

Music and The Drama

TONES AND UNDERTONES.

"The Floor Walker" Ward and Vokes' new piece has scored a hit.

Gustave Kerker is said to be composing the lyrics for an English musical comedy.

Jessie Bartlett Davis has secured a new opera by Harry Sylvester Krouse of Sousa's band, and Arthur Trevelyan.

Samuel of Posen Curtis' negro company, which includes Ernest Hogan, author of "All Coons look alike to me," went to pieces at Sydney, Australia.

Eugene Fougere, Tortajada Spanish singer and dancer; Marie Lloyd, Vesta Victoria, and Marie Loftus, are to appear in a New York music hall this season.

Minnie Methot a new comic opera prima donna, will shortly make her debut in a new comic opera written for her by Julian Edwards, the book by Kirk La Shelle, and lyrics by Frederick Rankin.

The French opera company will leave Paris about the middle of September coming to Canada direct. The tour will open in Montreal during the first week in October, and will be under the direction of Charles Nicotias.

William Shakespeare, the famous English singing teacher, is coming to New York this winter to give lectures on his art, in the fashion contemplated a few years ago by Mme. Marchesi. Vladimir de Pachman came some weeks ago, in spite of the fact that his tour does not begin until October, in order to avoid the ocean trip in the autumn. He has a horror of the sea, and likes to have a crossing only in the mildest seasons. He is now in the mountains and will return to New York in October. Lillian Blauvelt will remain abroad for another year and then return to sing in concert. The plans for the nineteenth national Saengerfest, to be held next summer in Brooklyn, have already been made public. Gov. Roosevelt will receive the competitors on Saturday June 30, the opening day of the festival, which is to continue until July 4. The programmes for the principal concerts have been selected. It will be recalled that the Emperor of Germany has presented a prize to be competed for by the singers. The committee hopes to secure the use of an armory that will accommodate 15,000 auditors and 10,000 singers. This festival will celebrate the semi-centennial of the North Eastern Saengerbund's formation. Rose Ettinger, who has appeared with success in Europe, will return to her own country this year and sing in concert. She was the heroine of a romantic story last winter, in which several other well-known singers figured. Miss Ettinger received her musical education chiefly through the instrumentality of Clarence Eddy, the well known organist and his wife. They did not believe that she was old enough to marry last year, when it became known that she was engaged to a son of Marie Brema-Braun is the man's name, and he was also a student of singing at that time in Paris. Neither side thought that the young people should be married. The only person who sympathized with them was the father of the young man. It is said last winter that his liberality had enabled them to get married, although no public announcement of that was made. Petchnikoff is the name of a Russian violinist who is to be heard for the first time in the country next winter. He will be heard here first with the Philharmonic orchestra. Rudolph Aronson is in Berlin, and says he will stay to persuade Siegfried Wagner to give a series of concerts. Reports from Germany of Dr Much's engagement for the Metropolitan Opera House are incorrect. Maurice Grau has made him a standing offer, which he is at liberty to accept when his engagement at the Royal Opera House in Berlin allows him to come for the winter. He has not been engaged, however, for next season at the Metropolitan Opera

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House. Emil Paar will conduct the Wagner Opera there.

TALK OF THE THEATRE.

Two concerts will be given at the opera house next week—Monday and Tuesday evening—by Avon Saxon and his wife Virginia Cheron, names that while new to St. John audiences have become well known in other parts of the country. Mr. Saxon has travelled extensively in Europe, has been connected with some of the most famous artists of the day, and has appeared before almost every member of the Royal family. He is a native of Nova Scotia, having been born at Windsor, on the banks of little river Avon from which he takes his name. He began to sing in public at the age of twelve years but it was not until later that he seriously took up study in the United States. Virginia Cheron has achieved considerable fame as a vocalist, and those who have heard her profess themselves charmed with her beautiful voice. It is universally admitted that although it is a treat to hear either Mr. or Mrs. Saxon separately, their united voices blend so perfectly that they afford a charm never to be forgotten; they are now touring together, each adding to the other's success, and will be heard at the opera house on Monday and Tuesday evenings. Gracia Quive has joined Jeff De Angelis.

Nat Goodwin, it is said, contemplates playing Shylock.

A new farce is projected with an automobile as its theme.

Viola Allen comes with "The Christian" on November 13.

Sydney Rosenthal has finished a comedy called "An Idle Journey."

Harry Woodruff is to support Anna Held in "Papa's Wife."

Charles Wyndham has adopted the King'sbury of "Cyrano" used by Mansfield.

Jerome H. Eddy has written a new comedy called "The Country Judge."

Dixey has a new farce by William Gill, in which he will appear as a necromancer.

Jacob Litt has asked Mrs. John Wood to come to America for "The Great Ruby."

Eden Philpots has completed a new play "A Credit to Human Nature," for Charles Frohman.

"The Ghetto" received its first American presentation on Friday evening at the Broadway Theatre.

A burlesque on "The Children of the Ghetto," called "The Children of the Stiletto," is on the market.

One scene in "The Man in the Moon, Jr.," will show the home coming of our naval forces from Manila.

