

Music and The Drama

IN MUSICAL CIRCLES.

The Jaxon Opera company have been occupying the stage of the Opera house this week and have attracted large audiences...

Mr. Clarke's "Don Caesar de Bazar" was certainly original so far as acting went, and he sang the airs that fell to him in good style...

Mr. Carleton, as Don Jose, looked the character to perfection, and his voice was heard to great advantage in the well known air "In Happy Moments," which was certainly finely rendered.

Mr. Goffs King was quiet, although he sang "Hear me, gentle Maritana," very finely. At the same time it must be confessed he was not a very ardent lover.

The omission of "Alas! Those Chimer," Lazarillo's beautiful song in the second act, and also the duett, "Holy Mother, guide his Footsteps," between Maritana and Lazarillo, was due I presume to Miss Engel's hoarseness...

The chorus was in very good form, and the orchestra did their best, although the absence of a cornet was painfully apparent, especially in the accompaniment of "Let me like a Soldier Fall," the trumpet part being quite a feature and a great help.

At the matinee this afternoon, The Daughter of the Regiment will be given, and the engagement will close with a production of Carmen. A sacred concert will be given on Sunday evening...

- 1. Let us sing to the Lord... Mascagni
2. Cujus Animam (Stabat Mater)... Rossini
3. The Chapel... Kreutzer
4. Ave Maria... Bach-Gounod
5. Duet "Love Divine"... Mr. John Bartlett and Miss Maude Poole
6. The Palms... Faure
7. Angelus, "Angels that Around us Hover"... Wallace
8. Intermezzo... Mascagni
9. Pilgrims Chorus... Wagner
10. Come unto Him... Handel
11. Give us Strength to do Thy Will... Donizetti
12. Forever with the Lord... Gounod
13. Holy City... Adams
14. Inflammatus... Rossini

The Misses Furlong's concert occurred too late in the week for any notice in this

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FROM "THE CAT AND THE CHERUB"

department but no doubt every anticipation regarding it was fully sustained.

Tones and Undertones.

Leoncavallo is composing a jubilee hymn for the festival to be held in Vienna in honor of the fiftieth anniversary of the Austrian Emperor's reign. Mascagni, in Rome, is preparing for the production of his new Japanese opera, "Iris," at the Costanzi Theatre...

Joachim's 67th birthday was celebrated lately at the Hovingham Musical Festival in the North Riding of Yorkshire, England. Allied amateurs presented to the violinist a silver loving cup, while the festival musicians performed a "Birth Day Greeting," written by the Dean of York, and set to music for orchestra, chorus and contralto soloist by Tertius Noble...

Sousa's opera, "The Bride Elect," will have precisely the same cast of principals next season as it had last. Zelle de Lussan, after several years absence from this country, is announced to return with Melba and the Elia Opera company next season.

An attempt is being made by several stanch admirers of the late Anton Seidl to issue a memorial volume to be published in a limited edition, but unless subscriptions for 300 are received the attempt will be abandoned.

The scheme of the Worcester festival in September is thus outlined: Tuesday night Sept. 27, "Elijah"; Wednesday night, Sept. 28, Symphony concert and probably Mr. Loefler and his "Divertimento"; Wednesday night, Sept. 28 "Lily Nymph," "Olot Trygvasson"; Thursday matinee, Sept. 29, Symphony concert and piano solo, probably Mme. Helen Hope-kirk; Thursday night, Sept. 29, Wagner concert; Friday matinee, Sept. 30 Symphony concert; Friday night, Sept. 30. Bach's French suite, "Hora Novissima."

Siloti is coming back to America next year and a new comer will be Blanche Marchesi (Countess de Caccanish) daughter of the Parisian vocal teacher of the same name. The countess will arrive in America in January and make an extended tour. Arrangements for the Maine musical festival are well under way, and it promises to be a notable and imposing affair. It is to be held in Bangor, Oct. 6, 7 and 8, in Portland, Oct. 10, 11 and

12. The Maine Symphony orchestra will be increased to 70 members. The chorus will number one thousand voices and a military band of 100 players will be one of the novelties. Mr. William R. Chapman of New York city will be the director, and among the soloists will be: Mms. Johanna Gadski, Mme Charlotte Maconda, sopranos; Miss Katharine M. Ricker, contralto; Mr. H. Evan Williams, Mr. John M. Fulton, tenors; Mr. D. Frangcon Davies, Mr. Gwilym Mills, baritone; Miss Harriet A. Shaw, solo harpist; Mr. Hans Kronold, solo cellist.

Mary Anderson-Navarro's younger half-sister, the daughter of Dr. Hamilton Griffin, is with the Navarros in Germany this summer, training her voice for the concert stage. She is just at the age when her sister made her first successes on the stage, and is said to bear a striking resemblance to the former actress.

One of the most important of the announcements is the promised visit of Emile Sauer, the pianist, who has signed a contract with R. E. Johnson to give 40 concerts in this country, 20 of them with orchestra and the balance to be recitals. He will make his first appearance at the New York Metropolitan opera house on Tuesday evening, Jan. 10 assisted by an orchestra of 100 musicians.

