

**Music and
The Drama**

TONES AND UNDERTONES.

The Saxon concerts at the Opera house on Monday and Tuesday evenings were not quite so well patronized as their excellence merited, but the audiences were representative and appreciative. The entertainment was of a superior order and both Aveo Saxon and his gifted wife came fully up to all expectations, winning warm approval from all who heard them. Mr. J. A. Kelly, tenor and Mr. Wm. Bowden composed the assisting talent, and their work was, as usual, done in a thoroughly acceptable manner. The work of Madame Carni the accompanist, was a delight from first to last:

On October 6th the Male Quartette, Messrs. Lindsey, Kelly, Seeley and Ritchie will give a concert in the Opera house in which they will be assisted by Mrs. Charles Taylor, Mrs. Schofield and Miss Brennan. The members of the Quartette have always been ready to assist local entertainments in every way, and there is no doubt their kindness will be remembered, now that the citizens have a chance of making a return.

Albert Salza is to return to the Grand Opera for three performances of Reyer's 'Salambo.' He created the tenor role in the opera in 1892.

The revival of Gluck's 'Orpheus' at the Opera Comique, Paris, is to present the opera more elaborately than it was ever given there before. 'Louise' is to be the first novelty of the season there.

Camille Saint Saens has recently declined to undertake a concert tour in Germany, on the ground that the weather even in the tropics was always too cold for him, and that to attempt Germany would be foolhardy.

Director Loewe has been in Paris to arrange a performance of 'Haensel and Gretel' in German by singers from his Breslau Theatre, as the successor of 'Tristan und Isolde.' The Opera Comique is to do the opera in French.

In the forthcoming production of 'Tristan and Isolde,' under the direction of Lamoureux, the expenses of every performance will amount to \$4,400, which is an unprecedentedly large sum for an amusement enterprise in Europe.

Jean Bloex's second opera, 'The Eulenspiegel,' is to be given at the Theatre de la Monnaie in Brussels during the coming season. His 'La Princesse d'Auberge,' given last winter in Brussels, was the most popular opera of the year. Franz Servais's 'L'Apoleonide,' which Felix Mottl first gave last season at Carlsruhe, is to be sung in Brussels. The composer lives in Antwerp. Ernest Chausson's 'Le Roi Artus' is also to be sung this year at Carlsruhe. Herr Mottl is generous to the German composers.

The Castle Square opera company has announced that operas from which the repertoire will be selected next year. Novelties which have never been heard before, or are new in the English language, will form a regular feature of the winter programme. The selection of 'Die Meistersinger' in English for the opening performance at the American is sufficient evidence of an intention to make ambitious efforts to enlarge the field of the company's work.

The first of the season's musical celebrities returned last week to New York. Mme. Marcella Sembrich was a passenger on the Fuerst Bismarck and Emil Paure arrived on the Trave. Mme. Sembrich came from Paris, where she had been trying on new costumes that are to be seen at the Metropolitan Opera House this winter. Mme. Sembrich comes this season ahead of the other members of the company, as she is to be the prima-donna of the Worcester and Maine musical festivals. She will make her first appearance with the

opera company at Springfield on Oct. 10, in 'La Traviata.'

'I shall probably sing several new roles this winter in New York,' said Mme. Sembrich, 'and will certainly be heard here next winter as Elsa and Eva; also as Marguerite in 'Faust.' I have never sung Elsa before in German, but I am anxious to let New York decide whether or not it likes my way of singing and acting this Wagner role, as well as that of Eva in Die Meistersinger.' I would never think of singing Wagner here in any language but German, and I have heard the role in that tongue for the performance here. Whether New York likes my Elsa or not I am sure it will be found different from the style of singing the part that seems most popular here now. Possibly it will be different to be liked. I shall also sing Eva, which I studied at Bayreuth with Herr Kniese, the stage manager there, and Mme. Cosima Wagner. She wanted me to sing Eva at Bayreuth during the past summer, but I spent most of the time I was abroad in the Austrian Tyrol.

