MUSIC AND DRAMA

A glance over the brilliant and noticeable audiences that witnessed the three performances of the Prince of Tonis engagement at the Theater here during the opening nights of the present week would hardly justify the statement that presidential election years were always all years with theatrical people. It is only necessary to indicate that the people here greatly appreciate high art in both the drama and the opera, for this matter, excellence in any commendable line of amusements, and they know how to show their appreciation of liberally patronizing them. The Prince of Tonis engagement was certainly appreciated, and it will rank as one of the best attractions of the season, with the opening up to date. Dainty Isabel Irving admirably suits the part she portrayed in its play, displaying in her lines the tenderness of feeling that always draws forth the sympathetic feelings of an audience, and the play affords so many opportunities for strong scenes, particularly in the last act, where she as the Princess Flavia sacrifices the love of her heart for the stern path of duty. Howard Gould very acceptably rendered the dual role of Rosendyll and King Rudolpho, though the edge of his triumph was somewhat dulled, through the peculiar expectancy of seeing James K. Hackett, who has excited so much favorable comment for his splendid rendition of these roles, but Howard Gould is a clever actor and deserved all the credit he received, particularly under the circumstances. Mr. Walcott's Colonel Sapt was well suited to these clever characterizations that we sometimes have the pleasure of seeing, his make-up and general appearance was startlingly like that of the Iron Chancellor of the German empire, Count Von Bismarck, a fact really created by the audience. The balance of the cast were taken off of vaudeville usually found in companies of this class, who are all selected for their ability by that leader as a theatrical manager, Daniel Frohman. Everything now written by Anthony Hope, the author of the novel from which the play was taken, is eagerly sought after by theatrical managers, who look upon him as the dramatic writer of the age.

The week at the Grand has been a slow one from a business point of view, the double bill being unable to attract the people, partly from the political excitement prevailing, but one larger to the heavy counter attraction at the Theater during the early part of the week and lately to the Bostonians' week of the 16th. The task is not by any means an easy one for a manager, to continually provide new plays for a stock company giving a change at still every week, but the public are not charitable to all respects and are bound to have something new, or withhold its patronage. Some of the successes coming the early days of this month will bear repeating decidedly so as to interchange to some of the new productions, such for instance, Jerome, The Amazons, or a number of others that might be named.

Next week's announcements will consist of three nights at the Theater, Tuesday, Friday and Saturday. Le Loie Fuller will be seen one night only, Nov. 10th, with Grismer and Davis will act on the week Friday and Saturday nights, the 13th and 14th, with Humanity. At the Grand Mr. Barnes of New York will be got on for the week. Tom Lyncoun will be dark all week, opening again the week of the 16th with Tom's Topics.

La Loie Fuller comes to the Theater Tuesday night of next week, Nov. 10. This announcement should be sufficient to fill the Theater upon that date from the fact that she is the original dancer in this line and has created for herself international fame, having received the personal favors of the German Emperor, President Faure of France, the Russian Czar and the Prince of Wales. She simply set all England and Europe in a whirl and has received besides the public favor the princely salary of four thousand dollars per week for her work. There have been numerous imitations of La Loie's dancing, but none have ever created the excitement and praise that her's does.

The Grand will produce next week A. C. Gunter's Mr. Barnes of New York. It was this novel that brought him into the widespread favor that he has since enjoyed. Its dramatization was a very clever thing and it has enjoyed a phenomenal run at Chicago, Philadelphia and first given. This will be the last week that Miss Belgarde and her husband, Mr. Butler, will be seen with the present company. This should be one of the best weeks of the season at the Grand. The cast of characters is given below:

Barnes M. Barnes, of New York.....
Lord Dunsmore, a French nobleman, in love with Barnes's wife.....
Count Maximilian Lenox, a French nobleman, Barnes's secretary, in love with Helen Barnes's secretary, Innocent.....
Tempest Dunsmore, Barnes's wife.....
Helen's foster-father.....A. C. Gunter
Antonio Fazio, Barnes's other secretary.....E. M. Kinder
Andre de Rohan, captain in the French army.....Hugh Ford
Pierre de Fresnes, French S. S. agent.....H. H. Blakemore
Hotel proprietor.....H. H. Blakemore
Hotel waiter.....George B. Kilross
Cabman in Paris, French cabman.....Hugh Ford
Principal in duel.....Hugh Ford
Second in duel.....H. H. Blakemore
Surgeon.....H. H. Blakemore
Lord Ascoldale, Lady's cousin.....Jessie Lane
Lady Charlotte, Maud's mother.....
Maud Charteris, a young lady of 18, whom Innocent mistakes for Helen.....Marguerite Sylva
Jacob, Barnes's foster-father.....Kate Bancroft
Ticket seller, passengers, etc., etc.

ACT I.

Act I, scene 1—Barnes's home in Canonbury, London. Act I, scene 2—Boulevard Bineau of New York.
Scene 1—The beach and the cot of Fitzhubert.
Act II—The Hotel Continental—Rue and Rue Montmartre—Scenes of New York, Denver and the Rocky Mountains.
Act III—The Hotel Continental—Rue and Rue Montmartre—Scenes of New York, Denver and the Rocky Mountains.
Act IV—Scene 1—Barnes's home in London. Scene 2—Barnes's home in London. Scene 3—Barnes's home in London. Scene 4—Barnes's home in London. Scene 5—Barnes's home in London.
Act V—Scene 1—Barnes's home in London. Scene 2—Barnes's home in London. Scene 3—Barnes's home in London. Scene 4—Barnes's home in London. Scene 5—Barnes's home in London.
The curtain again after Curtain—The Home of the Barnes—The wedding—Barnes of New York—Curtain—Barnes's home in London—Curtain—Barnes's home in London—Curtain—Barnes's home in London