

**Music and
The Drama**

TONES AND UNDERTONES.

Mr. Hall, an Englishman at present staying in the city, is the possessor of an unusually fine tenor voice, with which he pleased attendants of Centenary church on Sunday morning and evening.

Mr. Tom Daniel, the English basso, will be heard at the approaching concerts under the management of F. G. Spencer. Miss McLachlan and Mr. Daniel combined should prove an irresistible attraction to St. John music lovers.

Mrs Friske last week practically closed her far western tour and is now in the Middle West.

Jessie Bartlett Davis has been visiting for a week in Chicago; she will probably return to the eastern circuit in April.

Arthur Sidman has signed for a term of years with Fred E. Wright to star in his own pastoral play 'York State Folks.' Time has been offered in New York at a prominent theatre, also time for a run in Boston.

The Stratford-on-Avon festival under the direction of F. R. Benson will take place from April 15 to 27. The second week will be devoted to a cycle of six historical plays—King John, Richard II, Henry IV, and Richard III.

Blanche Walsh's production of 'Joan of the Sword-Hand' is a dramatization of the novel. It will be one of the most important efforts to be staged next season. Miss Walsh will spend \$30,000 on it, and her supporting company will be a particularly strong one.

Miss Edith Torrey, dramatic soprano, has been in Montreal this week singing at the general hospital concerts at Windsor Hall. Miss Torrey made a great success in the 'Inflamatus' from the 'Stabat Mater' with the chorus of 400 voices as well as in her solo numbers.

Manuel Garcia entered his ninety-seventh year on March 17, and thus, as he still gives a few lessons, he must be by far the oldest practising professor of music in the world. This year for the first time he has deemed a change of climate advisable, but he is still in excellent health and there is every reason to hope that the veteran will attain his centenary.

Speaking of Puccini's Tosca a production which is to be given in Boston shortly, a writer in the London Times has the following to say of Puccini's music.

"In his 'Manon Lescaut,' and again in his 'Boheme,' the composer has proved himself a master in the art of poignant expression, and it is most gratifying to find that he can handle the larger passion of the cantatrice with a certain touch as he displayed in treating the less strenuous griefs of his two former heroines. Such scenes as the love-making in the first act, the horrible scene of torture in the second, or the tragic denouement of the whole are treated with wonderful skill and sustained power, so that each rises to its natural climax and therefore makes a tremendous effect. At the very opening the fight of Angelotti into the church gives a note of tragic import to the whole, which is soon relieved by the humor of the plump sacristan. The whole second act is extremely fine, and the scene between La Tosca and Scarpia while Cavadarosigie undergoing physical and the singer mental torture is carried on with masterly knowledge; throughout the music is individual, in that it could have been written by no other hand than Puccini's and characteristic, in that every note sung by the chief personages seems to belong to them by natural right. There are a few leading motives; but the Wagnerian principles in regard to their use are naturally not carried out to the fullest extent. The crafty Scarpia seems to be represented by a succession of major chords, not obviously related to one another; the loves of the painter and the singer by a phrase of haunting and voluptuous beauty and the passion of Scarpia by a phrase with an arpeggio in it—a phrase which seems derived from that of 'woman's charm' in the Nibelungen trilogy. These and the others which occur require no special study for their identification; as the programmes say, 'they speak for themselves, and most eloquently, too. The gavotte and the cantata chorus, which reach our ears from the fete in the second act, are in excellent style, and belong to the period of the action, or a little before it, as it may be doubted whether the Roman composers of 1800 were capable of producing so interesting a piece of solid workmanship as the cantata, or so graceful and original a composition as the gavotte.

TALK OF THE THEATRE.

The Hermann Stock company are staying in the city while they organize for the

summer season. They will play at the Mechanic's Institute in May.

During his St. John engagement Mr. Mawson will play Bertuccio in A Fool's Revenge.

Boston theatre goers are to see Herbert Kelcey and Effie Shannon in "Manon Lescaut". The piece has only been seen in St. Louis and New York so far.

Miss Amelia Bingham will return to New York on January 27, 1902, her tenancy continuing all season. She will have a new play for the engagement.

Sapho, the famous Olga Neshersole production, complete in every detail, comes to Boston next week. It will be presented with precisely the same cast as then save for the substitution of Sadie Martinot in the title role.

Boston will have an opportunity of seeing 'Unleavened Bread' the dramatization of Judge Grant's novel, made by the author and Leo Ditrichstein, for it is to be given at the Tremont theatre on May 6 with the original cast.

Peg Woffington finished its short career in London on the 15th and Marie Tempest will not again be seen until the autumn when according to present arrangements she is to be the first English stage representative of Becky Sharp.

John Page, who made a great hit last season through his acrobatic dances with Jerome Sykes and Edna Wallace Hopper, in Curis and the Wonderful Lamp, is making rapid strides in the vaudeville world and may star soon.

