

**Music and  
The Drama**

IN MUSICAL CIRCLES.

As is announced elsewhere in this issue Dan Godfrey's band will give only one performance in this city—a matinee—on Thursday May 19th at two o'clock. The coming musical treat promises to be very largely patronized, though to be sure an afternoon performance will not be quite so convenient for the majority of people.

Dr. Waagatt the brilliant violinist who was here with Clary and Williams in March. "has gone to be a soldier bold" Before leaving a grand banquet was given for him in Bangor his native city.

**Tones and Undertones.**

Signor Verdi is said to have decided to live for the future in Milan, where his wife is buried. He will stay at the Hotel Milan, in a suite of rooms which have been called after him. His niece, Signora Emma Carrara, who is devoted to him, will go and live with him in Milan.

Ernestine Schumann-Heink, the celebrated contralto who has been engaged by Maurice Grau to sing in this country next season, will fulfil her engagement during the summer months to sing in Berlin, and after that prepare for her departure to this country.

Sig. Puccini, composer of La Vie de Boheme has accepted a libretto by Schurmann and Illica on the subject of Marie Antoinette. The opera is in five acts, opening at Trianon, and closing with the execution, and it will probably first be produced in Paris.

Sousa's new opera, "The Charlatans," written to a libretto by Charles Klein, is to be produced by DeWolf Hopper at the Knickerbocker theatre, New York, on September 5 next. Nella Bergen is to be the Prima donna.

Sir Arthur Sullivan has just finished the third act of his romantic opera for the Savoy to the book of Arthur Wing Pinero, and J. Comyns Carr. The story of "The Beauty Stone" is now said to be a Flemish one, the action being supposed to take place in the time of Phillip Van Artevelde (1340-1382). This son of "The Brewer of Ghent" was chief of the insurrection in Flanders, and that episode would furnish the playwrights and composer with a fine background for their scenes and music. Holland has never yet been properly exploited in the true light romantic vein. Pauline Joran, late of the Carl Rosa troupe is to be in the cast, as is also David Bigham, the Philadelphia baritone. The opera may be given this month, although set down for June.

One of the best known woman composers of Germany is Ingeborg von Bronsart. She is not a German, however, having been born at St. Petersburg, of Swedish parents. She was a well-known pianist, when, at the age of twenty-two, she married Bronsart von Schellendorff, the Berlin composer and pianist, who like his wife, was a pupil of Liszt. A few weeks ago she celebrated the twenty-fifth anniversary of her debut as a composer. She has done what few women have done—written three operas. Two of these, Jerry and Bately, and Hjarne, have been sung at a number of German opera houses.

Albert Carr has appointed a woman as director of the chorus at the Opera Comique in Paris. She is a well known music leader, and is the first of her sex to hold such a post in France.

Miss Edith Ellison, a young American soprano, made her debut on the 5th inst., at the hall of The Journal at Paris. She was aided by some of the best known artists of Paris.

A new American soprano, Miss Francesca Farny, has been engaged for the Covent Garden season.

Senor Manuel Garcia, the great singing master, has entered his ninety-fourth year, the oldest practicing professor of music of eminence in the world, for, despite his great age, the veteran teacher of Jenny Lind, Catherine Hayes, and Mathilde Marchesi has not yet accepted the retirement he has so well earned.

Anna Hegner, a sister of the well-known pianist, Otto Hegner, has just made her debut at a violinist in concert rooms at Basle and at Karlsruhe, with great success, the critics being unanimous in acknowledging her exceptional gifts. She is only 15 years of age, and a native of Basle.

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The Geisha, which made so great a success everywhere else, is pretty near a failure in Paris. It has, funny as the statement sounds, been pronounced "immoral."

Mme. Emma Nevada, who is singing in the opera at the Hague, Holland, is meeting with enthusiastic receptions.

**TALK OF THE THEATRE.**

Hoyt's "A Bunch of Keys" is among the attractions for this month at the Opera House. "Uncle Tom's Cabin" will occupy the stage the latter part of next week, and as it is always interesting, no matter how often seen, will no doubt draw largely.

