

**Music and  
The Drama**

TONES AND UNDERTONES.

A large and select audience assembled at the Institute on Monday evening, on which date Mr. W. Edgar Buck's complimentary benefit took place. There has been a diversity of opinion regarding the concert and the merits of some of those whose names appeared on the programme, but then that is always to be looked for when new singers come before the public. By the way, there promises to be a whole lot of vocalists turned loose upon us in the near future, and the reproach that we have very few singers bids fair to be removed. At least we will have quantity and as for quality—well you may pay your money and take your choice. So far as some of those who made their appearance on Monday night are concerned, it would be altogether ridiculous to subject them to criticism, and about the only thing to say is that some of them showed a promise of doing better things in the future. The names of Miss Brennan and Mr. Kelly were guarantees of excellence, and their owners in no way disappointed the audience. Neither did Mr. Buck as the Count de Luna in the Miserere scene from Il Trovatore. He sang the part with power, feeling and a wonderful amount of expression. Miss Brennan sang the part of Lenore, and a difficult role it is too, in an acceptable manner, and Mr. Kelley's beautiful tenor was clear and forceful in the role of Manrico. This part of the programme was of course the gem of the evening and the audience was not slow to appreciate that it was done in a most superior manner.

Says the Boston Times: Miss Lottie Mae MacKay, the young Boston singer who has been spending a couple of years abroad, returned home last week on the "Canada." During her absence, Miss MacKay, who long ago gave promise of becoming one of the brightest stars of Boston's musical firmament, has been putting in some hard and faithful work under the tuition of several of the best known teachers of music in Italy and London, with results that are eminently gratifying to herself, her instructors and her friends in the local world of music. She made several public appearances abroad and won a marked success in each instance. After a couple of weeks' rest, Miss MacKay will take up the work here which she dropped in order to go to Europe. She is already under engagement to take the leading part in a grand concert to be given in Halifax, N. S., June 6, under the auspices of the Orpheus club of that city.

Gaul's 'Joan of Arc,' which was written for the Birmingham festival chorus, will be sung in Boston Tuesday evening by a chorus of 500 pupils of the Somerville English High school, under the direction of Mr. S. Henry Hadley, teacher of music in the Somerville schools. The chorus will be assisted by thirty players of the Boston Symphony orchestra, Miss Ruby Cutter, soprano; Mr. J. C. Bartlett, tenor and Mr. Stephen Townsend, baritone.

Sousa and his famous band give the first of their Boston concerts on May 7 at the Boston theatre.

The Pierian Sodality of Harvard University, Gustave Strube, director, will give their third concert in Sanders theatre on the evening of May 16.

**TALK OF THE THEATRE.**

A company of superior excellence is the one now occupying the stage of the Opera House and one which has drawn good and enthusiastic audiences. Notwithstanding the fact that the Edwin Maynard Company did not come with a whole lot of fulsome and exaggerated trumpeting, its merits are many and its claims to superior excellence have been recognized. Standard plays have been given and their interpretation is in the hands of conscientious,

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painstaking people. Mr. Maynard himself is an actor of undoubted ability, and though I only saw him as Bob Brierly in the Ticket of Leave Man his work in that role impressed me as being particularly good, strong and forceful. To depict such a character and not spoil the picture requires more than the ordinary skill; it demands a fine conception of human nature as it is found in all walks of life, and in Bob Brierly Mr. Maynard proves that he fully realizes this, and the result is a remarkably good and consistent piece of work. The villainous Jew without which no old time play of this class, was ever complete, finds a good exponent in Mr. Alfred Beverly, while the part of Hawkshaw, the indispensable, ubiquitous detective fared equally well in the competent hands of Mr. Pryor. The ladies of the company are above the average, and throughout the week have sustained the parts assigned them in a creditable manner.

Miss Sara McDonald is an exceedingly pretty and graceful young lady of twenty two years, and off the stage is as bright and charming as she is graceful and versatile on it. She plays a varied line of parts, and, as seen so far this week is excellent in them all. Miss McDonald is the only lady who ever played Pierre in the Two Orphans, and her interpretation of the character on Monday evening gave much pleasure.

The young lady is a direct descendant of one of the most famous Scottish Clans the McDonald's of Glencoe, and is extremely proud of the fact. In private life she is Mrs. Maynard, and has played in her husband's company since she was sixteen years of age.

