

Music and The Drama

TONES AND UNDERTONES.

An entertainment somewhat out of the ordinary will be given at the opera house the first three evenings of next week when the Cecilian Concert Company of Boston will make its appearance here for the first time. The manager of the combination is Mr. Edward F. Lovejoy vice president of the Boston Conservatory of Music, and the programme contains the names of Hope Lingley, Effie Philpot, Mabelle Moulton, Blanch Andrews and Edard F. Lovejoy. The ladies quartette is of course the feature of the affair and will be heard in Centenary Church to-morrow morning, and at St. Andrews church in the evening.

The company has been touring Nova Scotia and meeting with excellent success.

The latest news from the Musical Courier concerning Maurice Grau's next season of grand opera is that he has decided to begin a preliminary season on Oct. 9 at New Haven, and visit such cities as Hartford, Springfield, Worcester, Providence, Montreal, Toronto, Buffalo, Detroit, Cleveland, St. Louis, Indianapolis, Louisville, Cincinnati, Chicago and Boston before the regular season in New York, which will be inaugurated on Dec. 18. It will last 15 weeks and will consist of 45 evening and 15 afternoon subscription performances. If the conditions are favorable 20 special performances will be given in Philadelphia. Mr. Grau has not yet decided upon the repertory of the coming American season. Opera will be given as heretofore in French, Italian and German. A novelty will be a complete cycle of Wagner's works in chronological order, beginning with 'Rienzi' and ending with 'Gottterdammerung.' This will be followed by a short cycle of Mozart's works. One or two novelties, as well as some revivals, will also be introduced.

Randolph Aronson is abroad negotiating with Patti to revisit the country. She still has the project under consideration, and in the meantime Mr. Aronson has signed a contract with the Grenadier Guards band for a tour in the United States and Canada, beginning next January.

It is announced that Evta Kiteski, soprano, has been engaged to sing in 'The Messiah' with the Boston Handel and Haydn society Dec. 24.

A musical festival will be held at Sheffield Eng., 11 to 13, with six concerts in three days. No special novelties are announced for the programmes, the principal works being 'Messiah,' Elgar's 'King Olaf,' Saint Saens' 'Samson et Delilah,' Sullivan's 'Golden Legend,' Beethoven's Choral Symphony, Parry's 'King Saul,' Mendelssohn's 'Hymn of Praise' and a Wagner programme. The chief vocalists will be Mesdames Ella Russell, Esty, Butt Brena, Coombes and King; Messrs Lloyd, Ben Davies, Black, Green, Bipham and Knowles.

Anna Delony Martin is planning for a prosperous season. Her illustrated production of 'Quo Vadis' is sure to be very popular and the merits of the picture drama 'Prisoner of Zenda' are well known. Lecture committees will find it to their advantage to have Miss Martin among their list of entertainers.

It is said that Calve has flatly refused to make the proposed trip with the Grau Opera company to San Francisco and in consequence Mr. Grau has abandoned the project altogether. He is arranging a Canadian tour, preliminary to his Chicago engagement, instead of the Pacific coast trip.

Americans are waiting to hear Mascagni's hymn in honor of Admiral Dewey, which was performed at Pesaro last Sunday for the first time, before an audience of 2000 persons, and considered one of

the finest hymns the composer has written. George Henschel's opera 'Nubia' has been accepted for performance at the Dresden Opera house.

Miss Ellen Beach Yaw, the young American soprano, who sings 'C' above the high 'C' has been engaged to sing in a new opera which Sir Arthur Sullivan is writing with special song to suit her phenomenal notes.

The Bayreuth festival ends Aug. 20 with 'Parsifal.'

Mr. Henry Schoenfeld of Chicago, director of Maennchor society, has won the prize of \$100 offered by Henry Marteau for the best sonata for violin and piano. Mr. Marteau will play the sonata during his coming tour in this country, but the copyright remains the composer's property.