Grace Filkins, who has been this season the leading woman of Charles Coghlan's company, has offered her services to the Red Cross Society as a nurse. Miss Filkins is the wife of Lieutenant Commander Marix, of the United States navy, who was judge advocate of the Maine Board of Inquiry.

A new British domestic comedy is "The Aristocrat." A new costume drama is entitled "The Blood of the Faithful." The great scene of Mr. Carton's new play, "My Lord and Lady Algy," is a costume ball of the eighteenth century.

Quite a number of high-salaried players will act throughout the summer in San Francisco. They have just been engaged in New York by T. Daniel Frawley for his stock company at the Columbia theatre there. The leading woman will be Edith Crane, who originated the role of Trilby in Australia; Eleanor Cary, Sam Edwards, Theodore Roberts, Alfred Hickman and Alf Hampton will also be in the cast.

The newest thing in British farce is "The Club Baby." A new comedieta, in which a politician mistakes a law writ as an invitation to visit the Queen, is entitled "A Warm Member."

Lillian Russel and other fine women have made many pretensions of war nursing, but the first actress to formally offer her services and have them accepted by the War Department is Miss Oldcastle.

While George Alexander is producing "The Conquerors," a London playwright, H. Granville Barker, has dramatized "Mlle. Fifi," the Normandy tale by Guy De Maupassant which Mr. Potter utilized along with Sardou's "La Haine."

John Hare has done "The Master." Offenbach is to be revived at the Paris Varieties.

Wallack's Theatre, New York, will, it is said, be a music hall next season.

"La Poupee" was given its final performance at Daly's Theatre, New York, last night.

A Parker-Carson version of the French piece, "La Pocharde," is to be produced in London.

Pinero has been in Paris superintending the rehearsals of the French version of his comedy, "The Magistrate."

The unsundering Colonel Mapleson has secured two new Italian operas for his forthcoming London season.

The Australian playwright, Sydney Blackburn, has scored a London fiasco with his farce, "A Cousin from Australia."

Edward Terry is to produce at his London theatre a new farce by Messrs Bruce and Darnley, "Shadows on the Blind."

The scenes of George Bancroft's new play, to be produced in London week after next, are laid in and around Florence.

"Soldiers of the Queen" is a new British military melodramm. It is a story of the Transvaal, and deals with the capture of Bulwago.

Gladys Willis enacted the title role in "The Lady Slavey" at the New York Casino last week. Richard J. Carle plays the part of William Endimion Sykes, "Dan" Daly's old role.

While Italy is giving birth to a bicycle drama, Germany is arranging to produce a Hohenzollern school of drama. Cap-

tain Lauff, the author of "Der Burggraf von Nurnberg," the play inspired by the German Emperor in person, is writing more plays on the order of his first patriotic success. The other day he had an audience with the Emperor at Wiesbaden and developed to him his plans for his future works. He intends to write a trilogy, dealing with the history of the Hohenzollern dynasty, which may be considered a sequel to "der Burggraf," and will comprise three great episodes from their history. The first part of the trilogy has found the approval of the Emperor. It will be named "The Iron Tooth," and will deal with the person of Frederick II of Hohenzollern, who was nicknamed with that sobriquet. The second part shall embrace the period of the great Electoral Prince, and the third part that of Frederick the Great. The first part will be completed this year and is to be produced during the Emperor's week at Wiesbaden in May of next year.

Lionel de la Tourasse, a young French dramatist, has submitted to Sarah Bernhardt a new play, "The Triumph of Death," which he has adapted from the novel of Gabriele d'Annunzio with the permission of the author. The new play is strongly dramatic and Madame Bernhardt has signified her intention to open her next season with it.

