

**Music and
The Drama**

TONES AND UNDERTONES.

Iolanthe was given a production in Moncton by the St. John Amateurs on Wednesday evening which at the time of writing promised success.

The Robinson Comic opera company will commence its spring and summer tour on May 21.

The coming of the Boston Sextette is an event that causes much pleasant interest in musical circles.

Mrs. Fred G. Spencer, St. John's sweet voiced singer returned this week from an extended stay in Boston.

Carrie Bridewell has signed for three years with the Maurice Grau opera company.

The next season of the Maurice Grau opera company will open in San Francisco on Nov. 12.

Proto the graceful little toe dancer is winning additional laurels in the west. San Francisco society is reported to have gone mad over her.

The Mikado was given its annual revival in New York this week with a cast composed of light opera favorites of the Castle Square opera company.

In De Wolfe Hopper's tour of The Charlatan, Jessie Mackaye is duplicating her London success as Katrinka, sharing everywhere the honors with Mr. Hopper.

Madame Schumann-Heink appeared recently in New York in a dramatic production, taking the part of a peasant girl, and proved that she is an artist in that line as well as in opera.

Some of the critics of the city of Mexico seems to have had some doubts as to whether Paderewski is a genius of a Charlatan. The public had no doubts but paid \$16,000 to hear him in two recitals.

The Princess Chic in which Christie McDonald, the young Neva Scotian, sang the leading role, will open for next season on Oct. 6, in New England. Most of the members of the present company will be retained.

News comes from Monte Carlo of the production there of a new opera, "Renard D'Arles," by De Forcand and Desjoyeux. The work is described as excellent from a dramatic view point, but lacking in dramatic qualities.

Otto Floersheim wrote to the Musical Courier, after a recent performance of "Treitan und Isolds" at Berlin under Richard Strauss: "He is perhaps the best and certainly the warmest interpreter of the master's most passionate music drama of any now alive. He beats Dr. Muck all hollow for artistic fire and temperament, though, of course, not for quiet circumspection and natural precision."

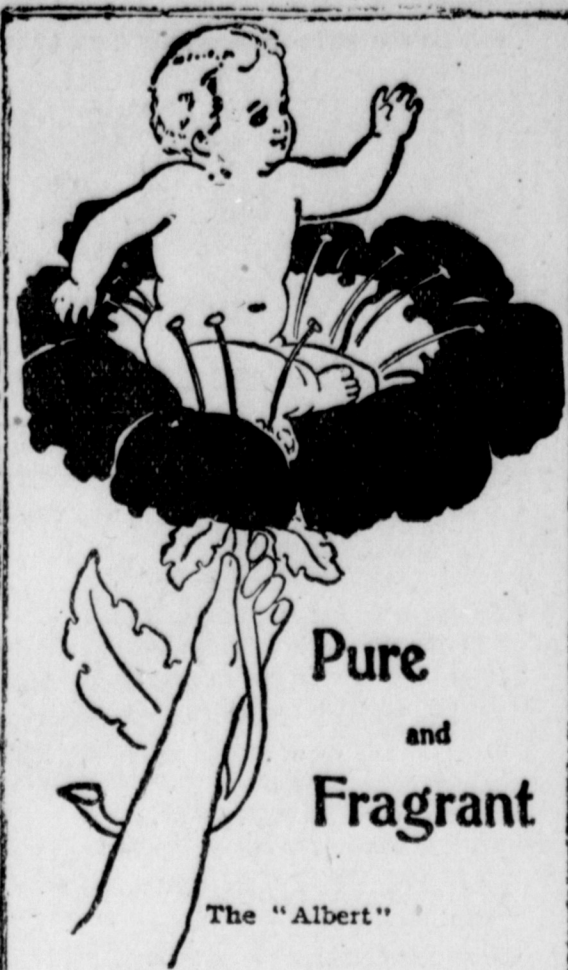
The critics are beginning to catch up with the public in the appreciation of Liszt's genius. Until a few years ago their chief occupation was to sneer at his compositions. Since Nikisch Weinagartner and Richard Strauss have undertaken to interpret him a gradual change has taken place and the audiences are so enthusiastic that the critics no longer dare lay behind. At a recent performance of "Tasso" in Frankfurt the critic of the leading news paper went so far as to internate very plainly that he regarded it as a reprehensible anticlimax to play Beethoven's Seventh Symphony after Liszt's Symphonic poem, and he hit the nail on the head this time.

