

Music and The Drama

TONES AND UNDERTONES.

The Musical Courier of June 13th has the following, relative to one of St. John's vocalists:

Under the guidance of Mme. Evans von Klenner, Miss Frances Travers has been making rapid progress as a professional singer. Miss Travers came here from Canada to study with Madame von Klenner and in two seasons has more than realized expectations. Miss Travers' soprano voice has a phenomenal range, and the quality is delightful. Her coloratura is brilliant, and fortunately for the young singer, she sings music suited to her voice. After a first trial in the spring, Miss Travers was engaged as soloist for the choir of St. Francis Xavier's church, Brooklyn. Since last autumn she has appeared at several concerts and musicales in New York. During the Lenten period, Miss Travers sang at Miss Leary's Sewing Class. The private musicales included engagements at Mrs. Harry Kingsley's residence on Madison avenue; Mrs. W. J. Tuttle's residence, on Lexington avenue, and at Mrs. John Flanagan's residence, on West Seventy-eighth street. Then Miss Travers sang for the Avon Club; the Arlington (N. J.) Woman's Club; at one concert of the Women's Philharmonic, at Carnegie Hall; at the Figue concert, Brooklyn, and again in Brooklyn, recently, at a concert given in Association Hall.

The above is followed by flattering notices from the Brooklyn Citizen, Standard Commercial, Brooklyn Eagle, Arlington N. J. Observer and other papers.

Sembrich will tour America next season at the head of her own opera company under management of C. L. G. aff.

A very enjoyable concert took place at the Chalet on Wednesday evening, at which several St. John people assisted in the programme.

Florence St. John is to return to the stage shortly appearing as Madame Sans Gene in Henry Hamilton and Ivan Caryll's opera of that name.

Eugene Cowles will continue in Alice Neilsen's support next season singing Sandor in The Fortune Teller, and The Duke in The Singing Girl.

Jerome Sykes who is to play the title part in Fox Quiller next season has done as much hard climbing as any operative star in the firmament. In 1889 he was a young comic opera singer making a fight for recognition. His career was begun four years before but for a couple of years he was sidetracked during which time he played heavies in dramatic companies. One of his early experiences may serve to give an idea of what a hard row he has had to hoe. After several unsuccessful ventures on the road Sykes found himself in strained financial circumstances. In one town he met a well known advance man and between the two he had \$30.00. It took the resourceful pair only a few minutes to decide to put a show on the road. In two hours they had gotten together nine people and organized the Alcazar Stock company. In two days they were on the road. They had overcome the difficulty of securing a chorus by hiring a scenic artist to paint one on a drop. They were out nine months and made a living playing in Texas and Mexico. Sykes' partner went ahead and gave the local manager his choice of a large repertoire but they always played The Mascot. They made it suit any title and no one seemed to know the difference. The following funny story is told of their experience in a Mexican town where the manager selected Erminie from the list. The advance man tried to convince him that "The Mascot" was much better but the Mexican would not yield so Erminie was billed and the "management" was in despair. They did not dare play Erminie be-

cause of the stringency of the Mexican law and there might be some one present who would expose the deception. They had a copy of the play, "Robert McCaire," on which "Erminie" was founded, and started at 10 in the morning to improvise the opera with this as the book. At 10 o'clock that night the curtain rung up on Sykes and Wheeler's original production of "Erminie." The piece went the smoothness of a corduroy road after a cloudburst. It was full of violent breaks, and when these occurred the fertile Sykes made time by pounding the small actor who played Jake Strop about the premises, or singing "When Love is Young and All the World Seems Gay."

TALK OF THE THEATRE.

Humpty Dumpty drew very good audiences during its stay here last week, and proved a genuine fun making attraction.

"The Wooing of Widow Van Cott," under the management of Edwin C. Jepson, will be given four performances at the Opera house next week beginning Thursday evening. It is one of John Ernest McCann's brightest comedy successes, and is said to be one of the funniest things he has ever written.

Eva Westcott is playing with the Castle Square Company of Boston.

May Buckley has been engaged for "Caleb West" next season.

Zaza goes on tour shortly in England with Mrs. Lewis Waller in the name part.

Elizabeth Robyns is the author of "Benvenuto Cellini" which Beerbohm Tree is to produce.

Eleanor Stuart and Ruth Dennis have both been reengaged for next season with Mrs Leslie Carter.

Fredericton Standfords farce "Cupid Outwits Adam" will open the New York Bijou on September 10.

