

**Music and  
The Drama**

IN MUSICAL CIRCLES.

A pleasant rumor has reached me this week to the effect that the Amateurs who recently gave entertainments at the Opera house, have decided to remain in organization. Of course the motive for this decision is the giving of other comic operas in the near future. There are several that could be given here by our amateurs and with a fully satisfying result, to performers and patrons alike.

The St. John Oratorio society resumed rehearsals last Monday evening. There was a fair attendance of the active members and doubtless each subsequent Monday evening will see an increase in the number of singers present. This society is in its objects and purposes calculated to effect much benefit to lovers of high class music, and it should be cordially supported. The newly organized St. John Vocal Society is a very promising institution already. The membership is steadily increasing and the voices are among the best in the city. The night of meeting is Tuesday and as rehearsals begin promptly at 8 o'clock and close at 9.30 o'clock, every one makes it a point to be punctual. The membership contains some of the best voices in the city and every member is enthusiastic over the work. Mr. Buck makes a most efficient conductor and he is very thorough. The class of music rehearsed by the new society is, while of superior quality in itself, much lighter than oratoria.

At the Church of England Institute rooms on Thursday evening was given one of those delightful little concerts which are so very rare in our city. The concert was held under the auspices of St. Monica's Guild, and the Rev. J. M. Davenport was heard to gain after a somewhat protracted silence, musically speaking. More extended notice at present is unfortunately precluded, but the talent of those participating and the arrangement of the programme indicated that there would be a real delight for all who could attend.

Tones and Undertones.

Nella Bergan of the "El Capitan" Company will soon leave that organization to take a prominent part in Sousa's new opera "The Bride Elect."

Maurice Grau has sailed for Europe. He will spend part of the winter at Nice.

It is said that Francis Wilson of Comic Opera fame is trying to secure the New York Lyric theatre for his own.

The new opera "The Bride Elect," by Sousa and Klein, will be given at the Tremont theatre, Boston, on January 3rd., 1898. Another popular lady—Miss Christie McDonald—has been engaged for the new company.

The play "An Enemy to the King" is to be arranged as an opera and in that form presented in England and Germany. So it is said the author R. N. Stephen has decided. Richard Stahl will give it its musical settings.

Miss Alice Neilson a favorite member of the Bostonians, has thoroughly recovered from the operation for appendicitis which was performed on her at the Homeopathic hospital, Boston. She has rejoined her company in Washington.

The lady flute player—Miss Alice McLaughlin of Boston—has created quite a demand for her work which is said to be as good as it is novel. She is engaged to appear in concert at Richmond, Va., on the 10th, December next.

The musical department of the publication known as "The Time and the Hour" is under the direction of Mr. Fred Field Bullard.

Madame Nordica began her concert tour in Milwaukee on Tuesday of last week.

The announcements have been made for the Cecilia club concerts in Boston the coming winter. They will be given in Music hall Dec 2, Jan. 13, March 3, and April 27. Some of the works to be given are "Odysseus," by Max Bruch; "The Pilgrimage to Keylaar, Cantata," by Humperdinck, first time in America; Goring

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Thomas's "Swan and Skylark," first time in Boston; Sir Arthur Sullivan's "Golden Legend," by the Cecilia for the first time; Braams's "Song of Fate"; Schumann's "Pilgrimage of the Rose," given by the Cecilia for the first time.

Madame Marie Harrison is announced to sing in the new Opera house, Fredericton, on the 22nd inst.

Pierre Lotis "Roman d'un Spahi" made into an op retta with music by M. Louis Lambert, was recently produced at the Opera Comique in Paris. It scored but a moderate success.

Verdi has an antipathy to hand organs and has devised a sure plan of protecting himself from annoyance by them. At Moncagliari where he spends his summers he hires all the organs in the district for the season and stores them in his house. A Figaro reporter counted ninety-five instruments, and the composer told him it cost him \$300 a season to suppress them.

TALK OF THE THEATRE.

On Monday next, at the Opera House, Miss Ethel Tucker begins an engagement under auspices materially different from those which attended her previous appearances in this city. It is almost unnecessary to say anything to our theater goers in the direction of pointing out this lady's cleverness and skill and ability as an actress. It is well known. Her work is well and favorably remembered and the opportunity of seeing her again in some of her more important roles as well as her new ones will be eagerly availed of.

With Miss Ethel Tucker this season is associated her talented sister Miss Lillian Tucker who is very versatile and plays every part entrusted to her in a careful, discriminating manner. These ladies are supported by Mr. Charles Vaughts' company, an aggregation of players possessing more than ordinary requisites for successful work. In the company also is Mr. William Richards whose acting last year showed an improvement that was a surprise to the friends of this young gentleman.

After Monday there will be a daily matinee with a change of bill at each performance. This reminds me that the opening piece is the strong play—a society drama entitled "Led Astray," and on Tuesday evening the bill will be "Pygmalion and Galatea." Her performance of this play will be attended with the novelty, of the model and the statue being done by two sisters—the striking resemblance between model and statue being so wondrously marked. Miss Ethel Tucker's great impersonation of "Leah" will be seen later on in the week. Everything points to good business during the engagement.

