

Music and The Drama

SONGS AND UNDERTONES.

The approaching visit of Albani is the all absorbing topic of interest.

Mrs. F. G. Spencer was soloist at a concert in Carleton this week.

The charity concert at the Mechanics Institute last evening was well attended and a success financially and otherwise.

Mr. James Ford at the request of Mr. I. J. D. Landry, presided at the Cathedral organ on Tuesday upon the occasion of Miss Devo's marriage to Mr. Leslie R. A.

When Josef Hofman was on his last tour through the United States he became very much interested in the works of Edward Macdowell and added several of the more important to his repertoire.

The judges for the \$1,000 in prizes for original compositions offered by the New England Conservatory of Music, Boston, will be George W. Chadwick, Frank Van der Stucken and Prof. Horatio W. Parker.

A church choir complete in all its parts and composed exclusively of Chinese vocalists accompanied on the organ by a Chinese girl is one of the unique sights of Christian effort in San Francisco.

TALK OF THE THEATRE.

The Valentine Stock company returned Friday from Frederick, and opened at the Opera house in "A Celebrated Case" of which they gave a splendid performance.

Mr. Frank Bixby dropped in on his friends this week and was presented with the "glad clasp" by the denizens of News paper Row.

Richard Mansfield in Henry V is to be in Boston shortly.

Amelia Bingham's prosperity in The Climbers continues.

Henry Arthur Jones is putting the finishing touches to a new play.

Maude Odell is a great favorite in New Orleans where she is playing Carmen.

It is said that Charles Wyndham is about to build another London theatre.

Zolie de Lussan has thought better of her vaudeville scheme and has deferred it for the present.

"Barbara Felchies" days are number-

ed in New York. She is to be succeeded presently by "Uncle Tom's Cabin"

In the revival of "Peril" at the London Garrick Fred Kerr plays Sir Woodbine Grafton, a part entirely out of his usual line.

Bianche Bates is making a great success of Cigarette in Under Two Flags. The excellence of the scenery is said to be remarkable.

"Mrs. Dane's Defence" still continues to attract capacity audiences at the Empire, New York and Margaret Anglin's popularity is unabated.

"A Woman in the Case" is the name of a new light comedy by George R. Sims and Leonard Merrick which will shortly be produced in London.

Charles Froham is to have the management of Virginia Harned next season and she is to be starred in the title role of "Alice of Old Vincennes."

"Captain Jinks of the Horse Marines" has been received with great hilarity in New York and is likely to remain there for some considerable time.

Henry Miller is having a warm welcome in Richard Savage at the New York Lyceum. Joseph Wheelock is making a hit in the piece as the Steward.

Reports from New York state that Roland Reed the Comedian is once more in a precarious condition. He is reduced to 100 pounds and his physicians forbid him any visitors.

Sir Henry Irving has a classic drama in blank verse, by a young author which he is going to produce in London after Carlolann. Sir Henry has just celebrated his sixty third birthday.

Mr. Forbes Robertson has succeeded in securing a brief lease of the London Court theatre and will appear there in April in two new pieces, a drama by A. N. Homer and a new version of "The Sacrament of Judas."

Mr. Augustus Thomas's lively farce "On the Quiet" promises to be a good deal more successful than most of the tamed French pieces tried recently. "On the Quiet" is funny, in its absurd way, and it is not indecent.

F. Marion Crawford's historical play which he is writing for Sarah Cowell L. Moyne will be produced at the Tremont theatre, Boston, October 7, 1901. The period will be the time of Louis XIV, and Mrs. Le Moyne will have the role of Mme de Maintenon.

Says the New York Evening Post of last Saturday in speaking of Mary Manning in Janice Meredith: Her success is a striking illustration of the important part which personality plays in the theatre. The piece itself is empty bombastic, silly stuff, and Miss Manning has done much better work as an actress, but the charm of her presence and manner seems, in the eyes of her audiences to have atoned for all other deficiencies.

"The Price of Peace" is to be seen in New York next month. It is the work of Cecil Raleigh, is said to be one of the most interesting Melodramas from his pen. The plot centres around the killing of a Russian ambassador by a British prime minister in order to prevent war between the two countries. The sinking of a yacht by an ocean liner in mid ocean is one of the sensational scenes of the piece. Another scene shows the House of Commons in session. The interior of Westminster Abbey and a view of the Thames embankment are also employed in the production, which throughout is on the most elaborate scale.

