

Music and The Drama

JONES AND UNDERBONES.

The Stabat Mater is one of next week's events in which much interest is taken.

The production of *Evangelina* at the Institute occurred on Thursday and Friday of this week, and at the time of writing the prospects for big audiences were excellent.

Francis Wilson has the strongest company he ever had, and in May will bring his new sensation *The Monks of M'abar* to Boston.

Jean de Reszke is to create the role of Young Lohengrin in Richard Wagner's opera in Paris next February. The cast will include Aeto, Delmar, Renaud and Lafitte in the roles respectively of Brunhilde, Wotan, Alberich and Mime.

At the musical festivities attendant upon the birthday of Mr. George W. Vanderbilt, at his palace in Paris, the accompanist, was a Boston woman, and the soloist was a young American girl who is pursuing her studies in Paris and who has already created a furore in Parisian circles.

The will of D'Oyley Carte, the late manager of the Savoy Theatre, London, and the Impresario of the Gilbert and Sullivan operas, shows him to have been worth £240,817. Among other bequests is one of £1,000 to Rosina Brandram, who created all the contralto in the operas sung at the Savoy.

Some additional particulars, concerning the death of M. Paderewski's son, are given in the London Sunday Times. His name, it appears, was Alfred, not Hippolyte, and he had just arrived at Heilanstalt, a watering-place near Augsburg, Germany, to undergo a course of treatment at the hands of a certain Dr. Hensing who has effected some remarkable cures of spinal diseases. However, before the treatment had been started, the young fellow died in his sleep from heart failure, and the sad news reached M. Paderewski at Bilbao, just as he was about to start out with his agent, Mr. Adlington, for Madrid. He at once ordered a special train, caught the "rapide" for Paris at Bordeaux, and, travelling on to Augsburg, brought back the body of his son from there to Montmorency, near Paris, where the funeral took place.

"Le Roi de Paris," an opera in three acts by Henri Bauchut, the score by Georges Hus, was produced last night at the Grand Opera House, Paris. M. Hus, the composer of "Le Roi de Paris," was entitled to a production on the foremost lyric stage from the fact that he won the Prix de Rome. But he had to wait his turn for twenty-two years, like Theodore Dubois. "Le Roi de Paris" is rather a gloomy subject for the composer of "Rubens" and "La Bell au Bois Dormant." The scene is laid in the days of the Ligue. All Paris conspires against Henri and proclaims the Duc de Guise its king. His love for Jeanne de Noirmontier makes the Duc de Guise hesitate. Longue, the Gascon, tries to abduct Jeanne for Henri, but fierce rebuff. The court flies to Blois, and the Duc de Guise remains sovereign of Paris, till one day he is foully murdered.

While the Italians have been exporting operas to England for over two centuries, they seem disinclined to accept anything English in return. Concerning the first Milan performance of Isidore de Lara's opera, "Messaline," the correspondent of the London Telegraph writes that there was a large and imposing audience, numbering in its ranks many well-known musicians and critics. At frequent intervals a great uproar arose. Those who admired the opera applauded; those who did not imagined the applause to be insincere, and strove to shout and hiss it down. Tamango is said to have made a great personal success in the part of the Hares, and had to repeat two pieces. But the reception of the opera, generally speaking, seems to have been far from cordial, the composer's appearance being the signal for demonstrations of the noisiest character. The verdict of the critics is that the music of "Messaline" is monotonous and wanting in inspiration.

TALK OF THE THEATRE.

The Jere McAuliffe Company have been occupying the Opera House stage this week, and the performances have been most enjoyable. Jere, as usual, is a prime favorite, and his singing specialties are applauded to the echo. The engagement will close tonight.

Miss Marie Furlong is playing an engagement in Chicago with The Christian Company.

The Hermann Stock Company will begin an engagement next week at the opera house.

The organization has been touring Nova Scotia, and are said to be especially strong both in respect to legitimate work, and in vaudeville features.