A professor in the Leipzig conservatory has written a book entitled "A Practical Course in Ear Training" in which he states that early in his career as a teacher of the piano he found that only a few of his pupils were able to distinguish even the simplest intervals by the ear alone. This led him to institute a course of ear training to which he allotted a few minutes of every lesson. To his surprise and gratification he found that in exercising in relative pitch many gained absolute pitch. He differs from most authorities in declaring is not only a gift of nature but that it can be acquired by any one with no undue amount of effort. In his opinion if a student possess relative pitch to a certain degree—if he can distinguish a unison from an interval, a major from a minor chord, and can sing two or three diatonic tones after having heard

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them—systematic daily practice is the only requisite.

The fact that a musician is so often expected to entertain the crowd at a social function for the price of a cup of tea or a lunch, the hostess being shocked beyond remedy if a polite refusal is offered, leads Wilson G. Smith to ask in the Etude.

Why are not doctors asked to bring their medicines that they may diagnose and prescribe, in case the hostess or some guest should need medical treatment, in consideration for the hospitality extended to them?

Why not discuss jurisprudence at these same social functions and thereby save the expense of legal service? Why not ask a painter to bring his palette and brushes to adorn a canvas, furnished by the hostess to each guest as a souvenir of the occasion?

TALK OF THE THEATRE.

Today the Valentine Stock Company closes its engagement in this city, an engagement that has been productive of much pleasure to theatre goers in this city while even those who have not been in the habit of indulging in this form of amusement have laid aside their prejudices in favor of the Stock Company and encouraged and supported the venture by their presence. This evening the Company will say "au revoir, but not good-bye" for they will return next season, opening on Christmas day for an indefinite engagement. The individual members of the company have many warm friends in this city who while looking forward to their return, will wish them every success and prosperity, in the meantime.

"Town Topics" will be the attraction at the opera house the beginning of next week, followed later by the Jere McAuliffe combination in four performances Thursday and Friday and the usual two Saturday performances.

Yvette Guilbert who has been seriously ill is improving.

Kate Davis is reported dying in a Washington hospital.

"A Female Drummer" closed a very successful season last Saturday.

Seymour Hicks is dramatizing Dutton Payne's novel, "Mistress Penwick."

Kyrle Beluew is in Melbourne, Australia. He has not yet recovered from his illness.

Douglas Wood will play the lead in "At the White Horse Tavern" during its spring tour.

William T. Stead has written a novel, for which the Oberammergau Passion Play serves as an inspiration.

An event of last week in Paris was Coquelin's production of "Jean Bart" at the Port Ste. Martin.

Sir Henry Irving will revive W. G. Wills drama, "Olivis" at the Lyceum theatre in London in June.

Florence Gerald who has been seriously ill and out of the cast of "The Girl From Maxim" is convalescent.

"How Hopper was Sidetracked" will close a successful season of thirty five weeks at St. Louis today.

The Gerry society was out after the little fellow who played the part of the child Aulus in "Quo Vadis."

There is said to be some chance of Eleonora Duse acting in London before the end of the present season.

Neva Carlotta has left the Wilbur opera company, with which she has been con-

nected for a long time, and will go into vaudeville.

Eva Westcott has been re-engaged by Milton Nobles to assume the character of Violet in "A Blue Grass Widow."

Among the companies which closed their spring season this week, was the Bennett & Moulton combination, at Erie Pa.

The Children of the Ghetto which is meeting with much favor in southern cities closes in Norfolk Va. on Monday.

May Irvine's new farce for next season will be written by George V. Hobart and will be called "Mrs. Black is back."

Annie Russel closed her Boston engagement in Miss Hobbs in Boston last week. Her stay in the hub was most successful.

Nat B. Canton has written the new military drama "The Soldiers Queen" in which Josephine Sabel is to star next season.

Malcolm Bradley here with W. S. Harkins several seasons ago has been engaged for a part in James A. Herne's play "Sag Harbor."

Miss Eva Moore is to play the heroine in Vrooms play "Marsac of Gascony" which is to be produced soon in Drury Lane, theatre, London.

Augustus Picton at the close of the present season will retire from theatre management. He is writing a new play for Chauncy Olcott.

Oliver Doud Byron's melodrama "The Inside Track" had an excellent production in Boston last week by the stock company at the Grand.

Mary Sanders has been engaged by Liebler and company for next season to play the leading ingenue role in Joseph Arthurs melodrama "Lost River."

Mrs Langtry went on as one of the supers in "Hearts are Trumps" in New York last week. This would seem to be quite a come down for the Jersey Lily.

Bertha Galland has signed a contract for four years with Daniel Frohman. She will originate the lead in Richard Carvel with James K. Hackett next season.

Eric Hope, the Earle of Yarmouth, will give a series of plays in New York this summer with May Robson, Norah Lamison, Bessie Hunter and others in the cast.

