

Music and The Drama

TONES AND UNDERTONES.

There will be a musical event next month, of a highly interesting nature, namely the Euterpean club concert under the direction of James S. Ford, in Stone Church; this club has been working hard all winter, and much pleasure may be anticipated as a result; the personnel includes the best solo voices in the city; a pleasing feature will be a piano quartet by four of our leading pianists. Fine choruses will be given, two vocal solos, and Mr. Ford will contribute a violin number. Tickets are placed in the hands of members, and doubtless will be rapidly taken up, as much interest, is manifested in the club's success.

Some of the musical events of the near future are the concerts by the City Cornet Band minstrels on April 3rd, 4th, and 5th, and the Williams' band concert on April 7th, all of which promise much in a musical way.

With the approach of Easter, the various choirs begin to make the usual preparations for the day's programme in their respective churches. Leaders of choirs, organists are respectfully requested to send Progress a programme by Tuesday the 28th., if possible.

Francis Wilson will have a new opera next season called 'The Festivals.' It is an adaptation from the French.

Jefferson De Angelis, with his new comic opera 'The Jolly Musketeer' follows 'A Runaway Girl' at the Tremont.

Virginia Earle and James T. Powers are both in the cast of 'A Runaway Girl' which opened at the Tremont last Monday night.

The grand opera season at the Boston theatre will be followed by James A. Herne in his new play 'The Rev. Griffith Davenport.'

Frank J. Keenan is to have a great character part in Israel Zangwill's dramatization of 'Children of the Ghetto' to be produced next season under the title of 'The Jew.'

A vaudeville programme announced for early presentation in Boston by Robert Grau includes Marie Dressler, Walter Jones, Marshall P. Wilder, Marie Jansen, Gus Williams and the biograph.

Lillian Blauvelt, the American prima donna, has been engaged for two concerts of the St. Cecilia Society, of Rome. Early in April she is to appear at a musicale at the Quirinal by command of the Queen. In May she will be the leading prima donna of the Queen's Hall Musical Festival in London.

Maximilian L. Koevessy is organizing an orchestra of 60 Hungarian musicians. Mr. Koevessy's idea is to interpret programmes of popular music, with at least one symphony or other serious work in the bill. The orchestra will not play from notes, but from memory, which is expected to be a novel and interesting feature of its interpretation.

'The Festival' is the name of a comic opera in which Francis Wilson will be seen next season. It was adopted from the French by Harry B. Smith.

Klaw & Erlanger have arranged with Messrs. Barnabee & MacDonald for the management of the Bostonians next season. They will be seen in a new opera.

The Castle Square Opera company, Boston, are to have a new tenor, C. E. Hedmond, who sails from England for this country next Thursday.

Mr. Franklin Botume, formerly director of the Sargent School of Opera, will have charge of the music at the New England pageant to be given at the Boston theatre during the week of April 10.

Lieut. Dan Godfrey and his famous British Guards band will give two concerts at the Park theatre Sunday, April 2, a

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concert in Music hall April 3, and two concerts in the Boston theatre, Sunday, April 9.

At the Seidl testimonial at the Metropolitan, Philadelphia, this week, the repertoire and casts was as follows: I. 'Lohengrin.' Act I.—Lohengrin, Jean de Reszke; Elsa, Mme. Nordica; the King, Pringle; Telramund, Albers; Ortrud, Mme. Meisslinger. II. 'Die Walkure,' Act III.—Brunhilde, Brema; Wotan, Van Rooy; Sieghinde, Lehmann; Waltraute, Schumann-Heink. III. 'Die Meistersinger,' Act III.—Eva, Sembrich; Sachs, Edouard de Reszke; Walther, Dippel; Magdalena, Mme. Schumann-Heink; David, Bars. IV. 'Gotterdammerung,' Act III. (commencing at the Funeral March)—Brunhilde, Lehmann; Hagen, Pringle.

