

Music and The Drama

TONES AND UNDERTONES.

The Chinese opera, 'San-Lin,' founded on Chester Bailey Fernald's 'The Cat and the Cherub,' has been produced at Breslau, Germany, with much success.

Lieutenant Dan Godfrey and his British Band played at the White House for President McKinley last Monday evening.

J. Cheever Goodwin is to furnish new music for E. E. Rice's 'Little Red Riding Hood.' Rice is also to produce 'Miss Robinson Crusoe,' a success in Paris some years ago under the name of 'Miss Robinson.'

Countess Russell has joined the English 'A Runaway Girl' Company.

Speculation as to the exact salaries for a single performance paid to the stars at the N. Y. opera will not stop. The latest guesses are as follows: Jean de Reszke, \$2200; Lilli Lehmann, \$1250; Sembrich, \$1100; Edouard de Reszke, \$800; Nordica, \$800; Eames, \$600, and Plancon, \$300. These figures are probably incorrect.

Anna Held is to star next season in 'Papa's Wife,' a musical comedy.

Mancinelli's opera, 'Ero et Leandro (Hero and Leandro),' will have its first performance in America at the Metropolitan Opera House, New York, on Friday evening next. The third and last Wagner Cycle will begin next week.

Mme. Eames is concerned not only with the parts which she may sing after the Wagner roles are concluded in her repertoire, but she is also interested just now in deciding which of the older Italian roles she shall learn in the meantime. It is not generally known that she studied 'La Traviata,' and was prepared to make her debut in it, when Charles Gounod heard her sing and selected her for Juliette at the Opera.

'I was about to learn Norma,' she said, when I realized that the public was no longer fond of the work, and while it might be excellent practice, I think that the time would be better spent in learning some other role in an opera which the public likes better. I studied Valentine in 'Les Huguenots,' had all my costumes made for the part and then decided that under no circumstances would I ever sing it. Meyerbeer in that opera seems to me to have gone hopelessly out of fashion. The old Italian operas are much purer in style than the most pretentious of the Meyerbeer operas. One of his heroines I shall sing, but not Valentine. I have sometimes wondered that the operas of Gluck were not presented more frequently. If 'Armide,' for example, or 'Iphigenie en Aulide,' was well given, or 'Orpheus' as Gluck intended that it should be sung, with a Euridyce—would their beautiful music appeal to the taste of the people now, or in their quality too white in these days of such heavily colored orchestration? I should think that their classical beauty ought to make them liked. Compare them with the subjects which the young Italians are choosing now. Such stories as Sardou's 'Fedora' or 'La Tosca' are not an advance from any standpoint. It seems to me rather a backward step to select such old-fashioned melodramas for the subject of libretti in this day. Possibly it is not until a new composer has come up that we shall find out what music is to follow Wagner's. It will have to conquer the public, and it must appeal to the singers as Wagner's characters have always done. To-day the highest achievement of the singer's art comes with the successful interpretation of those roles, and practically with them the career has reached its zenith. But I expect to sing long after I have been heard as Brunnhilde and Isolde. I suppose that I shall have to continue singing them or make my career a short one, as nothing has come yet to be undertaken afterward.'

Mme. Eames has plans for enlarging her

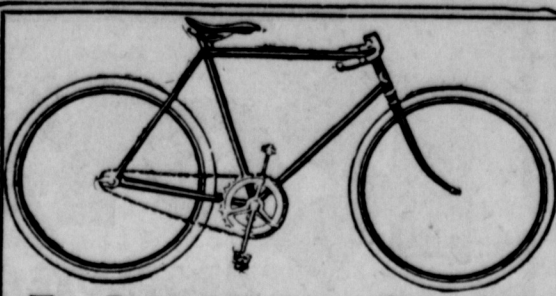
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repertoire, which will extend it in other directions while she acquires the new Wagner roles which she intends to sing. Before every Wagner part she will learn one of the roles of the Italian repertoire. Some parts she has given up forever. One of those is Donna Elvira, in which she will never be heard again. The heroine of 'Werther' has been added to the same list and she will never again be heard as Charlotte. She was willing to sing this year Santuzza in Cavalleria Rusticana, one of the parts which she sang here at the beginning of her operatic career. Her growth in dramatic power and expressiveness would doubtless have made her interpretation to-day very different, and nobody else in the company at the Metropolitan could so well have taken Mlle. Calve's place. Mme Eames goes for the next season to Covent Garden after a brief rest from the fatigues of a longer operatic season than any other city in the world experiences in view of the surpassing eminence of the singers who appear in it. There is little probability that she will appear at Bayreuth.

