

**Music and
The Drama**

SONES AND UNDERTONES.

PROGRESS has been much indebted to choir leaders and organists for programmes of Easter music, and takes the present opportunity to express a hope that the courtesy may be extended this year. Moncton and Fredericton are also reminded of past favors in this respect. The list to appear in Easter Saturday's issue should be sent to this office not later than the preceding Tuesday.

Mrs. F. G. Spencer and Mr. John Kelly went to Fredericton Monday, to sing at a concert on that evening.

St. John is to hear a celebrated Scotch singer, on April 15th and 16th. The lady is Miss Jessie MacLachlan who is entitled "The Queen of Scottish Song." She sang at Association Hall, in Boston, last Monday evening.

Siegfried Wagner will not produce his new opera on March 20, in Lepsic, but in Munich as was originally intended.

In Paris, Faust is still the most popular of all operas. It was sung forty times last year and brought \$145,840 into the box office.

It is said that Edward Greig, the Norwegian composer, may visit America in the near future if his health will permit him to travel.

Peter Benoit, the Flemish composer, died recently in Brussels, aged 68. For many years he was director of the Conservatory of Antwerp, which was instituted mainly through his personal efforts.

The Cosmopolitan character of the musical life of Berlin is indicated by the fact that during the month of January no less than thirty foreign artists sang or played before public audiences there. There were five from France, five from Bohemia, four from Italy, three from Holland, three from America, two from Russia, two from Poland, two from Sweden and Norway, one from Hungary, one from Rumania, one from Finland and one from England.

"Not many people now living can have heard the 'recorder,' an instrument of the flute pattern, well known in Shakespeare's time, but now quite obsolete," says the critic of the London Truth. "One belonging to the seventeenth century was shown some years ago at the loan exhibition at South Kensington. It is said, however, that only two complete sets are known to exist, one of them at Nuremberg and the other at Chester, where they belong to the local Archaeological Society. Lent by that learned institution, four recorders were brought to London last week by Dr. J. C. Bridge of Chester Cathedral, and he, with Mr. Radcliffe and two other modern flute players, gave upon them an old tune which, it was rather unkindly explained, used to be played by the waits. The effect was extremely curious, so much so, in fact, that there seems to be a general consensus of opinion that the instrument is never likely again to come into fashion. Indeed, what with Bach Choir trumpets, oboe di caccia, and recorders, the ears of our forefathers must have had a trying time."

TALK OF THE THEATRE.

May is likely to be an interesting month in theatrical circles, Edward R. Mason comes to the Opera house with a specially selected company opening on May 20. The Institute management the other evening announced that W. S. Harkins would open in that house on the same date. Mr. Harkins will have to secure something stronger than he had when here last before he can counteract the effect of Mr. Mason's presence, for after all everybody concedes that he was the great attraction during the first engagement of the Valentine Stock Co. here a year ago.

Miss Marie Furlong will have a place in the big star production of The Christian to be given shortly in Chicago. The names of some celebrated players are among the principles. Harry Morgan will play John Storme.

"A temperance Town" is to be revived in New York next week.

Ada Rehan returns to New York for a brief engagement shortly.

Dan Daly will not take "The Girl From Up There" company to Europe.

Henry Miller closed his Boston engagement in Richard Savage on Saturday.

Daniel Frohman has bought a new piece "Bon Bells," by Kinsey Piele author of "An Interrupted Honey Moon."

The Century Theatre is the name decided for the New Adelphi London. It will be opened in June.

Ibsen's, "The Lady From the Sea" will be the next production of the London stage

society. This piece was originally played about ten years ago.

Elsie de Wolfe, a prominent actress of Charles Frohman's forces will head her own company next season in a play by a prominent American playwright.

Edmond Ristand has in view, besides a comedy dealing with theatrical life in which he hopes Bernhardt and Coquelin will act, a play for the Comedie Francaise, to be called "La Maison des Amants."

Thomas E. Shea gave the first New York production of "The Voice of Nature" last Monday evening, and the piece made a popular hit at the start. It is more than likely he will play it while here.

Mr. Robert Taber has been engaged by Mrs. Langtry as leading man. He will play the chief male character in her Marie Antoinette play which is to be called "A Royal Necklace. The theme is evidently old enough whatever the plot may be.

