

Music and The Drama

TONES AND UNDERTONES.

Victor Herbert has about completed the music of the Amerer for Frank Daniels

Louise Freer, in a London journal, has some unpleasant things to say of her treatment in New York. Miss Freer is not likely to come back after such remarks.

Lillian Russell says she will vigorously fight George W. Lederer's suit against her for \$15,000 for breach of contract. Miss Russell claims many things; so does Mr. Lederer; so some unpleasant things will creep into the newspapers.

The DeWolf Hopper Opera company sailed last Wednesday for London. Over sixty people took passage. The engagement begins at the Lyric Theatre on July 10.

John Tiller has gone to Europe to secure a new ballet for the New York Theatre

Kirke LaShelle denies that Frank Daniels is to produce his new opera at Manhattan Beach this summer.

Ignace Paderewski has postponed his arrival in America until December so that he may give his personal direction to the rehearsals of his first opera, which will be sung at Dresden in November. The pianist will sail from Liverpool on Nov. 29, and give his first concert here on Dec. 11 instead of Oct. 18, as announced at first. The press of New York has already told of the great public interest in this performance; how money was deposited for places so soon as the date of his first appearance was announced; how some admirers had to content themselves with seats in the galleries, although they were ordered four months in advance, and how those who were unable to deposit their money at the time, asked at Schubert's the privilege of making a small deposit and paying the rest during the intervening months. Paderewski gave three recitals recently in Paris, and the results are said to have reached the phenomenal figure of \$5,000 for the three. His audiences here have frequently represented more than that at a single gathering. The Paris appearances of great artists are rarely made with any other object than the supposed value to their reputations as their pecuniary rewards are small. Miss Angela Anderson, who made her debut at the Sallie Erard some days ago, met with distinct success. She had been studying for four years under Stodowski, to whom she was recommended by Paderewski when he was in this country on his second visit. It was on his advice that she decided to devote herself to music professionally, and the result of her appearance has justified his judgement. Miss Anderson was assisted at her recital by Ladessia Gorski. It is probable that she will continue her professional career in Europe for some years and not return until she has appeared in other capitals than Paris.

Rafael Joseffy has decided to return to the concert platform actively again and he will next season undertake a long tour which will include all the principal cities of the country. This will be a delight to the large number of music lovers who have been obliged to content themselves for some time past with Mr. Joseffy's casual appearance in public. His great nervousness was the reason assigned for his rare concerts in recent years. It is to be hoped that he has overcome that sufficiently to keep him permanently before the public. His tour will be under the direction of L. M. Ruben, so long included among Maurice Grau's aids at the Metropolitan Opera House. Mark Hambourg, the Russian pianist, who comes to America for the first time next winter, will make his debut at the first concert of the Philharmonic Society on Dec. 8. Leonora Jackson, the American violinist, who has been

playing with much apparent success in Europe will also be heard at one of these concert's first. So will Petschnikoff, the violinist. Mme. Saville will return next winter to New York to sing in occasional performances at the opera, but she will be heard principally in concerts. Philadelphia has been having a season of Italian opera under Gustave Hinrichs, who is next year to be one of the conductors at the Metropolitan in place of Signor Bevignani, who will remain next winter in Europe.



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TALK OF THE THEATRE.

The management of the Opera house has secured one of the very strongest attractions imaginable for the week of July 17th—in the pictures of the famous Passion Play of Ober Ammergau regarding the production of which the Boston Herald of January 4th, 1898, says:

"The Stock scenery has been stowed away at the Boston Museum this week and the stage hands and orchestra will take a rest, while the Austrian Ober-Ammergau company present the world famous 'Passion Play,' almost exactly as it is given by the devout peasants of Horitz, a decidedly picturesque village high up in the Bohemian forest, near Budweis. There will be no 'real' actors no living personages in the presentation of this most sacred and sublime of the world's tragedies, and yet it will seem to be instinct with life and physical movement, but with an entire absence of flesh and blood and vocal concomitants that will relieve it from all trace of irreverence and make the conception seem sublime. It will consist of a series of tableaux of the actual presentation at Horitz, reproduced by means of the enlarged and perfected 'Zoescope,' or 'moving pictures.' It was one of the first ideas of the inventor of the 'Zoescope,' after he had invented his wonderful machine of magic, living photography, to send out to the world through it this 'Passion Play' but he was unable to meet with any success in his efforts to obtain the consent of the peasants and their spiritual advisers. Through the efforts of Col. G. E. Rogers and with a co-operation of many influential members of the church in Austria, consent was finally obtained for the peasants to give a series of special presentations of the play for reproduction by the 'Zoescope,' Col. Rogers therefore, with a staff of operators, spent all of last summer, as well as a good portion of the previous winter, at Horitz, going in and about the peasants' homes and taking many pictures of their daily association which will be exhibited preceding the 'play pictures,' the latter by the way, representing over 80,000 actual exposures.