The delights of "Uncle Tom's Cabin", are still sufficient to fill the N. Y. academy of music at every performance.

Mrs. Patrick Campbell will soon be seen in London in an English version of "Mariana" prepared for her by James Monteith Graham.

Lillian Burkhart the popular vaudeville star, returns to the legitimate stage for one week in May to originate the ingenious role in C. S. Dickens new play "The Girl we Love" when it is first produced in Brooklyn.

Clyde Fitch's pastoral play *Lovers Lane*, after four months of remarkable prosperity at the New York Manhattan, has been transferred to the Theatre Republic where its New York run will be extended until hot weather.

Mr. John Davidson is to prepare a new version of "Ray Blas" for Lewis Waller. He ought to produce a romantic play with doing and hearing. Mr. Waller also has a version of Don Caesar de Bazan written by Gerald Du Maurier.

Charles Frohman who is now in London announces that he hopes to arrange American tours for Beerholm Tree, George Alexander, Cyril Maude and Miss Winnifred Emery. Sir Henry Irving of course and Charles Hawbreys he has already secured.

When Grace George reappears in New York at the Theatre Republic next autumn she will have a repertoire of three new plays; one a comedy drama of fashionable life that deals with an antique social problem that has hitherto escaped dramatic discussion.

Miss Marlowe expects to appear in three important plays next season, one of them a sumptuous revival of a Shakespearean tragedy. The second a famous play of modern life which has been a favorite with several of the greatest actresses of the day

in Europe and the third an entirely new drama of modern life concerning which she will say nothing.

Edgar Bruce who died in Wales the other day was prominent in London many years both as actor and manager. He first began management in London in 1875. It was he who in 1876 produced the dramatic version of *Black House*. His latest ventures were made at the Prince of Wales's theatre of which he remained the proprietor until his death.

The Mandarin is the name of a new melodrama by Alicia Ramsey and Rudolph de Cordova which has just made a hit in London. It is an up-to-date adaptation of recent events in China and the central figure is a renegade Orientalized Britisher who redeems himself at the last by killing himself together with all the foes of his avenging countrymen. The whole thing is intensely jingoistic and 'patriotic.'

An interesting proof that Julia Marlowe intends to continue her season at the New York Criterion theatre very late this year, is afforded by the fact that orders have just been given to her dressmakers for a complete set of "Summer weight" dresses to be used in "When Knighthood was in Flower." The fabrics originally made for this production are very heavy and the new ones, while duplicating them in fashion, will be very light, as a result of an ingenious device by which light fabrics are given the proper effect of weight by mounting them on muslin.

The old Olympic theatre, in London, which has passed through many vicissitudes of fortune, was, at latest accounts, undergoing the process of demolition, and by this time probably has vanished from the face of the earth. Many brilliant memories were associated with it. There Elston played and thither Fred Robson attracted all London, in his brief, meteoric, and miserable career. Charles Mathews, Mme. Vestris, G. V. Brooke, Helen Faucit, Alfred and Horace Wigan, Kate Terry, and Ada Cavendish all trod the boards of that secluded little house at one

time or another, and helped to give it fame and occasional prosperity. It was there that one of the most successful melodramas of the century, Tom Taylor's "Ticket of Leave Man," was produced, with Henry Neville, as the unfortunate hero. It made fortunes for a few and ruined many.

A number of interesting anecdotes have been printed of the arrangements of theatre managers and the advance devices of seat seekers for Mrs. Fiske's engagements; and in many of the minor Western cities it may be said that there is a concern for the comfort of patrons and a desire for fairness, not usual with managers in the great cities in cases of extraordinary demands for tickets. For instance, at Ann Arbor the manager of the theatre in which Mrs. Fiske appeared kept the lobby of his house open and lighted all night to accommodate the throng that waited opportunity to buy seats in the morning.

