

Music and The Drama

TONES AND UNDERTONES.

On Monday evening the Williams Concert Band will give a concert in the Opera house, the event promising to be one of special interest to lovers of good music.



PROF. WILLIAMS, Leader of the Williams' Band.

Rev. J. M. Davenport, who will sing Parker's Jerusalem, Mr. E. W. Straton, Professor W. C. Bowden, Miss Ina Brown and Mr. W. G. V. Stokes. The band is rapidly becoming one of the city's leading musical organizations and is worthy of the warmest encouragement.

A concert which promises to be popular in every way will be given by Mr. W. Edgar Buck in the Institute on Monday April 24th. The programme contains many numbers of special interest to music lovers, selections from popular operas, songs, ballads, duets, to finish with the Miserere scene from St. Trovatore, which will be acted in costume, Mr. Buck taking the role of the Count.

The May Queen is the absorbing interest in musical circles just now and the interest manifested augurs well for the success of the performances to be given on Tuesday and Wednesday evenings in the Opera House under the direction of Mr. James Ford.

The Neptune Rowing Club's entertainments on Tuesday and Wednesday evenings were well patronized and very enjoyable.

'Erminie' may be revived at the New York Casino, with Lillian Russell as Erminie, Francis Wilson as Cadeaux and De Wolf Hopper as Ravennes.

An operatic version of Dumas' 'The Three Musketeers' has been produced in Liverpool. The pretentious music is by Reginald Somerville. The libretto is by a basso well known in London musical circles and who writes under the pen name of Herbert Whitney. This is not the first time that Dumas' romance has been placed on the lyric stage. Years ago Haley composed the score for a version called 'The Musketeers of the Queen.'

Lillian Russell may star next season in Sir Arthur Sullivan's 'Peg Woffington.'

Kirk La Salle, Fred Runkin and Victor Herbert are the authors of a comic opera for Frack Daniels. It will be called the 'Ameer.'

On April 12 'The Belle of New York' will celebrate the anniversary of its first appearance in London at the Shattisbury

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Theatre. "The Belle" is the first American attraction to hold the boards in the English metropolis uninterruptedly for a twelve-month, and always to phenomena business.

The London Opera Comique will be reopened April 20 with a musical farce by George R. Sims entitled "A Good Time." Maud Harrison and Elita Proctor Otis may be among next season's stars.

TALK OF THEATRE.

The "California Bon Ton Burlesque and Specialty Company" close a week's engagement at the Opera House this evening. The performances have not justified anticipations in any particular. There are one or two clever acrobats, tumblers, and a very good whistler in the aggregation, but they are about the only good features. To be sure there are half a dozen or so females in tights but beyond sitting around in the stiff and most ungraceful attitudes, while others are trying to fill in time, they do comparatively nothing to help along the show. Most of the work falls upon three or four of the men of the company and it is only fair to say they do it well.

New Yorkers had their first view of this week of Hackott in "Rupert of Hentzau" and of Julia Marlowe in "Colinette."

Mr. MacLean and his company [are to anticipate the Frohman production of "Romeo and Juliet." In this week's revival at the Herald Square Mr. MacLean was Romeo, Miss Tyler, Juliet, Mr. Hanford Mercutio and the veteran John A. Ellsler the Friar Laurence.

"Citizen Pierre," Charles Coghlan's new play, is to be produced in New York on Tuesday next. It deals with that part of the French Revolution immediately after the execution of Louis XVI. Citizen Pierre is a sergeant in the citizen soldiery, sworn supporters of the Republic. He is a loyal fellow, open hearted, brave and with a great love for his friends. His solicitude for the welfare of others leads him to become innocently the victim of a royalistic plot, which ultimately proves his undoing. Parts of the play are said to be almost tragic in treatment. There are four acts and five scenes. The cast will include Robert Drouet, Barton Hill, Rose Eytzinger and Margaret Anglin, Mansfield's ex-leading lady.

Henry Miller will be seen as Hamlet for the first time at Albany on April 17.

Olga Nethersole is suffering from an abscess in the throat, and was unable to act last week.

Josephine Hall will be a member of Charles Frohman's forces next season, and will replace May Robson, it is said who becomes a member of Daly's company.

In the 'Eight Mast-Get-Theres' the Roger Brothers are the D'Artagnans and Maud Harrison in 'The Purple Lady.' Maud did not heed Sydney Rosenfeld when he commanded her to take off her hat at a rehearsal.

After a fortnight more of 'Mlle. Fin,' carrying the niece beyond its one hundredth performance, W. A. Brady will produce another French play at the Manhattan, New York. It is described as wildly farcical, and is an adaptation by Joseph R. Grismer of 'La Culotte,' which may be modestly interpreted 'the trousers.' It will be called 'The Manicure,' and Louise Thorndyke Boucicault will head the cast.