According to Peter Betts, the Kaiser's next attempt in matters musical will be an oratorio, of which however, he himself will only write (or compile) the text with certain indications concerning the music. The subject is a series of incidents in the life of our Saviour; the text is mainly taken from the German Bible, and the idea of the oratorio was conceived during the imperial visit to Palestine.

Sardou's 'La Tosca' is to be sung in Rome in the autumn with Puccini's music. The libretto has been changed somewhat from the story made familiar by the late Fanny Davenport, Bernhart and others.

TALK OF THE THEATRE.

Darkest Russia under the management of E. C. Jenson is the theatrical menu for Thursday Friday and Saturday of next week, with a Saturday matinee. There are twenty people in the company. Special attention is paid to the scenic effects. The play has a record of six years of prosperity in the States. It is a strong Russian story and will be interpreted by an excellent cast including Herbert Fortier Harry D. Byers, Katherine Willard, Kate Jenson and Alfa Perry.

Peter Dunne (Mr. Dooley) is collaborating with Rudyard Kipling in writing a play.

Carrie De Mar is visiting Nat Goodwin and his wife at their beautiful English place.

Edward E. Rose is superintending productions for Charles Frohman in New York.

Cissy Lottus has been engaged as leading comedienne for next season by Weber and Fields.

Frederick Guest is engaged for the leading role in 'The Cherry Pickers' for next season.

Edwin H. Low is arranging to bring twenty-five English ballet girls to Boston for the Hanlon Brothers.

Alice Nielsen sailed from San Francisco Wednesday for the Sandwich Islands, where she will spend a month.

E. H. Sothorn and Virginia Harned, who have been in the south of France, sailed for New York.

George Richards and Eugene Canfield will open their next starring tour in "A Temperance Town," Sept. 16, in Maine.

The Boston Museum opens its doors Aug. 28 for Roland Reed's engagement in "His Father's Son," and a new play not yet announced.

David Belasco has secured American rights of a new play by Bertan, the author of "Zaza."

Clement Scott has been engaged by Joseph Gordon Bennett to come to America and act as dramatic critic of the New York Herald.

Robert B. Mantell is to have a new play next season entitled "The Dagger and the Cross" from the book of the same name by Joseph Hatton.

John Drew's company next season will be the smallest organization that has gone on tour with a first class star in many a day. Haddon Chambers' 'The Tyranny of Tears' contains only five characters.

Nat Goodwin has temporarily closed his season at the Duke of York's theatre, London, but it will be resumed on Sept. 2, to continue till Oct. 14.

George Lederer, who will control the Columbia theatre next season, will also have two theatres in New York, one in Chicago, interests in the production of five London playhouses, the Lyric, Garrick, Gaiety, Shatbury and Prince of Wales, and the production of Alice Neilson's opera abroad.

Charles Wyndham said in his farewell speech at the Criterion theatre: "American companies in London have an unfair advantage, as their performances are published before they arrive here."

Louise Hepner of the Australian 'Belle of New York' company, sailed from Melbourne Monday. Her success there has been so great that Australian managers have endeavored to make her stay, but

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A story which they are telling in London at the expense of Mrs. James Brown Potter runs as follows: A Westerner at the recent Charing Cross bazaar besought the fair actress to make him a cocktail, in her capacity as barmaid at the American bar. She did so, making the decoction as is customary in England, with Scotch whiskey. As she handed it to the Westerner he inquired the price, 'Ten shillings,' said the fair barmaid, but, drawing it back and taking a sip herself, she added, 'Now it's a guinea.' 'All right,' said the Westerner, throwing down the money. 'I want a new cocktail and a clean glass.' It is not on record as to whether his request was complied with, but the story has gone the rounds of the London drawing rooms.

HOW TO GET ON THE STAGE.

Advice to a Young Woman of Theatrical Aspirations.

