

## Music and The Drama

TONES AND UNDERTONES.

Lola Beeth appeared lately in Berlin, in concert after a long absence.

Jessie Bartlett Davis has decided to defer her starring tour until next season.

Amelia Stone, the American soprano, is singing successfully in a Berlin music hall.

Edwin Hoff is at work upon a new comic opera that may be produced next season by Frank Daniels.

Susan Strong arrived from Europe on Friday, and will appear at the Metropolitan Opera House New York this season.

Frances Saville has been engaged for three years more at the Vienna Opera House. A five months vacation is allowed to her annually.

Alice Nielsen may be heard in Massenet's latest opera, Cendrillon next season. Manager Perley is considering the purchase of the American rights to the opera.

Rubinstein's "Der Daemon," after its revival in Dresden only a few weeks ago, has been taken into the repertoire of the Vienna Opera House. George Henschel's "Nubia," is to be given there next autumn.

Lillian Russell having secured a transfer of George W. Lederer's \$15,000 damage suit against her from Brooklyn to New York, Mr. Lederer has assigned his claim to Frederick Williams, of Brooklyn, who recommended the action in that city on Friday.

The score of Johann Strauss's ballet, "Cinderella," is in the hands of the direction and will be produced early in January at the same theatre. Its period is modern and two of the three scenes are in the establishment of a fashionable Vienna dressmaker and at an opera ball.

Mme. Melba is to give three performances in Berlin on her way to Russia. She is to sing "Rigoletto" and "Il Barbiere di Seviglia." Signor de Lucia will appear with her, and so will Francesco Andrade, an Italian baritone very popular in Germany. He has recently begun his annual tour through the principal cities.

A young tenor whose name has not been revealed was recently engaged for the Royal Opera in Berlin, after he sang once for the director. He was formerly a merchant and served his apprenticeship in a large business establishment which has already supplied one tenor to the opera. His musical education will be undertaken by the Royal Opera House so soon as he has served his year in the army.

In a recent performance of "Der Trompeter von Saekkingen" in London the acting of the baritone puzzled the audience; but as he was a popular Munich singer, there was no unusual manifestation of excitement until he fell to the stage. When the stage manager announced that he was suffering from a severe indisposition which had grown worse during the evening, the audience understood the situation and after hissing him roundly left the theatre.

Lilli Lehmann recently sang Isolde for the first time in Berlin. It is curious to read that the fault found with her impersonation was its lack of heart and the two evident preponderance of its intellectual phases. Berlin has been accustomed to the Isolde of Ross Sucher, which was undeniably more feminine and less heroic than Mme. Lehmann's performance, to which it was much inferior on its vocal side. Mme. Lehmann consented to appear only on the condition that a considerable cut be made in the second act. She has recently eudowed a bed in a Berlin hospital which is to be reserved for needy singers and teachers.

The singers of the Grau Opera Company manage to sandwich a little fun in with the hard work which their profession calls for. It appears that Herman Devries had a beautiful beard acquired during

the summer months of which he was very proud; consequently the members of the company heard considerable about the French basses beard while on their travels. During the performance at Louisville of "Il Barbiere di Seviglia," which was sung before an audience that filled the great auditorium, it was seen that towards the close of the last act that Mme. Sembrich was so convulsed with laughter that she could scarcely sing the few phrases necessary to finish the opera. Signor Campanari was apparently just as much amused and the musicians in the orchestra laughed more in unison with the singers than they usually play. Only Mr. Devries was serious—more serious, indeed, than the demands of his role required. The singers left for Cincinnati the next day, and it was not until some time had passed that the Louisville audience discovered just why the singers had enjoyed themselves so much. Signor Campanari had kept his threat to cut off part of M. Devries beard at the first opportunity and succeeded in damaging it so much that the basso had to visit a barber the next morning and have it all removed. Signor Campanari when he snipped his barber scissors at M. Devries snipped the basso's own beard and not as the audience supposed a false one. Ever since the tour began the baritone had been trying to get at M. Devries beard, but it was only at Louisville that he got the opportunity.

