MUSIC

EVERYTHING promises a most successful presentation of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" by the St. Paul Choral club Thursday evening at the People's church. The last few rehearsals have revealed the chorus at its best and it seems probable that so far as the ensemble singing is concerned this will surpass all previous efforts of the chorus. An orchestra of thirty-five men will play for the concert, and Mrs. Hoffman will be the organist. Of the soloists the local one, Harry E. Phillips, is perfectly at home in the music that he sings and members of the club confidently predict that he will score an artistic triumph Thursday night. Miss Anita Rio, the soprano, has been praised for her song recitals, but it is in oratorio work that she has won the most brilliant success. Her press notices have been most flattering and it seems safe to anticipate some satisfying singing. Like Miss Rio, John Young is a stranger to St. Paul, but like Miss Rio, too, the Eastern critics have said very pleasant things of his voice and his method. The Musical Courier has pronounced his voice to be a true tenor, of refined musical quality and carefully trained.

The piano recital which will be given by Miss Jessica O'Brien Tuesday evening at the Park Congregational church is one of the two important musical events of the week. Although a St. Paul girl, Miss O'Brien has never been heard here in public recital. Indeed, her long residence in Vienna, where she studied with Leschetizky, has prevented local musical folk from following her musical career, and so she is practically a stranger here. But her chosen field is that of concert pianiste. She has studied in Europe with this end in view and her debut here is therefore of particular interest. Her programme, an exceptionally well selected and well arranged one, for Tuesday evening, follows:

Gavotte and variations .....Rameau
Sonata (op. 78) .....Beethoven
Adagio cantabile; allegro ma non troppo; three preludes (op. 28); impromptu (op. 29); waltz (op. 42); ballade (op. 47) .....Chopin
Vecchio Minuetto .....Sgambati
Craco Vienne Fantastique ....Paderewski
Arabesque en Forme d'Etude Toccata .....Leschetizky
Fliderman's Waltz .....Strauss-Schutt

The always popular "Peer Gynt" suite will be played at the Danz concert today. The programme for the afternoon follows:

March—"Emperor Joseph" ....E. Strauss
Overture—"Merry Wives of Windsor" .....Nicolai
Andante—"In the Garden," from the symphony "Rustic Wedding"—C. Goldmark
"La Charitee" .....Faure
Tenor Solo—Mr. A. Soucheray.
(a) Pecheur Neapolitain et Neapolitaine .....A. Rubinstein
(b) Toreadore et Andalouse.A. Rubinstein
Suite—"Peer Gynt" .....E. Grieg
(1) Morgenstimmung.
(2) Ase's Tod.
(3) Anitra's Tanz.
(4) Tanz in der Halle des Bergkoenigs.
Accompanist—Mrs. F. L. Hoffman.

The annual meeting of the Schubert club will be held in the Odeon Wednesday afternoon. The officers for the season of 1905-1906 will be elected and business will be transacted by the voting body, consisting of all the active members and elected representatives from the student and associate members. The last few years have not only been very prosperous ones for the club, but they have also been particularly pleasant years. Though the club has grown the members have experienced the same close and cordial relationship that sustained the club in the past and they are more than ever a unit in regard to their warm interest in the welfare of the organization.

About fifteen years ago young Josef Hofmann came to this country as an infant prodigy—a "boy pianist." Those who follow the career of juvenile phenomenons are aware that after "growing up" they usually fade from public view and little or nothing is ever heard of them. Not so with Hofmann. As a young man he has recently made two or three tours of the larger cities of the United States and in the opinion of many critics his performances surpass those of Paderewski.

Hofmann will appear in St. Paul on Tuesday evening, Feb. 21, at the Park Congregational church in a joint recital with Kreisler, the violinist, and the following interview, which a New York reporter recently had with him, is therefore of particular interest to St. Paul music lovers:

"I called on the young pianist in his apartments. I was curious to know just what changes, aside from those of a purely musical nature, had taken place in the little chap who caused us such great wonderment fifteen years ago.