'Mme Wagner has said that she would meet me at any convenient place to do the preliminary rehearsals.' Mme. Eames said, 'but I am by no means sure that I care to go there. I might be the only person who was new in the performance, so I should get the benefit of all Mme. Wagner's advice and instruction, as well as of all the other persons in the performance. I do not believe that would suit me very well, and I am quite certain that I should learn nothing of value from it. No, I don't think I shall ever accept Mme. Wagner's invitation to sing at Bayreuth.'

TALK OF THE THEATRE.

In the Opera House on St. Patrick's night the annual benefit for the R. C. orphans will be given and will take the form of a dramatic entertainment by the Dramatic Club of the young men's Society of St. Joseph, the piece selected being 'The Rebel of '98.' The title sounds as though the piece might be very interesting, and certainly that troubled time in the history of the Green Isle furnishes plenty of exciting material for the groundwork of a play. The club has some very clever young men among its members and those who attend the entertainment on the evening of the 17th, will experience a two fold pleasure, that of patronizing a very worthy cause, and of witnessing a performance of real merit. One of the interesting features of the evening will be the rendition of a song entitled 'My Old Penobscot Home' Way down in Maine,' composed by Mr. Will McCormack, of this city and which has been dedicated to Senator Frye of Maine.

At the next matinee of the students of the American Academy of the Dramatic Arts a translation of M. Edouard Fournier's 'La Vraie Farce de Maitre Patelin,' the oldest extant play from the French language will be given. The illustrations of Boutet de Monvel will serve as a basis for costumes and scenery. A new one act play by Edward Rose, the English playwright, entitled 'The Young Folks,' will be presented on the same afternoon.

The principal novelty in the New York theatres this week is 'The Last Chapter.'

At the Irving Place Theatre, New York, on Friday next Manager Conreid will play Franz Moor in 'The Robbers.' Ludwig Fulda's German version of 'Cyrano de Bergerac,' will be disclosed at this house on March 13.

'Americans at Home' will replace 'Trelawney of the Wells' at the New York Lyceum next week. The play is in four acts, tells a simple love story, and is said to be well provided with comedy scenes, in the cast will be Mary Manning, Hilda Spong, Elizabeth Tyree, Mrs. Walcott, Mrs. Wiffen, E. J. Morgan, William Courtleigh, Charles Walcott and others.

It is a curious coincidence that George Edgar, Emma Waller and Sara Jewett died in the same week. The lives of these three, says the New York Sun, had been curiously related. It was George Edgar

who discovered the talents of Margaret Mather, and Mrs. Waller was the teacher to whom he first entrusted her education for the stage. Mrs. Waller acted with Miss Mather in small towns in New York before Mr. Edgar's protegee was placed before the public in the elaborate fashion that introduced her first in Chicago. Up to Miss Mather's death, Mrs. Waller not only tutored her in education and other branches of stage art, but polished her as well in such rudimentary accomplishments as reading and writing. Mrs. Waller had been the teacher of many actresses. Mary Anderson was at one time her pupil. In the days of her popularity women were accustomed to act men's roles in the serious drama. She played Iago, and she was accounted as an admirable Hamlet. Other characters with which her fame is associated are Lady Macbeth, Meg Merrilies and Marina. Her last appearances were made with George Edgar and Margaret Mather. Sara Jewett and Mr. Edgar were united in an effort to give at one of the Broadway theatres an ambitious series of Shakespearean performances. The venture ended in loss for them. After that Miss Jewett retired permanently, although it was her desire to return to the stage until a short time before her death.

May Robson has decided to leave the Empire Theatre company at the close of this season. Miss Robson is of the opinion that she has not been getting the right kind of parts in Mr. Frohman's productions, and will try her talents in another direction.