### TALK OF THE THEATRE.

The production of Faust at a matinee and evening performance on Saturday last was given without Lewis Morrison; in fact the old devil, with whom we are all familiar, was not missed at all, so well was his place taken by Erroll Dunbar. Very few in this city had ever heard of Mr. Dunbar until Saturday morning last when announcement was made that he would play the part of Mephisto, consequently there was very little chance for speculation as to his ability or fitness for the role. If Mr. Dunbar was not heralded he made a hit just the same. Personally he has that sinuous suppleness of body suggestive of the serpent—the alliteration is quite accidental—and his work throughout was most effective. Local theatre goers seem to think him much more devilish than Morrison ever dreamed of being. The support was excellent, and the production was given all that wealth of scenic and mechanical effects, for which the Morrison production has always been noted. Standing room was at a premium in the afternoon, and this satisfactory state of affairs would no doubt have prevailed in the evening had not bad weather intervened. As it was the audience was large and fashionable. By the way there was an amusing story afloat on newspaper row this week of the pugilistic tendencies of the manager of the company and how he exemplified them to a well known citizen on Saturday evening.

Eva Williams and Jack Tucker are with Fulgora's American-European vaudeville stars this season and are giving the original version of "Skinny's Finish" with great success.

Watkin Mills recital called together a representative audience last Thursday evening and one which listened with deepest pleasure to the English basso's every number, although perhaps towards the last there was a little monotony experienced, and the feeling that the singer himself was growing a little bit tired. Mr. Mills possesses a voice of marvellous power, compass and richness, and the spell it cast over his auditors was broken only by outbursts of heartiest applause. His appearance here was a distinct triumph and the pleasure it gave will long be remembered.

The Robinson Comic Opera Company occupies the theatre this week and the delightful interpretation of such well known operas as Boccaccio, Fatinitza, Mascotte, Mikado, etc., is receiving the endorsement of our most critical musicians. The work of the principals leaves little to be desired—the staging and costuming are good, and the chorus strong and even. A feature of the performances that has given much pleasure is Mr. Flynn's illustrated song. He has a flexible, sweet and sympathetic voice and receives a great deal of well merited applause.

Wilson Barrett contemplates a revival of Henry V.

William H. Crane has decided that, A rich Man's Son, will be the only play used on his tour this season.

E. H. Sothorn will be seen as Hamlet at Daly's Theatre in the Spring, when Virginia Harned will appear as Ophelia.

Announcement has been made of the marriage of Florence Ziegfeld Jr., and Anna Held, in Paris, France, two years ago.

Thomas Q. Seabrooke will reappear as a star on Nov. 30, when he will open in Albany in, Who Killed Cock Robin, a

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farce-comedy by J. Cheever Goodwin and Louis Harrison.

Joseph Arthur has written a new play of New York life entitled Johnny. It will be produced by Liebler and Company in December.

Margaret Anglin was ill on Nov. 4 when her role of Mimi in The Only Way, at New York, was played admirably by Tessie Busley at short notice.

William Bonelli has in preparation an elaborate production of the romantic drama An American Gentleman. He will open with the play during the latter part of the present or early next season.

Maggie Harold Davidge, widow of Wm. Davidge, who has been ill with nervous prostration in Philadelphia, is beginning to show improvement, and her physicians think that convalescence is at hand.

The Very Reverend Charles William Stubbs, D. D., Dean of Ely, began a series of matinee lectures at the Lyceum Theatre, New York, on Nov. 8, his subject being 'Shakespeare as a religious Teacher.'

It is stated that H. V. Esmond has decided to change the name of his latest play from The Trinity to Watchdogs, some discussion having arisen over the alleged irreverence of the first title. Nat Goodwin holds the American rights to this play.

Ethel Barrymore lost a purse containing a considerable sum of money while playing at Kalamazoo, Mich., on Nov. 6. She left the purse on a table in the dressing-room, and when she was on the stage a bold thief reached in at a window and captured the purse.

Mrs. Sarah Cowell Le Moyne will make her stellar debut in January in a new comedy, The Greatest Thing in the World, by Mrs. Henry C. De Mille and Harriett Ford, under management of Liebler and Company. Mrs. Le Moyne's Duchess in Catherine last season, and her Mrs. Lorimer in The Moth and the Flame the season before, have been among the most successful impersonations of recent years.

Reports that Joseph Jefferson would shortly retire from the stage bob up at frequent intervals. In Cleveland one night last week Mr. Jefferson made a speech in which he said: 'Almost every criticism of my performances reads like an obituary notice. I have no intention of retiring. I shall act until I die.'

And there seems to be no occasion for the veteran actor to leave the stage while the public continues to throng to see him as Caleb Plummer, Bob Acres and Rip.

Nevertheless, it may be that the feeling which prevails that Mr. Jefferson may retire soon has a sustaining influence upon his receipts. For a good many years that 'it-may-be-the-last-time' sentiment has impelled numbers of playgoers to take another and another look at the familiar and all ways delightful characterizations.

