

**Music and
The Drama**

TONES AND UNDERTONES.

The rendition of the Stabat Mater at the Opera House occurred on Thursday of this week. At the time of writing prospect for good patronage were excellent.

Next week will witness an event of interest in the appearance of a Boston Sextette, which organization the Male quartette is bringing to this city. The plan of reserved seats will open at Landrys music store on Monday for those holding advance tickets and the regular sale will begin on Tuesday. It is to be hoped that the citizens will give a generous response to the boys, as the latter have always shown themselves ready and willing to assist in any local affair.

Speaking of the national music of America, the Boston Transcript says:

In our own country we have as yet no great musical productions. The students who go abroad from us to take their courses under European masters bring back with them the feeling and spirit of the institutions under which they have studied. They try to transplant into foreign soil and different conditions what they have been taught of form and harmony, and these do not take kindly to our atmosphere and environment. But we have our own basis for a great music in the future, the folk music of the Indians. In England today the folk music is Celtic. Despite the Roman invasion, the overrunning of the country by southern nations, which have left their impress on the language and manners of the people, the popular music is the old original Celtic. So with us, the settlement of the country by the European, the adapting of his customs and ways of life to the circumstances of climate and condition of this land, do not change our natural musical foundations. They are now exactly those of the Indian. It was nature which induced him to sing and to express in his song the conditions surrounding him, and these conditions prevailing today, we must look to them for the expression of our national music.

TALK OF THE THEATRE.

The Hermann Stock Company opened a weeks enjoyment at the Opera house on

Monday evening in a production of La Belle Marie. The piece was given a fairly creditable performance though indeed the company seemed to be wrongly cast, those who should be doing light comedy being seen in heavier roles and vice versa.

This seems a very great pity for there is enough excellent material in the organization to form a well balanced company.

Miss Grace Addison is the leading woman of the Hermann Stock, and a very clever talented one she is. In La Belle Marie she would have shown to much better advantage had the two who are nearest to her given anything like adequate support.

The lady is graceful, bright, pleasing in appearance and displayed a wonderful versatility in the opening bill.

As the wronged girl she was not particularly effective in the first act but later as the wily French woman working to revenge a ruined life she was superb, investing every scene with a power and passion that was grand to witness.

Mr Lambert, Mr Brady, Mr. Bellport, Mr. Hill, Mr. Willard, Mr. Fairbanks, Miss Howell, and Miss Lorenz were also included in the cast.

An important feature of the performances are the excellent specialties given between the acts. Mr. Fairbanks sings the latest songs in a way that calls for lots of applause. He was irresistibly funny and the audience expressed its enjoyment in no niggardly manner. Little Baby Norene Hermans did a very clever cake walk specialty which was remarkable when one considers that the little tot is only two and a half years old.

Mr. Fred Williard sings some illustrated songs, the pictures accompanying them being the first shown here. The moving pictures were also excellent, that of the Queens funeral being particularly good. The engagement closes this evening. There will be a matinee performance this afternoon.

The American Girl will be seen here the beginning of the week. It is a play that has met with unbounded success everywhere and will doubtless draw good audiences here.

Miss Alice Barnett, who died a few days ago, says a London paper of May 19, was an old Savoyard, although she first joined the troupe in New York, when she created Ruth in "The Pirates of Penzance," before

that opera was given in London. The original Ruth here was Miss Emily Cross. Miss Alice Barnett's first "creation here was Lady Jane in "Patience" at the Opera Comique in 1881, and it remained her best part. Miss Brandram, who afterwards succeeded her, was then a less prominent artist, playing Mrs Bowcher in the lever de rideau, namely, Dr. Eaton Fanning's "Mock Turtles." Miss Barnett was also the original Fairy Queen in "Iolanthe," but she left the company before the production of "Princess Ida," touring, instead, in America and Australia, returning, however, to take part at the Lyric in "Doris," and Mr. Gilbert's "His Excellency." She was a pupil of Lady Macarren, a sister of Madame Fanny Poole, the concert contralto, and a grand-niece of Mrs. Siddons.

Amelia Bingham has engaged Ethel Winthrop to replace Annie Irish who has resigned from the Climbers, to play Nerissa in Nat C. Goodwin's revival of The Merchant of Venice. Says the Boston Transcript: Miss Winthrop, who has secured her early training in the companies headed by Sol Smith Russell and Nat C. Goodwin, attained prominence for her clever portrayal of Mrs. Lorimer in "The Moth and the Flame." It was in this role that Mrs. Sarah Cowell Le Moynes made her reappearance on the stage. Perhaps the highest testimonial to Miss Winthrop's ability has been the favorable comments on her enactment of a part which Mrs. Le Moynes made so peculiarly her own.

