

Music and The Drama

TALK OF THE THEATRE.

Every season just about this time the new stars of the coming season tell every member of the company, in the strictest confidence, of their plans for the future, and what they are going to do when they are at the head of their own company. So far there are quite a lot of confidential whisperings that have leaked out unintentionally, of course.

William Blaisdell, who has been seen here in various opera companies and is now with Francis Wilson, is to head a comic opera company and Clara Lavine, of the ill-fated "Girl from Paris" Co., that stranded here, is to play the leading female role.

Helen Redmond, remembered here by her work with De Wolfe Hopper, in "Wang," and now of the "Florodora" company, will be the star in an opera called "Her Highness."

Edna Wallace Hopper does not seem to have had enough of starring as the joint sparkler with Jerome Sykes, and it is said that she will back herself to make money at the head of a piece called "The Laughing Lady."

Robert Edeson is to be the star in the dramatization of Richard Harding Davis's story, "Soldiers of Fortune."

Blanche Bates is to give a big revival of "Under Two Flags," and Burr MacIntosh will take the part formerly played by

Maelyn Arbuckle.

A manager of note who was in town quite recently whispered of a possible change in a company which will mean the starring of a very clever woman. Before the month of February is past this list of possibilities will be three times as long.

It will now be interesting to watch for the amount of earnestness there was in the oft repeated statements of Montreal citizens that they were so sorry that they had missed seeing the English actor, Mr. Reeves Smith, and that if he came again they would take care not to miss him. Mr. Smith takes a place among the best comedians of the English stage and his work in A Brace of Partridges was admirable.

On Monday, at the academy, he is to present to Montreal The Tyranny of Tears, a comedy that had exceptionally successful runs in New York and London and is of that sweet simple order, which tells of domestic eccentricities, whereby a young woman becomes jealous of her husband without any provocation. The play will, it is said, be presented here with the same cast, scenery, etc; which won for it the unanimous praise of the theatre-going public of both New York and London. Supporting Mr. Reeves Smith is Miss Margaret Robinson, one of the best actresses on the American stage, and unquestionably one of the handsomest women of the profession together with an exceptionally strong cast. "The Tyranny of Tears," was first produced in London, at the Criterion Theatre, where the role now played by Mr. Smith was interpreted by Chas. Wyndham and he scored one of the greatest successes of his theatrical career, and went far to

make Hadden Chambers famous as an author.

If the lady who refused to take her hat off at the Academy the other night had heard the 'kind' things that were said of her she surely would have acted differently. It was the last night of 'Dolly Varden,' and as it would have made trouble, for the folks who were annoyed, to get the usher and have an argument over the matter, they decided to dodge the flower garden and get the best view of the stage possible under the circumstances.

Judging by the first week of the permanent stock company at Proctor's, the change of policy is a good one. Perhaps the folks who attend the western playhouse want a change every now and then. For the coming week. "The Mysterious Mr. Bugle," which has only been seen in Montreal once before, is announced. The full cast will be as follows: Betty Fondacre, Miss Eleanor [Browning; Allen Fondacre, Mr. J. B. Walker; Julia Fondacre, Miss Eugene Hayden; Tom Pollinger, Mr. A. F. Buchanan; Samuel Tote, Mr. Hudson Liston; Louisa Tote, Mrs. Eva Vincent; Bonaparte, Miss Marion Longfellow; Chickwell, Mr. Chas. Deland; John Hunter, Mr. Thomas Myers; waiter, Mr. Arthur Jarrett; Scroggins, Mr. Claude H. Cooper. "The Mysterious Mr. Bugle" will be preceded by a curtain-raiser, called "The Fair-weather Claim," presented by James W. Castle, Bestom Radford and Helen Harrington. The vaudeville acts will be unusually diverting, and have been secured at great expense. First and foremost on the list is Peter F. Dailey, the effervescent comedian, who for three seasons kept New York in an uproar,

while he was chief fun-maker at Weber & Field's Music Hall. He has surrounded himself with a clever company, made up of Mae Lowrey, Mollie Thompson, Frank Lane and Ed. Garvie. Besides Mr. Dailey, there will be the famous serio-comic, Bonnie Thornton, who has an entirely new repertoire of popular topical songs, which she will rattle off in her own 'cute' way. Lew Hawkins, a black face comedian, who manufactures his own humor will make some wise and witty remarks.

Mildred Holland is now having daily rehearsals of her new romantic drama, The Lily and the Prince, written by Carina Jordan, which will be produced in Buffalo the coming spring. Her role will be that of a young Italian girl, and calls for high comedy, as well as a high range of emotional work. The scene is laid at Florence in sunny Italy, the land of brightness and romance. Miss Holland is very much pleased with the new play and, hopes to duplicate the success she made as Aris in The Power Behind the Throne.

