

**Music and
The Drama**

TONES AND UNDERTONES.

The concert of the St. John male quartette in the Opera house next Friday evening, will doubtless be well patronized. It should be for several reasons. The concert will be an excellent one, the combination of talent being one that is not often heard in concert in this city, and one that could not be improved on among local singers. The quartette deserves every encouragement in this venture. The gentlemen composing it, Messrs. A. H. Lindsay, J. A. Kelly, A. Seely and A. Chip. Ritchie, have been prominent in musical circles, and have always been most anxious to help the cause of good music. They have also all been most liberal with their talents, at all times willing to assist in a deserving cause. Now that they are having a concert for their own benefit, to assist them in the pursuit of musical study, it is quite natural they should be confident of support. They will be assisted by Mrs. Charles Taylor, Mrs. H. B. Schofield, Mr. Albert Ford, violinist, and Mr. James S. Ford pianist. The programmes will differ from most concert programmes, in having a number of concerted pieces. Among them will be The Sextette from Lucia di Lammermoor. The quartette will be heard in a brisk English part song "Great Orpheus was a fiddler," and another of the selections will be a famous chorus of the Pilgrims from Tanhauser.

Kitty Loftus goes with 'In Gay Paree. Alice Nielsen this week produced 'The Singing Girl' in Montreal.

John R. Rogers has acquired the American rights to 'The Barmaid.'

Goldmark has thoroughly revised his opera, 'Merlin,' for the Vienna Opera.

The scene of the new Sullivan-Hood opera for the Savoy has been changed to Persia.

Jane May, a sister of Edna May, is to appear in Owen Hall's new comic opera, 'Florador,' at the London Lyric.

Mary Elene Barnard, known in grand operatic circles as Marie Barna, has married Frank Russak, a banker, of New York.

Judge Dillon, it is said, is to be the backer of the company to be headed by Minnie Methot, who is going to play an opera written by Kirke LaSelle and Fred Ranken.

Leoncavallo's 'Zaza' will be produced at the Lyrique, Milan, this winter. Puccini's 'La Tosca' will be produced at the Constanzi Theatre, Rome, on January 10. The principals singers will be Marchi, Giraldoni and Mme. Darclée.

The cast for the Paris production of 'Tristan et Yseult' includes Gilbert and Lalague as Tristan; Chais and Sembe, Kurvenal; Vallier and Chellet, King Mark; Litvinne, Pacary and Janssen, Isolde, and Brema, Darlays and Spanyi, Braugaene.

Genius generally has to fight his way to success, and the case of the well known composer of Faust was no exception to the rule. Shortly before his death Gounod wrote a brief account of how he became a musician, and this has lately been published for the first time in the British Weekly.

It was before the boy was thirteen years old that the spirit of music stirred in his nature. He was a pupil of the Harcourt school, and had the hard discipline of seeing his mother trudge through winter snow and beneath summer sun to obtain the means to pay for the education of her children. The boy longed for the day when he could help her. But her views of how that day was to dawn differed from his own. She wanted him to go to a university, while he felt that only through music could he live his real life.

His mother was determined. She would do anything rather than see her son a

'vagabond musician.' It seemed inevitable that he must become a soldier. At last he appealed to her again.

'I will stay at school if you wish it,' he said, 'but one thing I am determined on. I will never become a soldier.'

'Do you mean that you will not obey the law which calls for military service?' she asked.

'No,' he replied, 'but I mean that the law shall be a dead letter, so far as I am concerned. I will win the Prix de Rome, which will free me from the necessity of becoming a soldier.'

His mother saw that he was in earnest, and went to the school principal, Father Pierson, to lay the matter before him. This pleasant old gentleman sent for the lad.

'So, my little fellow,' he said, 'we are going to spend our life among musicians.'

'Yes, Father Pierson,' was the answer.

'But music—is that a profession?' asked the instructor.

'What about Mozart, Meyerbeer and Weber?' replied Gounod.

The good principal was somewhat taken aback.

