

LONDON MUSIC HALLS.

WHERE THE COCKNEY TAKES HIS
FUN WITH PIPE AND BEER.

Free Smoking Concerts in Stuffy Rooms and Variety Shows in Gorgeous Palaces With Bars all Around the Auditorium—Barmails and the Players.

It is impossible to imagine a greater contrast than exists between London actors and London variety actors; between the legitimate London stage and that vast and various collection of amusement establishments known as music halls, in which music has never entered, and between the audiences at London theatres and the throngs which gather at "the halls."

The London actor, as shown in my last letter, is a man of good birth and breeding. He has had the advantage of the best of early training and environment. His vocation is one which requires manifold effort, intense application, many years of apprenticeship and study, and conduces to high moral and intellectual ambitions. He is a home lover, builder and keeper. His social status is the best.

The London dramatic stage and its audiences are a credit to any nation. As a whole the moral atmosphere and results are good. I believe that as a rule, English players, play and audiences together represent the best expression and receptivity of genuine mirth and sentiment which can anywhere be found. And on the large lines of consideration, it may be safely said that whatever may be presented, comedy, drama or tragedy, upon the stage of London and has met with public satisfaction, has been the product of dramatic authors having no superiors, has been given interpretation by the ablest and most conscientious of actors, and has reached the magic realm of success through as cautious and severe criticism and purgingly-healthful laggard approval, as are necessary to give something of real value to the entire amusement world.

But good as all this surely is, what can be the secret of that strange and inexplicable national taste which not only makes possible but stubbornly clings to and continues to develop with giant strides that incomparably greater and inexplicably insane and beastly form of amusement found in the London music halls?

There are at present in London a score or more of great music halls into each of which nightly crowd from two to five thousand people. There are hundreds upon hundreds of lesser affairs, ranging from the old time free-and-easy, from which the modern music hall has sprung, to the "penny-gaffs," where audiences of from one to five hundred persons may be found. Besides these, I would almost venture the assertion, there are thousands of "pubs" or public houses, drinking places with assembly rooms behind the bar, where free "smoking concerts" attract a permanent nightly audience of from a score to a hundred workingmen and the foul rabble that subsists upon their generosity and weakness.

Indeed any one who knows this great city at all in that wandering, vagrant, observant way which leads thought into grave conclusions, would have no hesitancy in saying that a quarter of a million human beings may be found any week day night in these places, "cheery," or more so, from liquor, and from these sources securing their old ideas of international contrasts; feeling their hearty patriotism as the bravest of Britons deliciously prompted; gathering from vile-mouthed performers' quips the news and scandals of the day; increasing their contempt of order and law from their endless satire and ridicule, gaining in general and particular deeper hatred of the English society above them; and hearing, often with their wives and daughters beside them, the most sacred relations of men and women never spoken or sung of save as perennial playground for cunning and infidelity; until the heartiest British laugh is in response to the broadest British entendre, and the loudest British roar rises from these great seas of upturned faces when the vilest music-hall indecency is perpetrated.

Of all these places the "penny-gaff," or outrageously ridiculous pantomime, or voiceless melodrama, or wordless tragedy, in which there is indescribable murder, highway robbery, and other lurid crime, but all enacted without spoken word to evade the law governing dramatic representations, is the least harmful, for it has no bar; and to get his "penny-orth" of play, the Whitechapel barbarian is kept for at least two hours away from a public house. Drink is the real attraction of all the others.

The wise lawmakers of London will not permit any dramatic representation at any place where liquor is sold. Something which would appeal to the intellect might lessen the demand for drink. So they make it easy to debauch the masses with a combination of sensationalism, sensualism and drink; and from the lowest free "smoking concert" to such low music-hall palaces as the London Pavilion, Alhambra, Tivoli, Royal, Oxford and Trocadero, not one in one hundred could exist a fortnight on the merit of its performance alone.

To-day, just as an hundred or more years ago, you cannot pass the distance of fifty yards in certain localities of all large English cities, without hearing a pandemonium of song behind some door which bears the legend,

Free Smoking Concert Within.