After Easter London is to enjoy a feast of important new plays—Pisero's for John Hare, at the Globe; Henry Arthur Jones, at Her Majesty's; Haddon Chambers, for Charles Wyndham, at the Criterion; Sir Henry Irving's production of 'Robespierre,' and a play by Edward Rose, to succeed 'The Ambassador,' at the St. James.

One of the Victorian Sardous plays written twenty years ago is soon to be acted at a Paris theatre. It is a fairy spectacle and the story is that the famous author lost the manuscript just after it was finished. Only a short time ago it was found among some old papers. Delibes was to have written the music, which will now be composed by Planquette.

Henry Lee is playing Richelieu in the Leibl Company's production of 'The Musketeers.'

Henry Arthur Jones, the London playwright, is expected in New York early in May.

John Drew is said to be reading a new play by a well-known Philadelphia writer.

Phyllis Rankin may be obliged to submit to a rather serious surgical operation.

Emille Beaupre, who is playing the title role in 'Jack and the Beanstalk,' is a creole.

'The Lobster' is the title of Edgar Selden's new piece. Fisher and Carroll will play the chief roles.

Ward and Vokes will probably head a stock burlesque company similar to Weber and Fields at the Great Northern Theatre, Chicago.

Comyns Carr, the author of 'King Arthur,' is helping Mr. Mason to write a dramatic version of his Anglo-Indian novel, 'The Courtship of Morrice Buckler.' It is said that the principal parts in the play will be assumed by Forbes Robertson and Mrs. Patrick Campbell.

'Mistress Gwynne,' the Restoration comedy in which Julia Neilson and Fred Terry are to appear in the London Garrick, has been wrongly attributed to Anthony Hope. That romancer has, however in conjunction with Mr. Edward Rose, completed a dramatization of his novel, 'Simon Dale,' in which Nell Gwynne is a central figure. Nell is the siren who nearly separates Simon from his pure sweetheart, and the final scene of her temptation of him is very racy.

George Alexander's future arrangements at the London St. James' include six novelties, consisting of 'In Days of Old,' by Edward Rose; 'Rupert of Hentzau,' by Anthony Hope; 'A Debt of Honor,' by Sydney Grundy; 'A Man of Fortv,' by Walter Frith; 'Osbern and Ureynne,' by John Oliver Hobbes; and 'Paolo and Francesca,' by Stephen Phillips.

TALK OF THEATRE.

The benefit in aid of the R. C. orphans took place in the opera house last Friday evening and was accorded a patronage worthy of the generous object. A house filled to overflowing greeted the performers, all of whom acquitted themselves in a highly creditable manner.

A friend of PROGRESS now visiting New

York writes a breezy letter full of interesting things about people well known here. One paragraph says, "On turning the corner I ran into dear old Tom Wise—just as jolly and good natured as ever. We chatted for some time about St. John. I went to see him and Mrs. Wise (Gertrude Whitty) in Broadhursts new play, The Last Chapter, in which both appear to excellent advantage and are real favorites with the audiences that crowd the house."

Marie Burroughs is going to try starring again next season.

Klaw and Erlanger will direct the Bostonians next season.

Ben Stern will manage Blanche Walsh's starring tour next season.

It is said that Georgia Cayvan will return to the stage next season.

Julia Arthur is going to produce 'Romeo and Juliet' before the season closes.

Arthur Pinero's new play for John Hare will be called 'The Gay Lord Inex.'

Ada Rehan and Augustin Daly's company are coming to the Tremont theatre, Boston, in a few weeks.

Marie Winwright will go into vaudeville next season and is going to Europe this summer for novelties.

Clyde Fitch is writing a play for Olga Nethersole which, by the way, will not be produced until next season.

Olga Nethersole begins her Boston engagement at the Hollis a week from tomorrow night. She will produce 'The Termagant,' 'The Second Mrs. Tanqueray' and 'Camille.'