Saginaw, Mich., critics were enthusiastic last week over the work of Harry Antrim Jr., in a half a dozen plays.

Alfred Klein announces that he will star next season in a play by Joseph Adelman called "My Lord the Butler."

Paul Heyse has written a new play, "Mary of Magdala" in which Judas Iscariot is represented as her husband.

An enterprising electrician has taken contracts to keep several New York theatres cool this season with liquid air.

When Olga Nethersole returns to America next season, she will have an exclusively American company to support her.

"Mr. Plaster, of Paris," a farce comedy in three acts, by Charles N. Fraser, had its first performance at Peekskill last week.

Louise Hepner has returned from Australia, where she has been appearing as the Salvation army lassie in "The Belle."

Henry Irving, the Kendals and N. A. Goodwin will play engagements at the Knickerbocker theatre in New York next season.

Mrs. Beerbohm Tree will act in London, but not at her husband's theatre, in Mme. de la Vallette which Rejane played first in Paris.

Ernest Martin, a member of Sir Henry Irving's company, has written a volume of essays on social evils, entitled "Shadows and Glimpses of Society."

Dan Daly and Mabel Gilman go to London with the "The Rounders," and Tom Seabrooke and Virginia Earle will be seen in the American production.

It is stated that a leading Japanese actor and actress are coming, with their company, to make a tour of the States. They will open in San Francisco.

Louise Mann and Clara Lipman have signed a contract with William Harris of Rich & Harris, and it is announced that they will star in a French farce.

"The Great Northampton Bank Robbery," founded on the "Red" Leary episode and written by Elmer Grandin, is to be produced this season by Frank Perley.

Cissie Loftus is now reported to have abandoned her part in Weber & Fields' forthcoming burlesque, "The Whirligig."

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Rumor has it that she is provided with a play for herself.

In "The Whirligig" Lillian Russell will be a Queen of Bohemia and Peter Dailey will be a fake hotel proprietor. A burlesque, "The Girl from Martins," may be included.

Mason Mitchell has just closed a contract with Major James B. Pond to begin a war lecture tour in October. Mr. Mitchell will have two lectures, illustrated by colored dissolving views of Santiago and its environs and Samoa.

Robert Mantell produced at Trenton last week W. S. Tremayne's dramatization of Joseph Hatton's novel, "The Dagger and Cross." The part of Bernardo Roubillac affords Mr. Mantell ample opportunity for the display of his talents.

"Kidnaped in New York," Howard Hall's melodrama, founded on the Marion Clark case, had its first production in Pittsfield, Mass. Barney Gilmore, formerly of Gilmore and Leonard, made his debut as a lone star in the role of Dooley, a journalist-detective.

Between the third and fourth acts of "The Tyranny of Tears," at the Empire Theatre, New York, last week William Furst played for the first time in America the overture to and selections from Massenet's new opera, "Cendrillon." John Drew will play Wyncham's London role in the comedy.

Annie Russell thinks the naturalistic school of acting is in the ascendant. She says: "We are returning to the drama of the home and of the heart. We are abandoning our fads and seeking simplicity. We are just coming home again to the effections, to sanity, to the real and the beautiful. The drama of romance, of true love, is here with us more and more frequently."

H. D. Miller, an old resident of Baton Rouge, when in Washington recently, stated that the original Uncle Tom's Cabin was still standing on the estate of Joseph Henry, in Natchitoches Parish, Louisiana. Its identity was established, he says a good many years ago. The original of Legere, the villain of the story, Mr. Miller says, was an old Scotchman named McAlpin, known to many of the elder residents of the State. Strange as it may appear it is not known that any enterprising northern museum or circus manager ever attempted to obtain possession of the cabin, which has no especial value in the eyes of its owner, and could have been purchased a thousand times during the past quarter of a century for a song.

Adelaide Ristori, the actress, has become so much of a mere faint memory of other days that it seems quite surprising to find her still living, hale and hearty, and celebrating at her age of nearly 80 the fiftieth birthday of her only son, the Marquis Capranica del Grillo, the favorite gentleman-in-writing to Queen Marguerite of Italy. Her last public appearance was at Turin last year, when she recited in her inimitable style a canto of Dante's "Inferno." In this country she traveled with an English company, she was only moderately successful, although she was the recipient of no end of hospitality, which has left him warmly disposed toward Americans. She infinitely prefers to be known as "Donna Adelaide" instead of Marquis del Grillo and is a universal favorite. Indeed, it is out of consideration for her that the Queen attached her son to the royal household and has made such a friend and confidant of him.

Professor Brander Matthews, in his paper "On the Dramatization of Novels," in his "Studies of the Stage," remarks: "I know of no stage version of Mrs.