Della Fox's new starring tour under the direction of John Levy, will begin at Peterson, N. J., next Monday night, when The Little Mam'selle, a new and original comedy written especially for Miss Fox by John Fowler, will receive its premiere. The scenes of the comedy pass at Rand's Corners, a fictitious settlement in New Jersey. The play is said to be of the sort favored by Lotta. Its title character is a mischievous orphan taken from a French convent and adopted by a kindly deacon of the Corners. Although American born, the orphan's almost wholly French life has pitched her temperament out of any possible harmony with the peaceful unambiti-

ous strains of the backwoods into which she is suddenly plunged. Trouble for everybody at the Corners begins on her arrival, and continues throughout three acts. Among the company engaged to support Miss Fox are E. L. Walton, W. J. Montgomery, G. Sterling, J. Cary, George Emmett, A. R. Carter, Gussie Hart, Lea Brookfield, Mildred Foreman, Olga Lassi and Eleanor Waldo.

If the attraction which comes to the Francais next week does not do an enormous business it will be a surprise. It is called "The Road to Ruin" and the scenes are spoken of in this wise; "There are several mechanical devices introduced in the various scenes, the most important one being that of the world renowned New York Tombs prison. This is a revolving scene, showing the escape in broad daylight of one of its inmates. Another sensational feature is a scene representing the new underground tunnel, showing in full view of the audience the famous Broadway cable cars in full operation. These scenes are really the most realistic ever attempted on any stage, and clearly demonstrate the fact that "The Road to Ruin" is positively a sensational melodrama of the higher type. Incidentally to the play the audience are given a chance to see a real badger game, one of the most desperate plots ever attempted."

One feature of the theatrical season in London last year was the great number of revivals of old plays. Altogether there were about fifty new pieces, while there were thirty reproductions of earlier successes. This proportion is quite uncommon. It is accounted for partly by the disinclination of managers to risk money in new ventures in a time of theatrical depression, such as that which followed upon the death of Queen Victoria. Just now nothing is doing in the London theatrical world. All the playhouses are occupied by old pieces or Christmas novelties of the juvenile variety. An awakening may be looked for in a few weeks.

Miss Amelia Bingham will inaugurate her second season as an actress manager in New York, at the Bijou Theatre, on Monday, January 27th, presenting as her initial play Lady Margaret, a drama in four acts, freely adapted from the French by Edward Rose, the English dramatist, who prepared the stage versions of Prisoner of Zendo, and Under the Red Robe. Miss Bingham has made several noteworthy additions to her company for this production. The cast in its entirety will include Frank Werthing, Charles Walcott, Ferdinand Gottschalk, Arnold Daly, Edward S. Abeles, Verne Clarges, Mrs. Charles Wallot, Minnie Dupree, Annie Irish, Cora Tanner, Madge Carr Cook, Bijou Fernandez, Marian Gardner, Teresa Maxwell, Harriett Sawyer and Grace Wood.

The Theatre Royal is to have a new burlesque next week. Two novelties will be produced by the company, one called 'The Vanishing Brigadiers' and the other 'The Fate of the Gondoliers,' both of which are said to be entirely new to the burlesque stage.

In the olio are Miss Lida Dexter, who calls herself the Modern Diana; Edwina Mercier, negro song singer and dancer; McDonald Brothers, Irish comedians; Berol and Berol, the artist and ragpicker; Kelly and Reon, grotesque acrobats, and Percy Walling, in illustrated songs. The show concludes with the burletta 'At Sulphur Springs.'

Clyde Fitch has received an offer for the presentation of his latest success, 'The Girl and the Judge,' in London, but he is unable to give an answer until he has heard from Miss Annie Russell as to whether or not she will go to London to appear in the comedy.

When Endurance Rebelled.

The hospitality of Scotland is quite as well established as the hospitality of Ireland, but the canniness of the Scot, which has passed into a proverb, is likely to assert itself at any stage. As the Scotsman tells this story, it cannot be suspected of proving false to its own countrymen.

An Irish friend insisted that a Scotchman should stay at his house instead of a hotel, and kept him there for a month, paying the host in detail, even to treating him to all places of amusement, paying all the cab fares and the rest. When the visitor was returning to Dunedin, the Irishman saw him down to the steamer, and they went together to have a last cigar.

Now, look here, said the man from Dunedin, I'll bae nae mair o' this. Here ye've been keepin' me at your house for a month, and payin' for a' the amusements and cabs and so on—I tell you I'll stan' nae mair o' it! We'll just hae a toss for this one!