Amelia Bingham has read during the past few weeks upwards of a hundred plays. As she expresses it:

"I want American wares I shall not look across the ocean for my inspiration unless the light here goes quite out. I want another all around play that will give equal opportunities to all the members of my company, as does 'The Climbers.' I have no desire to read a manuscript and then appropriate all the best lines and situations. It will never be my policy to watch at rehearsals and 'cut' Miss Ambivalences chances for a bit. The more individual hits the greater is the combined success."

It is not improbable that in the early future Paris may see "Mistress Nell" done into French. Mrs. John B. Schoeffel between whom and Mme. Bernhardt there have long been friendly relations while luncheon with the latter the other day suggested to the latter that she ought to see the play with a view to a French version of it. Bernhardt followed the advice and not only went to see Miss Croaman's performance in Boston, but she has read the play, and negotiations are

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said to have been begun between her and its author for a French translation.

"Mrs. Willoughby's Kiss," is the alluring title of a new play which is to be tried by Mrs. Brown-Potter and her Scott Boists, at Brighton, England, this week. The plot runs somewhat as follows: Two wives, unknown to each other, are waiting at Southampton for the arrival of the Indian liner with their husbands on board. The one, who has not seen her husband for twenty years is blowsy and coarsened by age, her illusions gone with her hair; while Mrs. Willoughby, separated for eleven years, is awaiting her husband's return with the passionate sentiment of new-made wife. A man enters, and, in the growing gloom she kisses him warmly, receiving his ardent kisses in return. Then, as lights are brought in, they start apart. He is not Mr. Willoughby, but the ill-assorted husband of the other woman, while Willoughby is equally ill-matched, a brutish boor. This opening situation promises interesting developments, especially as the two couples live in adjacent flats in West Kensington. But, though the play borders on tragedy throughout, the catastrophe is ingeniously averted at the finish.

There is a great chorus of praise for Mr. Esmond's new comedy, "The Wilderness," which has just been produced in the London St. James's Theatre by Mr. George Alexander. In the plot itself there is nothing new, but the old materials are said to be handled in a very fresh and effective way. A worldly mother trains a clever daughter to angle for a wealthy husband and the girl, bettering her instruction, succeeds in catching one by a stroke of utterly selfish and unscrupulous diplomacy, in which she prevokes the wealthy but diffident lover to a declaration by using the penniless adorer, to whom she is inclined, as a decoy.

Married, she learns to appreciate her husband and to love him very devotedly, and at the same time realizes how very badly and shabbily she has behaved. Meanwhile her husband has discovered how he has been deceived, and is in despair, until she proves to him by full confession that he is, at last, loved for himself alone. It was this scene, which is said to be strong and affecting, that seems to have clinched the success of the play.

DOWN IN CHARMING JAMAICA.

(CONTINUED FROM PAGE TWO.)