Augustus Thomas is at work on the new comedy in which Frank McKee will present Peter Dailey next season. A preliminary outline of the new piece has been approved by Mr. McKee. Mr. Dailey will close his season in Hodge Podge late in April.

President McKinley has purchased the controlling interest in the grand opera house of Canton O and Frank Daniels, the comic opera star, will have the honor of being the first actor to play in the president's theatre. Mr. McBarber, the president's brother-in-law will manage the theatre.

Isadora Rush, who achieved an enviable reputation as a comedienne, as leading lady for Roland Reed for several years, has made a great hit this season in the part of Bell Money in "The Rogers Brothers in Central Park." She jumped quickly into the front rank of vaudeville performers.

An ordinance was introduced in the city council of New Orleans last week prohibiting the overcrowding of theatres in that city, and providing free admission into the theatres of all councilmen and their clerks. When the ordinance reached the proper committee the latter provision was judiciously stricken out and the section referring to the overcrowding of theatres favorably reported. It is estimated that had the ordinance been passed as drawn seventy-five additional dead heads would have been forced upon the local managements.

Lavinia Hart in an article upon the stage mechanism in the Cosmopolitan for March says: 'In the production of Clyde Fitch's 'Lovers' Lane' at the Manhattan, four apple trees are used which cost \$1100. Two of them are out in spring blossom, and the two used in the previous act are covered with autumn foliage. The leaves are beautifully tinted and each one is wired into the boughs which are taken from natural trees and riveted with iron sockets into papier-mache trunks covered with bark. At the back of the tree in which the hoydenish Simplicity takes refuge the bark is cut away, disclosing a span of wooden steps. This is not the only instance where actors and actresses rise to dizzy heights by the aid of the property man.'

Mr. W. G. Eliot, an actor who has met with considerable success at his trade, writing in the National Review on "The Stage as a Profession," paints a picture which is not calculated to encourage the twenty candidates who are ready for every vacant place. In England the man who plays small parts or half trained "freshman" may hope to earn \$20 a week as a maximum. But since the theatrical season only lasts from thirty five to forty-five weeks in the year the result is an actual income that is hardly satisfactory. The existence of the members of a company that tours the "provinces" is not a happy one. 'A life offering no home of any sort to the wandering actor; a succession of more or less dirty lodgings in utterly uninteresting provincial towns; a life of small salaries and perpetual travelling on the only day of rest in the week with the name of the company printed on the railway carriage doors for station loafers to gaze at. In time; a life of this kind seems to turn the average intelligent man into a kind of packing and unpacking machine, narrow-

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COLDS

ing his mind down to the mere theatrical surroundings of a provincial touring life.' The youth who deserts a desk in an office or the counter for such an occupation has reason to pause and consider if he did well in taking to Bohemia. As for those who abandoned a paying occupation, lured by the will-o'-the-wisp of the foot-lights, their case is indeed wretched. The dream of devoting themselves seriously to an "art" results in an awakening to horrible doubts as to whether or not there is any art after all. The years go by and the metropolis, with its fame, is as far off as ever. 'Can any parent or well wisher,' asks Mr. Eliot, 'desire such a fate for their son, daughter or friend? And yet this is the life that hundreds are undergoing every day because they cannot work in London, and also because a long country tour is more certain than a London engagement.'

Mr. Daniel Frohman and his stock company has left New York for Chicago, where they will begin a two weeks' engagement on Monday. The company will end its spring tour on April 20, and will open its next season in San Francisco on Aug. 19, presenting "Lady Huntworth's Experiment." The San Francisco engagement will be a long one, and the company will not return home until the Christmas holidays. It will then be seen in a new play with several new members including a new leading man. Those already engaged for next season at Daly's are Miss Hilda Spong, Miss Cecilia Loftus, Miss Beatrice Morgan, Miss Allison Skipworth, Mrs. Walcott, Mrs. Whiffen, Miss Ethel Hornick, Miss Gertrude Bennett, Mr. Charles Walcott, Mr. William F. Owen, Mr. James Lee Finney, Mr. William Courtenay, Mr. Grant Stewart, Mr. Albert Howson and Mr. Arthur Forrest. A well-known English actor is being negotiated with to replace Mr. John Mason.

The fuss made about the gentleman who has just performed the feat of eating fourteen pigeons in fourteen days, says the London News, would considerably have astonished certain musicians who bore the reputation of being famous trenchermen. The tale is, of course, as old as the hills of Handel, who, having ordered dinner for three, explained 'I am de company.' Then, coming down to our time, there was the late Franz Abt, who, it is alleged complained, 'The goose is a disappointing bird. It is too much for one, and not enough for two.' The late Signor Agnesi, the greatest florid basso the present generation has known, considerably amused 'Titens' at a Brighton hotel by demolishing a pair of fowls to his own account, and then asking for a cut off the sirloin of beef. Parke, too, in his 'Musical Memoirs,' speaks of a musician who weighed ten pounds avoirdupois more after than before dinner. Parke, however, is not always implicitly to be believed. For does he not cite the case of a trombone player whose supper bill consisted of eleven glasses of brandy and water and a toasted cheese.

