of the Japanese girl who is abducted from the tea-house and dies broken-hearted and in dishonor has already been told in The Sun. Signor Mascagni conducted the opera at the first performance and was recalled twenty times. There is some talk already of a serious of performances to be given in London in March by a company organized in Italy. Jean de Reszke, who heard the opera at the dress rehearsals and on the first evening, believes that the Japanese costumes on the men will seriously interfere with the success of the opera. He says that they appear comic in spite of the music and the dramatic force of the scenes in which they appear. Herola Darclee sang the title role at the first performance, and Signor de Lucia was the hero. Mascagni, in a very remarkable interview published after the first performance, said that he had been longer than usual in writing the score because he had waited for his inspiration and made no effort to force his gifts. "For instance, the serenade in the first act," he said, "gives the impression of being the result of hard labor and patient working out of the harmonies, whereas in reality it flashed through my mind in a moment and I wrote it down at once without changing a single note on the score afterward. I have tried above all things to be spontaneous and sincere in this opera and have not been content with two or three melodic ideas, twisted, repeated, reproduced and disguised in order to hide their monotonous repetition, with learned technicalities and cunning harmonic combinations." "Iris" is to be sung in in several Italian cities this winter, but is not yet announced in Germany. Indeed German criticism of the work has not been kindly.

Umberto Giordano's "Fedora" was given first at Milan with Gemma Bellincioni as the heroine. The work was a success although by no means a second "Andrea Chenier." The libretto by Arturo Colautti, an Italian poet of reputation, starts with the first act of Victorien Sardou's play, condenses the second and third acts into one, and follows generally the progress of the French drama. One enthusiastic critic writes that no other composer than Massenet could have treated the subject with so much dramatic force. Persons familiar with Massenet's talents will not be much impressed by this praise. The composer is said to have availed himself of a polonaise of Chopin and some Russian folksongs in order to give character to the music. One song in the opera is in praise of the bicycle. In spite of the praise and applause given to the work, it was sung only a few times before Signora Bellincioni went to Germany. This is Giordano's fourth opera. "Mala Vita," the first, had some success; "Regina Diaz," the second, had only two performances, while "Andrea Chenier" was a triumph for the youthful composer. The ultimate fate of "Fedora" is still to be decided. Another recent novelty in Italy was based on Coppee's "The Violin Maker of Cremona." It followed "Fe-

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THE ACCOMPANIMENT.

dora" in Milan and made a moderately favorable impression.

The subject chosen by the Italian composers to-day are curious inspirations to opera. After finishing "Roland of Berlin" Ruggiero Leoncavallo is to make an opera from Poul Bourget's "A Tragic Idyl," which failed on the stage in Paris, because it was analytical and psychological rather than dramatic. Umberto Giordano is to be found his next operw on Hauptmann's "Lonely People." Pietro Mascagni will take a subject more closely related to the genius of his own people. He will write music to a libretto founded on Goldoni's comedy. "The Masks."

Francisco Tamagno recently celebrated the twenty-fifth anniversary of his debut. At the festivities held in Turin in honor of the event citizens appeared in a procession containing figures showing the principal roles assumed by Tamagno during his career.

Victor Herbert is to write an opera for Frank Daniels.

"Martha" was sung at the Metropolitan Opera house, New York, on Friday night, the second anniversary of the death of Castelmary. "I have been thinking of it all day," said Edonard de Resake, "and will be greatly relieved when the curtain goes down without there having been a mishap. What a strange coincidence that the same opera should be given tonight. Mme. Mantelli was equally perturbed. 'I have been crying half the day,' she said. 'It is such a relief to know the scene is safely over.'

George W. Lederer left for London on Wednesday last, taking with him 25 young women to fill the ranks of "The Belle of New York," company.

Sig. A. de Novellis, the musical director of the Broadway Theatre Opera company is about to celebrate his twenty-sixth anniversary in America. He came to New York to conduct for Max Strakosch and has since been indented with many of the leading musical productions.

**TALK OF THE THEATRE.**

The Spears company is occupying the stage of the Opera House this week and drawing very good audiences both at the evening performances and the daily matinees. The Red Cross Nurse was the opening bill, and is something after the style of Ours, though of course not half so pretty or smooth. Indeed I might say it is something more than "after" it, for in plot and general outline it runs almost

neck and neck with that pretty play. The late war is responsible for a good deal, and among the most serious of its consequences are the so-called war plays inflicted upon the public. However, The Red Cross Nurse is probably one of the best. At any rate it pleases, and in the hands of the Spears company goes with a swing and a dash that is interesting, and the sentiment catches the crowd. The company is especially strong in specialtie, and some of them are exceptionally goods Mr. Frank Clayton being a real artist in his line of work. He is very clever, and seems to have made a decided hit. Mr. E. T. Spears has very good support and altogether the Company may be classed among the best of popular priced shows that have visited the city for some time. The matinee bill for this afternoon will be The Bosom Friend of Bowsers. The company will remain another week, and once the political fever has subsided, the performances will doubtless receive the encouragement they merit.

"Zaza," is to be given in London. May Buckley is to be seen in Augustin Daly's London production of a Chinese play, "San Toy."

Lee Arthur has sold to Henry W. Savage a new play, called "Private Gray," which will be produced in the spring at the American Theatre, at the close of the Castle Square Opera Company's New York season. Chicago is to have a Castle

Square company on and after Easter Monday.