Jacob Litt has leased the Broadway Theatre, New York. Mr. Litt, who used to be an usher in a Minneapolis theatre, is worth, it is said, \$500,000.

The cast of 'His Excellency,' the Governor, which is to be produced in New York on May 2, will include Jessie Millward, Robert Edeson, Harry Harwood, Guy Standing, J. H. Benrimo, E. Y. Backus, May Robson, and Grace R. Elliston.

Olga Nethersole's appearance in "The Profligate" for the first time in this country at the Harlem Opera House will occur on Thursday evening next. It will not be for the first time she has acted in this play, as she was cast for one of the minor parts, Jeanette Preece, during her initial days in the profession at the Garrick Theatre, London.

Annie Russell will sail for Europe early in May and give 'The Mysterious Mr. Bugle, the part in which she returned with such success after her long absence from the stage.

Chelsea is to have a new theatre, to be called the Carlyle.

Dr. Conan Doyle has resolved to call his new play 'Halves.' It will be seen by and by at the London Garrick. Gerald Maxwell, a son of Miss Braddon, the novelist, is to play a prominent part.

Sarah Bernhardt has been acting in Rostand's "La Samaritaine" in Paris. The revival was very successful.

There will be some remarkable features in the farewell testimonial performance in

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honor of Lydia Thompson, which is to be given in the London Lyceum Theatre on May 2. W. S. Gilbert will write the address which Miss Thompson will deliver, Lady Bancroft will give a recitation and Nellie Farren will appear in a new part in a new one-act play.

Pimero's new comedy, "The Gay Lord Quex," was produced by John Hare at the London Globe Theatre the beginning of this week. A palmist and a female manicurist play important parts in the story. The play is in four acts, and the action is supposed to occupy only 24 hours.

Burr McIntosh is to appear in Nat Goodwin's London production of 'The Cowboy and the Lady.'

Henrik Ibsen is writing a new drama which will probably be published next autumn.

Gabriele d'Annunzio is finishing his drama called "Gloria," which has a political tendency.

Haddon Chambers is to write a four act serious play for Charles Wyndham.

Charles Frohman is to produce a dramatization of "Sapho," Olga Nethersole is to appear as Sapho shortly, and an English actress is starring in a dramatization of Daudet's novel.

Robert B. Mantell will use next season a dramatization of "The Dagger and the Cross."

It has been announced that John Blair, of Julia Marlowe's company, and Mr. Young, of Daly's, were contemplating starring as Lord Byron. It is now rumored in theatrical circles that E. H. Sothorn has his eye on the same part. In the drama which Mr. Blair contemplates a number of celebrated contemporaries are introduced, and the character of Byron is whitewashed. Another report, by the way, is that Mr. Sothorn will appear next year in an adaptation of Hauptmann's beautiful poetic drama, "Die Versunkene Glocke."

The Comedie Francaise is to be devoted during the Paris Exposition year wholly to its class repertoire. Dramatists whose new plays have been accepted are in despair. It is said that the system of long runs in vogue at the other theatres makes successful productions much more profitable elsewhere, although they are compelled to do without the distinction that comes from a performance at the Francaise.

M. Bergerat's new play, 'Plus Que Reine,' was produced last week at the Porte St. Martin Theatre, Paris, with M. Coquelin as Napoleon and Jane Hading as Josephine. The critics, says a correspondent of the New York Sun, regard the

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play as not being equal to other works of M. Bergerat, though it contains many fine scenes.

Sarah Bernhardt has refused Jean Richepin's play, 'La Gitane,' and it will be presented by Antoine at his theatre. No reason has been assigned for Bernhardt's sudden abandonment of her American tour beyond the fact she met with such success in Italy that there is a demand for her return. 'Dalila' did not prosper on its revival. The ending of the play is so inclusive that the spectators frequently remained in their seats, and on more than one occasion it was necessary for somebody to announce that the performance was over. Once the audience would not be convinced. 'Never,' cried a man: 'somebody must kill Sarah.' He was accustomed to seeing that as a climax in Bernhardt plays.

When 'Cyra de Bergerac' was withdrawn from the Porte St. Martin Theatre last week it had been played 400 consecutive times and had drawn \$520,000, the nightly average being \$1300, which is \$300 more than any other Parisian success has ever recorded. The author's royalties amounted to \$78,000. From this country he gets only what Mr. Mansfield may voluntarily send him.

In the last act of Julia Marlowe's new play, the King, Louis XVIII, tells Colinette, whose husband has been arrested on suspicion of treason, that there seems no possibility of escape, as precautions have been doubled since Mme. De Lavalette maneuvered the release from prison of Monsieur De Lavalette by exchanging clothes with him. Louis, who has been attracted by Colinette's charm and devotion, details the exploit of Mme. De Lavalette, so as to suggest how the ruse can be repeated. Now word comes from Paris that the De Lavalette incident has been made into a play. The following is a translation from a French review: 'Mme. De Lavalette,' a play in five acts, by Emile Moreau, successfully produced at Vaudeville Theatre, Paris, is a spirited historical cinematograph of the Bourbon restoration of 1848. Mme. Lavalette, niece of the Empress Josephine, substitutes herself for her husband, imprisoned under a death sentence for treason and effects his escape.