'Oh, Mozart! That is a different matter altogether,' he said. 'He gave proof of genius when he was only your age. But you, what can you do? Let us see.'

With these words he scribbled on a piece of paper Joseph's ballad beginning, 'When my childhood was past,' He handed Gounod the sheet.

'Come, let me have some music for these words,' he said.

The boy ran off, and two hours later came back with his first musical composition.

'Good gracious!' said the old gentleman. 'You are a terrible fellow. Go ahead and sing your little song now.'

'Sing without a piano?' remonstrated the boy.

'What do you want a piano for?'

'To play an accompaniment. It is impossible in any way to set forth the true harmony of the work without,' pleaded the lad.

'Nonsense, I don't care a fig for your harmony,' said the old gentleman. 'What I want to know is whether you have any musical ideas, any true musical temperament. Go ahead.'

The boy began to sing, and when he had finished he glanced timorously at his critic. Tears stood in the old man's eyes, and more rolled down his cheeks. He was so strangely moved that the boy composer was not surprised to find himself the next moment in his arms.

'It is beautiful, beautiful, my boy,' he said. 'We will make something out of you. You shall become a musician, for the real fire is in you.'

And so the first step was taken and the lad had secured a champion. His mother allowed him to study music, and three years later he took the 'Prix de Rome,' and accomplished his heart's desire.

TALK OF THEATRE.

One of the most important local theatrical engagements of the season is that of 'The Evil Eye' under the management of Charles H. Yale, which comes to the opera house next week for four nights and a matinee, opening Monday evening. Mr. Sidney Ellis is the writer of 'The Evil Eye' and he personally superintends every performance.

Mr. Yale has given it an investiture of scenery, costumes, mountings and mechanical effects superior to any ever given a stage production of this sort in this country. Some of the devices simply beggar description. Chief among them is a human windmill, a catapult drawbridge and appearing and disappearing rooms. There are numerous startling electric effects; one of which is employed in a most brilliantly illuminated dance in which each dancer is aglow with electric bulbs of all colors and so arranged that any combination of color desired can be secured, while the dancer is entirely free and footloose. The company is one of extraordinary excellence. All are fun-makers. One is that Kaiser Wilhelm der Grosse of all German comedians, Al. H. Wilson; another, Fanny Bloodgood, the soubrette; two others, and great they are, Rosaire Elliot, English pantomimists, acrobats, dancers and clowns; Lillian Wrenn, a nightingale among sopranos; Arthur Hamilton, long a great London favorite, baritone, will make his first American appearance; still another English importation, the Eight Great Phases, ballet specialists who lead the great corps de ballet, and many other.

The Culhane, Chase & Weston Minstrels are occupying the opera house stage today.

'In Paradise' may be produced in London.

Charles Klein has finished a melodrama for Fronman.

It is said that Marie Dressler, who has quarreled with Lederer, will, with Walter

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Jones, star in a piece called 'From One to Another.'

Henry Irving will be in Philadelphia December 11-24.

Oscar Hammerstein threatens to build another Olympia.

Ellen Terry has purchased a play by Beatrice Harraden.

Rose Melville's tour as a star has been successful thus far.

The Williamson-Musgrove partnership has been dissolved.

Grace George (Mrs. William A. Brady) is to star next season.

Mrs. Patrick Campbell is to appear in a play by Turgeneff.

John Keane and Tim Cronin are to head a company in a new play.

'All Aboard' and 'In Greater New York' are the first two failures of the season.

Gertrude Elliott is said to have signed as leading lady of a London stock company.

'The American Eagle,' a play by Charles T. Vincent, is to be produced by Roland Reed.

Max Pemberton has dramatized his Franco-German war romance, 'The Garden of Swords.'

Robert Downing has a pastoral romance by J. C. Nugent entitled 'An Indiana Comanche.'

Captain Marshall's next play is to be a satirical comedy, with its scenes laid in an imaginary European country.