"A tour of the world is now being made and it will be formally inaugurated here at the Boston Museum Thursday evening and every evening during the remainder of the week with afternoon presentations on Saturday. Professor Martin has come from Paris to deliver a descriptive lecture, and it is the opinion of those who heard it in the latter city that a finer or more reverent piece of word-painting has seldom been heard. Prof. Martin's reputation as an educator poet and litterateur will be a guarantee of the truth of this. Music will be played by a well known organist on a large organ that has been specially secured. Kennedy's Players will be the attraction at the opera house next week and are headed by J. Kennedy and Miss Nellie Kennedy. The press of the cities in which the Kennedy's have appeared accord them

a good deal of praise, and their advance paper speaks of them as the "greatest" combination that has ever visited the provinces. The Kennedys will have to get in some pretty fine work next week to sustain this claim. Their repertoire for the week includes She couldn't marry three, The Two Thieves, Teddy Maguire, Woman against Woman, The Little Savage, and Lord Chumley. There will be Wednesday and Saturday matinees.

Moving pictures of the Jefferies-Fitzsimmons fight being exhibited at the opera house this week and proving a powerful attraction. Their will be a special matinee for ladies on Saturday. That the ladies of St. John are interested in a nice scientific affair of this kind was fully demonstrated when the pictures of the Corbett-Fitzsimmons contest were shown here. Society dames turned out in force at the matinee and applauded their favourite slugger most enthusiastically.

Edwin Fov will next season be seen in "The Hotel Topsy Turvy."

Ida Conquest is to be the heroine of William Gillette's "Sherlock Holmes" drama.

Eddie Girard and Dan Collyer will star next season in a musical farce, "Whose Baby?"

It is estimated that an expenditure of \$75,000 will be required for an adequate representation of "Ben-Hur" when dramatized.

New York is no longer the only city in the country with a Yiddish theatre. Chicago has a company which recently gave "Hamlet" in this tongue.

The Bostonians will produce next season a new opera, entitled "The Smuggler's Bride," of which Timothy Adamoski is said to be the composer.

Madge Lesing is located domestically in Liverpool, England, for the present.

Ethel Barrymore is the guest of Mrs. Nat C. Goodwin (Maxine Elliott) in London.

Edna Wallace Hopper will be starred jointly with Jerome Sykes in "Chris and the Wonderful Lamp" next season.

Henry Miller will establish a stock company in San Francisco if the present season of six weeks justifies the experiment.

Ada Rehan will remain in London and create the part in the new Drury Lane melodrama in August originally intended for her.

William Courtleigh will remain with the Castle square company, Boston only during the summer. He will be leading man to William H. Crane next season.

The Tremont theatre, Boston will open Aug. 28, with "Way Down East" for a run of two months, to be followed by an elaborate production of R. A. Barnett's "Three Little Lambs."

Cleo de Merode's mother is dead.

Charles Frohman has accepted an American comedy by Jerome and commissioned John Davidson to undertake an English version of "La Reine Flamette," by Catulle Mendes. Comedy reopens in September with "The Ghetto," by Herman Heyermans adapted from the Dutch. The leading parts will be taken by Kyrie Bellew and Mrs. Brown Potter. Tree himself will play King John in a magnificent Shakespearean revival in September, Julia Nelson being Constance. "The Lady of Ostend," a farce adapted by Burnard from the German, will be produced at Terry's Wednesday:—London letter New York Times.