Julia Marlowe had played "When Knighthood Was In Flower," at the Criterion Theatre, New York, before 74,999 people when the curtain fell on the closing scene of the drama last Saturday night. The figures represent the Criterion's capacity, to which Miss Marlowe has been playing nightly since Jan. 14. The first person taking his seat last Monday night was therefore the seventy-fifth thousandth to see the play.

Kirke La Shelle has signed contracts with Oscar Hammerstein for the presentation of the Bonny Brier Bush, a dramatization of Ian Maclaren's stories of Scotch life. It was originally made by James McArthur who acquired the dramatic rights from the author, and was later rewritten by Augustus Thomas. James H. Stoddard will again assume the leading role and Reuben Fax that of Posty; John W. Jennings will be the Dr. McClure.

"The Climbers" most talked of episode—the sale by the widow and her daughters of their father's dresses on the day of Mr. Hunter's funeral—is said to have been duplicated in New York. The death of a well known member of the smart set, has placed her wardrobe on the market. It is being sold by a woman who deals in second-hand clothes, and yet the author of The Climbers was criticised for the introduction of an incident "so palpably untrue to life."

It is the intention of Sir Henry Irving to produce "Coriolanus" in the London Lyceum about the middle of April. He has divided the play into three parts, the first terminating with the honor paid to Coriolanus by the Senate, the second with his banishment from Rome, and the third with his death in the Volscian camp. Mr. Hawes Craven and Mr. Harker have for some time been busy getting ready the necessary scenery, which is being painted after the designs of Sir L. Alma Tadema.

The action of "The Soldier of Fortune," the new play which Mr. Cyril Halliwell has written for Mr. Lewis Waller, is laid in Florence whether the hero, having been deposed from his position as president of the minor South American states dies for safety. There he lives the life of a professional gambler. One redeeming quality he possesses, however, a passion ate love for his daughter. She, on her side, is possessed by a profound love for the memory of her dead mother and when at length circumstances conspire to force the hero to choose between destroying the girl's ill-reputation and suicide he adopts the latter alternative.

In a letter on the French stage the Paris correspondent of the London Times writes: "Even if they cannot bring about the revolution of which they dream, the writers in this gutter press undoubtedly succeed in exciting in the minds of some of their readers racial hatred and a contempt for religious belief. This is why we are at present witnessing attempts to introduce into the theatre also the discussion of those themes which inspire the worst side of current opinion. For this reason the censorship has had to interfere at the last moment a comedy at the Vandeville entitled 'Decadence,' in which the theory of anti-Semitism would seem to have been pushed to the length of utter madness. Thus, too, the Gymnase Theatre has given a three act comedy entitled 'Le Domeire,' by Lucien Besnard, in which we are shown to what depths the French hereditary noblesse have fallen. On the other hand, M. Antoine has produced a piece entitled 'Les Remplacantes.' In this M. Brieux, whose talent as an observer is incontestable, produces a study of the corruption introduced into country ways by the habit of luring to the city young mothers from the country to nurse the children of the rich."

William Gillette is one of the few actors whom the general public and even press agents know little about, except so far as his public career is concerned. Mr. Gillette has a peculiar personality, and even those who know him well know him scarcely

ly at all, and even his intimates would never think of asking him about his private life. In view of this fact some impressions by one of his boyhood friends, Professor Richard Burton of the John Hopkins University, are especially interesting. Professor Burton described him as a precocious youth, who at the age of ten astonished his family by constructing a miniature theatre fitted with grooves, scenery, foot and border lights, the puppets for which were worked above with black thread. The next step came a year later, when this juvenile theatrical experimenter, organized in the Gillette attic a complete high class stock company. When this had been tried, "on a dog," as it were, it descended to the drawing room, which became an extemporized temple of the drama to the dubious edification of the Gillette household. Mr. Gillette's father was one of Connecticut's representative men, prominent as an abolitionist and social reformer, a member of Congress at Washington, and a candidate for the governor of the State.