"At that time he could speak no English. Now he talks English fluently, as well as French, Russian, German and Polish. In response to my ring a rich voice, almost bass in tone, commanded me to come in.

"I entered the apartment and was confronted by a sturdily built young man, rather below the medium height, but with the build of an athlete. One would scarcely recognize in him the delicate looking little boy of fifteen years ago, overworked and querulous.

"As we sat and chatted I had ample opportunity of studying him and the thing which impressed me most was his perfect ingenuousness. I asked him if he remembered very much about his first visit to America.

"'O, yes, when I go about I see things I remember having seen then, and it all comes back to me like a dream. I spoke no English then. Who do you suppose gave me by first lesson?'

"I acknowledged that I couldn't even venture a guess.

"'Miss Ellen Terry. You see, I went back in the same steamer with Henry Irving and Miss Terry. She seemed to take a fancy to me, but she wouldn't speak German, and I couldn't speak English. She used to point to things and tell me the English names, and I would tell her the German names. I don't know whether she learned much German or not, but at the end of the voyage I knew a lot of English words—more than I had picked up in America.

"'Then when I got back to Berlin I had an English teacher, and it didn't take me long. I went to Dresden to study music with Rubinstein for two years. I used to go from Berlin twice a week and it took a whole day.'

"'With whom else did you study after that?' I asked.

"'With Mr. Josef Hofmann, who was a very good teacher,' was the laughing reply.

"He explained that he had studied with his father at first, as a little boy. Then for a period of five years he studied alone. Rubinstein devoted the last two years of his life to him and since then he had been his own master."

One of the features of the splendid season of grand opera for the Northwest which will be given by Mr. Conried's Metropolitan Grand Opera company is its scenic perfection. It has been the special contribution of Mr. Conried to the splendors of grand opera production in America to bring the quality of its scenic effects and stage management up to the highest possible standard and on the same plans with its unrivaled vocal and dramatic attractions.

It has never before been possible to give grand opera even adequately in the Twin Cities, owing to the lack of an auditorium combining sufficient seating capacity with the necessary stage facilities. The new auditorium in Minneapolis in which the coming season of grand opera is to be given does away with all these difficulties. It has one of the largest and best equipped stages of the country, and the complete production from New York can be reproduced without change, a thing only possible in a few cities, although in all cases Mr. Conried intends to give as near an approach to the Metropolitan standard as local conditions will permit.

When Mr. Grau brought his company to the Minneapolis exposition hall four years ago there was only the slightest attempt at scenic representation, but the operas were enjoyed and largely patronized in spite of that heavy handicap. This year there will be nothing to apologize or make allowance for.

"Parsifal" requires almost superhuman powers of stage management and it was very generally believed in New York, even by those who recognized Mr. Conried as a past master of stagecraft, that he could not reach the standard of the Bayreuth production. The proof of the pudding convinced everyone of his complete success on this point and the critics and audiences were agreed that no more marvelous spectacle has ever been presented in America. Even the people who opposed giving "Parsifal" as sacrilege have everywhere been obliged in all fairness to admit that it was done in a way quite above criticism, both vocally, dramatically and scenically.

The all too brief opera season will open Monday, March 27, with "Parsifal." For the first time St. Paul people will have the experience of going to the opera in the afternoon, for the performance begins at 5, with an intermission after the first act for dinner. Tuesday "Les Huguenots" will be given for a matinee bill with a brilliant cast, including Nordica, Sembrich, Homer, Scotti and others. In the evening there will be a double bill, "Pagliacci," with Caruso, the gold-voiced tenor, and "Cavalleria Rusticana."

MISS JESSICA O'BRIEN

The Pianist, Who Gives a Recital Tuesday Evening at the Park Congregational Church.

