

**Music and
The Drama**

TONES AND UNDERTONES.

The tickets for the concerts under the management of Mr F. G. Spencer, at the Opera House next week began Wednesday and a good sale is reported. Miss McLachlan has the very highest endorsement of both English and American musical critics, and there is every reason to anticipate events of more than ordinary merits. Mr Daniel too will be a great attraction, so that everything points to a brilliant success. The Opera House has been newly decorated and painted, and will present a very handsome appearance.

The music in the churches on Sunday was as a rule, of a nature in keeping with Easter, and in some cases of particular high order.

Rumor has it that Maurice Grau is contemplating an autumn opera in Paris this year with Jean De Reszke as leading singer.

The Winderstern Orchestra has returned to Europe after a tour of the United States. The tour was not as extended as was originally planned.

Arthur Beresford, the well known bass heard here under F. G. Spencer's management, will sail for England in June where he has several engagements.

Enrico Toselli, the young Italian pianist sailed for Europe last week after an extended American tour. He was heard in New York and many of the larger American cities.

Miss Brema has been engaged for the London Opera season at Covent Garden and will sing the part of Beatrice in Villiers Stanford's new opera, "Much ado About Nothing."

Among the conductors for the London Musical Festival which begins April 28th, are Ysaye, Saint Saens and Weingartner. Colonne, the famous conductor of Paris may also appear at one of these festival concerts.

Sir John Stainer died last week in London at the age of 61. Besides being famous as an organist he was one of the best church composers of the day. His "Crucifixion" and "Daughter of Jairus" and other cantatas have been favorites for many years.

"If She Would Only Return" is the title of a Story-Song the words and music of which were written by Claude H. Bellport, leading man of the Hermann Stock Company, now touring the provinces. The words are very pretty, the music tuneful and the song has been sung with success by Belle Potter, a vaudiville artist who is well known to the patrons of leading houses in that branch of the profession. The work is one of exceptional merit and proclaims Mr Bellport as possessed of musical as well as dramatic ability.

TALK OF THE THEATRE.

McEwen, the hypnotist has been giving a series of entertainments at the Institute this week. Those who have witnessed them say they are wonderful.

The Heremann Stock company left here on Monday to begin a tour of Nova Scotia. Their repertoire includes some especially strong bills, and there are some very clever people in the roster. Miss Grace Addison, a very bright and charming lady will assume the leading roles, she has played in support of Modjeska, Walker Whiteside and other well known people.

Miss Marie Furlong is in Chicago. The grand production of The Christian which is to be given in that city begins on Monday next.

Edward R. Mawson will bring some very clever people to this city when he comes next month, and a repertoire of plays which ought to ensure success.

East Lynne is being given an elaborate revival in New York.

Mr. Arthur Bouchier is the author of the new modern play just completed by Anthony Hope.

Basil Hoods new comedy 'Sweet and Twenty' is said to be a perfectly simple and innocent tale founded upon the love of two brothers for the same girl.

Molly of the Duke's is the name of the new piece by George R. Sims and Arthur Shirley. It suggests a theatrical piece on the familiar Nell Gwynne lines.

Rachel Noah was given a benefit in Boston on April 12. Miss Noah, herself will be in the cast of "The Weather-vane of Love" the piece chosen for the occasion.

Cecilia Loftus will succeed Virginia Harned as E. H. Sothern's leading lady next season, when Miss Harned goes starring in "Alice of Old Vincennes." Miss Loftus will appear with Mr. Sothern as

Ophelia in Hamlet and the leading female character in the other plays to be presented.

Isadore Rush who was Roland Reeds leading woman for several seasons plays the leading role in John J. McNally's farce, "The Rogers Brothers in Central Park."

Forbes Robertson will begin his spring season in London with a piece called 'Counte Lezma. The author of it is A. N. Homer, but the work has been revised by a more experienced stage hand.

Edward H. Kelly has acquired Terry's theatre in London and will reproduce there this week the English version of 'The Lion Hunters,' Miss Mina Boucicalut whose recent work in Pailleron's play was much praised will play Suzanne.

"Arizona," "The Royal Family" "The Gay Lord Quex" and several other popular successes have been elaborately traversed by Weber and Fields at their New York music hall, this season, and they are a little puzzled as to which of these diverting parodies they shall present in Boston. It has been suggested that the decision be left to popular vote.

In the cast of W. B. Yeats fairy play "The Land of Hearts Desire" which is to precede. 'In a Balcony' which Mrs Le Moyne gave in Boston on Tuesday and Wednesday of this week, appears the name of Nora O'Brien, together with some well known names. The scene of this play is laid in County Sligo, Ireland, at the end of the eighth century and the characters are supposed to speak gaelic.