"Under the Red Robe" entered upon its second week at the Hollis theatre Boston last Monday. W. S. Harkins is again with this play this season. He plays the role of Henri de Cocheforet.

Miss Julia Arthur is rehearsing a play to which the title "Macedon" has been given. It is based on the poem by Thomas Bailey Aldrich.

J. E. Dodson who made a reputation as a comedian has surprised all his friends and everyone else by his clever work as Cardinal Richelieu in "Under the Red Robe." A notice of his work says "In make-up, bearing, delivery and reserve force he was the Cardinal of history."

"The Fatal Card" is the play at the Castle Square theatre, Boston, this week. For next week the company will present the side splitting comedy "Charley's Aunt" from Brazil.

Charles Coghlan will begin his starring tour in Washington D. C. on Monday next in a romantic play entitled "The Royal Box." His daughter Gertrude will be a member of his company and among the other ladies will be Grace Filkins and Louise Thorndyke.

Cleo de Merode the French danseuse has returned to Europe and carries with her an intense disgust of American audiences.

E. H. Southern it is said will soon begin rehearsals of a new play by Anthony Hope entitled "A Woman's Duel."

Joseph Murphy the Irish actor, as he is called is playing in "Kerry Gow" and "Sharen Rae" at the Columbia theatre, Boston, this week.

At the Empire theatre on Monday, John Drew began his sixth season as a "star" in "A Marriage of Convenience." The play is an adaptation from Dumas by Sidney Grundy.

In "The Liars" [which is the latest play by Henry Arthur Jones, it is said, that Charles Wyndham has the longest single speech in any modern play. It contains nine hundred words.

"The Circus Girl" will follow "Never Again" at the Boston Museum. The company will come direct from Daly's Theatre New York, fully equipped.

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Mrs James Brown Potter will remain in London during the winter. Her season there is finished.

It is announced that the English melodramatic actor Charles Warner, will visit the United States next season and "Star" in Charles Reade's "Drink."

The Miles Ideal Stock Company are playing to good business in Fredericton this week. They had the distinction of being the first company to play in the new opera house there.

In "The Physician" which E. S. Willard has been giving at the Tremont theatre, Boston, this week, Miss Keith Wakeman plays the role of a gay London adventuress and in the character, shows several very costly gowns.

DRY TORTUGAS PRISON.

Men Convicted of Connection With Lincoln's Assassination.

The most notable prisoners Fort Jefferson ever knew were those accessory to the assassination of Lincoln. Over the door to one of the cells intact on the lower casemate is rudely painted in black letters:

"They who enter here leave hope behind."

The cell is the one in which the Marylander, Dr. Mudd, was confined, and in the local tradition the misquotation is attributed to him. While Booth was fleeing through Maryland he stopped at Dr. Mudds and called upon him to set the leg broken in the leap from the box in which the president was shot, to the stage at Ford's theatre. The doctor asked no questions, and always claimed that no information was given him as to the identity of the patient, whom he saw only long enough to give the necessary surgical attention. When all of the movements of the assassin were traced, Dr. Mudd was arrested and charged with being accessory after the fact. Public sentiment was too strongly aflame to be satisfied with an ethical defence. Dr. Mudd was sent to the Dry Tortugas. Twice he tried to escape. Once he was almost successful. He got on board a steamer which had touched at the tort, and concealed himself in a coal bunker, with the connivance of the engineer. Just before the departure it was discovered that he was missing. An order from the commandant detained the boat. Careful search was made without success. At length one of the searchers took a pointed poker and began to prod in the mass of coal. He struck the concealed prisoner. Strangely enough, the release of Dr. Mudd finally came about through the devotion to the theory of his professional duty which cost him his liberty. One of the worst of the yellow fever visitations carried off the prison physician early in its ravages. Dr. Mudd volunteered to take his place. There was no one else who could do it. The prisoner's labors in behalf of the stricken convicts and garrison took on the form of heroism. So zealously did he

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apply himself that, when the reports reached Washington the authorities were moved to grant an unconditional pardon. Dr. Mudd returned with honor from his term of service on Dry Tortugas.

Three others convicted of relations with the Booth conspiracy were sent to Dry Tortugas. Tasy were Spangler, Arnold and O'Laughlin. Spangler was the stage carpenter. He was charged with having fixed a sliding door which Booth pulled behind him to hinder pursuit as he made his exit from the theatre after firing the fatal shot. It was shown that Spangler was the man whom Booth called to the alley to hold his horse when he went inside to shoot the president. But the evidence to prove that Spangler knew of the purpose of the assassin was wanting. O'Laughlin, in the theory of the prosecution, was the person selected by the conspirators to kill Grant or Secretary Stanton, but the case against him was weak. Arnold had been in the plot during the earlier stages of its development, when the kidnapping of President Lincoln was as far as the conspirators intended to go. But he had withdrawn, left the city and found employment in Virginia. Because their connections with Booth and his plans were not those of principals, Spangler, O'Laughlin and Arnold were sent to Dry Tortugas instead of to the gallows. O'Laughlin died of yellow fever. Arnold and Spangler were released at the same time Dr. Mudd was, at the close of the administration of Andrew Johnson.