Speaking of Mr. and Mrs. Kendal's new play the New York Post says: "The Secret Orchard," the new play which Egerton Castle has written for Mr. and Mrs. Kendal, seems to be uncommonly morbid in tone and unreasonable in scheme even for a modern problem play. The plot is a variation upon that employed in "The Profitgate" and other pieces. This time it is the husband, a French count, who has the part, and when his innocent wife wishes to adopt a daughter, it is his former mistress who applies for and secures the position. When this girl proposes to marry an honest man, and the Count refuses his permission, she threatens to expose him in a furious quarrel which is overheard by her betrothed. The latter challenges the Count, and shoots him fatally, whereupon the unsuspecting wife, now a widow, takes the girl in her arms, exclaiming, "My grief is yours, dear." It would be difficult to imagine a situation more strained or less wholesome. Surely players of the authority and popularity of the Kendals might find something more worthy of their abilities than such fetid trash as this.

The Brooklyn Eagle publishes a long interview with Annie Russel the dainty little princess in "A Royal Family." The article says: Annie Russell's father is the collection of old furniture and she has

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A Ticket over the N. Y. Central and Dr. Humphreys' Specifics

Geo. H. Daniels, Esq., General Passenger Agent of the N. Y. C. R. R., at a public dinner at the Waldorf, said: "For years I have taken no medicine but Humphreys' Specifics. My parents led the whole family on these little pills; never had any other remedy in the house, and I am the smallest of eleven children. So much for Humphreys' Specifics. I should advise all those who are raising children to get packages of it and carry it around with them. It is the most reliable thing you can get—except a ticket over the New York Central."

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GRIP

gathered some handsome specimens of the antique with which to embellish her pretty home, on West Fifty eight street, Manhattan. This is her only lad, but she has opinions, has this delicate, fragile looking little woman, whose wonderful strength of purpose has helped her from chronic ill-health to a successful and active position in life. Her large eyes glow luminous as she declares emphatically that she believes the criticism of actors on the occasion of a premiere to be most unjust. "Not that I have cause for complaint, for the critics were very kind to me after the first night of 'A Royal Family,' only I do not think it fair to judge of a performance when actors are too nervous and uncertain to do justice to themselves or to an author. It is true that persons of phlegmatic temperament might, by reason of excitement, be seen to greater advantage, but the rule will not work except in a few individual cases. The actor must have played his part awhile before he can realize its possibilities to the utmost, and players in a new cast must accustom themselves to one another before a smooth and even performance can result." Speaking of great actresses, Miss Russell said: "I think I have learned more from clever and obscure players than from those whom I have seen whose renown was great. Perhaps Mme. Duse has made me feel more than any other great actress. I saw the wonderful Italian woman as Camille. It was the strangest performance I Duse was not the Parisienne, not the cocotte, she was in fact just Duse. Her dark hair, combed plainly; her gown—well bizarre might describe them; yet men and women wept, so great is her emotional power. Bernhardt? Ah, she has technique! I admire her comprehensive knowledge of the art of acting, but even Bernhardt has not Duse's great gift of emotional expression."

SAW BOOTH SHOOT LINCOLN.

Was in Theater When the President Was Assassinated.

Col. John Y. Culyer, who was present at Ford's Theatre on the night of Lincoln's assassination, tells the story of that tragic event as follows:

"I had been in the service of the U. S. Engineer department on the defense south of the Potomac, and the war now happily over, was preparing like many others to go home. We were still in camp at Fort Albany, a short distance beyond Arlington. One morning at mess, in the early part of that memorable week, some one read from the Washington Chronicle that the American Cousin, a play with which every New Yorker, with Laura Keane, Sothorn, Jefferson in the leading parts, was familiar, was to be presented at Ford's Theatre, with the perennial Laura Keane the star feature of the cast. The following Friday being Good Friday and a holiday, several of us agreed to go over that evening to see the play, an added attraction being found in the announcement that the President, accompanied by several members of his cabinet and Gen. Grant, would be present. On that day, having obtained the necessary leave, we rode over early in the afternoon by way of Aqueduct bridge at Georgetown, to Washington, put up our horses at the government stable, which at that day adjoined the old Winder building, the United States Engineer headquarters, opposite where the new war department building now stands.

"Except for a fringe of dwellings be-

yond Lafayette square there lay a great expanse of open ground which comprises as present the choice residential quarter at Washington. We went to the headquarters of Gen. Heintzelman, where we obtained the countersign for that night, to enable us to pass the sentries on our return, without which countersign no one would be permitted to cross into the Virginia side after 9 o'clock.

