

**Music and  
The Drama**

TONES AND UNDER-TONES.

The annual engagement of W. S. Har- kins is always an event of interest to theatre goers, and one that gives unalloyed pleasure to his patrons. On Monday evening there was a large audience present to extend to the popular manager and his company a warm welcome—and incidentally to find out Why Smith Left Home.

This piece was written by Broadhurst the author of What Happened to Jones, but in no way does it come up to that imitatively funny comedy. While watching the "Smith" play you can't get rid of a sense of unreality and exaggeration, intensified throughout by the forced situations, the dialogue, which in some instances is heavy and stilted, and the very remarkable actions of some of the characters. notably one Lavinia Daly, a "cook lady" and an all around union woman. In real life this exponent of unionism, while she might hold undisputed sway over her own domain, her co-workers, and in a certain sense over her employers would hardly dare slap her master on the back, poke him in the ribs, march into the drawing-room on an equal footing with him, and indulge in other ridiculous actions. And then that Irish dialect! Was there ever anything like it heard on the Opera House stage—or anywhere else for that matter? I fear I have committed one of Lavinia's gaucheries in giving the servant precedence but I merely refer to the character as one of the out of joint incidents of the play. Miss Eston still holds the warm place she won last season in the hearts of the people of St. John and her appearance on Monday was the signal for unbounded applause, her excellent work in the character of Mrs. Smith the lovely young wife, left nothing to be desired. Miss Eaton wears some lovely gowns this season all of which serve to enhance her wonderfully beautiful personal appearance. Mr. Farnum has only a small part in Why Smith left Home, but he does it well. The work of Mr. Robert McWade as Smith, whose home was always inundated by visitors, was marked by thoroughness, and a naturalness that was most pleasing. There was a true ring about his work, a genuineness which made it a pleasure to witness his interpretation of the role. As Count Wilhelm von Guggenheim, who gets things somewhat twisted, Mr. Calvert was one of the most marked successes of the production. He was irresistibly funny, and praise of his really clever work is heard on every hand. Miss Olive Porter the aunt who knew how to train a husband was exceedingly good, and so excellent was her make up that one found it difficult to believe that off the stage she is a young and pretty woman. Miss Lottie Williams plays the part of the maid who manages to make considerable trouble for everybody during her stay in the Smith household. She is fairly acceptable in the character. The balance of the cast includes Miss Adeline Mann, Miss Harriet Aubrey, Mr. Powell, Mr. Weaver and others all of whom do justice to the roles assigned them. For the end of the week The Butterflies, made famous by John Drew, and What Happened to Jones are announced. The first mentioned will be the matinee and "Jones" will be played in the evening.

Next week the plays as announced are, for Monday, Tuesday and Wednesday the late New York success Brown's in Town, and for Thursday, Friday and Saturday The Wrong Mr. Wright.

Mme. Gadski will not be a member of the Ellis Opera company next season. Alvarez is said to be under contract with the company just as he was last season for the term of his furlough from the Paris opera. This extends over a period of only six weeks, and as last year leaves only

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time for about nine performances. Mr. Ellis is now negotiating with the management of the New York Academy of Music for a season of grand opera there next season with Melba as the star attraction.

Foreign newspapers have it that Queen Victoria's latest musical favorite is Leoncavallo. During his recent sojourn in Nice, where he produced his opera 'La Boheme,' he devoted a whole evening, at her request, to playing selections from his operas for her at the Hotel Regina. He played till midnight, and received from the Queen a jewelled cigar case and an invitation to

after a retirement from the platform in which he attempted to devote himself to teaching. Later he returned to the concert stage, and his recent performances in London were highly praised. For a while the Berlin critics found that all his faults had grown worse, and his excellencies diminished. Later, the accounts of his work have been more flattering. His eccentricities never disappeared. When his affairs were at their worst, a well-known singer engaged him for a concert tour in Germany, as he was said to be in real need. He began by insisting that

from his long holiday in Italy, but will not resume his professional work till fall.

Maude Adams is to appear in New York on Jan. 1, in a new Barrie play. She will probably undertake "As you Like it" or "Twelfth Night" next season.

It is intimated that Ed Sothorn and Nat Goodwin may make an alliance for a two star production next season. Mr. Goodwin was in Boston last week but no definite arrangements were made.

Maude Adams played Juliet at the Hollis street theatre, Boston, the begin-



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ally they talked together of the revolution and of Robespierre. 'Finding me somewhat lukewarm in my admiration of her hero,' says Sardou, 'she did not miss this occasion of saying once more that he had been terrible calumniated by his enemies. I am quoting her word for word; I can still hear her say it: 'And you certainly have loved him! He was so kind and affectionate to young people.' How well this proves the impressibility of a child's mind!

John Hare is the latest addition to the list of stars promised to America next season. Daniel Frohman has made arrangements for him to appear in A. W. Piner's latest success "The Gay Lord Quex."