In its vaudeville features the company is particularly strong, and enough out of the ordinary to be enjoyable. The Bartelli's do some very difficult acrobatic work which enthralls the house to a remarkable degree, a juggler performs some wonderfully dexterous feats, and though he indulges in a lot of unnecessary play, his is one of the features of the entertainment.

Mr. Turton who is very well known in this city has a pleasing baritone voice, and his ballads are of the kind that touch a responsive chord in every heart. Combined with his vocal powers he has a good deal of dramatic ability which adds much to the impressiveness of his renditions. Mr. Turton was the recipient of some lovely flowers one evening this week. In the minds of the majority who have visited the Opera House this week the piece de resistance is the aquatic work of Mlle Claire who eats, sews and drinks under water and in fact seems almost as much at home in the immense glass water tank, as the average individual does on terra firma. Her's is a wonderful performance and is well worth seeing, though it might be suggested that the finale, an impersonation of a woman drowning, could be well dispensed with. A graceful little dancer and a child vocalist, also contribute to the vaudeville part of the performance. Taken all in all the company in straight dramatic work is above the average while the specialty features are far superior to anything seen here in a long time and it is to be hoped the management will receive the encouragement they deserve.

Mr. Wagner is looking after the company's interest and his unassuming gentlemanly manner has already won for him many warm friends.

The end of the theatrical road season is drawing to a close and many of the leading lights of the profession are looking forward with pleasant anticipations to the coming rest. This is where some of the stars spent the present week:—

Hauptmann's latest play Fuhrmann Henschel (teamster Henschel) has just been given a New York production, at the Irving Place Theatre. It has made a pro-

found impression in Germany and Austria and Von Sonenthal has been greatly praised for his interpretation of the leading role. This play is a total revision from the poetic methods which had seemed to become fixed with Hauptmann. It is a return to his earlier plays. But the handling of the subject shows a mastery of diction and technique which he then could not begin to boast of.

Mr. E. H. Sothorn, in "The King's Musketeer," in Boston.

"At the White Horse Tavern" company, in Brooklyn.

"Way Down East" company, in Philadelphia.

Miss Annie Russel, in Catherine," in Philadelphia.

Miss Alise Neilson in "The Fortune Teller," in Washington.

Mr. Richard Mansfield in "Cyrano de Bergerac," Buffalo N. Y.

Miss Olga Nethersole, in repertory, in Pittsburg.

Miss Viola Allen, in "The Christian," in Boston.

Lyceum Stock Company, in "Trelawney of the Wells," in Brooklyn.

Francis Wilson, in "The Little Corporal" in Cleveland.

Mr. James O'Neill, in "Three Musketeers," in Cincinnati.

Mr. James A. Herne, in "Rev. Griffith Davenport," in Boston.

Miss May Irwin, in "Kate, Kip Buyer," in Chicago.

Mr. Joseph Jefferson, in Rip Van Winkle," in Philadelphia.

Mr. John Drew, in "The Liars," in Chicago.

Louis Mann and Clara Lippman, in "The Telephone Girl," in Philadelphia.

The Keely Shannon company, in "The Moth and the Flame," in St. Louis.

Miss Madge Lessing and "A Dangerous Maid" company, from the Casino, in Boston.

Mr. James Powers, Miss Virginia Earl and the "A Runaway Girl" company, in Boston.

The Record-Union of Sacramento, California, has been received, containing a criticism on Friends as given recently by the Daily Company, of which Miss Nannary is leading lady. Of the work of that lady and Mr. Daily the Record-Union says:

"Friends," was played at the Clunie Opera-house last night by the Daily Stock company. We have seen it given by several troupes, and are prepared to say none have done it better than the Daily company and few as well. Dramatic art finds its highest development in the closest approach to nature. The over-color that

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is demanded of the painter in order to express within narrow limits the thought of a broad landscape, or to give to portraiture semblance of life, is likewise necessary in the work of the dramatic artist who expresses lengthened history in the mimic show of an hour or two. When, however, this is used in excess it becomes extravagance and an offence. That nice discrimination which is manifest in the work of the careful student of the dramatic art, is what characterizes worth. So it was last night. In slightest degree overdone 'Friends' becomes a farce a burlesque upon the passions and motives of men and women. Underclored it sinks to the level of the dull and inconsequential. It was reserved for Mr. Daily, Miss Nannary, Mr. Blunkall and Mr. Clayton to present the pretty, touching story, relieved by some warm beams of genuine humor and many a sweep of pathos, with consummate skill. They have played the parts very often doubtless, but last night they seemed to be less acting and more moved by real feeling than on any occasion in which we have witnessed their dramatic work. However that may be, assumption or feeling, the old 'Otto' of Dailey is a masterly piece of acting. It is the part of an aged German musician, broken by drink and the use of opium, who retains the refinement of the gentleman and the sensitiveness of the man of honor, but who has unwittingly been led into misuse of a trust for an adopted child, who has crept into his heart and absorbed the wealth of his affections. Confronted by the crime, tortured by conscience crazed by liquor and enslaved by opium, while torn by the unmeant reproaches of his ward, he contemplates suicide but dies in time to save himself from that additional crime. His work throughout was magnificent.