Wilson Barrett has selected the title of 'Man and Makers' for the new play by himself and Mr. Louis N. Parker.

Ogden Stevens is the new Colonel Sapt in Hackett's production of 'Rupert' at the Garden Theatre, New York, this week.

Henry Miller's production of 'The Only Way' had made such a hit that Frohman will try to keep the play in New York for a long run.

Margaret Lemon will play the role in 'The Little Lambs' which Adele Ritchie was to have played, Miss Ritchie having again sailed for Europe.

Julia Marlowe has begun to rehearse in 'Barbara Freitche,' and Odette Tyler in 'Proso.' The Marlowe production is scheduled for next month at the Broad, this city.

George R. Sims' 'Elixir of Youth,' at the London Vandeville, may soon be replaced by 'Les Fetards,' which will thus anticipate 'The Rounders'—its Lederer version—in the British capital.

In view of the fact that a large number of ladies of age and experience are going to play 'Hamlet' this fall, why don't they rechristen the chief character and call it 'The Melancholy Dame?'—Louisville Post.

In the new London Drury Lane melodrama, 'Hearts are Trumps,' the sensational scene is an Alpine avalanche, in which the hero almost sacrifices his life. Charles Frohman is to produce it in America.

Berbohm Tree's 'King John' production in London and the James Kidder Hanford revival of 'A Winter's Tale' in America are the opening Shakespearean gems of the season. Julia Arthur is said to be already rehearsing 'Hamlet.'

Cissie Loftus during the past two weeks has been engaged to a Chicago publisher, has broken a contract with Weber and Fields, accepted a London engagement and decided to play Roxane in Mansfield's

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production of 'Cyrano,' but was too ill on Monday last to join Mansfield.

In George R. Sims' farce, 'My Innocent Boy,' Otis Harlan has the role of a young architect, who marries at 36, keeping from his father and everybody the fact that he is a widower with a daughter 17 years old, in boarding school. The farce will come to the Garrick, New York, October 2.

Isabelle Urquhart will be the Lady Garnet in the Litt production of 'The Great Ruby.' Others in the cast will be Louise Thorndyke Boucault, who will play the part of the adventuress (originated by Blanche Bates), Rose Eyttinge, Louis Massen and Frank Losee.

Charles Frohman's London comedians are to open the London Criterion on Thursday next with Clyde Fitch's adaptation of 'Ma Bru,' now entitled 'My Stepson,' instead of 'My Daughter-in-Law.' The cast will include Seymour Hicks, Ellaline Terriss, Cynthia Brooke (of 'Liars' fame) and Herbert Standing.

Forbes Robertson and Mrs. Patrick Campbell have produced 'The Moonlight Blossom,' by Mr. Fernald, author of 'The Cat and Oberon.' The novelty and unconventionality of this serious Japanese play made it attractive, though, stripped of its Japanese surroundings, it was a typical melodrama, with lovers and villains.

Lillian Russell is said to have surprised Weber and Fields' patrons by the vivacity with which she enacted the role of the 'Queen of Bohemia' in the new burlesque, 'The Whirligig.' Irene Perry gives an imitation of Annie Russell in 'Miss Hobbs.' Dave Warfield makes a hit in a bath costume, with artificial club feet. In the burlesque of 'The Girl From Martin's' the fair Lillian was disclosed startlingly in bed, with arms and shoulders bare, and not until she got out from under the sheets, completely gowned, was the apprehensive tension relieved.

The comedian who aspires to play serious roles generally comes to grief. Francis Wilson's 'Cyrano' is to be remodeled after his own light-and-airy style, just as De Wolf Hopper had last season to change his tactics and play 'The Charlatan' in other than the romantic fashion. J. Cheever Goodwin is to revise the Smith libretto, and Victor Herbert will lighten the score. As for Stuart Robson's frost-bitten, stingsless 'Gadfly,' it will be withdrawn from Wallack's at the close of this week. Philadelphians will see him evidently in a new Augustus Thomas comedy instead. The New York critics meted out a certain degree of commendation to Robson's portrayal of the revolutionary hero, but the adaptation of Miss Voynich's novel has proved so poor as to justify her indignant protest against the Robson-Rose version. W. H. Crane will now produce 'Peter Stuyvesant' at Wallack's next week, when the old Dutch Governor's wooden leg will become, in all probability, almost as much-talked-about a novelty at Cyrano's nose.