MUSICAL NOTES

It is said of Fritz Kreisler, who with Hofmann gives a joint recital in St. Paul Tuesday evening, Feb. 21, that he is making Bach popular in this country. Always there is a Bach number on his programme, frequently more than one. An Eastern writer, analyzing the violinist's programme, said recently: "Not so many years ago such a preponderance of Bach would have acted as a bugaboo to frighten away hearers. But present-day concert goers know that Bach, far from being the dry pedant he was once supposed to be, is a modern romanticist, though he was buried in 1750. To hear Mr. Kreisler play him is to realize this vividly; under his bow and fingers Bach becomes as melodious as Schubert or Wagner, his fugues as modern as a Chopin polonaise."

There is a field for a local impressario. In St. Paul, unless one of the musical clubs is willing to bring a musician here, there is little chance of his coming, even though he may give a recital in a town as near as Minneapolis. The city will owe Paderewski's appearance here to Mrs. Fred Snyder, and should his recital secure the patronage it deserves, Mrs. Snyder's effort may encourage her to repeat the experiment or it may induce others to follow in her footsteps. Certainly St. Paul is not surfeited with musical attractions.

Miss Jessie Ringen, the St. Louis contralto, will give a recital programme at the next regular meeting of the Schubert club, Wednesday, March 1, at 4 o'clock instead of 3:45, the usual time. The recital will be held in the Park Congregational church, and each member will be allowed one guest.

A special musical service was held at the Temple Friday evening. The programme was presented by Miss Lindsey, Mrs. Yale, Mr. George and Mr. Phillips, with G. H. Fairclough as organist. Mrs. T. M. Newson sang a solo.

Harry E. George went to Duluth Friday evening to sing for the Y. M. C. A. convention that has been in session there.

William H. Sherwood, of Chicago, will give a recital at the Visitation convent on Wednesday, March 1, at 8 o'clock.

The sacred cantata "Ruth," by Gaul, was given at the Norwegian Synod church Friday evening. Miss Signe Dahle sang the music of Ruth, Miss Nora Christiansen of Naomi and Nils Ylvisaker of Boaz.

Herbert Foster Sprague gave an informal pupils' recital for his young men vocal pupils last Wednesday evening at his studio in the Odeon. The following gave the programme: Lloyd Harper, L. C. Bardsley, Julius Nall and Gates Grant, tenors; Robert W. Block, baritone, and Arthur B. Block, bass. The choir men of Central Presbyterian church were the guests.

OUT OF TOWN MUSICIANS

The leading American orchestras did not neglect to commemorate the late Theodore Thomas by special performances. In Boston they played Schubert's funeral march, in Cincinnati the Lamentoso from Tchaikovsky's "Pathetic" symphony. The New York Philharmonic society selected the funeral march from Beethoven's "Eroica" symphony. More appropriate would have been Chopin's funeral march, as arranged by Mr. Thomas. Chopin's music is so idiomatically pianistic that it is usually marred when transcribed for other instruments, but this march is an exception. Mr. Thomas', version of it is admirable and gives the impression that the march had been written originally for orchestra. There are other clever arrangements made by this great conductor, some of which ought to be revived.

When Liszt, abused by myopic critics, used to say, "I can wait," he knew the time would come when his creative genius would be universally acknowledged and rejoiced over. The latest instance of progress in musical taste comes from Paris. When Cherubini was director of the Paris conservatoire he refused to admit Liszt as a pupil in that institution, partly as being a "foreigner" and partly because he personally disliked prodigies. As a composer, Liszt has been tabooed by the famous orchestra of the conservatoire until lately; but the other day one of his most mature and characteristic works, the oratorio "Christus," was produced by the orchestra and chorus of that institution and made a deep impression. The pastoral melancholy of the introduction did not seem to interest the audience, but thenceforth the many beauties of the work were fully appreciated. The organ part was played by M. Guilmant.