Lilli Lehmann are to give in London a recital of German and French songs similar to the concerts they gave in New York repeatedly last winter. M. Maurel is not to return to the N. Y. Metropolitan next year. He will sing in Russia, Germany and Italy, returning to Paris in February to create the title role in a new opera by Baron Erlanger, composer of "Ines Menar." It is to be called "Hans Mathis," and is based on the Erckmann-Chatrin play "Le Juif Polonais," known in English as "The Bells." Personally conducted trips to Bayreuth have long been possible, so far as the railroads were concerned. Now there are instructors in various European cities who advertise to instruct prospective visitors in the words and music of the Wagner operas to be sung at the festival. Lloyd d'Aubigne, the American tenor who went to South Africa with Mme. Albani's concert company, has remained there to sing in comic opera. He lately appeared in "The Mikado," in which he made his first appearance as an amateur. M. M. Jean de Reszke, Van Dyck and Saleza and Mmes. Lehmann, Nordica and Gadaki have closed their engagements at Covent Garden. Mme. Gadaki has been engaged there for the next three seasons. Her ap-

pearance was remarkably successful for a newcomer. New York and London audiences are alike in taking time to learn their favorites. Puccini's "La Boheme" in Italian and De Lara's "Messaline" will be the only novelties of the season. This brings down to the size of our small number of new works the Covent Garden list, which formerly included several new works whether they remained in the repertoire or not. Don Perosi's latest oratorio "St. John the Baptist," was recently sung in Genoa for the first time at the Carlo Felice. It is divided into four parts. "The Nativity" "St. John in the Desert," "The Baptism of Christ" and the "Martyrdom." The parts are Jesus, the Historicus. St. John, Gabriel and Herodias. These are sung by tenor, baritone and soprano. There was a chorus of 100 adult voices and twenty boys and an orchestra of eighty musicians. The performances of Don Perosi's three oratorios announced to take place in London had to be abandoned, as the composer refused to go there to conduct them. Mascagni's "Iris" is said to meet with greater success now in Italy than it did at its first production. Verdi is to be honored at Dresden next fall with a cyclus of his works performed in Chronological order. "Macbeth," one of his half-forgotten youthful works will be revived. Efforts have been made to persuade Marcella Sembrich to appear as Violetta, but she has declined to sing in the theatre since she left it shortly after her debut there.

The ballet has not been a notable part of the opera at any time in the history of America; so the enthusiasm of the veterans over it has never been entirely comprehensible to audiences accustomed to the meagre display of dancing witnessed in operatic performances in America. Even in the present stronghold of the Grand Opera in Paris, the ballet has ceased to hold its old place. The introduction of the Wagner operas there was sufficient proof of this. London now makes no more pretence at a ballet than the Metropolitan. In Berlin, Vienna and St. Petersburg the corps of dancers is large and capable but its function is subsidiary in comparison with former times. The death of Carlotta Griis, the most famous survivor of those days has brought out many interesting reminiscences of the dancer's palmist days. One writer in a London newspaper gives this account of what an absorbing institution the ballet was at Her Majesty's Theatre in the early forties. He thus describes the ballet and its exponents:

"Standing was worth one's while in the days when old Lablanche and Griis and Mario and Persiani and Tamburini and Rubini—all the finest singers in the world were there, and the ballet comprised the most celebrated dancers who used to tell a love story in dumb show to an audience of stage peasants, or perhaps huntsmen. These were seen winding down the mountains carrying an impossible stuffed animal, unknown to naturalists, and afterward feasted in the property banquet of paper grapes and wooden apples, washed down with imaginary bumpers of wine out golden goblets, filled to the brim out of a golden vessel, which might have held a pint of Bass. This of course, ended in a dance between the foresters and the girl's of the village, which was suddenly interrupted by something, as the dance was stopped, and the dancers all stood still, looking to the left wing in attitudes of dejection, when a fairy looking being in white took the stage in about three bounds into the centre, and courtesied down to the ground to the riotous dumb show of the villagers. For bear in mind that nothing in a ballet was ever spoken.