This is the season of the year which brings to New York the aspirants for dramatic honors. They are numerous now about the dramatic exchanges, rhenan-gies offices, and seek out the haunts of actors from their boarding houses in town or in the suburban summer towns in which some of them sojourn. Few summer hotels or boarding houses near the city are without the young woman who is vaguely described as 'going to be an actress' or going on the stage.

This reputation is sustained by the frequent trips to town to see her managers, although this business is not the same dignified process of business that persons may understand from the hints let drop by the young woman of her mother. It is not an exact description of the situation to say that Mr. Frohman has sent for her or that Mr. Lederer wants her immediately. It would be nearer the facts to say that she had gone to the office of some manager to try by any means to get an interview with him or his agent or anybody else who might advance her a little toward her goal. After a number of these visits the young woman usually has offers from Frohman and half a dozen managers. But she never accepts any of them. This may seem peculiar to the outsider who knows of her great desire to get on the stage. Sometimes, when she takes a place in the chorus of a burlesque company, surprise will be greater than ever that she never accepted any of these big offers, and suspicious persons are even led to insinuate that they were apocryphal.

The disappointments that fall to the lot of the stage aspirant begin early in her career. She never realized how promptly they would arrive and how continuously they would come, however firmly she may have prepared herself to meet them. It is customary to cover up these from the knowledge of her friends by means of many little fictions. For getting on the stage now is not a very easy task. Even girls with money have found it difficult, and those with talent only have greater difficulties to overcome at the outset, although they are nearly certain to fare better in the end than the women who find their first step facilitated by the possession of capital. Untried talent is not a quality that appeals very strongly to the manager. He finds it hard to share in the applicant's

feeling that she is sure she could act if she had the chance. The least qualified are just as certain of that as the most gifted. He has not the time, more over, to listen to her recitations or see her go through the notion scene from 'Romeo and Juliet' or the sleep-walking scene from 'Macbeth.' The manager who gives all the applicants that appeal to him an opportunity to show that they think they can do would not have the time to attend to many other phases of his business. The most that he could do usually for the most highly recommended aspirant is to turn her over to his stage manager and then take that official's report of her powers.

It takes influence for a girl to get even that near to the goal of her ambitions. Even strong letters to managers are rarely capable of accomplishing more for the untried beginner. Most of the young women who come to New York every summer from the North, East, South and West to put their claims before the managers here come provided with letters of introduction or some recommendation or else try to get some after they arrive here. The value of these may not be great, but they at least enable some of their possessors to get beyond the doors of the manager's offices, even if they are powerless to do more for them. That is a step forward in the difficult task of besieging a manager.

'One class of stage-struck girls, for I suppose she is an example of that kind,' he said, 'might be as well excluded, for there is really no possibility of their getting along unless they possess very remarkable talents. I mean those who want to begin, as the expression used to be when they were most frequent, at the top of the ladder. That kind has very much diminished in number and never could get along without money. After Mary Anderson's success without preliminary training and experiences they grew very numerous, and within the past few seasons we have seen several instances of this ambition here in New York. They feel that they could act Juliet, Camille or Lady Macbeth well enough to make them stars in those parts at the outset. They persuaded their friends or their family, took a course of lesson in elocution and acting and were then prepared for a duet. Usually they made it in their native towns, were highly praised by the local critics, and then thought they needed only to go to New York to demonstrate their talents to the metropolis. But they found managers shy even when they brought press notices proclaiming their genius and imitations that they were the only successors to Mary Anderson. Managers who were impressed offered them only unimportant roles, and some times committed the sacrilege of asking them to join in the chorus.