'I made a carriage trip of four weeks, and spent another month in climbing the hills there. I am also to sing the Queen of Light next season in 'The Magic Flute' which Mr. Grau intends to revive in a really splendid manner. There will be nine prima donnas in the cast. Such a selection of singers would astonish an audience in any European theatre. This opera, with Nicolai's 'The Merry Wives of Windsor,' will be the only ones in which I have not hitherto appeared in New York.'

To Emil Paur, who has been abroad this summer, has been entrusted the direction of the Wagner opera house this season. Mr. Paur went to Bayreuth and heard some of the festival performance and found them excellent in the way they represented the spirit of Wagner's operas.

'I shall not join the opera company until the opening of the Chicago season,' Mr. Paur said, 'as no Wagner works are to be given until that time, and I have a tour to make with my own orchestra. I shall be the only conductor of the Wagner operas at the Metropolitan this year. It is not true D. R. Muck of the Berlin opera house has been engaged for next season or any other. I have a letter from Mr. Grau saying that he has had no communication of any kind with him for more than a year past. I shall conduct one concert of the Philharmonic Orchestra before I go to Chicago. I have bought a new orchestral suit by Humperdink, but have no other new works for the Philharmonic. I will also act this year as director of the National Conservatory of Music.'

TALK OF THE THEATRE.

Culhane & Davis' Minstrel company will appear in the Opera house on Friday and Saturday of next week.

Those who met Paul Czzenueve and the alleged "Mrs." Czzenueve during the company's engagement here last December, and who were charmed with the artless, ingenious and altogether charming and innocent manner of the girl 'bride' he had with him then, will find food for reflection in the following from the New York Herald of a day or two ago.

"Upon a charge of abandonment preferred by his wife, Eleanor, Paul Czzenueve, an actor, was arraigned in the Myrtle Avenue police court, Brooklyn, Saturday afternoon. After the case had been heard by Magistrate Teale husband and wife came to an agreement which resulted in the withdrawal of the complaint.

Mrs. Czzenueve testified that she had been married five years and last September her husband left her and he had not supported her and their four-year-old child since.

'I'm earning \$75 a week now and it's the first money I've been able to get in five years,' said the husband. 'I have had my own company for four years and my venture has eaten up all I made and I'm in debt yet.' He previously said that he had no money to provide for his wife and child. After a talk with his wife, at the magistrate's suggestion, Czzenueve gave power of attorney to the manager of "Under the Red Robe" company to pay his wife a weekly sum.

The Philadelphia Record of Tuesday Sept. 19th has the following to say regarding 'The Musketeer' by the James O'Neill Company, which opened in that city last Monday.

'After an absence of eight years, James O'Neill returned to the local stage last evening, making his readvent at the Walnut as the elder Dumas' D'Artagnan, the most romantic and heroic of Gascons, before Rostand's Cyrano. He presents Sydney Grudy's 'Musketeers,' in which Beerbohm Tree scored such a success at Her Majesty's, London, a version new to Philadelphia playgoers. Sothern produced for us last season Henry Hamilton's version, make for Lewis Waller. It will

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also be remembered that these two D'Artagnans—O'Neill's and Sothern's clashed swords together on Broadway last winter, and fought a desperate but drawn duel. Each seems to have emerged without scars, for Sothern is once again 'washington' in Gotham as this dashing hero of the court of Louis XIII, and here is our old-time favorite, O'Neill, smiling and gallant as of yore. Of the two versions, one must award the literary palm to that of Hamilton, but Grudy's adaptation is superior in stage movement and dramatic action. Sothern's most applauded episode was his long recital of his pursuit for the Queen's jewels. There is no such elaborate oratorical gem in the Grudy play. This D'Artagnan acts out, instead of reciting, his adventures. Even in the wooing scenes he is much more the mad-brained Gascon of Dumas' invention than in the Hamilton play. In a word, Grudy has supplied us with an adaptation of the good, old melodramatic type, without Hamilton's literary ambitions. The comedy is low comedy, and in a prologue, sensational enough to suit the wildest gallery god, the branding of Miladi with the red-hot fleur-de-lis on the shoulder is depicted to the shrieking accompaniment of a terrific storm. Grudy has provided, furthermore, plenty of red hot love-making, and the scene in Miladi's chamber, with its exciting climax of conflict and escape by the window, was the great scene that brought down the house last night, and won applause for Maud Odell as well as O'Neill. Despite this bold treatment of the Miladi portion of Dumas' romance Grudy has, like Hamilton, minced matters concerning D'Artagnan, Madame Bonacieux is turned into Bonacieux's daughter, and the green curtain falls to the tune of wedding bells. Mr. O'Neill made a bit with the audience equal to that of his Edmond Dantes in 'Monte Cristo' of yore. His portrayal was pitched to a lower and more popular key than Sothern's, and he extracted much more mirth out of the role. As a lover, too, he was more convincing. His D'Artagnan is more country bred and less courtly, and makes his debut with the famous yellow horse. Maude Odell made a voluptuous Miladi, and Jacques Kruger and C. J. Gilbert furnished the farcical entertainment of the performance. The house was packed from pit to dome.

