

Music and The Drama
TONES AND UNDERTONES.

Mrs. Charles Van Studdiford, who was known as Gracie Quive while she was a member of the Bostonians, is to return to the stage.

It is said that Pauline Hall will sing next year in 'Erminie,' with as many of the original American performers as it is possible to engage. Della Fox may be the Javotte.

Kitty Leftus did not score a hit at the Magnolia Roof Garden, New York, last week. Her songs were 'Pretty Little Lover,' 'The Man With the Big Trombone' and 'Father's a Farmer.'

The presentation of the Legion of Honor to Maurice Grau by the French government was not unexpected, and surprise has been expressed frequently that this distinction had not been given to him before. No foreign impresario has ever before done so much for musical and dramatic art in France.

Rehearsals of the new Sousa MacDonough extravaganza, which Klaw & Erlanger are to produce, entitled 'Chris and the Wonderful Lamp,' will begin at the N. Y. Victoria on September 11. Jerome Sykes and Edna Wallace Hopper will be the stars of this company, the former appearing as the Genii and the latter as Chris.

Manager Knowles has organized the Fifth Avenue Theatre Musical Comedy Company to produce R. A. Barnett's 'Three Little Lambs.' Among the principals are Adele Ritchie, Linda Costa, Nellie Braggins, W. T. Carleton, George Lesoir, Richard Ridgely, William Phillips, Ida Hawley, Marie Cahill, and Raymond Hitchcock. Barnett is the responsible creator of '1492' and 'Jack and the Beanstalk.'

Mme. Sembrich is to sing at the Worcester Festival. Later she will be heard in Portland and Bangor, and will appear with the opera company during the first week in October. According to Maurice Grau's present arrangements, the season in America will come to an end on March 31. As the Covent Garden season does not open until May 14, it is probable that the company will make another tour revisiting Boston, and if the guarantees are forthcoming, undertaking the trip to San Francisco.

The Carl Rosa Opera Company is having a hard time living up to its old reputation. As opera in the vernacular in England is represented chiefly by this organization, the chances look slim at present. The company had to close up recently to recover its financial equilibrium. An operatic version of C. B. Fernald's 'The Cat and the Cherub,' for which Victor Hollander wrote the music, was the last novelty attempted by the Rosa Company. One of the most remarkable pieces of fiction ever written about a composer has Ruggiero Leoncavallo for its hero. The composer visited an Italian town under an assumed name to transact some private business. They were giving 'Pagliacci' in the evening, and Leoncavallo went incognito to the theatre to hear his own opera. His neighbor appeared to be an enthusiastic amateur, and his fervor grew so great that at the end of the entracte he was forced to exclaim: 'Ye gods! What a masterpiece!' 'Not at all,' said Leoncavallo, who is a born practical joker. 'I'm a bit of a musician myself, and believe me, I know. It is a very so-so sort of a piece. Even at the risk of contradicting you, I must say that it is made up of patchwork and plagiarism. Take the cavatins, for instance, that comes from Berlioz. Then the duet in the first part, that's Gounod's; while as for the finale, it is nothing more or less than a vulgarized transcription of an almost unknown score of Verdi's. Next morning Leoncavallo read with a whirling brain, in one of the principal local journals an article headed, 'Ad-



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mission of plagiarism.' 'Confession of a composer who has no originality.' The Maestro's neighbor was a critic who knew him quite well by sight.