Stowe's story, or of any novel of Scott, of Cooper or of Dickens, which has either organic unity or artistic symmetry. The finer the novel the more delicate its workmanship, the more subtle its psychology the greater is the difficulty in dramatizing it and the greater the ensuing disappointment. The frequent attempts to turn into a play "Vanity Fair" and "The Scarlet Letter" were all doomed to the certainty of failure because the development of the central character and the leading motives, as we see them in the pages of the novelist are not those by which they would best be revealed before the footlights. A true dramatist might treat dramatically the chief figures of Thackeray's novel of Hawthorne's romance I can conceive of a Becky Sharp play and an Arthur Dimmesdale drama, the first a comedy with underlying emotion, and the second a tragedy, noble in its simple dignity, but neither of these possible plays would be in any strict sense of the word dramatized from the novel, although the germinant suggestion was derived from Thackeray and from Hawthorne. They would be original plays independent in form, in treatment and in movement."

NOT A SNOB.

His Great Wealth and Honors Made the Baronet Very Humble.

A snob has been defined as a man who is always pretending to be something better—especially richer or more fashionable—than he is. The definition should have included one notorious species of the genus snob—the men or women who, having risen from a low to a high social level, are ashamed of their origin.

This species of snob is apparently increasing in our republic; at least that seems to be the inference fairly to be drawn from the numerous advertisements of professors or heraldry, who to provide coats of arms and registers of genealogies for the "new men" who having recently become somebodies, would ignore the shirt-sleeves and leather aprons which formerly distinguished them.

Fifty years ago there lived in New York City a rich man who had risen from a cobbler's bench. He was not ashamed of what was no a shame of his origin, but his daughters were. They longed to move in fashionable society, and exclaimed with the hero of an old play, "Oh for a coach and four!" Their indulgent father gratified them; then they teased him to have a coat of arms painted on the panels of the carriage.

"Yes," said the old man, "you must have a coat of arms on the coach doors but I must design it."

"Why, papa you don't know anything about heraldry," replied the daughters.

"I know enough to design a coat of arms for my carriage. It will be a lapstone on which shall rest a bit of shoemaker's wax; on one side of a hammer. That's the only coat of arms which shall be painted on my carriage!"

It was never painted.

Sir Francis Crossley, the rich carpet manufacturer of Halifax, England, was proud of the fact that his father had been a hand-worker at the loom, and his mother a domestic servant with yearly wages of ten pounds (fifty dollars). He built a palatial residence, and allowed his widowed mother the best apartment therein. She declined to move out of the old family house attached to the mill, preferring to dwell in the home of her husband and her earlier life.

Frank Crossley became Mayor of Halifax and a member of Parliament, and was honored with a baronetcy. Neither he nor his brother forgot the poor, or the people from whose ranks they had risen. They built and endowed a large orphanage school, erected a row of comfortable almshouses, and gave the town an extensive "People's Park."

To the workmen and to the townsmen he was "Frank," rather than "Sir Francis." D. Newman Hall mentions in his "Autobiography" that, being present at a great meeting at which Sir Francis was speaking, he heard a workman shout, "Spakoot, Frank, lad!"

As Doctor Hall was inspecting the large statue of Sir Francis, erected by the citizens of Halifax, he said to a boy, who also was looking at it, "Who's that?" "It's Frank Crossley!" answered the boy. "He'll be cold out there all night!" playfully remarked the clergyman; whereupon the literal minded boy replied, "He ain't wick! it's nobbot shaape on 'im!" [He is not alive! it's only his shape.]

The man must not only have been naturally noble, but profoundly religious and very human, of whom his workmen and the town boys could speak as "Frank Crossley," although he was very rich and a baronet.

Renewed the Frudge.

Even an old sore will give its owner a twinge if it is roughly handled. Two elderly men met at a reception one evening and after they had been introduced to each other, one of them said:

"I beg pardon, Mr. Yarty, but are you



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related to the family of that name who lived in Plattsford about fifty years ago?"

"Yes."

"Then you are Columbus Yarty?"

"Yes."

"I am delighted to meet you again. Do you remember Wesley Weston, with whom you played when a little boy?"

"Surely! Are you he?"

"I am."

They shook hands again, and after a little pause, Mr. Weston said:

"You remember we had a quarrel about something or other the last time we met, and you pushed me over into a tan-vat and ruined a suit of clothes for me?"

"Yes, I remember it very well. He! ha!"

"He! ha! We can afford to laugh at it now, but a serious matter to me then. I have thought of it many times since, and made up my mind long ago that if I ever met again I would tell you I freely and fully forgive you for the mean little trick."

"But as I remember it, you were entirely to blame in the matter."

"Not at all. I hadn't done anything to you. However, as I said before, I don't hold my spite over it now. I forgive you—"

"But I don't want your forgiveness, sir! I won't have it! I told you—"

"Sir!"

"Sir! Good evening, sir!"

"Good evening!"

And the grudge of fifty years ago resumed business, so to speak, at the old stand.

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International Track Athletics.

Oxford and Cambridge Universities have challenged the universities of Yale and Harvard to an athletic contest to take place in London in the last week of July. The programme includes a 100 yard dash, a 120 yard hurdle race, a quarter mile run, a half-mile run, a three mile run, hammer-throwing, high jump and long jump.

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An entrance examination will be held at the Institute on Saturday 9th, of September at ten o'clock. For prospectus and other information apply to the Principal or to A. S. RIDDELL, Secy.

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