TALK OF THE THEATRE.

Miss Anglin's engagement next week promises to be one of financial and artistic success. The clever and beautiful young actress comes to St. John under the most favorable auspices having achieved some very flattering triumphs since her appearance here last summer. During the engagement Miss Anglin will present As You Like it, Comedy and Tragedy, The Mysterious Mr. Bugle and Christopher Jr. Julia Arthur is still pursued by fire, a blaze in a Jersey city storehouse having recently destroyed some scenery and 16 trunks of costumes belonging to the actress.

Melbourne McDowell husband of Fanny Davenport, will venture forth in a melodrama, as it is not thought that his wife will in any case be able to return to the stage.

Charles Frohman has engaged Edwin Arden to play leading business in "A Brace of Partridges," a farcical comedy imported from England.

The humorous possibilities of the patent baby incubator is the central idea employed by Edgar Selden in his latest farce, "A Spring Chicken"

Mr. B. F. Keith secured the name of

Robert B. Mantell last week to a contract covering Mr. Keith's circuit of theatres. Mr. Mantell will be supported by a company of five people and will present the one act play, "A Lesson in Acting."

Sadie Martinet has been engaged for "La Tortue," the French farcical comedy which inaugurates the second season of Brady and Ziegfeld's successful control of Manhattan theatre, New York.

Mr. and Mrs. Kendal open their season in London about the middle of September in the domestic comedy, "The Elder Miss Blossom," by Messrs. Ernest Hendrie and Metcalfe Wood.

Sarah Bernhardt has accepted an invitation to visit the Maharajah of Kapturthala in India and will, it is said, participate in a tiger hunt. This recalls the fact that she used to keep a young tiger as a domestic pet.

"Mrs. E. G. Sutherland, an American authoress, has disposed of the English rights of her new play, 'A Maid of Leyden,' which is to be presented here by a young actress of reputation on both sides of the Atlantic," says the London Mail.

Anna Held is in Paris but returns next month. She has lost the suit for 30,000 francs damages brought against her by Marchand of the Folies Bergere, growing out of her failure to return in time to fulfil an engagement, but has taken an appeal. It is likely that Charles H. Hoyt may write a new comedy for Miss Held.

"Actors' salaries are at least ten per cent. lower for the coming season than ever before known," says Alexander Brown, who has been in the dramatic agency business for 25 years continuously.

Mrs. Thomas W. Keene, the widow of the late tragedian, has decided to enter actively into the details of theatrical management. She has leased Robinson's Opera House, in Cincinnati, for the coming season. Mrs. Keene's company will be the third stock organization to bid for favor in Cincinnati, as it is understood the Pike and the Walnut in that city will have permanent stock companies.

Ju'ia Marlowe will have a new play, thanks to Mr. Frohman, who selected it for her, in which she will represent a modern society woman. The part is said to suit her exactly. Miss Marlowe will open the new piece in Philadelphia in December. After she abandoned the London engagement which had been arranged for her, on the advice of her physicians, Miss Marlowe went to France and has been trying to forget all about things theatrical. She was not in good health when she reached London, but friends who have seen her re-

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cently say that she is now in a splendid condition.—London letter in New York Telegraph.

THE END-SEAT MAN

Everybody Enjoyed the Situation Except the End-Seat Man.

The story of his misfortune is told in the Washington Star. He wore white duck trousers and a vacant stare. He got on the electric car at Mount Pleasant about six o'clock in the evening and before the car had gone three blocks he had let two ladies crawl and crush past his pointed knees, because he wouldn't make room for them.

Black laborers were repairing the concrete between the car-tracks up that way. It was the knock-off-work hour for them. One of them, who weighed a good two hundred pounds, had to make a run for the car. He didn't want to soil the end-seat man pretty trousers by crowding by him, and he stood clutching the hold-ons for a minute, waiting for the end-seat man to move.

But the end-seat men never move over. They are fatuous to the finish. This big black man, whose blue dungarees were grimy and sticky with asphaltum and tar, wanted to sit down, and he had a right to sit down. He stepped up to make by the end-seat man, who scrooched up his legs. Just then the car gave a sudden jump forward,—the motorman was increasing the speed,—and the big, hard-working black man came down with a fleshy, two-hundred-weight force in the white duck lap of the end-seat man.

It was very enjoyable, for a fact. Everybody on the car enjoyed it, and showed enjoyment, except the end-seat man himself. When the big black man finally elevated his shape from the white duck lap of the end-seat man, the end-seat man's trousers were a sight. So was his pretty frilled shirt. So was his pretty, vapid face. The whole front of the end-seat man was black.

"Scuse me, boss, but Ah done couldn't a" helped it," said the big black man, smiling amiably; and the other passengers came near taking up a collection for him.

The greatest moments of life are but moments like the others. Your doom is spoken in a word or two. A single look from the eyes, a mere pressure of the hand may decide it, or of the lips, though they cannot speak.—Thackeray.

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