

Music and The Drama

AND UNDERTONS.

Church enjoyed a treat on Monday when their always excellent performance was reinforced [by the presence of the Howles of Toronto.

Frances Travers, recital will take place in the opera house on the 27th and as mentioned last week some well known people including Mr. Kelly, Miss White of Halifax and Miss Stone of this city will take part. Those who have heard Miss Travers during her present visit to St. John are more than charmed with her exquisite voice and a veritable treat is assured for those of a musical turn of mind in the coming recital.

The London season of the Maurice Grau opera company closed on July 30.

Frank Daniels season will begin on Aug. 20 and will cover a period of forty weeks.

Francis Wilson lately lectured on Eugene Field before a Chatsqua Assembly.

The latest compositions by Louis Maurice entitled The Message of the Wind, a mazurka, a dance, and a new waltz are bright, pretty and worthy of the clever young composer.

Charles L. Young is directing a series of concerts at the Paris Exposition at which many famous singers are assisting. John Philip Sousa is the hit of the big fair and people are going wild over him.

Laura Millard, former prima donna with the N. Y. Castle Square opera company who has been in Europe for the past year studying with Marchasi was one of soloists at a reception on Dominion Day given by Lord and Lady Strathcona in London. Miss Millard sang a selection for which the cadenzas were especially written by Marchesi.

Louis C. Haley a "rag time" composer thinks that the days of the craze are numbered. The ragtime ditties of 1900 he thinks are by no means equal to those of preceding years and he says that the style is being overworked and that a decline is at hand. In discussing the nature of rag-time he said:

"Essentially it is a syncopation, a very rhythmic artifice, where the accent upon the beat is dislodged and placed upon the last half of the beat, tying or holding the tone over into a similar position in the next beat. Without this tying of the last half of the next beat—as it were bridging the beats—there can be no syncopation; in other words, a syncopation melody is so anxious to proceed that it cannot wait for time but starts a half beat ahead of its accompanying harmonies and then waits at the middle of the next beat for the strains to catch up. Lide, the young violinist, a cousin of mine, when admonished to observe the rests, replied that he was too ambitious to stop for rests. But rag time carried to the ragged edge, as it is to day, is more than a syncopation. The non harmonic tones in the melody lead to harmonic formations and progression, known as suspensions, anticipations, retardations, appoggiaturas and passing tones. In a word the spirit of rag time melody experiences what all individuals do who try to get ahead of others by a rush. They find it a rough road, full of excitement and difficulties, but withal, some pleasure in the race. Perhaps this is the reason why the American people, in whom the spirit of adventure is keenly alive, have taken to rag time with its abnormal and exciting life."

TALK OF THE THEATRE.

A bright sparkling travesty is Very Little Faust which occupied the opera house for four nights of this week and drew excellent houses. The piece is replete with funny situations bright dialogue and the catches, airiest music imaginable.

The principals won popular appreciation from the start and delighted the audiences



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to a degree not often experienced here. The chorus consisted of many pretty and shapely girls whose movements were grace personified. Otis Harlan, a comedian whose name is well known all over America and is synonymous with all that is bright and purely funny in his particular line of art, was excruciatingly funny and from the start was en rapport with his audience. He and Mr. Hugh Chilvers both have pleasing voices and in their songs, were obliged to respond to repeated encores. Misses Condon and Gilroy were also excellent as Mephisto and Marguerite respectively, and their graceful and beautiful stage presence, atoned in a measure for what they lacked in vocal gifts. As a matter of fact Very Little Faust made a decided hit here, and left a most favorable impression behind.

The Morrison Comedy company will play an engagement here next week.

Gorton's minstrels close a two night's engagement at the opera house this evening. There will also be a matinee performance this afternoon.

Edward R. Mawson has severed his connection with the Valentine Stock company as have also Mr. Fleming and Mr. Morrison. Anne Blanche was in New York last week looking for people to replace them.

Ethel Bruce will go with Robert Mantell next season.

Russ Whytal has written a new five act drama entitled B'ackballed.

The Village Postmaster will begin its season Sept. 2, in Providence, R. I.

Richard Mansfield began rehearsals this week for his revival of King Henry V.

A. H. Canby proposes to engage an American company to play A Parlor Match in London.

Edna May has closed in London a contract to appear in Berlin at a salary of \$1,000 a week.

H. Percy Meldon has been re-engaged as stage director of the Grand Opera House, New Orleans.

In the Soup, a posthumous drama by the late Ralph Lumley will be presented in London next season.

Sarah Bernhardt, Constant Coquelin, and their company will leave Paris on Nov. 10 for New York.

Effie Ellsler has been engaged to play the title part in Barbara Freitichie, originated by Julia Marlowe.

Katherine Florence will play Mary Blay in David Harum with Wm. H. Crane during the coming season.

"Tom" Wise of pleasant memory has arrived in New York to originate the role in the House That Jack Built.

The Christian has been produced for the first time in New Zealand with Walter Bently in the part of John Storm.

The rumor that Annie Yeamans has signed with Rich & Harris for next season is unfounded. She is under contract with the Broadhurst Brothers to originate

"Silver Plate that Wears."



For the Sideboard

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the role of Mrs. Dooley in "The House That Jack Built"

John Drew is the final choice for the title role of Richard Carvel in which he will open at the N. Y. Empire Theatre on Sept. 11.