Clara Lipman, now playing in 'All on Account of Eliza,' has had an unusually interesting experience on the stage and told it thus in her own words to a New York reporter the other day: 'My first experience of interest was as a member of a German stock company in Milwaukee. 'Oh, me! I'm not a German; but I speak the language, and find no difficulty in the work. The experience was invaluable to me. I had a great variety of characters, and this was essential schooling for me. There, too, I had the opportunity of supporting Mitter Wurtzer and Sonenthal, which was of inestimable value to me as a young actress. The first time that I played in Boston was when I came here with Modjeska, and played with 'Odette.' Then I remember with pleasure my visits with 'Incog,' which played an engagement here at the Hollis, and then I came back here again to the Museum where we are now playing. Then, following Incog' Mr. Mann and myself were members of the company playing 'Nothing but Money,' which toured the country, and out in California several other pieces were produced; and then we started. 'Yes; it was a bit of romance. Mr. Mann and I wanted to be married, and it

seemed to us that the best way to do was to make the partnership artistic as well as matrimonial. In the second respect, the venture was an emphatic success, but in the first, hardly. You see, the play was bad, although the characters were good, and the venture did not prove what one would wish. Out at one of the one-night stands, one of the first places visited by us Mr. Mann was curious to see how the piece was liked by the people. So he went down to a neighboring barroom after the show. Sure enough, there were some of those who had paid, and they were talking it over among themselves. Wall, John' said one, 'bin t' show t'night? 'Yas,' was the response. 'What'd you think about it?' The second man simply turned his back to the first speaker, drew aside his coat-tails and said, 'Kick me.' That was all that he said, but it was quite enough.

Stocking a Farm.

Some time ago an unusual consignment of farm stock arrived in the harbor of New York, and was ferried across New York Bay and the Hudson river. No peaceful domestic animals were the occupants of those stout packing cases, which were carried on trucks for several miles, but frightened, angry beasts fresh from tropical wilds and forest fastnesses. Elephants and camels trudged in the rear, suggestive of a circus or menagerie. But the animals were not going to a menagerie, but to a veritable farm.

They were to form part of the stock of the New Jersey wild animal farm, a new American industry started with the idea of supplying the show business and the zoological garden demand. It is the first attempt to establish an animal-supply bureau here.

The strange procession came at last to a patch of land on the edge of the Jersey meadows. Here was enclosure with a very high board fence, the roof of several shanties showing above it, and a long building of corrugated iron at the end.

A reporter of a daily paper gives a pen picture of that strange farming enterprise as he saw it on a recent visit. The iron building contained the iron bound cages barred at one side, that held lions, tigers, panthers and other dangerous beasts. These boxes were ranged in tiers two high in the building; but there is sometimes an overflow, and wolves and bears are penned in the yard.

The yard has covered pens along two sides of the fence, a windmill, and a series of tanks that are used for the stock of fish. A few trees give shade in the yard, and one of the shanties affords accommodation for the attendants.

The animals were thin, rough furred and out of condition for the most part. Nearly all of them had lately been landed from an ocean voyage. As soon as a beast or bird gets in good condition it is sold, and carried away to begin its menagerie days.

Camels wandered unrestricted about the yard, and the herd of elephants lumbered backward and forward as far as their heavy chains would permit. Grizzly and brown bears, gray and brown wolves lay in boxes with netted fronts, the wolves calm and lazy, the bears in a state of unrest. Three or four peccaries were in a cage near by, and two buffaloes were puffing and wheezing in a farther pen.

The work of the attendants is not always easy or safe. The reporter saw the moving from one cage to another of a wild lately captured panther, and he, as well as the men, found it exciting work.

The panther was moved into her new quarters at last, but the foreman, as he wiped the perspiration from his face, remarked, 'It's hard work, though there's no danger if you're careful.' Undeniably it was necessary to be careful.

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Opening for an Argument.

Two members of a scientific society were discussing recent discoveries while at an annual reunion of the organization. One was an elderly bachelor and the other a maiden of equally mature years.

'I dare say you have noticed,' remarked the lady, 'that in St. Joseph, Missouri, a Chicago electrician not long ago succeeded in restoring an unmistakably dead cat to life?'

'Yes,' he replied, 'I have noticed it with sorrow and indignation. If he wanted to prolong the life of some creature, why in the name of all that is righteous and of good report did he select a cat?'

What she would have said in rejoinder

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could only be conjectured from her flashing eyes, for at this moment they were summoned to refreshments.



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