On Saturday afternoons and evenings every one of these places is thronged to suffocation with workmen. With their ten to fifteen "bob" (shillings) in their wallet, empty dinner pails in hand, half of them unwashed of the grime of honest labor, by scores of thousands, they stream into this "smoking concert" and to that. There with their fellow workmen; with the precious pipe in mouth or hand; a mug of "bitter" or "four ale" before them; perhaps a painted barmoid on one knee and a Rip Van Winkle-like somnolence as to their families and their needs; they shout "Encore!" "Encore!" to the volunteer soloist, the pimply pianist or the puggy little clog-dancer and all the other meager freaks of their "Alf holiday heaven;" roar bravely in chorus; are at peace with all the world, and without an iota of viciousness in all their pitiful lives, wholly forgetful of their slavish labor and slaves' wage—until the wife Nemesis, "missus," finds them out and yanks them and what is left of their "bobs" to the home-hovel; or they are

tossed from the closing doors to the stones of the street for the final picking of London vultures and night hawks.

The great London music-hall is simply a larger and more insidiously hurtful type of the free "smoking concert" room, in the hands of a stock company which profits to the extent of twenty-five and thirty per cent., instead of a single publican who is satisfied with ten. It is practically a gigantic bar or series of tiers of bars, surrounding an auditorium where thousands instead of scores can be admitted, at a mere nominal entrance fee; where a stage with specialty performers supplant the platform, the pianist, and the volunteer; and where the same classes, or more vicious ones, with "Arry and 'Arries" of London fill the pit, while every manner of cad, fast fellow of the gentry and nobility, including a good sprinkling of London Bohemia, saunter in the promenades and fill the boxes and stalls.

You can bring along your pipe and smoke it just the same as at the other place. The constant explosion of scratched matches is of the same deathly odor and familiar sound. There are the same sort of barmails, only more of them, scores of them, more bewitching and dangerous. The demimonde, quiet but alert as falcons, are here in hundreds in search of quarry. Dozens of gold-laced lackeys and inspectors give semblance of refined order and strict propriety. But all the elements of mischief are here. Though the mirrors, decorations and all appointments are gorgeous, all the opportunities for making a beast of one's self are provided without stint. You can become maudlin and sing the performer's ballad all your own way. And the whole audience, by mid-evening, is roaring along with the orchestra at the catch-lines, choruses and refrains.

About twenty different acts called "turns" are done by as many different performers in one evening, and each "actor" will have from one to four "turns" for the same evening, each at different halls to which he speeds in every sort of conveyance, from a coster's donkey cart to a brougham. Programmes are furnished, on payment, and huge numerals, slid into the proscenium sides, corresponding with programme numbers, indicate that when the deafening clang of the stage manager's gong is next heard, the "turn" is to be done by the Renowned Signorina Splittavoice, Spaghetta Siren to the Italian Court, by the Climax of Cloggers, by Nell Nellwood, Unapproachable Delineator of Dukes' Dialogues, by the Slug Brothers, Kings of Knockabouts, or by Mlle. Padshanks, Queen of Aspiring Heels. Applause is ungrudgingly given; and the pit, ever insisting upon its money's worth of screaming, wriggling and contortion, always vociferously demands as many "Encore!" as the management will tolerate.

But between all these odd folk and the London actors of the dramatic stage, there is endless emulation mingled with tantalizing attempts at "freedery" and airiness on the one side, and a fadless dread and contempt on the other. The music-hall actor, "pros" or "prosser" as he is known in London, is in nearly every instance a product of the lowest London life. As a rule he is a costermonger, waterside character, stable-boy, "boots," strolling from the travelling booth shows, Billingsgate crate-carrier, or from somewhere out the East End slums.

If he be of as good quality as from the humblest laboring classes he still, as well as all other music-hall performers, graduates into his profession through one unvarying school of low and often vile training—from the "penny-gaff," the worst of all London shows, or from the "smoking-concert" den where he has, as "volunteer," sang, danced, contorted, or slugged, for the free entertainment of the boozing and foul gutter hosts of London. Many of these favorites command salaries of from £100 to £150 per week. But about all of them reach their audience, and often respectability, out of the same original depths, and along the same vicissitudinous road.

The only time when dramatic actor and "pros" ever meet is at the annual Christmas plays and pantomimes. Then the "pros" is in demand at the theatres to do specialties.

To describe the haunts of the "prosser" would require a description of the entire lowly of London. But every day many of these curious folk may be seen, and between eleven and two o'clock every Monday from 500 to 1,000 can be found, if the day be pleasant, at the intersection of York and Waterloo Roads, just beyond the south approach to Waterloo Bridge, on the Surrey Side.