Gabrielle D'Annunzio the famous player was thrown from his carriage a few days ago and seriously hurt.

Charles Evans will star next season in "Naughty Anthony" and will also try his hand at music hall management.

The McAuliffe Stock Company has arranged with Howard Wall to use his play of Dashing Widows next season.

Belle Archer will begin her season in her new western play "Jess of the Bar Z," in Poughkeepsie N. J. on August 30.

Della Fox has signed to appear next season in Rogers Brothers new farce. A year later she will probably star again.

J. H. Gilmour now with the Tremont theatre Stock Company, Boston will be leading man with Maude Adams in L'Aiglon.

George Dance author of the "The Lady Slavey, and other popular farcical plays has written a melodrama entitled The London Police.

Edwin Knowles has purchased an interest in Whitney and Muir's "Quo Vadis" productions and will be their partner in other enterprises.

Louise Thorndyke Boucicault is spending the summer in London and Paris but expects to return to New York the beginning of August.

"On the Quiet" is the new title that Augustus Thomas has given to his comedy, Treadway of Yale, in which Willie Collier will star next season.

The Great Philanthropist, a new four act play by Gertrude Kingston and the late Wilton Jones was an elaborate production in Rotterdam July 16.

Gertrude Bennett, the Constance in James O'Neills Musketeers will manage a summer company of her own. She will be supported by William Roman.

W. J. LeMoyné, instead of being cast for a part in Mrs. LeMoyné's company has been secured by the Liebeler's to play the parson in "The Choir Invisible."

Franklin M. Leay, the promising young Canadian actor for whom English and American critics prophesied great things died in London Eng. on June 6, of brain fever.

Marie Hunt has been engaged by Harry Corson Clarke to originate the leading female role in "What did Tomkins Do." Miss Hunt is now on her way to Paris to get her gowns.

Madaline Lucette Ryleys new comedy My Lady Dainty was given its first production in Brighton, England, on July 2 with Mrs. Ryley in the title part supported by a special company.

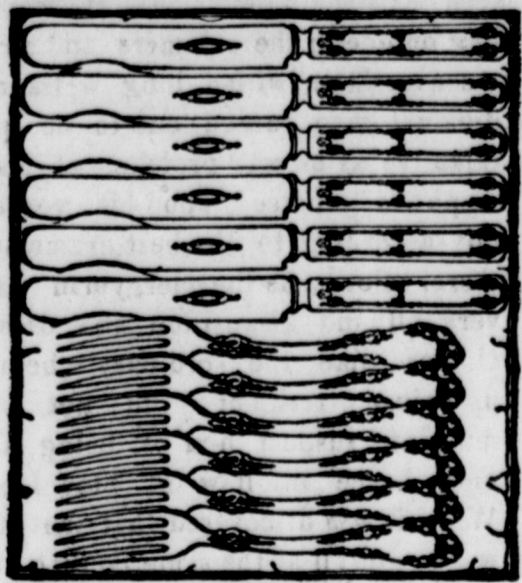
Mrs. Henry Vandenhoff who has been playing Mrs. Malaprop and Mrs. Candour with Louis James and Katherine Kidder for two seasons has been re-engaged to support Madame Modjeska.

Mrs. Leslie Carter would seem destined to impersonate ladies of a more or less shady kind. In addition to Zaza she is booked to play the very bold model in Ib-

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son's latest domestic problem play, "When the Dead Awaken" and the character of Mme. du Barry in a play written around that naughty demoiselle and adapted by Belasco.

An Australian paper states on Kyrle Bellew's authority that the leading part in the next Drury Lane production will be offered to Mrs. Potter. She has not decided whether she will accept or not.

William Bramwell who has been leading man for Eugenie Blair, scoring great successes in A Lady of Quality and other plays has been engaged as leading man of the Donnelly Stock Company of the Murray Hill theatre, New York for next season.

Fay Templeton secured last week judgement for \$525 in her suit against the Greater New York Amusement company. Henry B. Sire manager for salary due while she was in Broadway to Tokio Mr. Sire said that a check had been mailed her but Miss Templeton never received it and judgement was ordered in her favor.