In the history of the army during peace there has been no d. tail so dreaded as that in Fort Jefferson. The records testify to excessive mortality in the garrison as well as among the convicts. Men looked out upon the brilliantly colored waters, changing hues according to depth and according to cloud and sunshine; they breathed salt-laden breezes; they listened to the majestic roar of the surf on the coral reef; they sickened and died, until Dry Tortugas became known as the unhealthiest spot over which the stars and stripes floated. That was all because just below the southern horizon lay the pest house. In 1873 the government stopped building; the prisoners were moved; the batteries marched out with thanksgiving. Dry Tortugas became to the army only a memory.—St. Louis Globe Democrat.

IOELAND PONIES.

Equine Marvels of Strength and Endurance.

If the camel is the ship of the desert, the Iceland pony is the cab, train, omnibus and tramcar of the wonderful country to which he belongs. To begin with, he is a misnomer. He is not a pony in the ordinary sense of the word; he is a horse; in bone and sinew, in strength and endurance, in manners and deportment—a horse in everything, in fact, except inches, and a sober, steady harp-working horse too. He is a 'concentrated essence' of horseflesh. He can swim like a fish, climb like a goat, and jump like a deer. He sticks at nothing and takes every variety of travel—bog, lava bed, sand, boulders and grazs moulds—with undisturbed equanimity. If he has to ford one or two rivers, with strong currents flowing girth-deep, it is all in the day's work. Only give him time and periodical halts for refreshment, and he will do his fifty miles per day, and thrive upon it.

Iceland ponies are bred in hundreds in the large grass plains in the southern districts of the island. Little or no care is taken in selection, so the breed remains unaltered and unimproved, the average pony standing from eleven and a half to twelve and a half hands, though here and there one will reach to nearly thirteen hands. Every variety of color is seen, but skewbalds of many shades are the commonest. The chestnuts, as a rule, are the finest and the browns the hardiest. Beautiful cream colors, with light points, are not infrequent; black is very rare and roan also. Their paces are fast, considering the size of the animal, a journey of thirty-two miles being often done in six hours or less, with heavy baggage. They trot, canter and gallop, but the pace most esteemed by the natives is the amble or 'skeid,' in which the fore and hind legs on a side are advanced simultaneously, giving a running action. A good 'pacer' is considered very valuable, and is often sold for a high price. Some of these ponies amble so fast that they keep ahead of another going at a hand-gallop, and they maintain the pace for a day's journey under a weight of eleven to fourteen stone. Iceland ponies are steady and fast in harness, though wheels are a comparatively new departure in their country. They travel mostly in strings, often tied head and tail. Hay, baggage and household goods are thus transported, and building materials also. You meet a 'timber-les-ur,' or timber team, of from eight to ten ponies, one carrying planks trailing on each side, another strips of iron another bundles of tools; a certain number of spare animals running loose, and not infrequently a foal or two.

It is as rare to see a dead Iceland pony as a dead donkey, though their skulls are often visible, half trodden into the miry ways surrounding the farms. He is early apprenticed to his trade by following his mother at her avocations, and when he is

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foot-sore is strapped upon her back. He works well up to twenty years and over, and often remains sound to a ripe old age. He feeds on the fat of the land in summer, and in winter, if his owner is poor, must live on his wits and his stored condition. Farmers who are fairly well off keep their animals in during winter and feed them on hay; but, notwithstanding, many of the ponies have a hard time of it. The Icelanders, however, keep their steeds as well as their means allow, and treat them altogether in a brotherly fashion.—London Globe.

A LAKE OF WINE.

A big Underground Tank for Storing the Grape Juice.

A 'bottle-lake' is the most concise term that can be used to describe the new subterranean tank which the Italian-Swiss colony has just completed at Asti for storing half a million gallons of wine. First an excavation was made in a rocky hillside in the rear winery. Next a wall of concrete, two feet in thickness, was put in the floor and sides, and built into the cover, the latter being supported by 15 steel girders. Next the entire surface was covered with a lining of pure cement, and finally this was glazed to the impermeability of glass.

The whole has been buried beneath three feet of earth, and soon grass will grow above the wine lake. The cement wine tank is 104 feet long, 34 feet wide and 24 feet high. The contents may be drawn off by gravitation. There are several advantages to be derived from the construction of the concrete and cement cistern. One of these it is expected will be that the wine will be maintained at an even, cool temperature. Another is the equal blending of 500,000 gallons of wine at one time. A third is the saving in insurance. This is calculated at the rate of \$1500 per annum, which in five years would repay the cost of construction.

Pleasures of Travel in South Africa.

Mr. J. B. Buchanan, traveling along under the Mananga with a wagon, came across five lions, two of which were adult male and females and the remaining three cubs. The whole family sat 80 yards off and watched the oxen pass, and the only weapon in the wagon was one rusty assegai.—Swaziland (South Africa) Times.

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