Adelaide Ristori promises to finish soon her 'Artistic Reminiscences and Studies,' intended as supplementary to the volume of recollections she published twelve years ago; but she frankly confesses that the date of the appearance of the volume depends in a large measure on the conduct of her grandson. The little Marquis Giuliano del Grillo is only five years old, but he rules his grandmother tyrannically, and most of the retired tragedy queen's time is now spent in amusing him. One of his best-liked toys is the doll theatre his grandmother presented to him. Signora Ristori, like most of the Italian actors that become famous, was an actress when she was little older than the titled grandson to whose amusement she devotes so much of her time nowadays. Like her famous successor to the title of the first actress in Italy, she is a Venetian. She is now 77 years old, and on the evening she was born, the company of strolling players to which her parents belonged were to give Schiller's 'Maria Stuart.' To this circumstance is due the particular affection she has always felt for the play. Once she acted in this play in German, and this took place, strangely enough, in New York at a benefit performance given by German actors on Feb. 14, 1867, for a local charity. She acted first in one of the travelling Italian companies and then went to Turin, the city in which Duse first won recognition. The manager of the theatre there, who had never been heard of, made himself famous by discharging Ristori because she refused to take his advice and play only comedy roles. He declared her unfit for tragedy, and when she refused to agree with him, he dismissed her from the company. When her great triumphs as an actress of tragedy had made her known throughout Italy, this manager came in for his share of the attention her renown attracted. But it was of rather an uncomplimentary kind. At the age of twenty-five, when she had already made a great



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name for herself she married the Marquis Giuliano del Grillo. Her stage career lasted for many years after that, and after a retirement of several years duration, she came here to act in English. This was not more than a decade ago. The tour was not successful, and she never made any permanent return to the stage since that time. Last year in Turin she took a small part in the dramatic congress, but that was done to add brilliancy to the occasion. Giacommetti wrote many plays for Ristori and used to send them to her scene by scene for suggestion and approval. Once she sent him this message by telegraph, concerning a death scene he had written: 'You forget that I must die quickly and cannot talk forever over the corpse of the victim with whom I have shared the poison.' The telegraph operator regarded this message as very suspicious and notified the police. This official started an investigation which finally ended in much fun at his expense.

Where Meat Means Death.
De Lesseps stated publicly that he never could have constructed the Suez Canal without the aid of the date and barley eating Arabs, who alone were able to endure the necessary labor in the unfavorable climate of that region. The Englishmen, Frenchmen, and men of other nationalities who depend upon meat as the principal article of sustenance quickly succumb to unfavorable climatic influences. This experience of the great engineer had the effect of making him a vegetarian, and for a good many years before his death he was an earnest advocate of a vegetarian dietary.

Most Speak Our Own.
Two-thirds of all the letters which pass through the post offices of the world are written by and sent to people who speak English. There are substantially 500,000,000 persons speaking colloquially one or another of the ten or twelve chief modern languages, and of these about 25 per cent, or 125,000,000 persons, speak English; about 90,000,000 speak Russian, 75,000,000 German, 55,000,000 French, 46,000,000 Spanish, 35,000,000 Italian, and 12,000,000 Portuguese.

Drama turned fiercely upon Journalism. 'With me,' she sneered, 'it is still quality before quantity!'

'Particularly as to costumes!' retorted Journalism, with quiet, illustrated humor. But if such as they quarrelled, what was it to become of Art?

'Now we can be happy,' said Alfonso, 'for at last we are one.'

'Yes, but please tell me which one,' she replied.

For she was of a practical turn of mind and was always anxious to settle the minor details at once.

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