M. Saleza, France's greatest tenor, paid a glowing tribute to two American prima donnas—Mmes. Eames and Nordica—in the Times the other day, as "exponents of French vocal art in its most noble form." "What," he said, "are the chief characteristics of their singing? What is it that we think of as most admirable in their art? First, perhaps, the excellence of their voice production. Next, the perfection of their diction. And next, the grace, elegance and refinement of their phrasing. They play on their voices as a violinist plays on his instrument. Not only do they sing notes, detached notes, set down for them in their parts, but they also know how to link them easily and smoothly, and to beautify them with color, feeling and expression."

Mme. Schumann-Heink, who filled an engagement last week in Cincinnati, is reported to have said in an interview: "I shall apply for my naturalization papers while in Cincinnati this week and become an American. I love Cincinnati better than any other spot in this beautiful country. It was here that first I was taken to the heart of the great American people. Here it was that I sang at my first musical festival in this country. I have so many warm friends in Cincinnati that some day when I can no longer sing I hope to make my home in this beautiful city."

"Parsifal" is to be produced next June at Amsterdam, where it is not protected by copyright. Rehearsals are to commence at once, and the best German singers will be engaged. The decorations, which are to cost about $20,000, have been ordered from Vienna. It is also said that, although Frau Cosima Wagner has entered a protest, the Amsterdamers are convinced that the law is on their side.

A committee has been formed, with M. Camille Saint-Saens as president and MM. Vincent d'Indy and Widor as vice presidents, to promote the erection of a monument to Beethoven on the Place du Trocadero, in Paris. The design of the sculptor, M. J. de Charmoy, has been accepted and the memorial is to be unveiled next May. A Beethoven festival is to be held at the same time.

In Dortmund, Germany, a performance of "Die Walkure" was given a fortnight ago with the magic fire scene left out. The local chief of the fire department refused to give his permission for the burning of red powder and bellows fires behind the scenes, and so the art purveyors at the Dortmund opera house gave the opera without any fire scene.

A Modern Fable

(NUMBER ONE)

In the year 1870, A. D., there dwelt in the Land of Columbia and in the Province of Minnesota and in the City of St. Paul, a young man, ambitious, energetic and honest. As he was desirous of securing fame and fortune for himself, he went to the Greatest Fairy of that age, whose name was "Public Opinion," and seating himself before her, said: "Oh! Most Wonderful Fairy, I am about to enter into the Field of Trade and sell Musical Goods. Tell me, I pray thee, what shall I do to win success?" And the Fairy answered and said: "Do nothing except what you know to be right. Meet every obstacle fearlessly and honestly. Treat all who come to purchase your wares as friends. Sell them nothing except that which you know is the best and will last them for years. Let no man who is a builder of musical instruments prevail upon you to sell his goods because you can buy them for a small amount of money; for verily the man who sells cheap goods sells his reputation, and one will last no longer than the other. Seek only that which is the best; barter it, and ask only a fair recompense; let honesty and integrity be your watchword, and I will crown you with Success."

The Young Man went his way and followed the Fairy's advice, and today his firm is known throughout the length and breadth of that Land as

W. J. DYER & BRO.,

Largest Music House in the Northwest.
Sole Agents for Steinway and Knabe Pianos.

17 Dyer Building, ST. PAUL, MINN.

LONDON AWAITS YOUNG IRVING

Special Foreign Service

LONDON, Feb. 11.—London playgoers are curious to see if H. B. Irving, Sir Henry's eldest son, will make anything like as striking a success in the part of Hamlet as his famous sire did thirty years ago. Oddly enough, "Harry" Irving, who will play the Dane for the first time at the Adelphi next month under the management of Otho Stuart, stands today almost exactly where his distinguished father stood prior to his appearance as Hamlet. He has made himself recognized as one of the ablest actors on the British stage, but is not yet regarded as a "great" player. Of course, after the memorable night at the Lyceum when Henry Irving first played Matthias in "The Bells," there was little doubt that he would take his place sooner or later as a tragedian of the first rank, but it was not until his Hamlet was seen at the same theater in 1874 that he took his place at the head of his profession.