The arrangements for Mr. and Mrs. Kendal's tour through America next season, under the management of Daniel Frohman, have been made. They will open at Philadelphia on October 9, and proceed thence to Boston. An extended New York engagement will begin November 13, after the conclusion of which they will be seen in all the other principal cities of the United States.

The Leibler Company declares that the role of John Storm in 'The Christian' has not been cut in order to strengthen Viola Allen's part.

Adele Ritchie has left Augustin Daly's 'Runaway Girl' Company.

Charles Kein has two plays on the stocks—one for Charles Frohman and one for Sol Smith Russell.

Marie Studholme is to appear in London music halls.

Burr McIntosh will play Taffy in the Frawley Company's production of 'Trilby' at Washington. J. H. Stoddart may be engaged for the revival of 'Alabama' by this organization.

Julia Marlowe is to appear in Clyde Fitch's 'The Courtship of Barbara Freitchie.'

Theatrical people have been talking about a new record made for this city in the advance sale of seats for an entertainment. This was the practically complete sale of seats at the Garrick Theatre for Holy Week. This is generally one of the worst week of the entire year for theatrical managers, but so great has been the demand for places to see 'Zara' that all the seats were engaged for this theatrically hoodooed week, and for the particularly hoodooed day of the week Good Friday. A veteran at the business says this record has never been equaled here in the way of advance sales.—New York Times.

Marie Dressier and Walter Jones constitute a new vaudeville team.

Bronson Howard and Brander Mathews are writing a comedy for Crane.

Bernhardt is to revive 'Dahlia.' She has impersonated La Tosca 825 times.

Augustin Daly has bought for this country Paul Hervey's 'The Law for Men,' and Eleonora Duse will play it in Italy. It has the subject of divorce and

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HUMPHREYS'

the unequal force of the social laws for men and women as the theme.

George W. Lederer has leased the Prince of Wales Theatre, London. The new morton-Kerker production will be seen in this house in May.

Grace Filkins will be seen in Charles Cobglian's new play, 'Citizen Pierre.'

Minnie Palmer was seen in 'Rose Pompon' at Proctor's Theatre, New York, Monday night. She had not appeared in that city since 1889, when she starred in 'The School Girl.'

H. T. Brickwell has accepted for production at the London Garrick Theatre a new play, at present entitled 'Mistress Gwynne,' dealing with an incident in the life of the fair and frail Nell. In this play Mr. Fred Tarry and Miss Julia Neilson will appear.

In Rev. Freeman Will's new dramatic adaptation of 'A Tale of Two Cities,' 'The Only Way,' which has just been produced in the London Lyceum Theatre, there are some radical departures from the original. Delarge for instance, is made to assume the character of his wife as well as his own, and Sydney Carton delivers an impassioned appeal before the Revolutionary Tribunal, which is one of the great scenes of the play.

It is said that Sardou's 'Robespierre,' which Irving is to produce next month, has a strong vein of domestic interest.

A new romantic play, entitled 'The King's Outcast,' the action of which is placed in England in 1810-15, will be produced in the London Metropole in April. 'The Electrician' season has ended.

Mrs. Fiske was seen in 'Magda' in New York last week.

Ten years ago Eugene Cowles was cashier of a Chicago bank.

Clara Lane and J. K. Murray constitute a new vaudeville team.

Marie Zimmerman's story, 'The New Governors,' is to be dramatized.

Marie Tempest is to star in 'The Green Carnation.' Her new husband will be a member of the company.

E. H. Sothorn received \$50 a week when Marie Prescott brought him to New York, but now his income is set down at from \$50,000 to \$75,000 a year.

George W. Lederer has engaged Louie Freer and Willie Edouin for the Olympia production of 'The Man in the Moon.' Alice Atherton was Edouin's wife.

Ada Rehan will play the chief role in the next melodrama at the Drury Lane, London. After its London run the play will be given in America, Miss Rehan heading the cast.

Adelaide Moulds one of the quartette of beauties in the Liebler production of 'The Musketeers' is a daughter of Marion Manola.

AN INVINCIBLE HORSE-TAMER.

Early Achievements of an Obion Who Became World-Famous.

