

Music and The Drama

TONES AND UNDERTONES.

Marcella Sembrich has a superb collection of jewels which are valued at more than \$200,000. They are customarily carried in a casket built to contain the different articles, and this is always carefully guarded. On the day that she arrived in New York...

How's this for a criticism of Dekoven and Smith's new opera The Three Dragons: "A short horse is soon curried. A shorter horse than that provided by Messrs Smith and Dekoven for their "Three Dragons," brought forward at the Broadway Theatre last night, is not often found, even in these days, when reputable names will carry almost anything, so it be dressed handsomely. What there is of plot in the comic operetta was much more clearly exposed in the preliminary statement made in this journal on Sunday than could possibly be done by anybody trying to draw it from the play itself.

The revival of Beethoven's "Fidelio" at the Opera Comique in Paris does not seem to have been brilliantly successful. The opera has not been heard in Paris since 1860, when Mme. Viardot-Garcia sang Leonore. Mme. Rose Caron sang Leonore recently at the Opera Comique, and the production was most harshly criticised.

One of the curiosities of Paris little known to the general public is an unique museum in which are gathered all objects relating to the ballet. These include everything, from tattered ballet skirts to valuable jewels, which are connected with some celebrity of the dance. The latest acquisition to the collection is a plaster cast of the feet of Mme. Vestris. They were made for Lord Fife at a cost of 1,000 guineas and sold after his death for two shillings.

He was a member of the chorus at the opera there, and was active until a few days before his death. He was born in Vienna and went to Weimar forty-five years ago as tenor buffo. He was 83 years old at the time of his death, and was made the subject of a special celebration after he had been a member of the company for forty years.

Humperdinck's "Hansel und Gretel" will not after all have its first production at the Opera Comique in Paris, but will first be sung at Rouen. The Theatre des Arts there has produced many German works long before they were seen in the capital. Louis Ganne has composed for the Grand Opera in Paris the next ballet to be given there, which is to be called "The Dance of the Jewels". In this work there will be some innovations the like of which were never seen before on the stage of the opera.

Carl Goldmark's new opera, "The Prisoner of War," will be given during the present season in most of the German theatres. Cologne was the second city to hear the work after Vienna. The Fraulein Renard and Reichmann had two of the leading roles, of which there are only three. These are Priam, Achilles and Briseis. The Vienna performance was heard by most of the leading impresarios and conductors of Europe. At the last moment Goldmark wrote an overture for the work which was not expected, and its retention in the text was made conditional on the success of the performance in Vienna.

Lortzing's "Regina," which the Royal Opera House at Berlin has accepted for production, was written in four months' time, while the composer was director of the orchestra at the Theater an der Wien. Some of the numbers have been highly praised by those who have heard the Berlin rehearsals. Verdi's "Falstaff," which was last heard in Berlin when Victor Maurel sang there in the opera, is soon to be put into the German repertoire of the theatre. A revival of Mozart's "Cosi fan tutte" is also anticipated.

Graf Zecby, the one-armed Hungarian pianist, is the composer of a new work called "Master Roland," which was recently sung with success at Budapest. Frankfurt will be the first theatre in Germany to present Mascagni's "Iris." For the first time in the history of Finland, an opera written in the national tongue was produced there. It is the result of a prize offered by a Finnish literary society. The condition was that its subject should be in a national, mythological or historical way typical of Finland. The work is in three acts, and is said to be meritorious, although the glory in having won the prize is somewhat dimmed by the fact that it was the only work submitted. Adolf Wallnofer, the tenor who sang here several seasons ago at the Metropolitan, has composed an opera called "Eddystone," which made a success in Prague and will soon be heard in other German cities. Herr Wallnofer was known before as the composer of many songs.

Kraus is billed to sing the Italian role of Rhadames in Boston on Wednesday night of this week.

There was a regular "continuous performance" of grand opera at the Metropolitan, New York, this week. "The Barber" was sung Monday evening; "Das Rheingold," Tuesday afternoon; "The Huguenots," Tuesday evening; "Lohengrin," Wednesday evening; "Die Walkure," Thursday afternoon, and "Norma," Friday evening.

Lillian Blauvelt, the American prima donna, was married last week, at Rome, Italy, to W. F. Pendleton, formerly a New York broker. Miss Blauvelt's first husband, from whom she was divorced, was Royal Stone Smith.

Hammerstein's new music hall, the Victoria, which is to be opened on February 27, has a large promenade back of the orchestra seats, raised above them. The house will have no gallery, but a row of mezzanine boxes, numbering about 30, and a balcony above them.

The Bostonians have shelved "Ulysses" "Rob Roy" will be added to the repertoire Anton Lutz, the oldest opera singer in Germany died the other day at Weimar.