H. B. Irving—whose initials stand for Henry Broadribb — is thirty-five, or slightly younger than his father was when he appeared as the prince of Denmark. It would be an exaggeration to say that his most successful performance, so far—that of Sir William Beauvedere in "The Ambassador"—was as striking in its way as his father's acting in "The Bells," but this impersonation made it seem certain that the younger Irving would be soon at the top of the tree. Unfortunately since then H. B. Irving has had no part that gave him a chance to be "great," but it is doubtful if his performance of Crichton in Barrie's play could have been bettered, and he was uncommonly good as Letchmere in Pinero's "Letty" and as Orlando in "The Twin Sister."

He is a student and writer—chiefly on matters connected with criminology—and has published two thoughtful works, "French Criminals of the Nineteenth Century" and "The Life of Judge Jeffreys." His Hamlet will be a profound character study, whatever else it is, and he will have the advantage of being supported by the Adelphi company of old Bensonians, who, though they began badly a while ago with "The Prayer of the Sword," are now enjoying prosperity with "The Taming of the Shrew." In the coming production of "Hamlet," Oscar Asche will be the king, and his wife, Lily Brayton, the Ophelia.

Probably there will be no more interested spectator of his son's performance in "Hamlet" than Sir Henry Irving himself. The knight is in London at present, but leaves for Portsmouth at the end of the week to begin a provincial tour which will last until Easter. Then he opens at Drury Lane for three months—playing repertoire—and, in the autumn will leave for the United States on what is almost certain to be his last tour there. In 1906 Sir Henry's farewell appearance in London will be made—or, at least, so he thinks now.

Mrs. Langtry has put on "Mrs. Dering's Divorce" at Terry's for a season of only six weeks, and from the play's reception it hardly seems likely that this time will have to be extended. As in the United States, the piece has been adjudged rather thin and there is this against it, too, that the identical situation is treated much more amusingly in "The Freedom of Suzanne," Marie Tempest's play at the Criterion. Critics, however, find Mrs. Langtry's acting much improved, and that she has gained in ease and confidence.

Jean Richepin, who has come to London to see his "Du Barry" play produced by Mrs. Brown-Potter, doesn't look in the least like a dramatist. He is over six feet tall and has a skin that is almost copper colored. As a matter of fact, Richepin had no idea of becoming a playwright in the beginning. He was born in Africa—hence his swarthy complexion—and started life by trying to teach. Then he became a professional wrestler at fairs, and developed his muscle to some purpose. After that he went "before the mast" in a trading vessel, and wrote verses during the night watches. Tiring of this he lived with a band of performing gypsies until one of the ladies of the company offered him her heart. Richepin knew that if he refused he would certainly be stabbed by the indignant lady, so he fled from her to Paris, and became from that moment merely a literary man.

He lectured in London several years ago, and greatly edified his audience by his sincerity, by the fact that he had no notes to lecture from, and by the manner in which he fished up the morsel of sugar which lay at the bottom of his glass of water and sucked it vigorously in the midst of one of his most impassioned sentences.

Before this time, no doubt, a lot of melodramas with airships in them have been produced in the United States, but the first piece of the kind to see the light on this side of the water has just been given in Paris. It is a spectacular drama in four acts, called "The Conquest of the Air," and written by Archdeacon, the aeronaut, and Camille Audigier. The plot is based on facts known to Parisians, and has to do with an unfortunate airship inventor, who, after ruining himself with his experiments, falls into the hands of unscrupulous financiers, who steal some of his plans and sell him up. The big scene of the play shows the first platform of the Eiffel tower, with a realistic ascent of the inventor's airship. Something goes wrong and the machine falls and is wrecked, the unlucky genius receiving mortal injuries. The piece is thrilling throughout and is a hit at the Ambigu.

Memorabilia

To enjoy a green old age it is wise never to quite reach the gold brick or the girl wife stage of greenness.