Johann Strauss sold to the theatre under the name of Die Fledermaus, and the Imperial opera house in Vienna will have to surrender the work after Oct. 1. Strauss did this without anybody's knowledge and received but a small sum for the rights, whereas the opera house would have willingly have paid a large sum for the ownership of the work. The director did all he could to get everything possible out of the work by giving it four times a week during a short period preceding his surrender of the work which has grown so popular since the composer's death. In Berlin, the summer repertoire of the new opera house has practically been confined to this work. It is not generally known that on its first representation in Italy 'Die Fledermaus' was a flat failure. It was given at Geneva in 1878, and the indignant audience barely allowed the performance to come to an end. The characters were for some unaccountable reason dressed throughout the play in the most remarkable fashion. The hero was in a clown's costume throughout the opera and the women were garbed in equally extravagant fashion. The libretto naturally seemed like nonsense under the circumstances, and the spectators expressed their feelings so emphatically that the opera never acquired its vogue in Italy, and to this day is less popular than much inferior Viennese works. Next to 'Die Fledermaus' the French operetta 'La Fille de Mme. Angot' has survived better than any operetta of its age. It has recently been given 150 times in Paris and had previously been sung 1200 times in the same city. All over the world it is said to have 20,000 representations. It has been translated into fourteen languages, has drawn more than \$1,800,000 and a more picturesque estimate holds that the author and composer received \$1,000 for every note while ten times that sum went to the managers. Mme. Angot seems to have been a real personage, who lived in the time of the Regent Orleans. She made a great fortune out of the Mississippi scheme and attracted the attention of all Paris by her extravagance. She had been a janitress before her good fortune, and when she lost her suddenly acquired wealth, returned to her work without complaint. 'Rich as Mme. Angot' became a stock expression, during the days of her wealth, and she became the type of the cheap parvenue. She appeared first as a character in a play in 1795 in 'Mme. Angot, or the Fishwoman of the Halle.' A later account of her frequent appearance on the French stage is given in the following quotation:

'In 1797 she was taken as the heroine of a romance. This author would have nothing to do with concierges. He tells how Mme. Angot and daughter, who now appears for the first time, were walking on the seashore near Marseilles, when they were captured by Algerine pirates and sold to the Bey of Tunis. The Bey placed her in his harem, installed her as his favorite, and Mme. Angot began to feel herself born to be great, when the Bey ordered her to strangle herself, an operation which the good lady refused to perform in the choicest and most fluent argot. Finally she is released, returns to Paris and becomes La Reine des Halles. In 1799 Mme. Angots appeared frequently; among them was the 'Repentance of Mme. Angot.' In 1802 the 'Last Folie of Mme. Angot' was produced, and in the following year the most successful of the old pieces, 'Mme. Angot in the Seraglio at Constantinople.'

This play, based on the romance, had great success, and was played at the Ambigu for nearly a year without a break, a thing unheard of in those days. The history of the work is told in these words; took in 500,000 francs while the author, Aude, received an honorarium of 500 francs. The present 'Fille de Mme. Angot,' text by Clairville, music by Lecocq, was first performed at Brussels in 1872. Lecocq thought the libretto old fashioned, and although he saw in it some good effects, in spite of the dialogue he set to work without any enthusiasm, and certainly never expected any such success as it made. The Brussels performance, however, was a triumph and then the piece was taken to the Fantaisies Parisiennes. Here difficulties began. After the first rehearsal, the conductor of the orchestra remarked, 'I must tell you that I did not laugh once,' and as he was an old expert on things theatrical, Lecocq was terribly depressed. The first performance was on Feb. 21, 1873. At the very beginning Dupin's voice (he was playing Pomponnet) cracked several times, but the ice was broken by the political allusions, and the first act ended amid loud applause. During the interval, one of the censors of

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plays approached the librettist and requested him to strike out everything that had any political reference or the piece would be prohibited. But the applause increased as the operetta proceeded, and on leaving the house Lecocq had the pleasure of overhearing a well-known critic say, 'This is the greatest success of the year.' The piece was played there from Feb. 21, 1872, to April 8, 1874, without interruption and the theatre took in \$824,660.

TALK OF THE THEATRE.

The Boston Comedy Company gave two excellent performances at the Opera House on Labor day, to well pleased and appreciative audiences. In the evening the bill was 'The Long Strike,' and an after-piece, 'The Rough Diamond'; and in both Miss Grey was at her best, and throughout her work was most meritorious. Mr. Webster looked after the comedy element in his own inimitable manner; and the balance of the support was good. The company opened its regular season at Yarmouth on Tuesday.

Gorton's Minstrels gave two performances here this week, appearing at the Opera House on Thursday and Friday evenings.