He was a member of the chorus at the opera there, and was active until a few days before his death. He was born in Vienna and went to Weimar forty-five years ago as tenor buffo. He was 83 years old at the time of his death, and was made the subject of a special celebration after he had been a member of the company for forty years. Lutz's death does not leave the operatic stage in Germany bereft of mature singers. A baritone of 90 recently appeared at a concert, but he was on the retired list and merely made his reappearance to show the public that he had still retained some of his voice as well as to intimate possibly to Herr Emil Fischer, who is about to undertake a concert later in Germany, that he was not the only experienced singer on the stage.

Elena Sanz formerly one of the admired singers of the Theatre des Italiens in Paris, died there the other day in poverty. She was born in Spain, and during the days of her youth had sung with great success in Madrid and other cities of her own country. Alphonse XII. was one of her greatest admirers, and it was at his solicitation that she retired from the stage at the height of her career. After his death she returned to Paris with a fortune. Most of this was given away in charity and the rest was lost in business speculations. After her money was lost Mme. Sanz tried to return to the operatic stage, but her voice as well as her beauty was no longer in the former estate. Later she gave lessons.

TALK OF THE THEATRE.

After being dark for ten or twelve days the theatre will open on Monday evening with the Spears company occupying the stage. There will be a change of bill nightly, for the first week at least, and the repertoire will include, The Red Cross Nurse, A Hero in Rags, The Bosom Friend of Bowers, The Senators Daughter, and Passions Slave, the matinee to be announced later. The company has several very clever specialty people among its members of whom the advance notices speak very highly. Popular prices will prevail during the engagement.

Augustin Daly produced "The Great Ruby" in New York on Thursday of this week.

The cast of "At the White Horse Tavern," which was seen at Wallack's Theatre New York, Monday night, includes Harry Harwood, Joseph Holland, Leo Dietrichstein, Felix Morris, Frederic Bond, Dore Davidson, Amelia Bingham, Nellie Butler, Anne Singleton, Eva Vincent and Miriam Nesbitt. There are thirty-four speaking parts.

Mrs. Fiske begins her engagement at the Fifth Avenue Theatre, New York, on Feb. 27. She will present "Magda," a new version of "Frou Frou" and "Little Italy."

"My mail from Providence, where "Catherine" is playing this week, brings fresh reports of an engagement of marriage between Annie Russell and Vincent Serrano, who recently joined the company to succeed Joseph Holland.—New York Mail and Express.

"La Belle Helene" will remain at the New York Casino until Feb. 25, when it will go on tour.

Next season Andrew Mack will appear in a play by Ramsay Morris called "The Last of the Robans."

Manager George W. Lederer offers a prize of \$100 for a suitable title for the portion of the Olympia formerly known as the Olympia Music Hall, which he will open Monday night, April 3, with the new

spectacular extravaganza entitled "The Man in the Moon."

Alice Fischer is playing Lady Janet in "The White Heather," in consequence of the retirement from the organization of Rose Coughlan, who is with "Mlle. Fifi."

It is said that William Faversham will appear as the Lord in "Lord and Lady Algy," which is to follow "Phroso," at the Empire Theatre, New York.

Mary Hampton is seriously ill with congestion of the lungs.

"Because She Loved Him So" will last out the New Year season.

"Trelawny of the Wells" will come to an end in April. Daniel Froham intends to produce a new play.

This week at the Irving Palace theatre, New York, a comedy by Ludwig Fulda, entitled "Jugendfreunde" (Companions), will be produced for the first time in this country. The play illustrates the predicament in which a confirmed bachelor finds himself on learning from his three life-long friends, one after the other, that they have submitted to the bonds of matrimony.

Mrs. Leslie Carter is this winter demonstrating to the world that nothing rewards a woman so well as success in the career she has chosen. Most persons familiar with artists know that they are more gratified by their triumphs than by all the attentions in the world. Mrs. Carter is playing a very exacting role eight times a week. The mere physical exertion which the performance requires would be under ordinary circumstances enough to exhaust any woman unaccustomed to it.

Mrs. Carter has been forced to lay out for herself a very exacting way of life if she wishes to continue her acting for the rest of the season. She receives nobody but her most intimate friends and she attempts no diversions of a kind that would fatigue her. That is to say, she makes no attempt to go to the theatres when she does not act on Wednesday afternoons nor does she accept any invitations that require the least formality. She usually rises about 3 o'clock in the afternoon. Her breakfast consists of a cup of coffee and a small piece of rare meat. If the weather is clear she takes a brisk walk and goes to the theatre at 7. After the performance she usually reaches her hotel at about midnight and then comes the only hearty meal of the day. She eats at midnight the meal which would ordinarily be eaten at 7. After that she spends some time playing the piano, reading or answering letters and is usually ready for bed at about 3 in the morning. This is not a mode of life suited to a woman who would like to enjoy herself. She is practically cut off from the society of old friends and acquaintances, except those intimate enough to prove no burden to her. But there is compensation for this exclusion from most pleasures in the success that has come in her career. That is the feeling that most stage people have after they have really accomplished something to fix their place in the profession. There is much talk of their search for social recognition and advancement. True as this may be of some them, those who are absorbed most in their work look upon such enjoyments as incidental and unimportant so long as it interferes not the slightest degree with the best pursuits of their profession. They are willing to give up everything for that, so long as success comes to them. When Mrs. Carter does vary her daily programme it is likely to be in the direction of further artistic work. She is constantly studying and rehearsing some of the roles in her standard repertoire, in order that she may not acquire mannerism or grow stale through acting one role too frequently.