The law of the conservation of energy assumes nothing is really lost in the universe—except, at times, a good joke.

To deceive your wife tell her the cold, unvarnished truth. She'll never believe it of you in the world.

Next to the joy of perfect happiness, in a woman's case, comes that of being perfectly miserable.

Pleasure is the cocktail's momentary prick; happiness the long content that follows.

The gambling mania is not a mere craving for excitement. As many married men gamble as bachelors.—New Orleans Times-Democrat.

Something to Spare

Tramp—Mister, have you any useless things around the house dat you don't want?

Farmer Silas—Yeas; you'll find Bill, who's home from college, in the kitchen and Matilda's beau in the parlor.—Chicago News.

Marriage Musings

The honeymoon sometimes reaches its last quarter.

Marriage is woman's sphere and man's hemisphere.

To the altar may be only fifty feet. From it may be fifty years.

Some husbands are known by the keys they are allowed to keep.

Love lights life's pathway, but for practical purposes the gas stove has advantages.

The word "obey" sounds well in the ceremony. There is always plenty of time afterward for laughing at the joke.

Relatives sit in the front pews at the ceremony, on the front porch in summer and in judgment on the bride and groom throughout the year.—Philadelphia Post.

Corrected

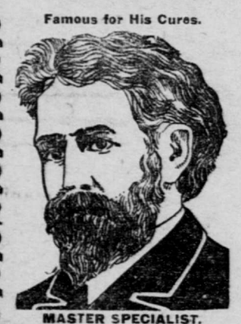
Ascum—Here's rather a queer sentence: "What thou dost do, do well." Does that sound altogether right?"

Mrs. Ascum—No, it's ridiculous to use "thou" in speaking to a servant girl. I would say, "What you dust, dust well."—Philadelphia Press.

MEN!

When you are tired of being experimented on, I invite you to come to me and be cured . . . .

Famous for His Cures.



MASTER SPECIALIST.

Why delay longer? You will have to come to me sooner or later. Why not come now? Remember, it will require less time and cost you less money to be cured now than later on. Your disease is never on a standstill. With it you can make no compromise. You must master it or it will master you and fill your whole future life with woe and misery.

My treatment is absolutely certain. There is no experimenting or guesswork. The great training that I have received in leading Hospitals and Colleges of the world, coupled with the long years of experience I have had in treating SPECIAL DISEASES OF MEN, has taught me to know from the very start what the nature of the disease is, and the treatment to give that will absolutely cure.

I DO ALL I AGREE OR YOU PAY NOTHING.

Don't be discouraged because others have failed to cure you. REMEMBER, I DO NOT MEASURE MY ABILITY TO CURE BY THE FAILURE OF OTHERS. I have cured thousands of men after all others had failed.

SPECIAL If you call now I will give you one week's free trial treatment

VARICOCELE

I cure Varicocele by new and original methods, without cutting. My treatment positively reduces the enlarged veins, and re-establishes a free and easy circulation—giving renewed strength and vitality to the parts. It is free from danger and causes you no pain or detention from work or pleasure.

BLOOD POISON

I do not try to cure my patients of this terrible disease, known as the king of all blood diseases, by giving injurious drugs, which in themselves leave the system in a worse condition than the disease it was intended to cure. My treatment is harmless and I guarantee it to forever drive the poison from the system, cleanse the blood and to leave the patient in just as healthy condition as before he contracted the disease.

There is no danger whatever of the disease ever returning when once cured by me. Those who have had blood poison and contemplate getting married, should by all means consult me before doing so.

Loss of Vital Power (Nervous Debility)

My treatment restores all lost ambition and power. Builds up the broken down Nerve Cells, puts new force into the Nerve Center, makes you a man among men with happiness and power complete.

I also cure Kidney and Bladder Trouble. Such as Bright's Disease and Inflammation of the Kidneys, Cystitis and Inflammation of the Bladder, frequent Micturition, etc., Stricture, Prostatitis and all unnatural drains, etc., cured in a remarkably short time.

