

MUSIC & THE DRAMA



THE news comes from London, England, that there is a great demand for chorus girls in that metropolis. According to Mr. W. T. Stead, the average performance in the London music hall is "drivel for the dregs." In fact that vivacious citic, in dealing with modern vaudeville and musical comedy, uses language which must delight the heart of Mr. William Winter. Canadian cities have suffered many things because of musical comedy, but this season has produced few of such compositions and they have been of the better class. We can all afford to be jolly with "Sergeant Brue" and "The Gingerbread Man."

The Women's Musical Club of Winnipeg has begun the season by bringing several artists of world-wide repute to the city. Among these, the most famous is Mrs. Fanny Bloomfield-Zeister, whose programme shows that her predilection for Chopin is as strong as ever. It is somewhat interesting to recall the story of this great pianist's first visit to Canada, which occurred during the season of 1888-9. She was then known as Fanny Bloomfield and was but "a slip of a girl." She came to take part in a Nora Clench concert, to be given in the Academy of Music, now the Princess Theatre, Toronto. When she arrived, she made the heartrending discovery that the name of Nora Clench, the violinist, was in much larger characters than her own. There ensued a scene of protest and pleading and, in the meanwhile the patient Toronto audience waited until after nine o'clock for the fair performers to appear. Peace was finally made but never, says an authority, did the artistic Fanny Bloomfield play so well.

Mr. Nat Goodwin has afforded refined amusement for Canadian audiences during the last week with his performances in "The Genius," "What Would a Gentleman Do?" and "When We Were Twenty-one." A pleasing feature of Mr. Goodwin's repertoire is its freedom from sordid and dismal elements in which too many of our modern actors find melancholy satisfaction. "The Genius" proved an entertaining study of the exacting young woman of to-day and, in spite of its frequent appearance, "When We Were Twenty-one" retains a naive charm.

Those who were fortunate enough to hear Mme. Schumann-Heink, on her recent visit to Canada are grateful that this singer who commands three registers has ceased to cast her pearls before such as appreciate "Love's Lottery" and has returned to her proper sphere.

While Mr. Nat Goodwin was entertaining Toronto, his wife, known in the theatrical world as Miss Maxine Elliott, was delighting Victoria B.C., with her playing in the Clyde Fitch comedy, "Her Great Match."



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