It is reported that Mr. Stephen Phillips, the author of "Herod," is now engaged upon a new poetic play on the subject of "Ulysses," which is to be produced in the near future by Mr. Beerbohm Tree at Her Majesty's Theatre in London. According to a somewhat discursive and windy account in a London journal, the story will start with the assembling of the Olympian gods, who determine upon freeing Ulysses from the witchery of Calypso. The play then passes to Ithaca, revealing Penelope with Telemachus and her crowd of suitors. Then follows the picture of Ulysses in the home of Calypso and his departure. The next scene is to represent the arrival of Ulysses in the realm of shades, which is to be made the subject of a most elaborate spectacle. From Hades the scenes shift to Phœacia, and Ulysses is afforded the opportunity of recounting his adventures, which are to be illustrated panoramically. The closing scenes will be at the home of Penelope. It is explained that recent archaeological discoveries will enable Mr. Tree to give something like an accurate representation of life in this prehistoric period. That, of course, is balderdash, but it is plain that a subject of this sort gives the widest possible opportunity for imaginative and decorative scenic treatment. It also furnishes an excellent theme for the poet, who can embroider it in any way which may seem best to him without offending anybody's susceptibilities. Nor need he fear that the average audience will compare his work with Homer's. The piece, apparently, is intended to be more spectacular than dramatic, and doubtless will be a splendid show, even if it should fall short of the literary and artistic eminence predicted for it. Some of Mr. Tree's legmen are as good at drawing the long bow as Ulysses himself.

A CRUSHED ACTOR DETECTIVE.

Last state of the Man Who Devoted Himself to One Phase of His Art.

"It doesn't do to become too fine in any one line of work," said the actor as he dived into the pickle jar to spear another onion which vexatiously eluded his thrust. "This is a business in which you've got to show a little variety, even though the managers will try to keep you doing the sort of thing they think you can do best.

"There's Nat Guilford, for instance, who used to be the greatest man in detective roles that ever lived. He could come in for five minutes with a false mustache and a hat pulled down over his eyes and the audience wouldn't see anybody but him on the stage. He had an insinuating sneak about him that marked him as a born detective the first time he ever played in 'The Ticket 'O'Leave Man,' on the Oil City Circuit.

"He was simply saturated with mystery the moment he came in sight and you couldn't have found a better person for the line of parts the managers gave him. He played them so well in Oil city that after a while he got on Broadway and there wasn't a London melodrama produced here in ten years that didn't have Nat in the first act or the seventeenth as a detective looking for the man who had stolen the lost daughter or the lost will as the case happened to be.

"After a while the public got on to the melodrama, didn't want any more of them, and one after another they began to fall. Then the managers wanted new people to act them; thought that fresh blood was needed to give them life and even had the courage to fire Nat after a while.

"He tried hard to get another line of business, but it was no go. It was as if somebody had hung out a sign. 'No detectives wanted,' wherever he applied. The managers never thought of him as an actor. They looked at him only as a detective, and in that light he came to be regarded by everybody.

"He was out of work three or four years, though he kept offering to do anything except act the detective, which was just

what nobody wanted him to do, although there didn't seem any desire on the manager's part to have him in anything else either. He wanted to do a sketch in vaudeville, but the manager wouldn't have anything but a detective sketch, and he put Nat on one day as an extra turn. Then he told him the act was no good and that anybody ought to have known that a comic detective wouldn't go.

"After three or four years of this sort of thing, Nat's money was gone and he had no prospects of getting work again. By luck it happened that a friend of his opened a hotel and wanted a detective to look after the guests. Nat looked the part so well that his friend engaged him to walk around the office and look at the people in an inquiring way. This Nat did so well that he made cold chills run up their spine and gave them the impression that they really had come in there to steal something even if they were the most honest churchgoer in the world.

Well, Nat did that job so well that he got more money to come to a larger hotel and now he is drawing bigger money just for prowling around and scowling than men who have served a long apprenticeship for that sort of thing in Mulberry street.

"One thing he can't stand is the sight of an actor, and that affords his sole relaxation from the labor of making other people uncomfortable. Once he sees an actor sitting comfortably down in an easy chair he fixes his eyes on him like two augers and he bores the same sort of holes through any other actor who sits down to write a letter. When he spies one nibbling at a bit of cheese at the free lunch table he hovers around until in desperation the actor runs out of the place and declares he'll never go back.

"That's his revenge, of course, for not being able to keep in the profession. But wasn't it his fault to devote himself too exclusively to one line of business?"

STORIES OF THE WAR.

Strathcona Boys are Reminiscent.