Until further notice I will give to all who call at my office during the regular office hours CONSULTATION AND EXAMINATION FREE OF CHARGE, including, if necessary, a special examination of the Urine.

Those who find it impossible to call may write me for further particulars, and their letters will be answered by me personally. Inclose two-cent postage stamp to assure reply. Every patient treated strictly confidential.

FREE — PRIVATE MEDICAL ADVISER OF THE MASTER SPECIALIST — FREE

If You Cannot Call, Write

If you cannot call at the office for treatment, write for symptom blank and get the advice of the Master Specialist FREE. He will also send you his book, "Private Medical Adviser," containing 200 pages and 42 illustrations, free. This book is a complete history of all nervous and private diseases with which men are afflicted; every man should read it. It advises you how to keep well when you are well and how to get well when you are sick.

HEIDELBERG Medical Institute.

COR. 5th AND ROBERT STS., ENTRANCE 108 E. 5th ST., ST. PAUL.

Daily—8 a. m. to 8 p. m. Sundays and Holidays—8 a. m. to 1 p. m.

LARGEST MEDICAL INSTITUTE IN THE NORTHWEST.

Additional Dramatic

Continued From Preceding Page.

set aside this edict of Solomon. A writer in the New York Evening Mail observes that he rubbed his eyes in amazement the other day when he found Hercules replying to Bacchus' boast that he had sunk twelve of the enemy's ships with the retort: "And then you woke up!" This was in a comedy by Aristophanes called "The Frogs," yet R. A. Barnet was credited with creating the same speech in his "1492." Poor librettists! What can be expected of men on whom the Greek dramatists had a bulge of 2,300 years?

The gentleman of the Mail remarks interestingly that Aristophanes really was the protagonist of all such offerings as "Fantana." It was he who introduced the local "gag," making sport of notables who probably were the Hellenic equivalents of Dr. Parkhurst, Devery, Harry Lehr and Bob Fitzsimmons. One may even find on record his conviction that the policemen of Athens crooked their palms behind their backs and helped themselves from the fruit carts. Thus, in the "Lysistrata," he says: "A Thracian, shaking a shield and javelin like Tereus, frightened the woman that dealt in figs, and swallowed the ripe ones." The amenities between New York and Hoboken, Chicago and Joliet have their precursors in these comedies, and even the old Casino reviews may be likened to "Thesmephoriazusae." in which the plot is but a vehicle to parody all the plays of Euripides.

Altogether, the persons responsible for "Fantana" and other musical comedies ought not to lose any sleep because their work is called "reminiscent." Nobody accuses tailors of stealing styles because Adam wore a fig leaf.

THEATRICAL NOTES

Mrs. Gilbert's will, which was filed last week, contained bequests to Ada Rehan and Charles Richman, with both of whom she was associated for many years at Daly's theater.

George Ade, the author of "The College Widow," is wintering in Porto Rico, and incidentally giving thought to his new comedy, "The Second Time on Earth," which Henry W. Savage will give an early production next season.

Sam S. Shubert, the theatrical manager, sailed for Europe last Wednesday to make arrangements for opening his new London theater, the Waldorf, in April. Mr. Shubert also will make a quick tour of the continent in search of dramatic material.

Lillian Russell is in her last week with "Lady Teazle" at the Casino in New York. The production has been one of the most successful of the season. It will be followed on Feb. 20 by a revival of "Florodora."

Lillian Russell is the president and entire membership of a determined Don't Worry club. Miss Russell refuses to trouble herself about anything, to hear unpleasant details concerning her business, or to listen to tales of woe. This, rather than beauty lotions, has kept her a young woman.