Claude Soares, author of "The Prisoner of Spain" has completed a Scandinavian American comedy in four acts entitled "Ole Paulsen."

Joseph Mayer, who for a long time impersonated Christus in the Oberammergan passion play has been chosen mayor of Oberammergan.

Kyrie Bellew is to have a stage built for him by London admirers. It will be opened with a new play by Louise H. Parker and Addison Brights.

In the dramatic "Mr. Dooley" E. W. Townshend is preparing Charles Hopper who played Chimmie Fadden, will appear as the celebrated philosopher of Archey Road.

Sarah Bernhardt's idea of a holiday is "to go to bed in a quiet room, stay there all day reading and dozing, dine in slippers in the evening and soon as convenient thereafter go back to bed."

Pierre Giniesty is to revive next year at the Odeon Paris, a half forgotten tragedy Nlysees by Francois Ponsard. It was played in 1852 but dropped from the repertoire after a few performances.

J. K. Emmett and Lottie Gilson who were here last year were married in Jersey City on July 23. It is only the fair bride's fifth appearance in the comedy—or tragedy which ever you will—of "matrimony."

Frank Mills, the young American actor, has been selected by Mrs. Patrick Campbell as her leading man, a part in which he

succeeds Forbes Robertson. Mr. Mills played important parts in Mrs. Campbell's company last season and his admirable performances led to his advancement. Mr. Mills had several other excellent offers.

Joseph de Grasse who made a very favorable impression while here with the Paul Cazeneuve company a few seasons ago will be with the Shepman Brothers' big production A Cavalier of France next season.

Gerhart Hauptmann has not only earned money from his plays, but inherited some from his father and married a rich woman. After building three houses in various parts of Germany which did not suit his taste, he has begun a fourth near Dresden, where the dramatist thinks he may finally be content to live.

Martin Harvey, whose success in "The Only Way" has made him a prominent figure in the London theatrical world is soon to play Romeo and Juliet. Grace Warner, a daughter of Charles Warner and widow of Franklin McLeay will be his Juliet. He has a play made from Marion Crawford's The Cigar Maker's Romance, and will produce Materlincks Aglavaine and Gelysette.

According to newspaper reports, a rather remarkable arrangement has been made by David Belasco in connection with Mrs. Leslie Carter's production of "La Dubarry" in New York next season. Mr. Belasco has been to Paris and secured the services of M. Chaimish, of the theatre Francais, to design all costumes and to furnish drawing for properties to be used by Mrs. Carter. Mr. Belasco is the first outsider to whom this favor has been granted, the Theatre Francais being so rigidly conservative in its policy regarding such matters, but the fact of the plays of M. Richepin, the author of "La Dubarry" having been on the comedie stage may have been the moving factor in securing the services of the greatest artist of his kind in France.

A story from Munich raises the delicate question: May an actor kiss an actress? The quaint laws of Germany and Austria, which are only slightly more vogue than their time-tables, says a London correspondent, set it down that he cannot. The code prescribes (in effect) that before a man can consider himself an actor he must know how to click his lips at a distance from the fair ones face without ever touching her mouth. In the present case it would seem that the actor and the actress only had one bit of love between them, and that was entirely on his side. The result was that in spite of repeated protestations on the part of the actress, and friendly and fatherly admonition on the part of the manager, directly the young actor who played the lover saw his opportunity he persisted in unconditionally giving her a kiss. She claims damages. I have a profound respect for illusions on the stage, adds the correspondent, and I hope that instead of having to appear before the judges the young actor who pro-

tests his love for the lady will appear before the registrar.

One Use of Shopping.

The man who boasts that he can "do more business" than a woman, in a given time, does not always allow for what she planned to accomplish. Thus the New York Press reports a street-car conversation, the husband having been inveigled into going shopping with his wife.

He hung from a strap in the crowded car. She clung to his arm for support. Her talk was a sort of ecstatic commentary on panne velvet, liberty satin and other mysteries of fabric and dress, interlarded with allusions to the merits and demerits of Flemish oak, bamboo furniture and Renaissance lace curtains for house-furnishing.

The man stifled a groan occasionally, but otherwise suppressed all indications of feeling and intelligence. At the end of several weary miles, however, he remarked, bitterly.

"And you have been shopping for more than three hours without finding one thing that you want to buy! What is the good of it?"

"But, Tom, I know now exactly what I don't want! Don't be foolish! Here is our street."

And the men and women within hearing grinned with different kinds of appreciation as the couple left the car.

Ruskin's First Lesson.

Mr. Ruskin, who wrote so many famous books, said that the first lesson he learned was to be obedient.

"One evening," he says, "when I was yet in my nurse's arms, I wanted to touch the tea-urn, which was boiling merrily. It was an early taste for bronzes, I suppose; but I was resolute about it. My mother bade me keep my fingers back; I insisted on putting them forward. My nurse would have taken me away from the urn, but my mother said, 'Let him touch it, nurse!'"

"So I touched it, and that was my first lesson in the meaning of the word liberty. It was the first piece of liberty I got, and the last which for some time I asked."

Scadds—What's become of your pretty typewriter?

Trayder—She and the bookkeeper both left me very suddenly.

Scadds—For good?

Trayder—No. 'For better, for worse, I believe.

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who have seen
thy glory above
the heavens