Mrs. Fiske is to produce at the Fifth Avenue Theatre, New York, this week a new version of 'Frou-Frou,' which is said to be as nearly as possible an exact translation of the original. As Gilberte she will be supported by Frederic de Belleville as De Sartorys, John Craig as Vaireus and Tyrone Power as Brigard.

Maude Adams is to make her New York debut as Juliet on May 8.

On April 6 the famous actor Sennethaj is to begin an engagement at the Irving Place Theatre, New York, in 'Nathan der Weise.'

E. C. Hedmond, one of the leading tenors of England, is to join the Castle Square Company on April 3, appearing in 'The Merry Wives of Windsor.'

Harry Conor will head a company which is to produce 'A Rag Baby,' 'A Stranger in New York' and 'A Trip to Chinatown' in Hawaii and Australia.

Robert Drouet is to appear in Charles Coghlan's 'Citizen Pierre.'

Stuart Robson will produce 'Two Rogues and a Romance,' a new comedy, by Theodore Burt Sayre, in St. Louis tonight.

Frances Hodgson Burnett's 'Joe Hurst, in which Digby Bell starred for several weeks, has given up the ghost.

Eugen Schady's nose in 'Cyrano de Bergerac,' at the Irving Place Theatre, is an inconspicuous organ compared to the grotesque one of Richard Mansfield. The German actor seems to have followed closely the model of Coquelin, to judge by the Frenchman's photographs. The exaggeration is so slight that its value as a factor in the play can almost be estimated. There is no diminution of interest. Indeed, with less than half the amount of nose that Richard Mansfield shows, the effect of nearly every incident is just as great.—New York Sun.

'Americans at Home' did not make a hit, and the Lyceum Company is already rehearsing 'John Ingerfield.'

As A Lady Remarkd

"I am never at a loss for a dessert. Were I to put the matter to vote at any time, my family to a member would vote Junket. This is quite as amusing as it is fortunate that such should be the case, for nothing could be more simple or inexpensive in preparation."



A delicious dessert for a whole family may be prepared at a cost of about 6 cents. Take a quart of milk, a little fruit juice, or flavored and one Junket Tablet, place in a vessel and subject to sufficient heat to warm, not boil, pour into cups or moulds and let set. Serve when cold.

AGENTS IN CANADA. EVANS & SONS, Limited Montreal and Toronto.

performance for which he was announced. Daniel Frohman will produce a dramatization of Egerton Castle's novel, 'The Pride of Jennico.'

Robert Barr's 'The Countess Tekla' is being dramatized by the author and Cosmo Hamilton.

Maude Adams may present a new play during her London engagement.

'Great Caesar' is the title of George Grossmith, jr.'s new burlesque.

Edgar L. Davenport is to be seen in London in the curtain raiser which will precede 'Why Smith Left Home,' at the Strand Theatre on May 1.

Rosenfeld's 'The Purple Lady' will be produced in New York on April 3. The play takes its title from a painting, and involves the troubles that beset the artist through an entanglement with the lady who sat for the picture, and who claims thereby to have helped to make his fame.

Of the work of Blanche Bates as Miladi in the Musketeers, William Winter the critic of the New York Tribune says: 'Miss Blanche Bates as the wicked Countess, and Edmund Collier as Porthos, is richly inspired with the spirit of the Dumas novel; so that, as this performance proceeded, the eye was pleased and the mind was satisfied with the scarcely once broken sustenance of an almost perfect illusion. Mr. Grundy's elimination of Fenton is a decided improvement, and his management of the terrible scene of seductive treachery and hysteric fury, in which at last the Countess is brought to bay in the highest degree dramatic; and it was superbly acted. The triumph of Miss Blanche Bates, in this harrowing and most exciting situation, should be recorded as one of genuine and remarkable power. Amid all the extravagance of the theatrical scheme,—the plotting Cardinal, the eavesdropping, the secret panel, the talk of an imperilled Queen, an infatuated noble, the State's welfare, and the rewards of falsehood, and all the stuff and nonsense of a wild and whirling novel,—she made her auditors forget the theatre and yield themselves completely to the charm of a bad woman, superb in her beauty, and siren like, luring honor to destruction with the infernal witchery of sensual love. A new actress has arisen to adorn our stage. and at last the new theatrical generation may have reason for its enthusiasm. Miss Bates was recalled many times.