Louis James' daughter is a member of the "Catherina" company. Andrew Mack is to have a drama by Franklin Fyles. Rich & Harris have signed a contract with the playwright, provided for a spectacular production early next year. Meanwhile Mr. Mack will appear this spring in "The Last of the Rohans," by Ramsay Morris.

Charles Frohman has secured the English and American rights to the latest successful Parisian farce, Georges Feydeau's "La Dame Ches Maxims."

Lole Fuller is in London. Nethersole is to appear in Budapest, Vienna, Berlin and St. Petersburg.

Next Wednesday evening on the occasion of the one hundredth performance of "Trelawney of the Wells," at the Lyceum Theatre, New York, Manager Daniel Frohman will present to each woman in the audience a handsomely bound and illustrated copy of the acting edition of Mr. Pinero's comedy. There are about a dozen illustrations, with a colored vignette of Miss Mannering as Rose Trelawney.

E. J. Matyon who arrived in New York on the steamship St. Louis last Sunday under contract to Liebler & Co., to produce Sidney Grundy's play, "The Musketeers," said that the play would be presented at the Broadway Theatre, New York, as Beerbohm Tree is presenting it at Her Majesty's Theatre. The play is not divided into acts, but is presented in ten tableaux. There are three intermissions of ten minutes each, and seven instantaneous dark changes.

Messrs. Brady & Ziegfeld last week signed a contract with Aubrey Boucicault by which they secure the American rights to "A Court Scandal," produced at the Court Theatre, London, January 24. The play is a romantic one, adapted by Aubrey Boucicault and Oswald Shillingford from the French of MM. Bayard and Dumanoir. Its central figure is Richelieu, not as the grim and subtle Cardinal, but as the dashing lad of 19, full of aspirations. An elaborate production of this comedy will be made at the Manhattan Theatre next season and Aubrey Boucicault who is under contract with Brady & Ziegfeld for a term of three years will appear as the youthful duc de Richelieu.

Arrangements have been made between Arthur Tams and David Henderson to place all the Henderson extravaganzas in London. These include "The Arabian

Nights," "Bluebeard, Jr.," "The Crystal Slipper," "Sinbad, or the Maid of Balsa," "Aladdin," and "Ali Baba, or Morgiana and the Forty Thieves."

George Bernard Shaw's play, "The Man of Destiny," which treats of the life of Napoleon, will be presented by amateurs at the Empire Theatre, New York, February 16.

At Oscar Hammerstein's Victoria Music Hall it will be possible for those who wish to entertain a theatre party of a dozen or more to secure a suite of rooms of their accommodations, including a box seating ten and a couple of stalls, where refreshments and even the most elaborate dinners may be ordered.

The Lord Chamberlain will not permit the production of "Mill, Fifi" in London.

"Hobson's Choice" is the name of a new three-act light comedy by Alice Yates Grant, which will be presented by the pupils of the Stanhope-Wheatcroft Dramatic School at their next matinee on March 8.

Willie Edouin, husband of the late Alice Atherton, has brought the English rights of Russell Vaun's mystical snake comedy, Nicandra.

"Bimbo of Bombay," a farce written by Edgar Smith to exploit a magician is to be revived February 18, with Jacques Kruger in the principal part. The opening will take place in Bridgeport, Conn.

The Kendals will begin their forthcoming American tour in Philadelphia on October 9 next. They expect to be seen in one play only, "The Elder Miss Blossom."

W. A. Brady is to produce "The whooping Cough," a French farce.

"Cyrano de Bergerac" is to be given at the Irving Place theatre, New York, on March 13.

A French writer is founding a play on Matilda Betham Edwards' novel, "A Storm-Rent Sky," in which the central figure is Danton.

It is said that Rudyard Kipling is writing a play for Beerbohm Tree.

Sir Henry Irving is now talking of nothing except his reopening of the Lyceum in April with Sardou's "Robespierre." Miss Terry will be with him, and both will visit America in the autumn. "Robespierre" has five acts, with several tableaux in each, and will require an enormous amount of preparation. Sardou is now putting the finishing touches to it, and will be present at the first representation.

Robert Taber Julia Marlowe's husband, is suffering from pleurisy, and will not be able to act for several weeks. His part, Ernest Delarge in "The Only Way," Freeman Willis' adaptation of Dickens "A tale of Two Cities," which Martin is now rehearsing at the Lyceum Theatre has been assigned to Holbrook Blinn, who has appeared in the Chinese piece, "The Cat and the Cherub," in America. Harvey himself will play the role of Sydney Carton, while the veteran, Miss Marriot, one of the few survivors of the older tragic actresses, will be the Vengeance. In this version of the novel Delarge exerts the malignant influence attributed originally to his wife, and prominence is given to the little seamstress who accompanies Carton to the scaffold.

H. Percy Meldon well known here, is manager of the Third Avenue Theatre New York.

For his Father's sake.

Dr. C., a well-known lecturer and preacher, was seized with a sudden inspiration to visit the village in Vermont where his father had preached long years before and where his own boyhood's recollections centered in many a dim but cherished form. Sure of a welcome for his father's sake he braved the ten-mile jolting by stage that followed a dusty railroad ride, and presented himself at the door of an old parsonage as the son of his former pastor. "Well," said the host, opening the door deliberately and measuring the doctor from head to foot with a slow, investigating gaze, "glad to see you. Should be glad to see even your father's dog!"

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