Julia Arthur is to produce 'More Than Queen' in Boston on October 8.

Charles Frohman has asked Peter Dunne to dramatize the Dooley tales.

'Sherlock Holmes' Gillette's new play is to be given in Washington on October 23.

It is said that Josephine Hall is to marry Alfred A. Aarons lately manager of Koster & Bial's.

Maude Adams, whose season in 'The Little Minister,' was to begin on October 2, will not open her season until October 18.

Gustave Salvini's American season will begin in October, 1900, and his repertoire will include 'Othello,' 'The Outlaw' and 'Saul.'

The clou of 'Women and Wine,' Benjamin Landeck and Arthur Shirley's play, to be produced in America this season by Manager Brady is a fight with knives between two 'demireps.'

Charles Coghlan will begin his season in 'The Royal Box' at Newark on September 25. Julia Marlowe will return to the boards in 'Colinette' on September 18 at the Harlem Opera House and Viola Allen's second season in 'The Christian.'

Helene Modjeska has accepted a new translation of the powerful German tragedy 'Deborah,' which is better known here as 'Leah the Forsaken.' This latest version is the work of Elizabeth Campbell Winter, who has also sold a play to Charles Coghlan.

Amy Lee, now Mrs. A. G. Delamater, whose enterprises include 'Greater New York,' will star in 'Miss Harum Scaram' and next season will be seen in 'What Shall We Do,' the author of which is Thomas A. Addison, editor of the Jacksonville Times-Union.

Harrison Grey Fiske gives the information as to the Actors' Fund: 'The Actors' Fund has 755 annual members and 121 life members. The last year its receipts were \$33,108. The previous year the receipts were \$32,349. In June, 1898, the Fund's assets were \$181,805.'

Montgomery Phister's new play, written for Fanny Rice, is called 'The King's Player; or, a Page from the Life of Nell Gwynne.' It is described as a romantic comedy in four acts. The author is one of the best known dramatic critics in the United States and has already contributed some excep-

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tionally clever comedy writing to stage literature.

Mr. Mansfield's season begins in Chicago on October 2, where he appears in his repertoire including 'Cyrano de Bergerac.' Mr. Mansfield has also secured the American rights to another play by Mr. Moreau which was produced at the vaudeville theatre in Paris last season under the title 'Madame de Laviette.' This play will probably not be produced until next season.

M. Emile Moreau, who collaborated with M. Sardou in writing 'Mme. Sans Gene,' has written a new play founded upon the career of Jeffreys, the famous Justice of England under James II., whose brutality is historical. Mr. Mansfield has secured the American rights to the play, which will be produced in England by Sir Henry Irving and in France by Coquelin.

The shop of Bruno Steinel, a New York blacksmith, is just now overtaken by an order on the fulfillment of which the production of 'Ben Hur' at the Broadway theatre depends. He built the 'mattress' on which Nell Burgess' horse race in 'The County Fair' was run. This led to his being called in to arrange the mechanical effects for the chariot race of 'Ben Hur.' Eight horses will be used in 'Ben Hur.'

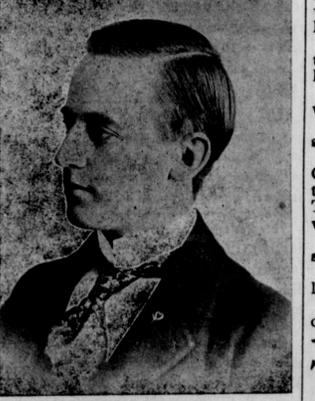
Charles Hoyt, the playwright, who became seriously ill the latter part of last season, and who was taken to Florida, where he remained until strong enough to be removed to his home in New Hampshire, has returned to New York. He is fully restored in health and prepared to resume his work with several new plays which he was compelled to abandon when sickness prevented their completion.