'There was only one way to meet such a lack of appreciation, and those who could afford it promptly adopted this expensive method. They hired a theatre and acted Juliet Camille, or Lady Macbeth, as the case might be, with audiences that rarely ever included a manager from the number they were trying to convince that were really intended to be great actresses. I can recall half a dozen women who have done this, but could not tell you today where one of them is. They had the satisfaction of exhibiting their talents and then dropping into obscurity. I have in mind now the cases of four women who engaged Broadway and actors to show them selves as Pauline Lady Macbeth, Portia and Camille. None of them, of course, was equal to making a great impression in these parts, though all of them showed some talent, which admiring friends and relatives might have mistaken for genius. Every one of these misguided young women spent from \$2,000 to \$3,000 for her experiences, yet I have only heard of one of them since. She is acting in a small Shakespearean company that travels through the West, and might have done as well as that without wasting her money. Her New York matinee did her no good whatever. Any manager not interested in making some profit out of the experience could have told her so before she spent the money. That sort of an attempt to get on the stage will do nobody good unless she have the genius of a Bernhardt or a Duse.

'The theatrical agencies play a smaller part than formerly in getting engagements for actors, although some managers secure artists by means of them, especially for the stock companies. An inexperienced girl, if she has beauty, may be able to find a modest place in a company, although it is not always possible for her to do that unless she can make the engagement profitable to the agents. Some of these are women now days, and all of them are most interested in placing an actress when they are to make something more than the usual fee out of it. This is where having some money helps the beginner. She would probably receive no salary for the first year.

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'This engagement would not be likely to prove of much advantage beyond the experience it gives, and the removal of the aspirant out of the merely amateur rank. For the whole season and would have one small part to play and New York would never have an opportunity to hear her deliver the few lines that fell to her. They would be wasted on provincial air of very small towns and her name would be known to managers at the close of her first season as it had been the outset. If she had some considerable sum of money, it is possible that she might find a manager in need of such assistance who would put her into a part that gave her greater opportunity. But such cases are rare in first-class theatres.

'I never knew of a successful actress who got a start in New York in this way. It would be possible only in the travelling companies and would do little more than the unimportant parts to bring her to the attention of the large cities. Much, in a case like this, would depend on the personal qualities of the aspirant. If she really possessed beauty and talent she could not be kept down. But this would happen however she began. The possession of money to a beginner is valuable chiefly because it enables her to pay agents to look out for a chance for her, to act for a while without compensation and to dress herself in a way to attract attention if her part requires it. Such a thing as buying a start that counts for anything is out of the question now, if it was ever possible.

'Beauty is of more value to the beginner than money. No New York manager of a first class theatre would ever put an actress or one who wanted to be an actress in an important part merely because she played without compensation or because she paid him for it. The risk is too great for him to run any such chances. Managers of unimportant productions may do this, and the value of getting before the public in these days of overcrowding in the profession is not to be overlooked. But the beginner who in this way undertakes more than she can do is likely to waste her money as much as the one who hires a Broadway theatre and acts Shakespeare. Like the misguided one, there is a chance she may possess great talent and suddenly attract the attention of the public. But such cases are too rarely heard of to make it worth while to consider it.'

The ways of getting on the stage seemed to be decreasing so rapidly that the reporter interrupted to discover one that should be followed and not avoided. He reminded the manager that and the destructive method of discussion he had been following gave place to something more definite.

'I'll take the case of a young woman with good looks and talent,' he said, and tell you what I should have her do if I were interested in her welfare. If she had not interested I should advise her to keep off the stage, unless she had genius. If she was inclined to be short and dumpy, commonplace looking and fleshy, I should tell her not to attempt to become an actress any more than a tight-rope walker. But if she had beauty and talent combined I would tell her to get an introduction to a manager if possible and offer to undertake whatever he had for her to do in his companies. She should have to rid her mind of beginning anywhere except at the bottom. If he told her he would pay her \$5 a week to stand around in a ballroom scene, I would tell her to do it unless some other manager gave her a better opportunity.

Mr. Charles Young is busy preparing the stage presentation of 'Ben Hur' for next season. The chariot race is to be shown spectacularly. Neither Christ or the crucifixion will be introduced.

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