"This was in the early forties, when Cerito was premiere danseuse at Her Majesty's. She was very elegant and pretty, and modest and young, and had it all her own way as she was the pet of 'Fop's Alley' and the 'Omnibus Box,' and she deserved it. Taglioni had retired from the English stage—as she thought—though the gods willed otherwise later on. I imagine this—quoting solely from memory—was about 1844. I used to see Cerito every morning on my way to chambers, as she lived over a cutler's in Regent street and could be seen daily sitting at the first floor window engaged in making or mending her dress. A year or two after her being premiere danseuse the 'Pas de Deesses' was produced, in which Carlotta Griis, Cerito and Lucille Grahn, who made a great name—a tall, elegant girl—drew enormous audiences. After the 'Pas de Deesses' had run its course, in the following year the opera world was in a frantic state of excitement, on the announcement of the re-appearance of Taglioni; and the 'Pas de Quater' was inaugurated for Cerito, Carlotta Griis, Lucille Grahn and Taglioni!"

Of this quartet, which would probably find it difficult to create so much excitement to-day, Lucille Grahn is the only survivor. She was the youngest member.

Griis was more than 80 when she died on her farm in Switzerland the other day. Taglioni, who danced last, was the oldest in the group.

Melbourne McDowell has reached New York after an extended trip in the Northwest which was successful in every way.

Blanche Bates secured over \$300 for a special benefit in Milwaukee for the cyclone sufferers last week. Miss Bates has made a social success in the city of beer.

Edna Wallace Hopper will spend most of the summer near New York in order to study her part in Chris and the Wonderful Lamp.

David Belasco writes to the dramatic papers from London of his enjoyable trip and his cordial reception in the British metropolis.

R. E. Graham, Albert Mahr, George Mack and Henry Gunson are to appear in Davy Jones to be produced at the Philadelphia Park Theatre in September.

Says a writer in the Dramatic News: "Here is something that's been whispered, but upon which you can place your own value. I don't vouch for it. In effect it is that H. C. Miner's desire to dispose of all his theatres is due, less to a yearning for a trip around the world, then to a resolve born of his conversion to the Catholic faith.

It will be recalled that upon the occasion of his marriage to charming Annie O'Neill, Mr. Miner embraced her religion. "Now, we all know," said the man who brought the theory to me, "that the Catholic church is tolerant of legitimate theatricals and innocent amusements, but it is also exacting and does not look with favor upon the cheap variety burlesques such as have from time to time, been played at the two vaudeville houses which were the foundation of the Miner millions. As a matter of fact it condemns such performances in unmeasured terms.

It seems that Charles Frohman has concluded all arrangements for Sir Henry Irving's American tour, and that after all Ellen Terry will come to this country with him, not only appearing with Irving, but will give a special matinee of a new play yet unnamed in each city visited. Irving concludes his English season the middle of October at Liverpool and sails directly for New York, where he will play for three weeks. Laurence Irving leaves England in early September to look after arrangements and engage 100 supernumeraries.

Such is the story. If it be true, then Mr. Miner should be respected for living up to the new standard he has chosen, for it so happens that his variety houses are still making money. It takes moral courage to surrender perennial profits. But between you and me it would be a good thing for the American stage if there were more of that courage in the profession. Currency should stifle conscience.

Lapland Rye Cakes.

Looked back at from a distance, says Cutcliffe Hyne in "Through Arctic Lapland," the rye cakes of Lapland do not carry pleasant memories. In fact, of all the foods that ever got past my teeth, and in rambling about the back corners of this world I have come across some uncanny morsels,—the bread of Arctic Lapland carries the palm for general unsatisfactoriness.

The grain is sown and suffered to come up as the weather and the weeds permit. When it is so near ripe as it chooses to get, it is reaped, and with the husks, the bran the larger part of the stalk and a fair percentage of the of the companionable weed, it is chopped into meal. It is not ground; it is more hay and bran than anything else. Baking days come seldom, and a large supply is baked at once.

The dough is pawed out into disks a foot in diameter and from five-eighths to three-quarters of an inch thick. Each disk has a hole in the middle, and when the caked are baked they are strung on a stick and hung up on the rafters for use as required. Age neither softens nor hardens their texture.

There are two varieties of these delectable cakes. One sort is like india-rubber, and on this we could make no impression; but with the other kind, which is of the consistency of concrete, we could as a rule get on quite well if given time. It was flavorless, unless packed with stale fish.

It was not strengthening, either, as the system could assimilate very little of it; but still, there was no denying that the cakes did fill the stomach, and for this purpose we employed them ravenously whenever they came in our way. There is no ache so bitter as that of an empty stomach.

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