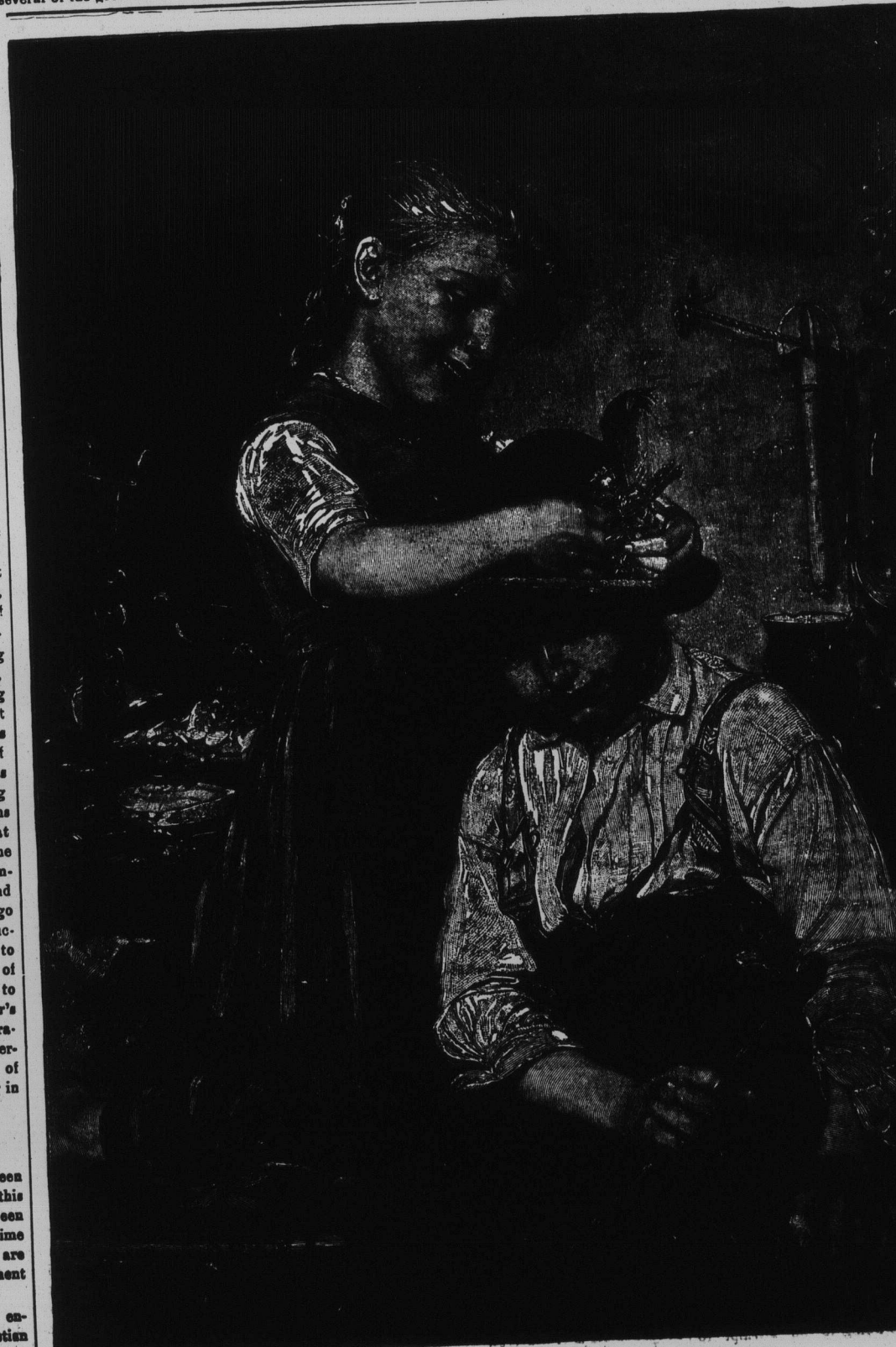
Ten miles from Bog Walk is Spanish-town, the former capital. There is an interesting church with some old tablets dating back to the time when the town was called St. Jago del Vega and the history of the island begins to grow dim. The king's house still remains, a mute witness of bygone splendor. Even the furniture has been packed up and the sightless windows look out appealingly. Only the oleanders in the court yard whisper tales of great banquets and gorgeous levees, and how the princes from the "old countree" danced through the pillared halls, which now only echo back the deathly stillness. In the kitchen one sees great pots and spits built into the walls, used, no doubt, in serving up many an English dish. At right angles to the king's house is Rodney temple, a semi-circular peristyle, while directly opposite are the government buildings, now deserted except a few offices.

Now we have finished our weeks tour of the island, not complete, to be sure, but yet giving us a fair idea of the whole. The sun was fast setting when we left St. Margaret's bay, night was coming down like a blanket over land and sea, there being no twilight in these latitudes. As we stepped out of the train at Port Antonio it was with a feeling of satisfaction in having a broader, more thorough knowledge of what lay beyond the hills.

Bizzer—What are you looking so sour about?
Bizzer—Oh, I just heard a lecture.
Bizzer—What about?
Bizzer—"The Sunny Side of Life."

E. H. Linn

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