Boston is a trifle late in the matter of Quo Vadis but in making up for lost time by two performances daily, and the Castle Square theatre is taxed to its utmost capacity.

James Kyrle McCurdy is a young California who has lately attained considerable prominence. He is playing the leading role in "A Guilty Mother," with great acceptance in New York.

Rostand's condition is still critical says a Paris correspondent of the Mirror. Brain fever has set in in addition to the pulmonary troubles and the brilliant author's recovery is in the balance.

Mr. and Mrs. Charles Carrington are going to produce Bernard Shaw's "Widowers Houses" at a matinee in London shortly, it is said theatrical people will watch the experiment with interest.

Miss Mabel Eaton and Miss Elita Proctor Otis seems to be having a lively time of it in "Woman and Wine" for the latter wrenched one of her knees during the knife combat last Wednesday, but kept on throughout the entire week.

The various reports about the intention of Mrs Patrick Campbell to undertake an American tour in the near future are said to be without foundation. Though she expects to remain in London many months longer it is possible that all her plans may be overthrown by the recent death of her husband in South Africa.

Several Companies playing near Boston have been embarrassed in the last week or two by a strike of the workmen at the Boston Job Print which does most of the theatrical printing for that part of New England. This has not for some time been a Union shop, although it formerly was and there has been some dissatisfaction among the employees because the concern has not conformed to Union requirements. As it is so late in the season the strike has not made the trouble it would have done two months.

"The Man of Forty" the new play by Walter Frith, which has just been produced in London by George Alexander with what appears to be considerable success is said to be a cleverly written but clumsily constructed piece with characters peculiarly well suited to the chief members of the performing company. The chief

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weakness of the story consists in its miraculous coincidence. Mr. Alexander, H. B. Irving, Julie Opp and others have very effective parts, and there is a large amount of witty dialogue, with several telling situations. The piece is to be seen in New York later on.

HOW RELIEF CAME.

A WELLAND COUNTY MAN'S INTERESTING EXPERIENCE.

He Had Suffered For Years From Kidney Trouble—Many Medicines Were Tried, but Failed—Dr. Williams' Pink Pills Saved Him.

Mr. James Upper, of Allenburg, is a gentleman well known in Welland county. Mr. Upper was proprietor of the village hotel for over thirty years, and no better landlord ever catered to a traveller's wants. Mr. Upper's acquaintance also extends over Ontario as a sequel to his prominence in Orange and Masonic circles. His present vocation is farming and in this calling he has been very successful. Mr. Upper has been a sufferer for years from kidney trouble and began to think that good health had altogether passed him by; but the time came when he found a complete cure and is again strong, happy and vigorous. In regard to Mr. Upper's sickness and cure he says:—"In December of 1897 I was prostrated with a severe form of kidney trouble. Previous to this I was slightly afflicted in the same way, but at this time matters came to a climax as the result of exposure and over exertion. To say that I suffered does not express it; the pains in my back were terrible. I gradually grew worse and was compelled to keep my bed and for months I existed as though in a hideous dream. I had considerable nausea and loathing for food, was greatly reduced in flesh. The pain daily grew more intolerable, I got little sleep; was left weak and exhausted, and despair of getting well. Different remedies were tried without benefit. Finally I was persuaded to try Dr. Williams' Pink Pills and procured six boxes. This was about March 1, 1898. I took the pills faithfully and at the end of two months I felt well again and able to attend to any work. The following autumn I experienced a slight recurrence of the trouble and again used a few boxes of the pills and now consider my cure complete, as a year has since passed and I have not experienced a pain or ache. I am now able to follow farming pursuits with perfect ease. My wife also speaks as warmly in favor of Dr. Williams' Pink Pills as I do, having used them for headache, dizziness and loss of appetite, the pill always giving comfort and relief. Since my illness I have learned that a good remedy is none the less good because its cost was so much less than I expected."

RATS ON SHIPBOARD.

Not Bad Shipmates, Says a Captain if They Have Water to Drink.

Chatting with some friends last night, the Captain of a big freight steamer now taking on cargo at New Orleans told some stories about rats.