In language, speech, manner, dress peculiarities and characteristics it is one of the rarest assemblages one can find in all London. They resort here to "book" engagements with dramatic agents who occupy all accessible ground apartments for nearly a square on either angle of each of the four corners; to pay to their agents the regularly required ten per cent. commission on their weekly salaries; to exchange greetings, coster oaths and choice Billingsgate; and to keep posted as to the movements of rivals and city, provincial and American managers.

EDGAR L. WAKEMAN.

Grant's Fondness for Beef and Cabbage.

An unpublished story of General Grant was told yesterday at the Grand Pacific by Paul Gores.

"I was steward at the Palmer House," he said, "when the ex-president stopped there on his return from the tour of the world. One noon I was all but stupefied at seeing General Grant creep in the kitchen door, as though escaping from some one. 'I am sorry to trouble you,' he said, as though asking a great favor, 'but may I have a little corned beef and cabbage?' 'Why, certainly,' I replied; 'but shall I not send it to you out in the dining room?' 'No,' he answered, 'I'll eat it right here if you will let me sit down at this table.' So I cleared away a place on the rough board table, where the cook had been fixing the meat, drew up a stool, and the way he got away with that corned beef and cabbage made my eyes bulge. When he had finished he laid down his knife and fork with a funny sigh of satisfaction, put one hand on my shoulder and said: 'Young man, I suppose you don't care for that at all, but if you had had to eat what I have for the past few months it would taste like a dinner for the gods.' The poor old fellow had dined with everybody from the Queen down, and that cabbage in my kitchen did him more good than all the rest together.—Chicago News.

THE POPE AND THE KINGS.

The Vatican Seems to Force the Abandonment of the Monarchical Principle.

The present pope must inspire kings with a solid hatred. For a very long time there existed between the tiara and crowns a sort of alliance or tacit compact. By cutting himself loose from this ancient complicity, Leo XIII. has raised the tiara far above all imperial and royal crowns. To the kings he has been unkind enough to declare that the divine right exists not for them alone, but for every established government sanctioned by the will of the people. And by the simple fact that he ignored the material side of the governments of the different christian nations, his spiritual authority has grown immensely. The papacy is beginning to become what it was in the middle ages, a moral power superior to all.

That is just what the sovereigns feel. They know that the Pope is turning his back upon them, that he is no longer subject to their orders; that he overshadows them, and that a day will come, perhaps, when the arbitration of this moral power will be invoked against them by the people. And this idea is to them painful in the extreme. They are aware that the Pope does not fear them; that he does not like them; that he does not worship the powerful and the great of this world; and they suspect that this original old man, who has already said so many unpleasant things about them in his encyclicals and in his letters, thinks, perhaps, a great deal more.

What has he done to provoke so much fear and hostility and at the same time so much hope throughout the world? He has returned the scripture pure and simple. He has uttered the words of Christ, and he himself has recalled the great order, "Go to the people."

And another declaration which marks for the papacy the end of an unfortunate tradition, and which must be extremely agonizing to the deplorable remnants of the old parties, is found in this sublime expression, in which beauty of thought is accompanied by a singular splendor of imagination: "The church of Christ is attached to one course only, to the one which is itself nailed to the cross."

The Kings are the other courses to which the church is no longer tied.—Paris Figaro.

Very Fast Travelling.

An interesting instance of the magic of the telegraph, an illustration of the way it can annihilate space, outrun the sun and perform mystifying jugglery with old Time's hour glass and with the calendar, and an object lesson in every-day science are afforded in connection with the execution of the sentence of murderer Deeming in Australia on Monday. Deeming was hanged at 10.01 a. m., and the news and details of the execution were read by the readers of *The Sun* at the early breakfast table, and even before daybreak that day. If the execution had been on any other day the news would have been printed in the evening edition the day previous to that of the execution, for the news of Deeming's death was received in the office before 9 o'clock on Sunday evening, apparently thirteen hours before he was hanged. The news was in San Francisco soon after 5 o'clock Sunday evening, having been sent by way of Montreal. The telegraph beat the sun by almost a whole day.

