

Music and The Drama

TONES AND UNDERTONES.

An Australian mining camp will be one of the scenes of a new opera by Basil Hood and Sir Arthur Sullivan.

Lottie Collins is again singing in London music hall.

Lili Lehman has begun a crusade against vivisection.

Maurice Grau has paid \$60,000 to the creditors of Abbey, Schoeffel & Grau thereby ending the indebtedness of that firm.

A succes d'estime is the verdict on Luigi Mancinelli's opera, 'Ero e Leandro,' which received its first American production in New York on Friday evening last. Boito's libretto is highly praised for his admirable skill in grouping a number of scenes around the simple romance of the Hellespont swimming lover. Of Mancinelli's music Critic Henderson mildly remarks that he is 'eclectic, and has garnered from several styles with the judgement of a conductor long acquainted with all that is good in the field of opera. He continues:

One has no great difficulty in recognizing the influence of both Verdi and Boito in various parts of the score. In some of the harmonic sequences and in the love duet of Act I there are also evidences of the influence of Mascagni, though it must be said that the melodic qualities of the music do not show any traces of the control of this composer or of Leoncavallo, who might easily make himself dominant in the mind of any contemporaneous composer not gifted with marked individuality. The influence of the clever Meyerbeer, who has held his own in the traditions of operatic construction in both France and Italy up to the present time, is noticeable only in the ground plan of the second act, in which there are some of the spectacular features originally designed by that genius of theatrical effect for the delectation of the volatile Parisians. If, however, any one composer is to be pointed out as Signor Mancinelli's model, it is Boito, for whom in his music he evinces a special partiality. This is to be found in the color of most of the solo parts, in the treatment of the harp, and in the writing of the ensembles. To this, however one exception must be made. The fugue in chorus at the close of the second act is the result, undoubtedly, of the composer's admiration for the splendid mastership shown in the score of Verdi's 'Falstaff,' which the music lover will remember ends with a piece of strict polyphonic composition. But, as already said, the voice of Boito has sung most woefully in the ear of Signor Mancinelli. Probably the experienced operagoer will most readily recognize it in the trumpet fanfare used to announce the approach of Ariopharnes, a passage which will easily call to mind the trumpet phrase heard in the prologue of 'Mefistofele.'

He adds, however, that the melodies are Mancinelli's own and are, most of them, graceful and poetic. . . . The declamatory passage allotted to Leander in the beginning of the first act, in which the harp imitates the lyre with good effect, is admirably in keeping with the Greek character of the text, but Schubert's setting at the same side is more beautiful. The first lyric of Leander is, perhaps, too heroic for the nature of the words. Hero's solo in the first act that in which she listens to the sea shell, is original and beautiful, and she has another lovely number in the third act. Indeed, it is not too much to say that she has the most successful lyric numbers in the opera.

TALK OF THE THEATRE.

The theatrical interest of the present week in New York is centered in the production of Sidney Grundy's version of 'The Musketeers,' which Beerbohm Tree has been playing in London with such wonderful success, and for which Liebler and Co.,

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has secured an excellent cast for its presentation in America. Many well known names figure in it, and this of course lends it an especial prestige, even though the owners of some of these names take so small a part in the production that their presence can hardly be said to add to its success.

Last week the people of Montreal passed judgment on 'The Musketeers' and nightly filled the city's handsome new theatre to the doors to witness the play about which so much has been heard. The Canadian engagement seems to have been chiefly famous for the alleged disagreements and bickering of some of the principals; at least that is what those who read the newspaper despatches of the company's doings



were led to believe. For the most part these reports were utterly without foundation and were a source of amusement to those most concerned in them. A source of annoyance they were to the friends of Miss Margaret Anglin, though that young lady's equanimity was not disturbed in the least by them. In spite of all the rumors that she was dissatisfied with her part, was moving heaven and earth to secure one that would give her more prominence, that she was to be displaced, wouldn't appear in the New York production etc. Miss Anglin went smilingly on her way, winning if possible a warmer place in the hearts of her compatriots by the charming grace of manner with which she played the part Constance. It was a small part to be sure, but that was a fate shared by others in the cast who have become famous in the dramatic profession and who in this case had as much right to expect prominence as had Miss Anglin. Despatches and rumors to the contrary, that is precisely the way in which Miss Anglin looked at the matter, though her Montreal friends, jealous for her professional reputation and standing, took a different view of it and loudly expressed their disappointment that she had not been given the part of Anne of Austria. Whatever Miss Anglin herself thinks of the matter she says nothing, though there is not the slightest doubt in the minds of those who have seen the piece that she is better suited in every way for the part of the Queen than is Judith Berolde who now plays it. Miss Berolde is very beautiful very regal, and very stately, but she isn't an ideal Anne of Austria whatever she might be as some other queen. There are those who say her Queen is the one blot on the performance, but that is putting it a little too severely perhaps.