Bessie Tyree is seriously ill in New York.

Stuart Robson's 'Gadfly' seems to have lost its original sting.

Corra Tenner may play Ada Rehan's former part in 'The Great Ruby.'

Jules Stoeger is to play the leading juvenile role in 'The Man in the Moon, Jr.'

Marguerita Sylva has been engaged to play Coralie in 'Papa's Wife' with Anna Held.

Barnett's "Three Little Lambs" will follow "Becky Sharp" at the Fifth Avenue New York.

Francis Wilson's "Cyrano" and Stuart Robson's "Gadfly" are this week's New York novelties.

Wildenbruch's 'King Heinrich' will be the opening play at the Germania Theatre, New York, September 28.

Charles Richman has made the hit of his career as Wolff Kingearl, the woman-tamer in "Miss Hobbs."

Maude Granger is to enact Rose Coghlan's breezy Boston widow role in M'le Fifi, while Mame Gilroy will be the still breezier music hall divinity of the title.

Clara Lipman and Louis Mann are to

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tar in 'The Girl in the Barracks,' a three act comedy to be produced by Rich. & Harris next month.

The Earl of Yarmouth is to make his debut with the Frohman forces in Carton's 'Wheels Within Wheels' at the Madison Square Theatre, New York.

Bradley and Frost, members of the American Dramatists' Club, have written a farce entitled 'Jonah and the Whale,' which will be produced early in October.

Virginia Earle will make her first appearance this season in a new musical comedy by H. B. Smith and Reginald de Koven at the New York Casino January 7th next.

Mrs. Potter is to appear in 'The Massacre,' adapted by Sir William Young from Ouida's novel. The play will have a cast including Mrs. Potter, Gertrude Kingston, Kyrie Belieu and Lord Roslyn.

Specialist who have been employed in New York during the past five weeks declare that the hit of a decade in vaudeville has been scored by the Ching Ling Foo Troupe. The theatre in which these performers have appeared has had audiences larger than any that have gathered at any other house, and it is said the '400' of Gotham, not content with witnessing their work at the theatre have invited Ching Ling and his assistants to their homes to entertain their friends.

Stanislaus Stange has produced a version of Siemkiewicz's tale of Nero, 'Quo Vadis,' which Fred Whitney is to stage. Jeanette Gilder is said to have also made a version. Meanwhile Manager Frohman is reported to have repented his decision of producing 'David Harum,' a one-man book that could only have given a one-man play. However, there will be book-plays galore this season. Including those already produced we have the following long list: 'Becky Sharp,' 'The Only Way' (produced by Henry Miller), 'The Gadfly,' 'The Choir Invisible,' 'Ben Hur,' 'Children of the Ghetto,' 'Price of Jennico,' 'When Knighthood Was in Flower,' 'When Sherlock Holmes,' 'The Dagger and the Cross,' 'Jerome, a Poor Man,' 'Hon. Peter Stirling,' 'Kronstadt,' 'Sydney Carton' (to be done by Thomas Shea), 'The Egotist,' 'Sapho,' 'Father Anthony,' 'Hazard of New Fortunes' and 'Richard Carvel.' J. H. Stoddard and Reuben Fox were to have revived this season, 'The Bonnie Briar Bush,' but the aged Stoddard is now with Henry Miller, and does not expect, for some time, at least, to be seen again as the stern elder and shepherd, Lechlan.