Sir Henry Irving has brought his provincial tour in England to a most successful close. It has been brilliantly prosperous from start to finish and in several cities has broken all previous records. After a brief rest he will devote all his energies to his approaching revival of "Coriolanus," which will be seen in New York next autumn. Should he begin his London season a little earlier than was arranged, it is possible that he may begin it with a revival of one of his earlier Shakespearian productions.

Mr. Haddon Chambers new play "The Awakening" has proved less successful in London than was expected, and it will soon be withdrawn to make room for H. V. Esmond's new piece "The Wilderness." This is described as a comedy of modern manners, with a strain of seriousness running through it. The action of the first and last acts takes place in London and of the second in the country. Each act has a descriptive label attached to it, starting with "The Night," which is succeeded by "The Darkest Hour before the Dawn," and that again by "The Day."

"Very clever, but of no practical account," seems to be the verdict of the London critics upon Mr. Zangwill's new three-act comedy, "The Revolted Daughter," which has just been tried at a special matinee performance. An heiress, who has broken down her health by over-exertion in the effort to regenerate the slums, unconsciously becomes the rival of a "new woman." Sophia Twick, M. A., for the love of a certain visionary young professor. The "new woman" undertakes to secure the prize by doing the love-making herself, but the professor resists her advances, and the result is a battle royal between the two women, which is said to be the one dramatic moment in the play. One critic says: "Every character comes on to talk, remains to talk, and almost invariably goes off talking. The gist of what is said has all been heard before, in the days when the woman with an unsatisfactory past, a doubtful present, and no future well-nigh monopolized our stage; but the endless conversations are relieved by the outspokenness of one level-headed man, one dramatic scene, and many witty lines."

"L'Aiglon," the latest dramatic masterpiece from the pen of Edmond Rostand, is announced as the bill for the first week of the fortnight's engagement of Sarah Bernhardt and Constant Coquelin and their distinguished company of players at the Boston theatre, beginning Monday evening, April 15. Mme. Bernhardt will be seen as the Duke of Reichstadt, that heir for whom Napoleon longed so fiercely that he divorced Josephine to espouse Marie Louise, and Coquelin in the roll of the old grenadier. It is said that Rostand had the great comedian in mind when he drew this role of Flambeau, but Coquelin did not act it until a short time ago, when he appeared in New York city with Sarah Bernhardt. A large organization of minor actors and supernumeraries, a superb production as to the scenic aspect and artistic stage management in thorough keeping with the importance of enterprise are promised. The Bernhardt-Coquelin repertory also embraces such other famous plays as "Cyrano de Bergerac," "Camille," "La Tosca," "Frou-Frou" and "Hamlet." In the last Mme. Bernhardt plays the title role, and M. Coquelin that

of a grave digger. The seat sale will open next Monday morning at nine o'clock at the box office of the Boston theatre.

In an interview accorded the Boston Transcript this week, Sadie Martinot says among other things:

"It was by an odd coincidence that I am now in the part of Sapho. Three or four years ago it occurred to me that a good play could be made from Daudet's novel, and I commissioned Lorimer Stoddard to make a dramatization of the play for me. I was utterly unconscious that Miss Nethersole had done the same thing to Clyde Fitch. My piece was perhaps two-thirds finished when the announcement was made that there would be another production in the field, and with a little sigh I gave up, as I supposed forever, the possibilities of playing Fanny Le Grand. I was sorry, for the part was a fascinating one, and I was anxious to prove that I could do more serious work than the comedies and frivolous characters with which I had been associated by circumstances. Then the illness of Miss Nethersole came this year, and her brother, to my great surprise, asked me if I would take her place for the remainder of the season. And so I play Sapho, after all. How do the two Saphos differ? Very little in essential details. By a queer coincidence my idea was to have the play open with the ballroom scene, as the present version does, but then we had an act in the south of France which gave a somewhat lighter tone to the first part of the piece and by its comedy relieved the somewhat sombre monotone of the piece. Possibly you remember that the dramatization which was made for Mme. Rejane and which she played here once at the Tremont also had this country scene. However, the omission has a distinct advantage in one respect, and there is no relaxation of the tense development of the personality of hero or heroine. Otherwise our two versions were much the same, and it was not much of a change to prepare for 'Sapho' even if it were not my 'Sapho.'

"One thing that has grieved me more than anything else is the fault that has been found with one of my dresses. Ever since I have been playing in Boston, I have been criticised by papers and by friends for the untidy dress that I wear in the third act. My only reply is 'read the story.' It is art, not laziness, that makes that dress have its neglected appearance. You see that Fanny had already got into a careless way of living, and she cared less than ever for her personal appearance, and the result was that the frayed edges, gaping seams and general untidiness were just what Daudet depicted. Consequently I had to take a Worth gown and work on it—actual hard work to get it in condition to satisfy my idea of the art. Goodness knows that any woman wants to look pretty when she is on the stage, and she will not wear a dress that looks as if it were going to drop to pieces unless that is one of the requirements of the proper conception of the character.

DREAMS TO SAVE SOULS.