From a dramatic standpoint this version of 'The Musketeers' is unsatisfactory, though as a spectacular show it leaves nothing to be desired. It is a triumph in this respect and the rapidity with which scene follows scene is marvellous. The scenery is magnificent, the costumes beautiful and the stage settings perfect in every detail. As has been said 'The Musketeers' is a play of action and the production a series of tableaux, in which those who take part move and talk.

Dramatically the play is weak. The prologue which ends with the branding of Anne de Breuil with the fleur de lis by the public executioner—the brother of the priest she had tempted to ruin and death—is probably one of the strongest features of the piece. The great climaxes come too early, and their excellence raises much anticipation of what is to follow, but as the piece progresses there is a disappointment in store for the audience. After one great

scene in the third tableau, I think—and there are ten—the endings fall flat and are utterly lacking in dramatic interest. There are really only two good acting parts and these are in the hands of James O'Neill as D'Artagnan, and Blanche Bates as Miladi.

During the Montreal engagement Mr. O'Neill was suffering from a severe cold which affected his voice to such an extent that there were times when it was almost painful to listen to him, and certainly his work was greatly marred by it; according to the New York papers he does not seem to have improved since going to that city.

Whatever may be said of others in the cast—and some have been subjected to severe criticism—there is only

a liking for the stage and am thoroughly in love with my profession. Of course I want to play Beatrice, and Rosalind and other Shakespearean characters, and I have aspirations in that direction. What's my especial forte? Oh, I think comedy! at least it's my inclination and I have been more successful in it. I don't like tragedy."

Miss Bates employs two French maids, and she laughs heartily over her efforts to make herself understood in that language, and as she expresses it, usually comes to grief in the middle of a sentence. She is a great admirer of Miss Anglin. In speaking of the latter, Miss Bates remarked "She made the theatrical sensation of the year, there is no doubt about that, and yet she is thoroughly unconscious and unassuming. She is a sweet unspoiled girl despite all the adulation she has received, and there are very few women whose heads would not have been turned by it all."

In course of conversation with PROGRESS Miss Anglin referred to her pleasant relations with Mansfield and said that they had never quarrelled as the papers insisted they had done, that they were still the best of friends, and that she retained for him the highest regard as a man and an actor.

It will be remembered that Miss Bates made a name for herself by eclipsing Ada Rehan in 'The Great Ruby,' and very promptly received a quietus from the Daily management. W. R. Hearst of the New York Journal wasn't willing to see the beautiful young Californian—he is also from that state—thus summarily relegated to oblivion and he made himself and his paper her champion, seeing clearly the 'future' ahead of her.

The fourth in this quartette of beauties is Marion Manola's gypsy faced daughter Adelaide Mould, who is only eighteen and just out of school.

Wilton Lackaye, S. Miller Kent and Edmund Collier, all have small parts and indeed the motto chosen by the Musketeers "Oae for all, and all for one" has a deep significance—James O'Neil is the "one." Mr. Edmund L. Breese plays the small role of Rochefort in a decidedly able manner and looks grand and soldierly.

One of the very special features of the production is the gowns worn by the ladies. These were mostly made in Montreal by Madame Vere Gould of 56 Drummond street, and are veritable triumphs of art. In the prologue Miss Bates wears a simple heliotrope cloth dress, with black ribbon velvet trimmings and touches of lace on the bodice. In the first scene of the drama she wears a gorgeous purple velvet, the front heavily trimmed with silver a large purple hat with three drooping white plumes and a cloak of the same color lined with pale heliotrope silk, and trimmed with chinchilla fur. Another costume is a yellow tulle gown of chiffon and lace, trimmed with black ribbon velvet and made with flowing sleeves edged with ruffles of chiffon. Others worn by her include a heliotrope and yellow moire with an iridescent front in the skirt and lined throughout with yellow taffeta, a black and gold satin; and a most gorgeous creation in yellow brocade in which is set a panel, the design of which is a gold fleur de lis on a silver ground. The skirt is also heavily trimmed with turquoise and gold applique, and the bodice has the front softly draped with white chiffon spangled in silver, elbow puffs, in which the chiffon is combined with silk, and a heavy court train.