William Francis Sage writes as follows on "The Dramatization of The Novel" in the last issue of the Mirror: "Long before the era of the English and elsewhere had used stories and sketches and legends for the bases and plots of their plays. The sources from which Shakespeare draw his inspiration for many of his tragedies and comedies are in numbers of instances well known, and it is not thought that in any play he troubled about inventing a story or plot. Those are either facts in history, or some old story. It is rare, in any case, that one dramatist combines within himself the ability to tell a good story, invent situations, depict types of character, and write good dialogue as well. Shakespeare, who easily stands at the head of the world's writers of plays, shows his genius in his character portraits and in his exquisite speeches. He was, first, last, and for all time, a dramatic poet.

William Norris who has been engaged to play the role of Adonios, the humped backed court jester, in Viola Allen's new play "In the Palace of the King" has a good record as a character comedian. Norris like many of the professional people of today is from San Francisco, where he was engaged for some time with stock companies of the Pacific coast. Since he came East Mr. Norris has created half a dozen eccentric characters. He was the original Polite Lunatic in "The Bell of New York," and also originated the roles of Panagl in "A Dangerous Maid" at the Casino; Muskadel, the stuttering son-in-law in "Papa Gou Gou," with Thomas Q. Seabrooke, and Gussy Stilton, the Scotch Cholly Boy, in "Little Miss Nobody." Mr. Norris also played Baverstock in "His Excellency the Governor," very successfully. His best work, however was in the role of Melchisedek Pinchas, the Hebrew Poet in "Children of the Ghetto." The character which Mr. Norris will create in "The Palace of the King" will be unique and difficult, since it is keyed almost to a Shakespearean pitch of combined grotesque comedy and pathos.

The great stumbling block for the dramatizer of the modern popular novel is to decide what to use and what to throw away, and it will always be impossible to satisfy all. There are only two ways, and only two ways, of dramatizing a well known novel to either read and thoroughly digest

the story, then throw it away and write an original play as far as regards dialogue and elaboration of character, or to follow as closely as possible the story, speeches and incidents of the original novelist. It seems to me that it is very seldom that one of these hybrid plays—that is, half the novelist's and half the dramatist's, succeeds. At least I have seen many fail.

The exigencies of the stage demand, as far as possible, condensation in time and crispness, or terseness, of dialogue. In a melodrama adapted for a popular novel, where the story tells of a lapse of time, it must be allowed, of course; but in putting it into the form of dramatic action let the hiatus be as brief as possible in reason. Of speaking characters have as few as possible in reason, yet it condenses the interest and prevents the play from becoming vague and sketchy.

The next great thing to accomplish is the doing away with many scenes and changes of scene. In this respect the modern playwright, with his helpmates, the scene painter and stage carpenter, has done wonders. I can remember, in my brief lifetime, when each act of a melodrama was filled with innumerable changes of scene, sometimes the pulling off or on of a flat representing the lapsing of years. In this respect, like other work in the mechanical and pictorial way, tremendous progress has been made. For the past twenty years the modern society comedy has permitted of the production of plays in which one scene sufficed by each act.

With the coming again of melodrama more changes of scene are necessary. Effective melodrama always needs much change of incident, and change of incident demands almost of necessity, more constant change of scene. But with our recently acquired uses of electricity, and the progress in painting and mechanical work, marvels have been accomplished in quick changes of scene, accompanied by the brief darkening of stage and auditorium, thus annihilating time and space. The main thing, still in good melodrama, is the telling of a good story, and much of that can be done by using these mechanical adjuncts of the stage. This leaves the more literary playwright a chance, in the dramatization of a novel, to use more freely the choicer dialogue of the romance, and to elaborate, if necessary, the different types of character."

LAUGH AND GET WELL.

The Effect of Laughing is of Great Benefit to the System.

'Laugh and grow fat,' is a saying that contains a deal of truth, and is worthy of attention by many sufferers in body as well as in mind. We instinctively associate jollity with rotundity, and a sour disposition with a spare form. The rule is, of course not without exceptions, for we often see people with little propensity to take on fat who are full of fun and sunshine. Such persons are not boisterous, however. They are possessed, it may be, of a quiet humor, are happy and make others happy, and they smile easy and perhaps laugh softly; but they do not laugh loud, and certainly they do not cachinnate.

The convulsive movements which we call laughter exert a very real effect upon the physical organism. They cause the arteries to dilate, so that they carry more blood to the tissues of the body, and the heart to beat more rapidly, so that the flow of blood through the vessels is hastened. In other words, laughter promotes the very best conditions for an increase of the vital processes—the tissues take up more nutritive material, and the waste products are more promptly removed.