The New York Mirror has the following editorial which is most timely and applies to more than Upper Canadian cities: A Correspondent of The Mirror in a secondary city of Canada—a city that in ordinary circumstances ought to be a good one-night stand—writes that local conditions are now such, owing to great general pros-

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perity, that first class companies would no doubt find it profitable to play there. He adds the offerings this season have been far below the average in merit, and the local manager seems to find it impossible to induce meritorious attractions to include the town in their Canadian itineraries.

The Canadian town in question is on the thoroughfare used by first-class companies that make Toronto and Montreal their ultimate stopping points while in the Dominion. If the conditions in Canada were like the conditions in this country, it is probable that most companies that play a week each in Toronto and Montreal would make profitable one-night stands in several of the intermediate towns. As it is, they do not do so. The conditions in Canada are very discouraging to American amusement managers. The exactions by the Canadian government in the form of duties on printing, etc., have driven many American managers out of Canada and have kept other managers from venturing into the Dominion. Only last week a well-known manager informed The Mirror that the duties exacted on his printing alone for a short tour of Canada amounted to nearly \$1,000, and practically wiped out his profits there. These exactions are unreasonable and oppressive, and until they are modified the theatre public of Canada will continue to be deprived of much entertainment that it might otherwise enjoy.

The discriminations made by the Canadian laws against amusement enterprises from the United States were no doubt founded in a patriotic spirit and intended to protect Canadians themselves as purveyors of amusement. But the laws have not encouraged amusement ventures by Canadians to any notable extent, while they have deprived many cities of Canada of the best that this country might offer under other conditions. As has been pointed out by the Mirror heretofore, the remedy lies in Canada, and not in the United States. Managers of theatres in Canada ought to unite to secure the repeal of obnoxious and oppressive laws against 'foreign' amusement managers. When this shall be done, and not before, Canada may have the pick of those attractions that now are hopelessly sought by her managers, and Canadians may be the happier therefor.

## KIDNEY DISEASE.

THE RESULT IS OFTEN A LIFE OF PAIN AND MISERY.

Mr. David Crowell, of Horton, N. S., was an Intense Sufferer and Almost Despaired of Finding a Cure—Tells the Story of His Disease.

The Acadien Wolfville, N. S.  
Recently a reporter of the Acadien was told another of those triumphs of Dr. Williams' Pink Pills, which are becoming very common in this vicinity. The fortunate individual is Mr. David Crowell, a highly respected resident of Hortonville.

Below is his experience, in substance, as he gave it to us:—"About two years ago, for the first time in my life, I began to realize fully what ill health meant. The first symptom was a feeling of overpowering drowsiness which crept over me at times. Often I would be at work in the field when the drowsiness would seize me and I would find that it required the exercise of all my will-power to keep awake. In a short time I was attacked by sharp piercing pains, which shot through the lower part of my back. At first this did not trouble me very much during the day but at night the pain became almost unendurable and often I would not close my eyes throughout the whole night. Gradually a nausea and loathing for food developed. Sometimes I would sit down to a meal with a keen appetite, but after a mouthful or so had passed my lips, sickness and vomiting would follow. I became greatly reduced in flesh and in a short time was but a wreck of my former self. The doctor said the trouble was disease of the kidneys but his treatment did not help me. My mother who was something of a nurse, urged me to try Dr. Williams' Pink Pills, and at last to satisfy her more than from hopes of being cured, I took up their use. After taking one box I seemed better and I resolved to try another. Before the second box was used my condition was improved beyond gainsay and I felt sure the pills were responsible for it. I took two more boxes and before they were all used the pain in my back had wholly disappeared, my appetite had returned and I felt like a new man. For the sum of two dollars I cured myself of a painful disease. There cannot be the least doubt but that Dr. Williams' Pink Pills was the sole cause of my recovery, and I consider them the best medicine in existence.  
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are bound to have actual specimens of weeds and wild plants to study from, not even the professors themselves know always where these are to be got. My business is to keep my eyes open for likely hedgerows and fallow fields where weeds and wild flowers flourish—common things, but necessary in the proper study of the science.

'My terms will vary, according to the quality of the crop I am lucky enough to gather, but a basketful of 'mixed' will generally fetch half-a-crown. 'Ordered' weeds will cost more, according to rarity and distance from town. My chief hunting-ground are Keston Common, and Buekhurst Hill in Epping Forest; but I can often get good specimens of such things as the golden-starred agrimony or the carnivorous sundew within three miles from Whitechapel church.'

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