America is to have a 'Robespierre' play by Sardou, when Irving comes; there has been a Marat play with Bellew and Mrs. Brown Potter in the cast, and there is a Danton play dramatized from Mrs. Betham-Edwards' novel. In his new play, 'Marie Antoinette,' which Clinton Stuart has written for Modjeska, Mirabeau is introduced. Although he figures simply in a single episode, this is in an interview with the Queen, Louis XVI, the Count Alex de Fersen, the Comte D'Artois, 'Madame Etiquette,' the Princess Lamballe, the youthful Dauphin and General Lafayette form a contrast to Santerre, Simon and the Virgo, Queen Audu.

Perhaps the most important piece of dramatic news that has transpired during the past week has been the announcement that Mildred T. Dowling has completed a dramatization of Richard Blackmore's famous novel of 'Lorna Doone,' and that Herbert Kealey and Effie Shannon are so delighted with it that they will produce it as soon as possible. Miss Dowling is now at work upon a dramatization of Paul Leicester Ford's notable novel of American politics, 'The Honorable Peter Stirling.' It will be remembered that it was this fair playwright's little farce sketch, 'Dangerfield, '95,' which served to give Annie Russell her modern vogue. Miss Dowling is a Boston woman, a graduate of the Emerson School of Oratory and of the Lyceum School of Acting. She pursued these studies not for a histrionic career, but to fit herself for her work as a dramatist, long the ambition of her life. 'Lost Paradise' was her first pretentious effort in collaboration, and she afterward continued as a collaborator with Henry De Mille and David Belasco. After putting the finishing touches to her skit on the 'sporty' college athlete, 'Dangerfield, '95,' she herself enacted the title role in a Boston performance to Harry Woodruff's 'Jack.' Later, of the Twelfth Night Club in New York, Edward Morgan became the 'Jack' to Annie Russell's portrayal of the part repeated in London.

When Victoria Went Visiting.
It is difficult to imagine Queen Victoria as a window cleaner; but little girls enjoy 'keeping house,' and the Golden Penny vouchers for this incident as novel and true. When a little child the Princess Victoria went with her mother to visit Queen Ad-



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elaide. The Dutchess of Kent was obliged to leave the little one alone with the queen for some time, and the latter, to make the princess feel at home, said: 'now my dear, you have an hour to spend with me, and you shall do exactly as you like.' 'Exactly as I like?' said the little princess doubtfully. 'Yes,' replied the queen, little imagining what was to follow. 'Then, dear Aunt Adelaide, said the child, 'may I be allowed to clean the windows?'

Queen Adelaide was startled, but the little one had her way, setting to work with sleeves carefully rolled up and an apron tied round her waist.

Saturn's Ninth satellite.
Professor Pickering, of the Harvard Observatory, has discovered a ninth satellite revolving around the planet Saturn. The eighth satellite was discovered at the Harvard Observatory by Professor Bond in 1848. The new satellite was found with the aid of photography, its image appearing among the stars of four plates exposed in the Bruce photographic telescope at the Harvard station near Arequipa, Peru. It is exceedingly faint, being estimated at magnitude fifteen and a half. Its distance from the planet is three and a half times greater than that of the outermost satellite of Saturn hitherto known, or about 7,787,000 miles. This is more than 32 times the distance of our moon from the earth. Beside its nine moons Saturn has an enormous number of small attendant bodies crowded together and forming its famous rings.

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Tormented.
The following conversation is reported to have taken place between a Scottish minister and a widow. The widow who called upon the minister, seemed desirous of relieving her mind of something which oppressed her, at which the reverend gentleman, wishing to hurry matters, exclaimed—

"My good woman you see I can be of no service to you till you tell me what it is that troubles you."

"Weel, sir, I'm thinkin' o' getting married again."

"Oh, that is it! Let me see; that is pretty frequent, surely. How many husbands have you had?"

"Weel, sir," she replied in a tone less of sorrow than of bitterness 'this is the fourth. I'm sure there never was a wumman sae completely tormented wi' sic' a set of deirin' men as I've been!'

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