On her first appearance Miss Anglin is daintily gowned in pearl crepe de chine with four rows of insertion over pink, running lengthwise of the skirt; little bars of cut steel crossing the insertion at top and bottom; large lace bretelles nearly cover the bodice, and the elbow sleeves are trimmed with cut steel and insertion. With the gown is worn a broad crush belt of rose velvet. In her next scene her dress is more elaborate and is a blue cloth combined with pale blue brocade with revers of white satin heavily worked with gold sequins; black velvet baby ribbon is laced across the front of the bodice with pretty effect. A great deal of broad Assyrian gold braid, hand worked and very handsome trims both skirt and bodice. A perfect dream of a court gown in which Miss Anglin looks exquisitely beautiful is of pink heavily brocaded in gold, the front of which is of green satin appliqued in silver and brilliants. Great ropes of pearls trim the shoulder puffs and the front of the gown. When the Queen, Judith Berolde walks from Vespers she is clad in robes of black velvet trimmed with jet and sequins, a long black velvet cape lined with purple satin, and a great black hat with three long white feathers. In scenes sixth and eighth she appears in a handsome pink and silver brocade heavily trimmed with pearls in design; but the gown which Miss Berolde and every one else considers the masterpiece of her modiste, Madame Vere Gould is a court gown of white and gold, heavily worked in gold sequins and the bodice and

one opinion expressed regarding Blanche Bates, and her work in the role of Miladi. She is the bright particular star of the aggregation, a beautiful woman, and a magnificent actress. As the wily intriguing, with serpent like fascination, she bent everyone to her will, and even Richelieu the arch plotter was awayed by her wishes. Miss Bates is so wonderfully beautiful and fascinating, her work so replete with power and passion that her audience almost finds itself condoning her worst offences, and can quite excuse D'Artagnan's mad, though ephemeral, infatuation for her.

Off the stage Miss Bates is equally fascinating, though it is the fascination of the woman she exercises then. In person she is about the medium height, her perfect figure is guileless of corsets, and her movements are grace personified. She has dark brown eyes in the depths of which a smile lurks, and an abundance of crinkly brown hair.

She seems a thoroughly unspoiled girl and is so far free from that malady known as a swelled head, though her success has been wonderful.

"My going on the stage is merely a result of an accident," she said to the writer last Saturday evening in her dressing room at Her Majesty's Theatre. "I never had any thought of doing so until Mr Stockwell—a manager in California my native state you know, gave a testimonial and asked me to take part. Not because he thought I had any superior ability, but merely because I happened to be very well known in the town. I remember the play was 'The Picture—a bright little thing, and the papers and people generally, were very kind in their criticism of my work. They were prejudiced of course, but anyway I developed

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sleeves trimmed with the richest and softest of laces. With this Miss Berolde wears quantities of diamonds.

In private life Miss Berolde is Mrs. Marshall, wife of a well known New York newspaper man and war correspondent in Cuba last year. She proudly exhibited to her friends in Montreal a lovely six months old baby with eyes that other members of the company declare are the most beautiful ever seen in a baby face. The mother of this interesting mite of humanity enjoys the attention bestowed upon it quite as much as she does the admiration laid at her own feet.

Her Majesty's is one of the handsomest and most perfectly equipped theatres in Canada is furnished in a rich and comfortable manner. Mr. and Mrs. Frank Murphy are the local managers and they are leaving nothing undone that will increase the popularity of the house or advance the comfort and convenience of their patrons. The seating capacity of the house is 1800, its acoustic properties are excellent, and the most remote seats afford a full view of the stage.

Mrs. Patrick Campbell declares that nothing quiets her nerves like sewing or affords her the same relief from the strain of her professional life. So she is never without a piece of work, and this she takes to the theatre to work on during the scenes in which she is not employed.

The commercial value of a great drama is proven by the fact that the past year's receipts at the Porte St. Martin, in consequence of 'Cryano de Bergerac,' were \$220,000 above those of the previous year.

Belasco's new plays are called 'The Queen's drawing room' and 'The Widow's Husband.'

Robert Mantell is to appear in a dramatization of Joseph Hatton's novel, 'The Dagger and the Cross.'

Charles Frohman has purchased the American right of 'The Coquette.'

'Horizon' is the title of a new play by Augustin Daly. It is described as a play 'of contemporaneous events upon the borders of civilization.'

The company engaged by T. Daniel Frawley for Washington includes, in addition to Mr Frawley himself, John E. Kelder, Burr McIntosh, Harry Corson Clarke, Charles Wyngate and Georgia Welles.

George H. Broadhurst has leased the Strand Theatre, London, in which 'What Happened to Jones' has been played since July 12 last. 'Why Smith Lett Home' will follow 'Jones' in July.

'Report for Duty,' a new war drama by J. K. Tillotson, the author of 'The Planter's Wife,' 'Queenie' and other plays, will have its first production in New York Mar. 27.

Maud Harrison will play the title role in Sydney Rosenfield's new play, 'The Purple Lady.' It is to be produced Easter Monday in New York.

(CONTINUED ON EIGHTH PAGE.)

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