Not only is laughter an accompaniment and an expression of joy, but it even creates joy. Often a good laugh, excited in spite of oneself, will change the current of thought, and impart a general rosy tint to what was before of the deepest blue.

This happy effect is due in part to the increased flow of blood to the brain, and the consequent better working of the instrument of thought, and partly to the fact that when a mental state and a physical act are associated (the physical state being usually induced by the mental act), the performance of the physical act, even if at first perfunctory, will in time induce the mental state corresponding to it.

The doctors have hardly yet learned what a valuable curative power there is in laughter. It is a precious and health-giving tonic, often more efficacious than bitters and iron, and far pleasanter to take.

Let the dyspeptic, the bilious, the melancholy, and those who seem to be wasting away without any discoverable cause, take a course of funny stories and humorous books; let them retire to their closets or to the woods, and laugh out loud for a few minutes two or three times a day; and when they have done this for a month or two, let them tell their friends the secret of their improved health.

A "NEGLECTED CHILD"

A Relative Receives Harsh Treatment For His Cruelty.

Not all life's tragedies are hopelessly sad. Unexpected and compensatory elements sometimes appear, changing despair and misery to happiness and content.

In the police court of a Massachusetts town the other day, a bright looking twelve year old boy was arraigned as a 'neglected child.' He was neglected, but hardly in the legal sense. His mother—and the boy's appearance showed every evidence of a loving mother's care—had recently died; his father was a helpless charge on the town, and the boy himself had been sent by the selectmen to the home of his only relatives, an uncle and aunt.

Although well able to shelter him during the few years which might intervene before he would become self supporting, they refused to do so, and wished to consign him to the charity of the state.

The judge, touched by the boy's position and favorably impressed by his manners and appearance, tried to appeal to his uncle's better feelings, but without success. He remained insensible to all his pleadings.

"I refuse to take him," he said. "Are you going to abandon him to public charity?" asked the judge.

"Yes," was the reply. "We don't want him!"

"This is the most cruel act I have ever witnessed!" rejoined the indignant judge, as he signed the paper which committed the orphan to the care of the State Board of Charity.

Weeping bitterly, the boy clung to his uncle and implored him to prevent his being sent away; but the uncle was deaf to his piteous appeal, and thus they parted.

Meanwhile, however, a knowledge of the uncle's conduct had reached the shop where he worked, and when he entered it on the following morning, he was stopped by his employer with a demand for an explanation of his attitude toward his nephew. The explanation was unsatisfactory.

"We don't want a man of your sort in this establishment," the employer remarked. "Go to the office and get your time. You are discharged."

An experience even more bitter than this still awaited the uncle. As he entered the shop to get his tools and other belongings, he was greeted by an outburst of jeer and hisses from his fellow-workmen, and as he passed out he was followed by the drumming upon the work-benches of hundreds of contemptuous hammers.

If the story ended here, it would still remain depressing, but there is a cheerful sequel.

The story of the boy, spread broadcast in the newspapers, inspired several humane persons to write to those who had him in charge, expressing their willingness to give him the care and protection his relatives had denied him. Among others, a man of independent means has offered legally to adopt the boy, whose misfortune bids fair thus to be turned to his ultimate advantage.

An Accepted Criticism.

Among the good and eminent men who composed the recent Methodist conference in Washington, few wielded greater influence, and at the same time added more life to the proceedings, than Bishop W. A. Candler. A writer in the New York Sun records one of his many pointed sayings.

One day the bishop was advocating a more liberal loosening of the purse-strings, and told his audience that several years ago he sent an article to a paper, in which he said: "We bray too loud and work too little." The intelligent compositor did a neat job, and when the article appeared it read: "We bray too loud and work too little."

"I let it go at that," said the bishop. "The fact is, I believe the printer was right, and I never ventured to correct him."

A Difficult Position.

Statesman, legislator, administrator, orator, scientist and philosopher, the late Duke of Argyll was a bright ornament of the noble sphere in which he was born.

Like many another man of rank he found his exalted position a lonely one, and his isolation has been neatly described by an innkeeper on the duke's estate.

"His grace," remarked the Scotchman, "is in a verra deefcutt poseeition whatever. His pride of intellect will no' let him associate wi' men of his ain birth, and his pride of birth will no, let him associate wi' men of his ain itellect."

Anthropological.

A distinguished East Indian, writing in a magazine of what he thinks of the English, calls the new woman "the third sex."

It may be gathered from this that the western world as a community is not altogether perfect—from an oriental point of view.



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