'In Paradise,' which is to be produced at the New York Bijou tomorrow evening, is a farcical comedy in three acts adapted from the French of Hennequin, Billiard and Carre, by Louis Harrison and B. B. Valentine, and in motif and treatment is very French. The plots turns on the ambition of a French provincial, Monsieur Pontbichot, to vary the monotony of 30 years of married life with a teatagant of a wife in a small country town with a flirtatious fling in gay Paris. Minnie Seligman will be Claire Taupin a young woman of questionable antecedents, and Richard Golden will be the profligate old Pontbichot. 'Le Paradis' has already been utilized in this country as 'The Proper Caper.'

In 'Miss Hobbs,' the new comedy by Jerome K. Jerome, in which Annie Russell was seen at the New York Lyceum, last Thursday, Miss Russell appeared as a man-hating young woman, who is instrumental in separating, temporarily, a young married couple and a pair of betrothed lovers, but is overtaken in time by Cupid and succumbs to his wiles. The piece is in three acts, and is said to be written in Jerome's brightest manner. One scene passes in the cabin of a yacht, supposed to be drifting in a fog, the only occupants being the aforesaid man-hater and the man destined to subdue her. Charles Richman and Mrs. G. H. Gilbert will both be prominent in the cast of 'Miss Hobbs,' and so will Orrin Johnson, who will be the leading man in Maude Adams' company this season.

A YOUNG COMPOSER.

Mr. Cook's new March a work of Genulue Merit. Every instrumentalist in the city will want to possess a copy of the new 'Rockwood March' recently composed and arranged for the piano by Mr. Archie S.



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Cook, a native of this city. So really tuneful and attractive, so full of intrinsic merit is the 'Rockwood' that all the local musicians who have heard it are enthusiastic in praise of the work of the gifted young composer. As an illustration of its accepted merit it may be said that it has already been arranged for the City Cornet band, and it has also been arranged for the purpose of the Artillery band by Professor Horsman.

Mr. Cook who is the well known organ-

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ist of Germain street baptist church is receiving congratulations upon this his latest and perhaps his best work, but a previous composition 'Abide With Me' is a venetable little gem, and ought to be better known. The 'Rockwood' March is printed by the Maritime Steam Lithograph company and is published by Mr. William C. Clarke at the office of that company. The cover presents in colors an admirable view showing the Marsh Creek, and winding hill with the One Mile House in the distance. This pretty scene is taken from a vantage point, within the park. It lends additional charm to the book and is an appropriate setting to the bright catchy march which is destined to become popular and which will be issued to the public today.

Business Education.

Broadly speaking, a business education is one that educates for business. Few people realize the amount of special training that is requisite to equip a young man or woman for entrance into business life. The Currie business University of this city will send free to any address a beautiful catalogue giving valuable information relative to the above subject.

A Fig for Evidence.

An English solicitor was defending a fruit broker in an action brought for the recovery of one hundred dollars, the price paid for a consignment of figs which the plaintiff declared to be unfit for human food. The defence alleged that although moderately discolored by salt water, as the plaintiff knew when he bought them, the figs were perfectly wholesome. The figs were in court. The plaintiff, a coster, who conducted his own case, was skillfully cross-examined. The trial was obviously going against him, and once or twice he retorted so hotly that the judge threatened to commit him for contempt. At length, the coster grew desperate, and turning to the opposing counsel, hoarse and perspiring, he said:

'Look here, gunvor, you say them figs are good to eat and I say they aint. That's all there is between us, ain't it?' Now, s'elp me, if you'll eat two of them figs and you aint sick immediately afterward, I'll lose my case.'

The judge at once saw the propriety of this suggestion and asked the lawyer what he proposed to do.

'Your honor is trying this case, not I,' was the reply.

'No! No! The offer is made to you,' said the judge.

A hurried consultation took place. Counsel suggested that it was the solicitor's duty to submit to the experiment. The solicitor refused. The broker himself was then asked if he would risk it.

'What will happen to me if I don't?' said he.

'You'll lose the case,' replied both his legal advisers.

'Then,' said he, hurriedly, 'lose the case, lose the case.' And so he did.

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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. E. RIDDELL, Secy., 22 St. John St., Montreal.