"Zara," a new four-act comedy by Bertou and Simon, has been accepted for production by the Paris Vaudeville Theatre. The comedy deals with the very realistic and highly amusing adventures of theatrical variety company in the provincial towns of France. The title role, Zara, will offer splendid opportunity to Madame Rejane to show her magnificent skill and art as the prima donna of the travelling show.

The author of Mrs Fisk's dramatic version of Thackeray's "Vanity Fair," which she is to produce next season under the title of "Becky Sharp," is not Lorimer Stoddard.

When E. H. Sorthern opens next season he will present a new play entitled "The Continental Dragoon." The author is Robert N. Stevens, who wrote "An Enemy to the King." As its name indicates, the play is a drama of the revolutionary period. It has been published in story form.

Viola Allen is to make her stellar debut next season in a much more sensational role than that of Priscilla, the Puritan maiden, as previously reported. She is to appear as Glory Quayle in a dramatization of Hall Caine's "The Christian." Glory a Manx mink who becomes a London nurse and then takes to the stage, through many tribulations of greenroom insult, has a very sensational scene with the crazed fanatic, John Storm, who comes to her room to kill her. According to reports, Glory as Miss Allen will play it will be very distinct from the heroine as given in the original play. Glory, as she is in the book, is a character which, although forcible, hardly appeals to the sympathies of the average reader. Her individuality was retained in accordance with the general scheme of the novel in the first play. Mr. Caine, however, appears to have listened to the representations of Miss Allen's advisers, and, as already intimated, Glory, as she will be seen in the American version of the play, will be very different from the somewhat hysterical and vacillating young woman of the book itself.

Joseph Hatton's new dramatic version of "Jack Sheppard," recently produced at the London Pavilion Theatre, and already mentioned in these columns, picks up the story of the historic housebreaker at a much later period in life than the versions heretofore used. There is none of the romantic suggestion of his infancy, the first scene occurring in the workshop of Mr. Wood, in Cheapside, with Jack as an apprentice. The first act ends with a "spectacular" scene of Preston's Gardens, Hockley-in-the-Hole, where there is a set-to between prize-fighters. There is another noteworthy scene at the Cross Shovels, in the Mint, where are sung the old ditties, "Nix My Dolly Pals," "Jolly Nose," "Hurrah, for the Road." A most effective character is that of Jonathan Wild, entrusted to Julian Cross—a cool, calculating, heartless villain, with the voice of a stentor, who, being somewhere a detective, brought to the gallows 35 highwaymen, 22 burglars and 10 returned convicts. He was himself hanged for housebreaking a year after Jack Sheppard, whose execution forms the last incident of the play. There is here a reproduction of Hogarth's picture—the last but one in the "Idleness and

Industry" series—depicting the execution of the idle apprentice.

David Belasco's great military play, "The Heart o' Maryland" has made a big financial, as well as artistic, success at the Adelphi theatre, London.

It is rumored that the venerable Stuart Robson will open the next season at Wallack's Theatre in New York with a new comedy by Augustus Thomas. This actor is no longer popular in the metropolis.

It is reported that Marie Shotwell and John E. Kellard will come out as joint stars next season, appearing in a new romantic play.

"A Gentleman of Genoa" is the title chosen provisionally for the new play by Messrs Louis N. Parker and Murray Carson, which will be the next production at the London Criterion Theatre. Much secrecy is observed with regard to the final scene, which is in the nature of a startling surprise. The mystery turns upon the death of the leading character to be represented by Charles Wyndham. The action of the play passes in a palace in Genoa during the Middle Ages. Mr. Parker is also at work on a version of "The Three Musketeers." Sydney Grundy is performing the same task for Bterbohm Tree.

Although Tragedian Thomas W. Keene owns up to being fifty-six years of age, he looks to be at least fifteen years younger, and has many seasons of usefulness before him. Recently it has been stated that Mr. Keene proposed to retire from the stage next season. He is a rich man and could afford to do so, but the report is untrue.