Miss Nannary's Marguerite, whose devotion to her old guardian who has been to her a father, does not blind her to his faults and weaknesses but womanly dignity forbids her even to save the wretched man to whom she clings, by sacrificing herself to a schemer who holds the secret of her guardian's dishonor, was an admirable thing, full of feeling and tenderness, of womanly courage and maidenly reserve, of the indignation of assaulted honor and the pity of a suffering heart.

It is an Ibsenian play by a master now worthy to stand beside the Norwegian apostle of "decadence" Miss Julia Marlowe's success in 'Colinette' has led her to postpone her departure for Europe. James K. Hackett is scoring another Genda success in Rupert of Hentzau. Mrs. Leslie Carter has given 106 performances of Zaza at the Garrick New York to standing room only. There is every indication that the success will continue to the end of the engagement.

The success of the Great Ruby continues unabated.

The story is forcefully severe in outline. Henschel has made a snug sum of money from teaming. When the play opens his wife is seriously ill, and a young woman, Hanne Schael, has been brought into the house to take care of her. With a woman's instinct the dying wife divines that Hanne is plotting to succeed her as mistress of the house. During her long illness she has gained an insight into the depravity of Hanne's character, and, dying, warns Henschel against her. The teamster, however, falls under Hanne's influence and marries her. The last three acts are taken up with his gradual realization of her real character—her loose morals, her liaison with a hotel waiter, her revolting cruelty to her illegitimate child. Finally the suspicion that she poisoned his first wife grows strong within him. His first wife's warning rings in his ears. He hears it wherever he goes. At last it becomes his death knell. For, to rid himself of the low, cunning, bestial woman who has tricked him into marriage, he hangs himself. 'Fuhrmann Henschel' is a powerful tragedy without a light to relieve its darkness, except Henschel's tender devotion to Hanne's unfortunate child. The original play is, like 'The Weavers,' in Silesian dialect. But for stage purposes it has been done into more intelligible German.

Tommy Atkins.

The new Chinese regiment of the British army at Wei-Hai-Wei is to be an infantry one, armed with the Martini-Metford rifle, a weapon which has been highly spoken of as the result of experience in various parts of Africa. The men will be paid \$8 a month, and when the other advantages of the service are taken into account there should be little difficulty in obtaining a select body of men. Major Bower's first difficulty will, apparently, be that of securing accommodation for the new troops at Wei-Hai-Wei, for, at present, so far as can be learned, there is

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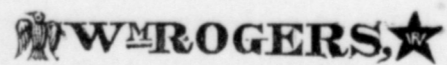
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nothing ready in that respect. The uniform has not yet been settled, but in all probability it will be a picturesque adaptation of the dress of the Chinese soldier. As to the fighting qualities of the men, it is, of course, too early to speak with certainty, but, knowing the class from which they will probably come, Mayor Bower is sanguine that in due time he will command a really effective force.

**CHEAP PHILANTROPY.**

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One of the oddest ways of being charitable at some one else's expense was related by a restaurant keeper one day last week. He said:

'Just at the noon rush hour a well dressed man entered my establishment, accompanied by three children of various ages, garbed in garments which looked as though they were constructed from his own cast off clothes. He told the waiter the children were very hungry and ordered all sorts of dainties which they fairly gobbled up, while he sat and looked at them and ate nothing. As a final treat he ordered ice cream, and when it came sent the waiter back for cake. Then, telling the children he was going to buy a cigar, he left the room—and the building. The waiter, wondering of his long absence, after a while asked the children, 'Where is your papa?' 'Oh, he isn't our papa!' said one of the boys meekly. 'He just a man wot sees us lookin' in the window and wishin' for good things, and he tol' us to come along and get somethin' to eat!'

'William came to me so dumbfounded he could hardly talk,' concluded the proprietor, 'and when he at last made clear the situation I went over and sent the children off, with a lot of good things under their jackets, which I had charged on the debit account.'

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