Sir Henry Irving's next American tour will begin in October next, and will extend from Boston to San Francisco. Irving will produce Sardou's "Robespierre" in April.

Margaret Anglin, who has been playing Roxane in Mansfield's production of "Cyrano de Bergerac," will be seen in "The Three Musketeers." Katherine Grey will take Miss Anglin's part in "Cyrano."

Edward Harrigan will shortly present in the Proctor theatres a new sketch entitled "My Son Dan," assisted by several members of his old company.

Henry Miller, will produce in "Frisco" "The Liars," "Hamlet," "The Master" and "A Marriage of Convenience." C. B. Welles, Leopold Lane, George Heath, Laura Clement and Augustus Cook have retired from the organization.

Joe Welch will impersonate a Hebrew in Liff's production of "Casey's Wife."

Senator Grady, of New York, has prepared a bill which will create the office of Stage Censor.

Harry B. Smith, the librettist is to write a play.

Bernhardt will produce "Hamlet" in America next season.

"In Gay Paree" is to be produced at the New York Casino on March 6.

Alice Neilsen and "The Fortune Teller" will probably be seen in London this year.

Mildred Holland will star next season in "Louise," an emotional drama by Theodore Kremer.

"The Man in the Moon" is the title of a new entertainment by Stanislaus Stange and Louis Harrison.

Grace Hawthorne has produced in England a new version of Daudet's novel, "Sappho," which she calls "The Idol of the Hour."

David Belasco's new play, the production of which is delayed by the success of "Zaza," has its scenes in Mexico, and most of its characters are denizens of that region.

The 250th London performance of "What Happened to Jones" was given on Monday last at the Strand Theatre. No other American comedy ever had such a run in England.

Hoyt's new play, "A Dog in the Manger," did not score a hit in Washington, and the company was disbanded last evening.

Fanchon Thompson is a Chicago girl of voluptuous grace and violet eyes who has been making the mercurial Parisians forget Calve by an electrifying performance of "Carmen." Her success, which is really sweeping and unequivocal, naturally causes other ambitious American girls to wonder what they, too, must do to become equally famous in opera. "She must live like a nun"—that is the great cardinal truth which crops up over and over again in the record of her own experience written over her own signature.

Julia Marlowe will immediately begin rehearsals for the production of her new piece called "Colinette," which will be the feature of her engagement at the Knickerbocker Theatre. William Beach and Ida Vernon will be added to her company for this production. The drama chosen was first produced at the Odéon, in Paris. It is a costume piece, laid in the period of Louis XVIII, and requiring a quite elaborate presentation, scenically. If "Colinette" turns out to be the success anticipated, the new play by Clyde Fitch will be held over until next season, along with the dramatization of Colonel Major's novel.

Beebohm Tree may produce a new play by Henry Arthur Jones at Easter.

Mme. Jane Hading is an applicant for the lease of the Renaissance Theatre, Paris, which has been occupied for some seasons now by Mme. Bernhardt.

Ellen Terry began on Monday night last a tour of the English provinces in a repertoire including "Othello," "The Merchant of Venice," "The Lady of Lyons," "Olivia," "Plot and Passion" and "Mme. Sans Gene." Her leading man is Frank Cooper, the actor, whose presence in her company is said to be particularly distasteful to Sir Henry Irving, and the organization also includes William Mollison, Cooper Cliffe and Fuller Mellish.

The young actor, Martin Harvey, who has taken the Lyceum Theatre, London, will produce there a version of Dickens' "Tale of Two Cities," by the Rev. M. Freeman Will's, a brother of the late W. G. Will's, the author of "Charles I," "Olivia" and other well-known plays produced by Sir Henry Irving. The prologue in the Will's version is laid in a barn, the first act in Sydney Carton's chambers, the second in Dr. Manette's garden, Soho: the third shows the scene on the Revolutionary Tribunal, and the fourth scene on the scaffold. Hr. Harvey himself takes the character of Carton; Grace Warner, Lucie, Manette; Miss Marriott, "The Vengeance," Robert Taber, Defarge, is more prominent in the play than in the novel.

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