One of the new songs which Andrew Mack sings in "The Last of The Robans" is "Pat and his Pipes" and it has an accompaniment of 12 bag pipes. In the third act a series of Gregonian chants are introduced by a chorus of twenty Monks.

The Empress Josephine is the character which Julia Arthur will portray next season in "Plus Que Reine," the play now enjoying a successful run in Paris with Jane Hading as Josephine and Coquelin as Napoleon.

Says the New York Mirror: The mayor of New York decided last week that the children that had been employed in "The Man in the Moon" company at the New York, should not continue to appear unless the sale of liquor in the theatre was abandoned. So the children ceased to appear.

The furnishings of the residence of the late Alexander Hermann, including all the valuable gifts given him by foreign celebrities in many lands were auctioned at the New York Fifth Avenue Art Galleries one day last week.

Charles Frohman will have seven theatres under his direct management next season and about 15 road companies, with chance of several more. His stars will include Maude Adams, John Drew, William Gillette, Annie Russell, Henry Miller, Julia Marlowe and Mrs. Leslie Carter.

Viola Allen will sail for Europe with her mother on June 17, and will remain abroad until August 26. She will spend her time in London and Paris till the end of the theatrical season in those cities, witnessing the plays then being presented. She will then go on a coaching trip through the north of England, and end her vacation by spending two or three weeks in the mountains of Switzerland.

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be her guest at Windsor during the opera season in July.

Verdi writes to a Milan paper, declaring that all reports of a new work from his pen are false. "Since 'Falstaff' I have written no operatic work nor shall I write any. I have finished my task here. After 75 years of activity, I think I have acquired the right to pass peacefully the few years that remain to me. . . . Once for all, I declare I shall write nothing more. Repose, tranquillity, even on this earth, this is my sole inspiration, and I hope that this desire will not be taxed with pretension."

There seems every reason to believe that next season will be another notable one in the matter of pianists. Paderewski, De Pachman, and Joseffy are already assured, and the Musical Age tells of another young foreign pianist. It is Mark Hamburg, a Russian youth, who is pronounced by the critics to be a marvelous player and a musician of solid attainments. Vladimir de Pachman is said to have already been noted as an eccentric pianist, and that is the reason he is said to return to this country next season, when all musical interests in pianists will presumably be centered in Paderewski. Mr. De Pachman's real name is Bachmann, and he has assumed the 'De' just as Jean and Edouard de Reske did, and by changing the other letters in his name managed to fit himself with a very attractive title. Since he last played in America he has not been prosperous. He played little until last year, when he made his reappearance in Berlin

the piano should be placed in a position to which he was accustomed. This was done, in spite of the fact that it had to be moved before each of his appearances, and was right enough in the first place. When the audience applauded him only slightly, he was furious, and said that nothing would ever induce him to appear again in public with a singer. 'Rubinstein and Von Bulow would never do it,' he said, 'and they were right.' He was at that time in great need, but he kept his word and returned to Berlin. The pianist had several successful seasons in the states, and it was said at one time that his profits in one season amounted to more than \$35,000. In comparison with \$200,000 earned by Paderewski, this may not seem so large, but it is still a comfortable profit. All his earnings were given by De Pachman to the wife who some time ago was divorced from him. She later married a French lawyer, who figured conspicuously in the Dreyfus case. Mme. de Pachman is of Irish origin, and was a pupil of her husband before her marriage.

**TALK OF THE THEATRE.**

Janusschek will star next season in a new version of "Meg Merriles."

Effie Ellsler has been engaged to play Glory Quayle next season in the second "Christian" company.

William Gillette has gone to London to consult with Conan Doyle about the dramatization of "Sherlock Holmes."

E. S. Willard has got back to London

ning of this week. Manager Frohman is said to have given this 'Romeo and Juliet' production a magnificent scenic setting and to have surrounded the young star with an excellent company, including William Faversham as Romeo and James K. Hackett as Mercutio.

It is reported that Ethel Tucker well known here is dying of consumption in a hospital in San Francisco.

Lola Hetherington says in this week's Boston Times: 'Julia Arthur is being patted on the back by every newspaper that I have seen, for stopping the performance of 'A Lady of Quality' in New Haven ten days ago, and requesting from the stage that an obstreperous collegian be removed by the ushers. To me it seemed making undue publicity of a common nuisance, which might have been as effectively stopped by sending word to one of the guards or ushers of the theatre to have the annoying intruder quietly removed, Miss Arthur seems to court newspaper notoriety, however, and her sensational procedure in this instance was only what was to be expected.'

With Sir Henry Irving's success in Sardou's 'Robespierre' interest in French history is sure to revive. Harper's Bazar tells a pretty story of how Sardou's own interest in the character was first aroused by accident. He was at a party for children in 1845 or 1846, to which he came late. There was no partner for him, and seeing an old lady in back on the sofa he asked her to dance. Afterward they talked together, and he discovered her to be the widow of Lebas the Conventionnel. Natur-