In speaking of Arthur Sidman's new pastoral drama "York State Folks" the New York Post says: Arthur Sidman's new pastoral drama, "York State Folks," appears to have made a decidedly good impression at its initial performance at New London on Monday, and anybody who has seen Mr. Sidman in one of his vaudeville sketches can easily believe all the good things that are said about this more ambitious effort. Mr. Sidman is not only a genuine laugh-promoter, he is an artist, and a good one. The New London Globe says that the play has "a logical story quaintly told, a scenic equipment remarkable for its fidelity to actual conditions, a company of players from childhood to old age who live their daily life exactly as one would expect from their temperament and surroundings—and through it all runs the old, old love tale, with its parental opposition and hope deferred—a anliness in all things, stubborn at times,

unbending but not vindictive—love's unselfish sacrifice but no villain and no ruined innocence." The Globe speaks in high praise of the company, the scenery and the performance and concludes as follows: "York State Folks" has a future—a great future. It cannot be considered otherwise than in the light of a winner. Mr. Sidman and everybody connected with the production deserve the highest commendation for so nicely getting out of the New England overdrawn portraiture into a new field, and putting people on the stage without the exaggeration of dress and demeanor—just natural people, and fitting them with a natural environment."

Joseph Jefferson is playing, Rip Van Winkle to crowded houses everywhere this season.

Speaking of her plans for the future Annie Russell of a "Royal Family" fame said to the Boston Transcript the other day: "I shall appear in "A Royal Family" at the beginning of next season, and possibly for nearly half of it. Owing to the success of the place in New York, it has been positively arranged for me to return there with it in November. Previous to this we go within a short tour to the Pacific Coast, playing only in the extreme Western cities. As soon as we have begun in New York, the company will commence rehearsing a new play which has not yet been fully decided upon. It will be presented as soon as "A Royal Family" finishes its second run there. I may say, however, that during this time I shall be seen in occasional performances of a play which I think will give me an opportunity for a rather higher class of work than I have yet done. It is a comedy which I am now adapting from the Italian of Goldoni. I have not yet given it a name, but will have it ready by the beginning of next season. The performances will be something after the manner of the special matinee productions of Browning's "In a Balcony," which Mrs. LeMoynes gave this season in New York.

Mr. Stephen Wright who has come into prominence as the successor of James K. Hackett in the principal role of The Pride of Jennico is an actor of ripe experience. In the earliest days of his career he played with all the great stars including, McCullough, Booth, Barrett, and Modjeska, gaining by this association an invaluable training which when opportunity at last presented itself enabled him to win a distinguished success. Mr. Wright has been

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a member of Daniel Frohman's forces for three years and now that he has demonstrated his capability in the role of Basil Jennico he has been selected to play one of the leading roles in "The Forest Lovers, the medium through which Bertha Galland will make her debut as a star next August.

Martin Harvey who did not come to the United States this season because he lacked a suitable play will come over next fall in "The Cigarette makers Romance" which he recently put on in London. Mr. Harvey from all reports seem to have secured a suitable vehicle and it is in this dramatization of F. Marion Crawford's novel that he will be seen.

It is an interesting fact that Uncle Tom's Cabin, the American play which has enjoyed the longest virility has never paid a cent to Harriet Beecher Stowe.

Says the N. Y. Mail and Express of last Saturday: Just why there should be a hoodoo about plays concerning such a great event in our national history as the revolutionary war is not plain, but it is a fact that not one of the plays on this subject seen this season on Broadway has amounted to much. "Janice Meredith" and "Richard Carvel" were expensively produced by recognized companies, yet they were most trivial affairs. "King Washington," produced at Wallack's theatre at a special matinee last week, was uninteresting, and the three other revolutionary productions made here this winter were of little merit and were hampered by being produced by the students of dramatic schools. They were "The Tory's Guest," by Victor Mapes; "Halloween and Candlelight," a short play, and "The Birth of the Flag," a little operetta dealing with the Betsy Ross incident. W. A. Brady has a seventh revolutionary play on tour with a good company. It is called "Betsy Ross," and will probably be seen here next season. Perhaps Mr. Brady's revolutionary play will break the present hoodoo.



PARISIAN FLOWER GIRL.