

**Music and
The Drama**

TONES AND UNDERTONES.

It was said at the first of the week that Iolanthe would be repeated, but it is now positively announced that it will not take place.

There are interesting rumors regarding future plans of the Oratorio society but perhaps any extended reference to them would be a trifle premature.

Lady John Scott Spotteswoode, composer of "Annie Laurie" died last week in London aged ninety one years.

Ermate Novelli has presented "Papa Lebonnard" with great success in Berlin and contemplates an American tour.

Frank Daniels has had the most successful season of his stellar career this year in "The Ameer" and will continue to present that opera next season.

Ernest Von Dohnanzi, the Hungarian pianist arrived from Europe last week and made his American debut in Boston on Thursday of this week.

Lillian Blauvelt was the principal soloist in the performance of Coleridge Taylor's Cantata, "Hiawatha's Farewell" sung for the first time in Berlin this week.

Rudolph Aronson has contracted in Europe for an American tour of Edouard Strauss and his Vienna orchestra, opening in New York in October. Canada and Cuba will be included in the tour.

Siegfried Wagner, son of the great composer, produced his own three act opera, "Der Baerenheuter" in Berlin recently. His mother Cosima Wagner saw the performance which was most successful.

De Wolf Hopper is playing "The Charlatan" in Brooklyn and it is said that one of the most attractive features of the engagement is the clever work of Hoppers new soubrette Jessie Mackaye, a young girl who according to the critics appears to have a rosy future.

"The Casino Girl" is a musical comedy in three acts, the book by Harry B. Smith and the music by W. M. Cook and H. T. MacConnell. Virginia Earle has a leading part in the piece which is now being played at the N. Y. Casino and is making a very large hit in her role.

Lithgow James, a light opera baritone of prominence died last month in London. A number of years ago he was a member of D'Oyley Carte's company and after winning favor abroad toured America successfully. He was at one time a member of Emma Abbotts company and was well known in the United States.

The Regatta Girl is another up to date maiden who is trying to win her way into metropolitan favor under adverse conditions. It is said to be a stupidly dreary piece and while it has several pretty musical numbers the dialogue is a meaningless jumble of incoherent nothings. The costumes and scenery were magnificent but could not save the "Casino Girl" from being a failure. The music is by Harry McLellan and the burletta is adapted by Clay A. Greene from a comedy by Cheever Goodwin and Charles Bradley.

Ellen Beach Yaw's "top note" has excited vast interest all over the world and there are few vocalists who claim to surpass it. When she made her first appearance in New York it caused endless discussion in the clubs and drawing-rooms, and club-men were fond of attributing her great range of voice to her abnormal length of throat. One day at a well-known club a throat specialist was present who had examined Miss Yaw's larynx. He said her vocal chords were the finest he had ever seen or heard of, and were capable of twenty-seven full notes. A scientist explained this extraordinary attitude by stating that the unusual length of neck allowed for it, and that Miss Yaw's something-with-a-long-name—which means the true vocal chord—made 2,048 vibrations per second. This information was all very delightful, but it did not settle the mooted question—whether Miss Yaw's top note was the highest on record. At length a boy thought struck one man. He consulted the Encyclopedia Britannica and found that the greatest vocal compass in history is that once possessed by an eighteenth soprano, Lucrezia Ajugari, whose

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range was from A below the staff to D in altissimo—two notes less than the Buffalo girl. A Miss Bertha Bird of Melbourne, Australia, who is well known as a vocalist in that far away capital, claims that she has an even greater range than Miss Yaw. She has a phenomenal voice, so the local papers state, which ranges the five Cs, and she now only sings F altissimo but several notes beyond.

TALK OF THE THEATRE.

The opera house is dark this week, the Valentine Stock company having finished its long engagement on Saturday evening in a production of Mam'zelle, and left on the same evening for Halifax in which city the company will play a two weeks engagement. The members will return to this city for a rest during Holy week, and on Easter Monday will begin a short engagement of two weeks. There were a large number at the depot on Saturday evening to give the company a hearty send off, and to express their satisfaction at the proposal of a speedy return.