The message had to travel the course traversed by the sun, too, and did not make the gain by cutting across lots or doubling back and stealing a lap. With a cable under the Pacific the message might have doubled on the sun's track and gained a day in a minute or so. Telegrams from Australia must take the western or sunward course, and make the full circular tour. The message left Melbourne, on the far side of Australia, very soon after ten o'clock Monday morning, travelled about 15,000 miles, was retransmitted thirteen times through as many different stations and different lengths of cable, reached New York at 8:50 p. m., Sunday, and was in the *Sun* office before 9 o'clock. The difference in time between New York and Melbourne is fourteen hours and forty minutes, so that when Deeming was on the gallows it was 7:20 Sunday evening in New York, and the message travelled 15,000 miles in the remarkably quick time of less than an hour and a half.—N. Y. Sun.

A Hint to People Who Use Lamps.

Police men and firemen are frequently called into private houses to put out exploding lamps or clothing that has caught fire from an accident of the kind. When a lamp is blazing ceiling high it requires considerable nerve to take hold of it and hurl it out of the window, but that is the simplest and best way to prevent disaster. If that is impossible, or if the burning oil has got on the carpet or tablecover, a shovelful of sand or, failing sand, of common soil, will gently do all that is necessary. The same applies to anyone whose clothing is covered with oil and on fire. If he can lie down and have some soil shovelled on his clothes the fire will go out instantly, whereas a dozen buckets of water would hurt him much worse than the fire. A bucket of sand standing in a cupboard in a room where a coal-oil lamp is burned is a good precaution, and may check at the start what might otherwise be a most disastrous fire.

For the Lords of Creation.

The best way is not to hang clothes up. Fold them flat and lay them down. If there is no place to do this hang them on two nails. Button the waistband, and put the front part of the band on one nail and the middle of the back on another at the same height, so that the garment will hang flat.

"WORTH A GUINEA A BOX."

SPECIAL NOTICE

Complying with general request, BEECHAM'S PILLS will in future for the United States be covered with A Tasteless and Soluble Coating, completely disguising the taste of the Pill without in any way impairing its efficacy. Wholesale Agents, Evans & Sons, Ltd., Montreal. For sale by all druggists.

HOW TO PRESERVE A PIANO.

They Need Almost as Much Care as Babies or One's Complexion.

"In spite of all the efforts of the makers," said a piano tuner recently, "I do not believe there is one piano in one hundred that, with ordinary parlor use, will stand in tune more than two months. An unskilled musical ear, it is true, will fail to detect an important discord in a piano for six months, or perhaps longer; but no cultivated ear can tolerate the discordant notes that the best piano will insist upon giving out after two months of use."

"When you think once that the steel wires and iron frames of a piano are alternately contracting and expanding under the variations of the surrounding atmosphere, giving a constant movement of the wires and a consequent change in the pitch and tone of the instrument, the impossibility of a piano maintaining a perfect tone for any length of time must be at once apparent, and if you will but reflect on the surprising fact that the tension of the strings on a piano causes a strain on the body of the instrument equal to the weight of 100,000 pounds, you will doubtless agree with me that a piano will remain in perfect tune for a year is an instrument that must necessarily be of extreme rarity, if not impossible to make."

"A piano, good, bad or indifferent when new, should be tuned once a month. The longer an instrument remains untuned the lower its pitch of tone becomes; and when it is desired to have the piano drawn to concert pitch the strain on the body of the instrument is greatly increased, so much in fact, that the case is liable to yield gradually, necessitating a second tuning within a week, or two weeks at the furthest. It is a common error among non-professional piano players to think a piano should remain in tune at least a year. Professionals know better."

AYER'S Sarsaparilla

Your best remedy for Erysipelas, Catarrh R-heumatism, and S-crofula

Salt-Rheum, Sore Eyes A-bcesses, Tumors R-unning Sores S-curvey, Humors, Itch A-nemia, Indigestion P-imples, Blotches A-and Carbuncles R-ingworm, Rashess I-mpure Blood L-anguidness, Dropsy L-iver Complaint A-II cured by

AYER'S Sarsaparilla

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass. Sold by all Druggists. Price \$1; six bottles, \$5. Cures others, will cure you

WE ARE LANDING Honeybrook and Lehigh COAL.

We have three Cargoes which were loaded before the advance in prices and we will sell cheap for cash.

MORRISON & LAWLOR, Cor. UNION and SMYTH STS.

The Yost Typewriter!

The day has passed when the intelligent American decries to be told of the uses of the Typewriter. He knows that it is a labor-saving machine, and he knows that it is a brain-saving machine.