Lida Rose McCabe sketches in the St. Nicholas the life-story of an obscure country boy, whose love for horses 'turned a leaf in civilization,' and brought him, beyond any man of his time, into close social intimacy with the crowned sovereigns of the world.

His name was John S. Rarey. Early in the century, his father—a Pennsylvania Dutch farmer—cleared a tract of forest land on the outskirts of Ohio's capital. On this virgin spot was built a log cabin, in which the future horse-tamer was born. The cabin in time became the beginning of the village of Groveport, known half a century ago to lovers of horses throughout the civilized world.

While a babe in his mother's arms, it was young Rarey's delight to watch the animal life on the farm. To pet the horses and cows was ever to the boy a keen pleasure. When he could make his way alone to the farm-yard, it was observed that the friskiest colts were docile under the caressing strokes of the child's hand. John was the youngest of seven children. At this period he was the only child at home. The Rarey farm was isolated. Many miles lay between neighbors. Having no youthful playmates, his warm little heart made friends of the chickens, the cows and the colts. At the age of three years it was his delight to ride astride the plough-horses.

One significant incident in the childhood of the 'invincible horse-tamer' was frequently related by his mother. It occurred in his fourth year. The family being at the dinner-table, one day, it was discovered that the chair of the youngest was vacant. A servant was sent in quest of the truant. The fields, the barns, the hay-mounds were searched in vain. A terrific scramble was heard, at length, in a gravel road-way near by. To the horror of the distracted household, Johnny Rarey was discovered upon the back of the wildest colt on the farm.

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Expecting to see the child fall to the ground every moment, the father started to his rescue; but to the relief of the household, colt and rider soon reined up in safety at the barn door. When reproved for his conduct, the infant replied that he and the colt were the best of friends. To convince his father of his mastery of the colt, he mounted and dismounted, bridled and unbridled the animal, who, to the astonishment of the spectators, submitted to his young master's directions. His control of the colt was much talked of in the neighborhood. From that time the young horseman was in great demand to carry messages between the scattered farm-houses. Before his ninth year his reputation for horsemanship in that part of the country was unrivaled.

Entitled to a Drink.

'Truth, crushed to earth,' will do well if she always rises as rapidly as a young man who was crushed in one of the New York superior courts. This young man, says Stray Stories, had a delicate, straw-colored mustache, and his hair was parted in the middle and glued down to his temples. He sauntered carelessly into the court-room, eyed the judge through his glasses, and took a survey of all the attorneys. Then he walked up to the bar and poured out a glass of ice-water. The judge, who is nervous and testy, had observed the young man, and frowned down on the glued hair and glasses. The young man was just raising the glass to his lips, when the judge roared:

'That water, sir, is for attorneys and other officers of the court!'

The glass almost dropped from the young man's hands; he started violently, turned red, then placed the glass on the table, and walked out of the court: The judge chuckled. Half an hour later the young man entered the court room again with a roll of parchment in his hand. The judge glared at him savagely, but the young man never flinched. Finally there was a lull in the proceedings, and he addressed the court:

'Your honor!'

'What is it, sir?'

'I wish to submit to the court my certificate of admission to practice in the supreme court and all other courts in this state,' and he passed the parchment to the clerk.

'Well what of that?' growled the judge. 'Now your honor, having presented the proofs of my admission to the bar, I would move the court that I be permitted drink from the official pitcher,' and he calmly drained the glass of water he had left on the table.

Caught in a Bottle.

In some parts of the country, narrow-necked bottles, filled with sugar and water or beer, are suspended from the fruit trees in order to catch the various members of the insect tribe, which delight in spoiling all the fruit before it has a chance of getting ripe. The contents of one of these bottles which had been on a plum tree for about a month, were carefully separated and counted the other day. Here is a list of the captures: There were 57 bluebottles, 5 ladybirds, 20 moths, 12 butterflies, 45 wasps, 1 caterpillar, 33 harvest-insects, 4 bees, 64 earwigs, 450 ordinary flies (rough speaking), 1 chrysalis, 15 horse-flies, 27 beetles, and 5 spiders, besides innumerable small flies, ants, and other microscopic insects.

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