Grace Beebe has scored a hit in Coon Hollow.

John Kernell contemplates a revival of "The Hustler".

Grace Emmett will shortly begin a tour in a new drama.

Annie Russel follows Maude Adams at the Hollis theatre, Boston.

Lizzie Evans will shortly produce a new sketch written for her by Will Cressy.

The Lewis Morrison Company in "Frederick The Great" closed its season last Saturday.

Joseph O'Neill is playing "The Musketeers" and "Monte Cristo" in St. Louis this week.

James O'Neill is playing "The Musketeers" and "Monte Cristo" in St. Louis this week.

Carrie Tutein is back in Boston again having played successful vaudeville engagements.

Mary Mannering will make her stellar debut next season under management of Fred C. Whitney.

Boston is to be spared "Sapho" this season, but "Coralie & Co." a vile French farce is to be given in that city.

F. C. Whitney sailed from New York last week to arrange if possible for a London production of "Quo Vadis".

Paul Gilmour is scoring a big success in vaudeville and this week heads the bills in Proctor's Palace, New York.

Israel Zangwill has appealed from the

recent decision against him in his suit for libel against the New York Sun.

Maelyn Arbuckle is going to star next season in a new comedy "A Gentleman from Texas" by Augustus Thomas.

Alma Chester will add five new plays to her repertoire for the coming season which will be filled with the large cities time.

Mrs. Frances Hodgson Burnett and Stephen Townshend who was her collaborator in dramatizing "A Lady of Quality" were married recently in Genoa, Italy. Mrs. Burnett secured a divorce from her first husband.

Liebler & Company have accepted for next season a new melodrama of Indiana life by Joseph Arthur, entitled "Lost River."

Viola Allen will not play during holy week although her managers Liebler & Co., have received numerous offers of time for that week.

Lillian Burkhart's new comedietta called "Fifty Years Ago", written by a western newspaperman is being warmly praised by the critics of Omaha.

Cissy Loftus after dipping into comic opera, high comedy and Shakespeare returned to Vaudeville last week and got a royal welcome from her New York audience.

Mrs. Langry's daughter Jeanne has made a hit as a society entertainer in London. (Captain Hugo de Bathe, Mrs. Langry's husband is ill with fever in Capetown, South Africa.

Madame Ristori, who is now seventy-nine years old, and who was a rival of Rachel's nearly half a century ago, is still vigorous and takes a deep interest in all things dramatic.

Helen Gardner, author of "An Unofficial Patriot," has written a one act play called "His French Model" which was given a trial at Keith's Union Square theatre, New York, this week

Theatrical rumor has it that Edward E. Rice has secured the professional rights to R. A. Barnett's "Miladi and the Musketeers" and is engaging a company for a spring production.

The opening chapters of Israel Zangwill's latest novel "The Mantle of Elijah" will appear in Harpers Magazine for May. Mr. Zangwill is to dramatize the story for Liebler & Company.

Florence Hamilton leading lady with Corse Payton's Southern Stock Company has made a hit this season and press throughout New England has praised her asthetic work and handsome gowns.

George Moore's new play recently produced by the Irish literary theatre in Dublin is called "The Bending of the Bough," and is said to be a political allegory disguised by events of human interest.

Roland Reed it is announced will resume his stage work in September when he will open his season in Boston with a new play now being written for him. He has completely recovered from his late illness.

Sarah Bernhardt at her theatre in Paris produced with much success Edmond Rostand's new historical play "L'Aiglon" on March 15. Bernhardt appears in a male role, that of the Duke de Reichstadt, son of Napoleon and Mary Louise.

Jules Murray will next season manage Neil Burgess in "The County Fair." In addition to managing Burgess Mr. Murray will continue the direction of Lewis Morrison and his productions of Faust, which will be newly equipped for next season.