Francis Villon is one of the characters in Jean Richepin's new play 'Les Truands,' just produced at the Paris Odeon. The date is assigned to Paris in 1874, and treats chiefly of the rivalry between the leader of a band of outlaws, and his son, for the love of a dancing girl. To prove his bravery the younger man robs Notre Dame and kills an archdeacon. The father is arrested for the crime and is willing to confess it in order to save his son, but the latter surrenders, and there is a contest between the men as to which shall die for the other. This is described as a most effective scene in the piece. In the end the old man is rescued from the gibbet by his gang, led by his son, but is killed by a stray arrow.

'La Fouvelle Idole' (The New Idol), M. Francois Curel's latest drama, just produced at the Theatre Antoine, Paris, is thus described by the correspondent of the London Times: 'A learned physician, who is hunting down the microbe of cancer, is in the habit, when he finds an absolutely incurable patient, of experimenting in corpore vili and inoculating the subject with the virus of cancer. But as chance will have it, he meets with a girl of a pious and mystical nature, who is in the last stages of consumption, having only a few weeks to live. He unhesitatingly inoculates her with the virus, and when he sees her, later on, he perceives that she is cured of consumption, but is going to die of the poison he has injected. He has become a horrible assassin. The facts became known and he is attacked and insulted, and then, to prove that he is actuated solely by the love of humanity and the desire to save it by science—that his dream, in fact, in his real idol—he inoculates himself with the virus, and then tells the girl the truth. His sincerity and his willingness to die are, in his own eyes at least, a supreme justification. The young girl, a martyr to her faith and her love, accepts the tragic death which awaits her, and both, in a common transport of enthusiasm, die victims of this nouvelle science, the saviour of humanity.'

Ancient Inkstands. An inkstand that was probably in use three thousand four hundred years ago has been lately acquired by a museum in Berlin. It is of Egyptian make, and is supposed to belong to the eighteenth or nineteenth dynasty, or somewhere about 1500 B. C., although its real age can only be judged of approximately. It is made of wood, and has two compartments, an upper one provided with two holes, one for black, and one for red ink, and a lower one for holding reed pens. The black and the red ink are certainties, for some still remains, in a dry condition, within the receptacles. Another ancient inkstand is

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supposed to have been intended for the use of a schoolboy's needs, for it has no fewer than four ink-holes. Both ink-stands were found at Thebes.

GUARDING THE BANKS. O e Precaution Taken to Make Sure That Watchmen are Vigilant.

Some people think that time locks burglar alarms and steel-barred windows, with a watchman awake or asleep inside and the police outside, might afford protection in plenty for a bank. A visitor in a district messenger office the other day found that the bank authorities do not hold to this opinion.

The visitor noticed when he entered the office that the manager seemed to be watching the clock with great solicitude. Without any warning the young man jumped up from his desk, grabbed his hat and dashed out. The stranger's curiosity was aroused and he waited until the manager came back.

'What was the matter?' he asked. 'The bank watchman was testing me,' he said, and then went on to explain the system. At every hour and half hour the watchman inside the bank pushed a button that rang a bell in the messenger office. This button was at the rear of the bank. At a quarter before and a quarter after every hour he touched a button in the front of the bank that rang a bell in an entirely different messenger office. The manager of the telegraph office took down the time to the minute when the bell rang. If the bell at the back of the bank failed to ring within five minutes of the hour or half hour, it was the duty of the manager of the office to make all speed to the bank. When he got there he must actually see the watchman and speak to him. If within five minutes after reaching the bank he did not see the watchman he was to call the police. If the manager failed to go to the bank promptly when it was his duty to do so, the watchman must report him, receiving a reward therefor. The object of having the bank connected with two messenger offices was to lessen the possibility of collusion between the watchmen and the managers.

But this was not all. An outside watchman was also employed. He was the regular special watchman who was employed by the property owners of the neighborhood. It was his duty to meet the inside watchman at the front door every hour and then to go to the back door and meet the inside man. Then there were burglar alarms on every window, door, and vault door.

The stranger went to a bank officer and asked him whether all these precautions were necessary for the detection of robbery. 'Not for detection,' he said, 'but for prevention. The burglar who tries to break into this bank at night is insane. He has not the slightest chance in the world, and he knows it. Then, too, we are sure no fire can gain any headway in the building while the watchmen are kept so thoroughly awake. Of course we are fireproof, theoretically, but we do not even trust that.' N. Y. Sun.

Partially. 'Tell me, doctor, were you successful with that patient in the next street?' 'Partially so; I cured him, but I haven't succeeded in getting any money out of him yet.'

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