Of the many stars now before the public, it is doubtful if any have a larger following than Sol Smith Russell. His methods, like his mannerisms, are peculiarly his own, and his native enthusiasm, his earnestness and sincerity, and so infectious and lend such an air of realism to characters that the audience feel as if they were face to face with a real man and not a play actor. He seems to speak as his heart prompts him rather than the words from a play book.

**OUT OF A SOUTHERN PRISON**

A Bit of Burnt Candle and a Small Piece of Wire Does It.

In the fall of 1864, says a Southern correspondent of the Companion, smallpox broke out in the military prison at Salisbury North Carolina. Late one evening, while the disease was at its height, two Union prisoners came to the surgeon's quarters complaining of fever, pains in the head and back, and other symptoms.

The surgeon was a conscientious officer and a christian; but he had never had the smallpox, and he said quickly:

"Boys, I am afraid you have taken the prevailing disease. Go to the receiving ward, and I will see you again to-morrow."

The next morning, when the doctor called at the door of the ward, the men arose and started to approach him. They were spotted thickly on the face, neck and hands with pustules, and without stopping for a close inspection the doctor exclaimed as he hurried away:

"You have it. Go at once to the pest-house."

The pest-house was about half a mile outside of the stockade, and the men, wrapping their blankets around them, with feeble steps made their way toward it, every one along the road giving them a wide passage. Midway between the house and the garrison was a high platform. To this a nurse came once a day bringing food and medicines. Then after a loud call to those in the pest-house, he would hurry back. On the morning after the two new cases had gone out, the nurse on his visit found on the platform a note, and opening it, read the following:

"Dear Doctor: We reported to the pest-house, as you ordered, but we do not like the situation. We think it is too near the creek, and we believe the mountain air will do us better. So we have gone farther. We leave these things to show you how we took the disease. Yours, etc."

With the note were a bit of burnt candle and a small piece of wire. During the night in the sick ward the men had heated the wire in the candle, and blistered themselves in spots so that a hasty glance easily mistook the burns for smallpox pustules. The prisoners were never heard of afterward.

**TOBACCO FROM AUSTRALIA.**

Weed is Being Cultivated by Farmers in the Antipodean Island.

Australia has at last set about making a serious effort to cultivate tobacco. For thirty years or more the weed has been grown in limited areas in New South Wales, Queensland and Victoria, but it can scarcely be said to have been cultivated. Not at any stage has the industry been backed by scientific knowledge—at least, not until experts were sent over from this country. Victoria secured the services of Mr. Bondurant, a Kentuckian, if we mistake not, and New South Wales those of Mr. Howell, also from the south.

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The former has been at the antipodics for two or three years, and the latter only a few months. Sufficient, however, has been done by Mr. Bondurant in Victoria to demonstrate that a good marketable article can be grown there, and that in future tobacco will figure much more prominently in the list of Australian exports than was thought likely a few years back. It was the success which attended the efforts of Mr. Bondurant as a practical instructor that induced the government of New South Wales to follow Victoria's lead and also turn to the States for a scientific teacher. And now we learn that the agricultural department of Queensland is assisting its growers by importing the best American seed procurable. The expert, it is presumed, will follow in due course.

There is no doubt whatever that tobacco can be profitably grown in all the Australian colonies. The product may never rival *Vuelta Abajo*—not even equal that of our New England States, but the fact that the governments have decided to push the enterprise for all that it is worth means that tobacco in large quantities will eventually be produced and placed on the markets of Europe.

The government expert is very well pleased with the results attained at the experimental farm at Edji, where he planted a large number of varieties of plug and cigar leaf tobacco. Mr. Bondurant's chief object has been to determine what varieties of leaf were best adapted to Victorian soil and climate, and this, it is claimed, he has done. Next season a larger crop is to be set out, and should that prove a commercial success the tobacco-raising industry will be fairly launched. In all human probability it will be years before Australia becomes a competitor of our in this field, but once it has been proved that tobacco is a profitable crop to grow, and the farmers have learned to handle it, then we may have to bestir ourselves.—Tobacco Leaf.

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