Friends in St. John of the ever popular and highly esteemed Thomas Wise, who has recently been playing a successful engagement in "The Last Chapter," will be interested in hearing that he is to permanently remain in London where he has been engaged for the new comedy called "Our Baby."

Kirke La Shelle is organizing a company to produce "Arizona" in New York season. He will visit London in May for the purpose of arranging for a production of the successful play in that city. Mr. La Shelle



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has recently acquired entire ownership of The Princess Chic, and he is planning to secure "Beside The Bonnie Brier Bush" for next season.

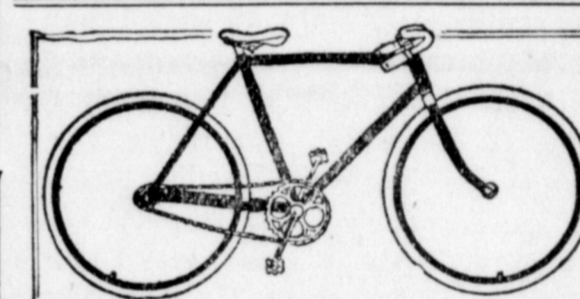
The Marquis of Hertford and Lady Hertford, parents of the Earl of Yarmouth whose stage name is Eric Hope arrived in New York from England lately in the hope of being able to straighten out the lordly young actors mixed up pecuniary affairs.

Julia Arthur was taken ill again early last week in Philadelphia and the Broad street theatre in which she was playing was closed. It was supposed that Miss Arthur was suffering with influenza and that she would be able to resume her work in a short time. Her condition did not improve and on the advice of her physicians, the actress disbanded her company last Saturday and will take a short rest. Miss Arthur is said to be afflicted with neurasthenia and her husband B. P. Cheney has announced that she may never return to the stage, and that even she does it will only be for brief tours of eight weeks in classical revivals.

Wilton Lackaye will be a star again next season. Liebler & Co., under whose management he is now appearing in "The Children of the Ghetto," are arranging for a production of "Les Miserables" in which Mr. Lackaye will take the role of Jean Valjean. They are confident that in the version now being prepared for them an adequate dramatization of Victor Hugo's great story will at last have been made. The vast amount of the material in the novel has rendered the task of dramatizing it extremely difficult, and until Coquelin's production of the play in Paris this season, no efforts in this direction had met with much success. It is upon Coquelin's version that the Liebler production will be modeled to a certain extent, though it is claimed that the American production will be made on a grander scale. The managers consider that Mr. Lackaye will make the greatest success of his career as Valjean. A strong company will be engaged to support him.

Speculators in theatre tickets have not enjoyed a prosperous season in New York. Early in the season it is said, the followers of this "industry" were confronted with an unusual competition in the operations of speculators from other cities. In discussing this matter the New York Dramatic Mirror says, in the course of a long article dealing with the matter: The climax of offensiveness in theatre ticket selling on the sidewalks was reached last week, on the occasion of the return of Irving to New York. It seems that the speculators succeeded before the opening in buying a majority of tickets for the engagement, expecting to reap a rich harvest. By one of those paradoxical happenings that mark the theatre, as they mark everything else, There was no great crowd of theatre goers on hand, on the Irving opening, and through out the week there were rows of empty seats in the theatre. There was money in the box office for most of the sittings, but it was the money of the speculators; and when these persons discovered that they had been bitten seriously they were transformed into wild men. Persons visiting the theatre for the purpose of buying seats

were brow-beaten and abused by the speculators because they declined to take off the speculators' heads the tickets they had expected to sell at advanced prices. The scenes enacted in front of the theatre were disgraceful, yet the speculators did not succeed in unloading their purchases. Night after night, as the performance advanced, the speculators offered to late comers and casual pedestrians tickets at Bowery prices, and found few takers. The end of the week found them to be heavy losers on their investments, with another week ahead that might develop a similar problem for them. A fair idea of the character of some of these persons were suggested by an article in one of the Saturday papers that said the speculators intended this week to give their surplus tickets to the denizens of "Hell's Kitchen" if the manager of the theatre declined to redeem them.



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