The Salvation Army Watching Major Winchell's Experiment With Interest.

At the Salvation Army Headquarters in Fourteenth street they smile indulgently over Major Winchell's experiment in play-acting. No plays are being put on in any of the New York barracks, however, and there are no signs of a dramatic outpouring to come.

Major Winchell has the field to himself at present and it looks as if, in a quiet way, the headquarters people will see that he isn't hampered with rivals. At the same time they are going to let him work at his scheme long enough to show whether it is really the good one he is dead sure it is.

The Major had had an idea for a long time that the stage could be used as well as abused. He thought that the ordinary drama was an abuse of the stage all right enough; so he set out to use it 'for the glory of God and the salvation of mankind.' He wrote three plays: 'The New Homestead,' 'The Prize Fight of Life,' and 'Jonah.' The first of these deals with life in one of the Salvation Army's colony settlements out west. The one about Jonah doesn't seem to be so well known at headquarters, but it is by no means improbable that Major Winchell will try to be as realistic as possible in the matter of the whale.

The Major has always been more or less original. Several years ago he burned the devil in public by way of 'featuring' some of his meetings. Another time he was going to startle Philadelphia with a modern Daniel in the lion's den. He had his cage of lions all right and he had his Daniel; a former animal trainer, whom he

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fondly believed he had converted. The lions and the Major and the Philadelphians were on hand for the ceremony but Daniel had got mixed up with an overdose of tanglefoot and the lions roared for him in vain. A good many people thought that the Major ought to have done the Daniel act himself, but he had the deciding voice and he cast his vote against casting his lot in with the wild beasts.

All of this shows that the Major has the real artistic temperament. He's nothing if not dramatic. He's what they call indulgently in the army 'a great old Winchell'.

'He is unquestionably very much in earnest in this new scheme,' said a Headquarters officer, 'and we will let him show what there is in it. We have relieved him of his command and he is now free to do what he wants to.'

'Was the act of relieving him of his own command in any sense a mark of disapproval?'

'Not at all. He simply could not look after both lines of work and we have left him free now to follow the line his heart was set on.'

'Then the army approves of the plan?'

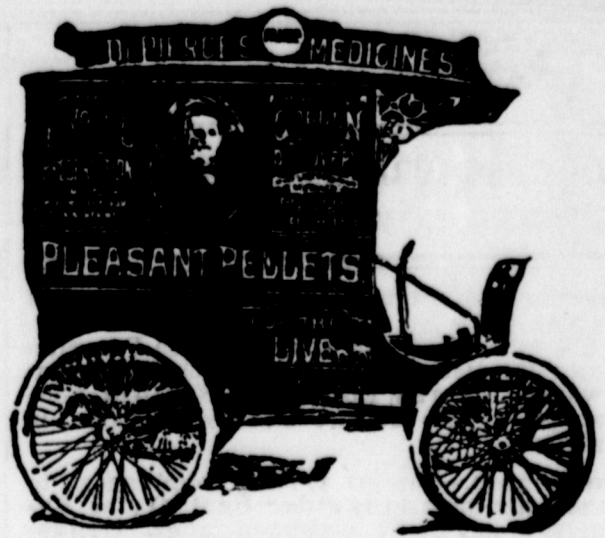
'I don't want to say that. And neither do I say that we disapprove of it. But we shall not endorse it or take it up until we are convinced that it is a good thing for the Army and for the world. Major Winchell has been visiting the Illinois towns with a company formed of his own soldiers. I believe they are meeting with success. If the idea was followed here it would be with another company. But that possibility is too vague now to be worth discussing.'

'What is the attitude of the Army toward the theatre?'

'We are not against the play, but against the associations. Of course, we disapprove heartily of many plays that are put on. But I darest the influence of some of them is good. Still, even in those cases we don't approve of the surroundings, of the general atmosphere, of the associations. As for making our own use of the theatre, I'm not at all sure it will be advisable. Many of our people are strait-laced and would object to anything of the sort.'

'Wouldn't it be a good thing to furnish your own people with entertaining plays whose influence would be good? Don't they need amusement?'

'Well,' said the officer, 'they don't seem to need it. When it comes to happiness there's nothing in the world that can equal the joy of hearing somebody say you've helped to save his soul. So long as we soldiers have that happiness we don't seem to be pinning for amusement. Still, we'll let the Major show what his idea is worth.'



PROGRESS.

Some time ago there was a notable automobile procession in the city of Buffalo, N. Y. It was notable for its size, and also for the fact that it was entirely composed of automobile wagons (like that in the cut above), built to distribute the advertising literature of the World's Dispensary Medical Association, proprietors and manufacturers of Dr. Pierce's medicines. In many a town and village Dr. Pierce's automobile has been the pioneer horseless vehicle. These wagons, sent to every important section of the country, are doing more than merely advertise Dr. Pierce's Remedies—they are pioneers of progress, heralds of the automobile age.

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