"I have the ship cleaned out by professional rat catchers whenever we touch at Liverpool," he said, "and between times we try to keep them down by trapping, but it's hard work. We don't dare to use poison. If we did, the hold would soon be full of dead rats and the stench would breed a fever. Our traps are of the wire-cage pattern and considerable craft has to be used in setting them, for a ship rat is a very cunning beast, and he will steer clear of decoys that his landlubber brothers walk right into with their eyes wide open. If we simply baited the traps in the ordinary way and left them about in the hold we wouldn't catch a dozen in a year. Our plan is this: On the first night we open the trap doors and tie them in that position with bits of string so they can't possibly spring shut. Then we put scraps of old cheese inside and leave them until the following evening. That's to reassure the rats that the strange wire contrivances are perfectly harmless and that they may enter in with a certainty of getting out again. Next night we renew the bait and take off the strings, and, as a general thing, we catch all that the cages will hold. I have seen them so full that it seemed impossible to get another rat inside, which is pretty good evidence, as I take it, that they can't communicate with each other and give the alarm. There is nothing new about the trick I describe—it is practised on all big ships when the rats get too bad.

"As long as the creatures have enough water to drink," continued the Captain, "they don't give the crew any particular trouble and keep out of sight down in the bowels of the ship. But thirst makes them desperate and then they become an unmitigated nuisance and will go bodily anywhere in search of a drink. I have known them to invade the fo'castle in such numbers that they drove the sailors to the deck and at other times I have seen several hundred make a combined rush for a water barrel. It would surprise most people unaccustomed to seafaring life to know that water is usually kept in the hold of cargo ships especially for the rats. It's done to keep them below, and if for any reason the supply runs short their is sure to be

trouble. I said just now when the creatures were thirsty they would go anywhere and I mean it to the letter. They will climb the rigging like monkeys, and it is a common thing for them to go clear up to the topsails looking for the rainwater that accumulates in the bight or fold of furled canvass. Last time I was in port I saw a green sailor get the scare of his life. He had gone aloft to shake out the topgallant and as he did so four enormous rats sprang out and ran up one arm, across his shoulder and down the other side. He was so startled that he let loose all holds and would certainly have fallen to the deck if he hadn't providentially caught on the footline. Many of the fo'castle hands make pets of rats during a long voyage and it is astonishing how easily they can be tamed and made to perform tricks. When a professional catcher comes aboard for a general raid there is always a frantic rounding up these pets to get them out of harm's way until after the battle is over."

Timely Hints for Home Gardeners.

Two easily transplanted spring flowers are violets and brock ferns, which creep up through the dead leaves almost before the March snows have ceased.

If these plants are imbedded carefully in a shaded spot in the garden, and watered plentifully, they will grow year after year with little attention.

The best method of gathering the materials for a fern and violet bed is to make a pilgrimage into the country with a basket or boxes lined with old newspapers, some twine and trowel.

Both violets and ferns will be found in dark and rather damp places. They will almost invariably be found in the region of running water. A certain species of wild violet is found in dry places, but it is neither odorous nor very large.

In digging ferns choose the young plants in preference to the old, as the shoots will be more tender and graceful, but the violets had best be selected from the older and hardier plants, as they will more readily bear transplanting.

Use the trowel to take them from the ground, being careful to bring a liberal supply of earth with each plant.

Wrap the roots in the newspapers and tie them, so that none of the earth will fall away. Have the paper soaked with water before tying up the plants. Do not let the violets and ferns lie in the sun after they have been taken up.

In transplanting choose a shaded spot and soil fairly rich. If it is possible to have it near running water, all the better. In that case the plants will multiply in the course of a couple of seasons. Dig deep into the ground and cover the roots well, pressing down the earth firmly, but gently. Clip off all dead leaves or branches and keep the plants shaded and well watered for several days.

Mrs. Gable—Mr Makum seems to be unusually prosperous.

Mr. Gable—Yes, but whisper—his business is crooked.

Mrs. Gable—There, now, I was just saying today to Mrs Moosey that—

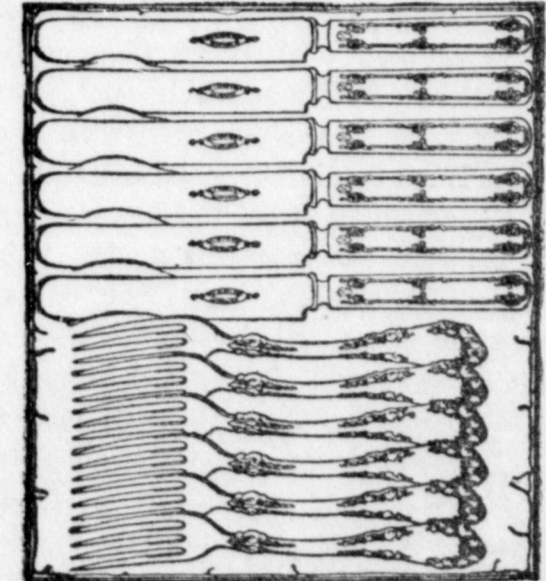
Mr. Gable—Yes, my dear, he manufactures corkscrews.

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