"I undertook to procure the tickets and was fortunate to secure three very eligible seats, tickets for which had been held and not called for, and so in what subsequently happened I was enabled to see all that any one of the audience could see of the moving scene that later transpired. In the interval we walked about the city along Pennsylvania avenue, the roadway of which then was usually a mass of dirt and mud; had dinner and at a few minutes before 8 we entered the theatre and took our seats from which we had a clear and uninterrupted view to the stage and flanking boxes. The theatre filled rapidly. The sides of the stage and the boxes were draped with flags and bunting and those occupied by the president—two compartments usually—had been thrown into one—were on the right side, as you looked toward the stage and above it some 12 or so feet on a level with the lower tier of seats in the gallery, from the upper side of which there was a narrow passage leading to the box entrance.

"With all these details, Booth, whom I had seen several times at the hotels, was undoubtedly familiar. The play had been in progress for some minutes, when the president and his party arrived and shortly entered the box, and, as is known, occupied himself, Mrs. Lincoln, Major Rathbone and Miss Harris, as I remember, a daughter of our late senator. The president seated himself in the corner of the box nearest the audience; Mrs. Lincoln sat apart, a short distance toward the middle of the box, and their companions accommodated themselves, being warm friends, at the farther end. At this juncture and after a lapse of so many years, it is difficult to recall the exact time or point reached in the progress of the play, but I know several acts had passed, and I remember the scene where the American cousin had been left alone on the stage, his departure preceded by a short soliloquy, in which he sat, whittling at a stick of wood. He left the stage, upon the shifting of the scene was imminent and when, as is usual, I believe, all the actors had gone to their rooms, etc., when, as it from a full knowledge of the movement of the play, Booth must have passed rapidly by the narrow passage from the gallery to the rear of the boxes, quietly opened the door, reached the rear of the president as he sat in his chair, and, placing the pistol close to the back of his head, fired; moved rapidly forward by his side and climbed over the balcony, resting a foot on the projecting moulding, had turned to gauge his leap to the stage, and dropped to the floor. As he started on his downward flight, I saw the draped flag grow taut and then yield. Booth's spur, unknown to him, had momentarily caught in the fold of the flag, which thus was destined to avenge his great crime, and so evidently disturbed his poise and balance as to cause him to practically fall, at which moment he broke the smaller bone of his leg, between the knee and ankle, and from which he undoubtedly later in his wild ride suffered excruciating pain. He passed rapidly across the stage, nevertheless, from the front of the box, and out on the rear left hand side, to the alley way, which from the back of the theatre led to the next street. Horses were ready and one of these he mounted and took his course, as is known, over Capitol Hill and so across and beyond the eastern branch into Maryland, the subsequent happenings now generally known. When the shot of the pistol rang out and with the appearance of Booth on the balcony of the box, the audience turned in a startled way, to be immediately roused into the wildest excitement and terror by the announcement of someone that the president had been shot, the cries of Mrs. Lincoln being heard almost simultaneously.

"The confusion that followed was indeed, confounding. Many left the theater precipitately, while others myself among the number, remained and subsequently saw Mr. Lincoln partially disrobed for a then vain endeavor to find the wound, from which he immediately became unconscious—being carried out of the theatre, across to the house where he died the next morning. If Booth said anything as he passed over the stage, I do not remember to have heard it, but in his hand, I am quite sure, was the pistol and not a dagger, which he had not had time to put away, or still kept in hand for possible further use. It was a night and a scene never to be forgotten. A holiday audience, all joyous over the close of one of the most

dramatic were known to history, had come to witness an innocent comedy, and before it closed, it saw the climax in the assassination of a loved president, of one of the greatest and most dastardly crimes known to civilization.

"I did not return to camp until nearly sunrise the next morning, but an account of some of the events of the evening need not now form a part of the story which I set out to tell."

The Old Coder's Opinion.

"One reason," said the Old Coder, severely, "that we have so many puffed-up, self important nobodies in this world is that often when the Fool Killer meets a man wearing a title that doesn't honestly belong to him, a prominent abdomen won by eating too much at other people's expense, and a little dab of money acquired by marrying a widow whose first husband left her some life insurance, he takes the man at his ostensible, rather than his real value, and raises his hat instead of his club. And that's just how I feel about Major R. Chinnaway. 'Confound him!'"

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