Quite a number of the Strathcona boys are still in Montreal, though the number is lessening every day. In small groups of two or three, one may see them surrounded by admiring friends in public places. Story telling is going on, one may be sure to judge by the rapt attention bestowed upon the returned heroes. All of the boys concur in saying that their success depended upon each member acting upon his own initiative. They scouted so well that they never suffered the British to be ambushed. They went in advance of the main body, feeling their way. They were often fired at, but had wonderful escapes. They admit that they were pretty good at 'rustling'. They 'rustled' sheep, pigs, chickens, eggs, and, indeed, all they could lay their hands on. They justify this by saying that if they had not 'rustled' the 'niggers' would have done so. On one occasion Lord Dundonald saw a man 'rustling' a chicken, and reprimanded him, but the temptation, particularly if you were on short rations, was not to be resisted. One trooper caught a young pig one day, and, having no place for the moment to bestow it, he thrust it into the ambulance wagon, which happened to be occupied by wounded men. The lure of the white flag is an old story, but it proved to be disastrous to the Boers on more than one occasion, so far as the Strathconas were concerned. One day the white flag was hung out of a farmhouse. A trooper went up, only to be met with a pointed rifle from the door of the house. He was ordered to give up his rifle and did so. The Boer farmer at once turned the rifle upon the trooper and shot him in the breast. The trooper, a man named Stewart, had his revolver, and he fired, hitting the son of the farmer. The latter was subsequently killed in a scrap which took place next day.

In all their scouting they scarcely ever came across any considerable number of Boers, who had a marvellous faculty of concealing themselves. Tommy Atkins was voted to be a good fellow, who could endure long marches and fight, as we were told, splendidly. He wanted to be allowed to exert a little more individual intelligence, and probably would do so in the future. There were hard times to be endured, rain mud, dust and dirty water—water, which the horses refused to drink. This they made tea of—when they could get the tea. They had to put up with long marches, the briefest possible time for sleep, the lack of change in food, and the danger of the sniping Boers, but all the boys spoken for say they were more than compensated for all they endured by the presentation to them by His Majesty the King of the

medals which they now so proudly wear—each medal being a personal presentation, accompanied by words of kindness.

**FALLING
HAIR**



Save Your Hair with
Shampoos of
**Cuticura
SOAP**

And light dressings of CUTICURA Ointment, purest of emollient skin cures. This treatment at once stops falling hair, removes crusts, scales, and dandruff, soothes irritated, itching surfaces, stimulates the hair follicles, supplies the roots with energy and nourishment, and makes the hair grow upon a sweet, wholesome, healthy scalp.

MILLIONS OF WOMEN
Use CUTICURA SOAP assisted by Cuticura Ointment, for preserving, purifying, and beautifying the skin, for cleansing the scalp of crusts, scales, and dandruff, and the stopping of falling hair, for softening, whitening, and soothing red, rough, and sore hands, for baby itchings, rashes, and inflammations, in the form of baths for annoying irritations and chafings, or too free or offensive perspiration, in the form of washes for ulcerative weaknesses, and for many antiseptic purposes which readily suggest themselves to women, especially mothers, and for all the purposes of the toilet, bath, and nursery.

Complete Treatment for Every Humour.
Consisting of CUTICURA SOAP, to cleanse the skin of crusts and scales and soften the thickened cuticle, CUTICURA OINTMENT, to instantly allay itching, inflammation, and irritation, and soothe and heal, and CUTICURA RESOLVENT, to cool and cleanse the blood. A SINGLE SET of these great skin curatives is often sufficient to cure the severest humours when all else fails.
Sold by all druggists. British Depot: 27, 28, Charterhouse Sq., London. For Sale: Boston, Mass., U.S.A.

Eugene Field's Poems A \$7.00 Book.

Given Free to each person interested in subscribing to the Eugene Field Monument Souvenir Fund subscriptions as \$1.00 will-donor to this fund.

Recently artistic volume **FIELD FLOWERS** (cloth bound, \$1.11) as a certificate of subscription to fund. Book contains a selection of Field's best and most representative works and is ready for delivery.

But for the noble contribution of the world's greatest artists, this book could not have been manufactured for less than \$7.00. The Fund created is divided equally between the family of the late Eugene Field and the fund for the building of a monument to the memory of the beloved poet of childhood. Address

EUGENE FIELD MONUMENT SOUVENIR FUND,
(Also at Book Store.) 180 Monroe St., Chicago.

If you also wish to send postage, enclose 10 cents.

News and Opinions

OF
National Importance.

The Sun
ALONE

CONTAINS BOTH:

Daily, by mail, - - \$6 a year
Daily and Sunday, by mail, \$8 a year

The Sunday Sun

is the greatest Sunday Newspaper in the world

Price 5c. a copy. By mail, \$2 a year.
Address THE SUN, New York.

E. W. Grove
This signature is on every box of the genuine **Laxative Bromo-Quinine Tablets** the remedy that cures a cold in one day