Viola Allen began her third week in 'The Christian' at the Boston Museum this week. The announcement is made that she will not play the evening of Good Friday and the Boston Museum will be dark that night.

Mr. M. J. Keating press agent of Keith's theatre, addressed the congregation of the Third Universalist church, West Somerville, last Sunday at the regular Lenten service, his subject being 'The Helpfulness of Amusement.'

Mrs. James Brown Potter will appear with Beerbohm Tree in 'Carnae Sahib,' which Henry Arthur Jones has written for the Haymarket theatre. It is a comedy of English army life in India, with many picturesque scenic effects characteristic of the country. Beerbohm Tree was said to have accepted recently a play by Paul Potter on the same subject. It was not his drama, 'The Victoria Cross.' Mr. Tree recently applied for permission to give an English version of 'Oedipus Tyrannus,' but the censor refused to allow it. Kyle Bellew is to act in 'Robespierre' with Sir Henry Irving and so will Seymour Hicks.

The Assembly at Albany, N. Y., has passed the bill making it a misdemeanor for managers and owners of theatres, halls and circuses to charge any greater amount of admission fee than advertised, and also makes it mandatory to post a standing room sign when necessary, as well as to prominently display the prices of admission. The bill will go to the Senate, where it will also be passed.

'The Tyranny of Tears,' by Hadden Chambers, which is to be seen soon at the London Criterion, though in three acts, is, it is said, for five characters only.

One of the scenes in Conan Doyle's 'The Brothers' is to be a realistic representation of a surgery.

Kyle Bellew, Seymour Hicks and Louis Calvert have been engaged by Sir Henry Irving for the coming representation of Sardou's 'Robespierre.'

Where he got his Fort.

A capital story, concerning a prominent member of the Stock Exchange, is going the rounds. He was a man who enjoyed his wine, and always took great care of it when he happened to pick up a choice vintage. While living in a fashionable quarter of the West-end, he chanced to buy a large cask of very fine old port, which he had placed at the extreme end of his cellar; and to make perfectly sure that it should not be touched, he had a wall built across the cellar, and so closed it in.

It was about a year or two later that he

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one evening accepted an invitation to dine with his next door neighbor, when the latter brought out some very fine old port. Several glasses having been drunk, the man of stocks and shares recognizing its excellent quality, asked his host where he could get some port like it.

'Well, old fellow,' returned the other, 'I will let you into a secret, but don't say anything about it. I was having some alterations made in my cellar lately, when we discovered that some old fool who lived in this house before me had built a wall round a large cask of port and forgot all about it. This is some of it, but I am afraid there isn't much left.'

The effect upon the worthy stockbroker's feelings may be imagined.

Rough on the Umbrella Owner.

A young man was riding down the other evening in a tram car. He took the corner seat and held in his hand an umbrella, which had been given him as a birthday present. On the seat facing him was a lady with a precocious infant boy, evidently about five years old. The youngster regarded the young man with attention for a few moments, and then his gaze wandered to the umbrella. He gazed at it in silence for a second, then he wriggled in his seat, clapped his hands, wriggled in his seat, clapped his hands, and shouted:—

'Oh, mamma, don't that look like papa's umbrella?'

'Hush! hush! my child,' said the mother, patting the prodigy on the head. 'Papa was looking for his umbrella this evening, mamma,' continued the child wonder.

'Yes, yes, but he found it,' said the mother, hurriedly, as the conversation was becoming of interest to occupants of the seats.

'Why, mamma,' continued the youngster 'you know he didn't. You told him that he didn't know enough to keep an umbrella. Why mamma—'

At this stage the young man left the tram.

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