Theatergoers somehow or other have fallen into the habit of thinking of Ada Rehan as an elderly woman, and every year her managers have been obliged to deny reports of her farewell to the stage. As a matter of fact, Miss Rehan is younger than a great many so-called "young actresses," and only twelve years older than the most noted and beautiful of them, Maxine Elliott. Miss Rehan was born in 1860 and Miss Elliott in 1872. Miss Rehan has been on the stage since childhood, which probably is responsible for the fallacy in question.

Miss Marie Cahill, the feminine star of "It Happened in Nordland," is keenly interested in the charities which aid young friendless girls in New York who are trying to support themselves.

She is at present endeavoring to form a new aid society with the idea of affording immediate help for young girls who are at the end of their resources.

Her idea is to have twenty-five women subscribe $100 each, and from this fund make loans of small sums to such girls.

Whether the new society will lease a boarding house and provide there rooms and meals, or whether it will make arrangements with different boarding houses in various locations of the city has not as yet been determined.

Such an institution has long been needed in New York and the amount of good it will accomplish is incalculable.

The comedy which Mr. Augustus Thomas has written from Mr. Charles Dana Gibson's famous series of drawings entitled "The Education of Mr. Pipp," will be presented by Messrs. Kirke La Shelle and Daniel V. Arthur at the Liberty theater in New York city Monday evening, Feb. 20.

Miss Maude Adams will have only an hour in which to build up the cockney character which she will now add to her repertoire. She will appear as Amanda Afflock, a little London drudge, whose imagination has been fired by cheap literature until she weaves a romance around her little humble self. She is an orphan, but pictures herself in a life of luxury, with a rich father and a wealthy suitor to shower presents upon her.

Laura Burt has secured the dramatic rights to the novel, "John of Strathbourne," which is being adapted by her husband, Harry Sanford. Miss Burt intends remaining in this country and will produce the play most likely next season.

Notice the Eastern newspapers are referring to Fritzi Scheff as "Shifty Fritzi," and incidentally crediting Walter Damrosch with the authorship of that title. If Scott Small could only dig up the tough office boy who created that title at the Grand box office one day last season when Fritzi was playing here it remains a question as to how Mr. Damrosch would view the comparison.

Referring to the Baconian theory, Sir Henry Irving remarked recently: "Poor Francis had enough sins upon his back without being burdened with so infamous a piece of cheating; and I have such respect for the genius of Francis Bacon that I believe that he would have been prouder of the authorship of 'Hamlet' or 'Lear' than of all the books he ever wrote. No, no, when the Baconians can show that Ben Jonson was either a fool or a knave, and the whole world of playwrights at that time were in a conspiracy to palm off on the ages the most astounding cheat in history they will be worthy of serious attention. I feel that the desire to drag down Shakespeare from his pedestal, and to treat the testimony of his personal friends as that of lying rogues, is due to the antipathy to the actor's calling—an antipathy which, I am sorry to say, has its eccentric manifestations even to this day."

AT THE PLAY

There's a subtle fellowship
At the play;
Sentiments that sort of grip
In a way
To bring people very near.
Outer thoughts all disappear
And we lend a common ear
To the play.

Interested as can be
In each part;
Giving all the sympathy,
From our heart,
To the heroine so fair;
And the plotters who would dare
To enmesh her in a snare
We would thwart.

Then the villain, so suave,
Trim, and neat;
How we hate the polished knave
Whose deceit
Parts the lover and the lass!
And our joy is nearly crass
When at length we see him pass
To defeat.

When the hero proves that he
Is sincere;
Chooses love and poverty
Without fear;
Dons a workman's cap and blouse,
Just to win her for a spouse;
That's the time when all the house
Wants to cheer.

And when virtue has achieved
Victory,
Everybody feels relieved,
Mightily
When they're in each other's arms,
Safe from trials and alarms;
There's a scene that always charms
Wondrously.

Seems as if each player had
Been a friend.
And it makes us kind of sad
At the end,
When we have to say "Good-by,"
There's a dimness in each eye
As the audience, with a sigh,
Homeward wends.

—Louis J. Stellman in Leslie's Weekly.