It has encroached upon the dominion of the pen more and more, until now the writing-machine is a necessity in nearly every walk of life, and instruction in the use of the pen is of no more importance than in the use of the writing-machine.

It is no longer a question whether we will use the Typewriter, but which one will we use, and which one is the best to use.

The great pioneer in the type-writing art (Mr. Geo. W. N. Yost) created the Remington No. 2 and the Caligraph, and by so doing he produced a revolution in counting-house life and in business procedure.

Now Mr. Yost comes to the front again, and this time with a writing-machine that is absolutely perfect.

Recognizing the defects of his former achievements, he has discarded the filthy ribbon, the troublesome and useless shift-keys, and other antiquated devices, and raised the Typewriter to a higher standard of excellence; in fact, to a standard of absolute perfection. The public demanded something better than blurred and irregular type-written letters.

A demand was made for perfect and permanent alignment, and a demand was made for a machine that would not write diagonal lines towards the bottom of each page by reason of a defective feed appliance.

All these defects Mr. Yost has obviated in this his last effort, which he has named "The New Yost."

Mr. Yost regrets that his rivals and former associates in the Type-writing business during his financial troubles took occasion to spread false and cruel stories concerning the writing-machine company that bears his name. They probably saw the hand-writing on the wall, written perhaps by The New Yost. And now that his efforts have been crowned by such marked success, capitalists have come forward, paid off all the debts of the Yost Writing Machine Co. and put it upon a sound financial basis. To the hundred thousand operators who have so loyally stood by his former inventions Mr. Yost wishes to return his grateful acknowledgments, and to assure them that in the New Yost they will find not only a pleasant but useful friend.

IRA CORNWALL, General Agent for the Maritime Provinces, Chubb's Corner, St. John, N. B.

Cleaver's Juvenia Soap

Marvellous Effect!! Preserves and Rejuvenates the Complexion.

DR. REDWOOD'S REPORT.

The ingredients are perfectly pure, and we cannot speak too highly of them. The soap is PERFECTLY PURE and ABSOLUTELY NEUTRAL. JUVENIA SOAP is entirely free from any coloring matter, and contains about the smallest proportion possible of water. From careful analysis and a thorough investigation of the whole process of its manufacture, we consider this Soap fully qualified to rank amongst the FIRST OF TOILET SOAPS.—T. Redwood, Ph.D., F.I.C., F.C.S.; T. Horne Redwood, F.I.C., F.C.S.; A. J. De Hailes, F.I.C., F.C.S.

Wholesale Representative for Canada—CHARLES GYDE, 33, St. Nicholas St., Montreal.

We have only a few Children's Carriages

On hand, and we will sell them Low to clear.

EVERETT & MILLER, - 13 WATERLOO ST.

A GREAT LITERARY BARGAIN!

Cooper's Famous Romances of the American Forest!

An Entirely New Edition of

THE LEATHERSTOCKING TALES,

By JAMES FENIMORE COOPER.

The first and greatest of American novelists was James Fenimore Cooper. "His popularity," says a writer in the *Century Magazine*, "was cosmopolitan. He was almost as widely read in France, Germany, and in Italy as in Great Britain and the United States. Only one American book has ever since attained the international success of these Cooper's—'Uncle Tom's Cabin,' and only one American author, Poe, has since gained a name at all commensurate with Cooper's abroad." The great author is dead, but his charming romances still live to delight new generations of readers. "The wind of the lakes and the prairies has not lost its balsam and the salt of the sea keeps its savor," says the same writer above quoted. Beautiful indeed are Cooper's stories of the red man and the pioneer, full of incident, intensely interesting, abounding in adventure, yet pure, elevating, manly, and entirely devoid of all the objectionable features of the modern Indian story. No reading could be more wholesome for young or old than Cooper's famous novels. An entirely new edition of this excellent edition of the red man and the pioneer, full of incident, intensely interesting, abounding in adventure, yet pure, elevating, manly, and entirely devoid of all the objectionable features of the modern Indian story. No reading could be more wholesome for young or old than Cooper's famous novels. An entirely new edition of this excellent edition of the red man and the pioneer, full of incident, intensely interesting, abounding in adventure, yet pure, elevating, manly, and entirely devoid of all the objectionable features of the modern Indian story. No reading could be more wholesome for young or old than Cooper's famous novels. 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