

**Music and
The Drama**
EN-MUSICAL CIRCLES.

Signor Tavechia who has been engaged for leading roles with Mme. Sombrieh's company although considered a splendid singer in his own country, has never been heard in either England or America.

Mr. Grau is said to be very anxious to give Paderewski's opera a trial. The chorus work is very difficult and as there is scarce any time for rehearsals it will hardly be heard this season.

When Susan Strong went abroad last spring she was anxious to have Mr. Grau release her from the last year of her contract, as she is wise enough to realize that she needs routine and that she cannot get it at the Metropolitan. She wanted to become a member of the company at one of the German opera houses where she might sing many roles and have frequent opportunities to appear in the kind of parts she was rarely able to sing here. She rejected offers from Vienna and Hamburg and as she got the desired release from her contract with the Maurice Grau Opera Company, she has accepted the Hamburg proposition and is to sing at the Stadt Theatre there. Miss Strong showed such steady improvement at the Metropolitan that her future seems much more promising than it did when she first sang in opera at the Academy and Metropolitan. Louise Reuss-Beloe is the German soprano engaged to take her place with the company. She has sung in the last two festivals at Bayreuth and also appeared in the German cities as "guest," since she has not for several seasons belonged regularly to any theatre. She went last winter to Madrid and Barcelona to take part in the Wagner performances there. Anton Van Rooy's reengagement assumes one brilliant feature to the performances of the Nibelungen Ring. He will also be heard as Wanderer and Hans Sachs.

Paris will hear Wagner enough next year, if all the plans are carried out. In addition to the opera's productions of Siegfried the private theatre founded to give rarely heard operas announces that the performance of "Gottterdammerung" will be given in April. Almad Cortot will conduct and Felia Litvinne, Marie Brema, Ernest Van Dyck and Edouard de Reszke are mentioned as members of the company. It is promised that Siegfried Wagner, Chevillard and Felix Mettler will conduct some of the performances at which the Lamoureux Orchestra is to play. The largest receipts at a single performance at the Paris Opera last year were drawn by "Les Huguenots" with \$4,600, while at the Opera Comique "Louise" was the work to draw the largest audience, with \$1,900. These exhibitions are rather illustrative of the tastes of visitors than of the French people. Pauline Viardot Garcia has just celebrated her eightieth birthday in Paris, where she is still teaching.

William Werth Bailey, the blind American violinist, who is to be heard here next winter, has never played in public before here, although he has won high praise abroad. He is now 21 and he was born in Fort Smith, Ark. He showed a talent for the violin at an early age and when he had learned all that the teachers in his part of the country could teach him his parents sent him to Europe. He studied with Cesar Thompson at Liège and was soon recognized as a player of talent by Ysaye, Muisin and other Belgian violinists who heard him play. He has for two seasons been appearing in concert in Europe. Fritz Kreisler and Charles Gregorowitch are to be the other violin virtuosos here.

TALK OF THE THEATRE.

The Christie-Baird Stock Company has been the attraction at the Opera House since Thursday. The engagement closes on Saturday. Popular plays are being presented and the company is a fairly good one.

The Christian with Miss Lilla Vane as Glory Quayle will be the attraction here at a near date. The company played a brief engagement here a short time ago and was well patronized.

Gordon's Minstrels are booked to appear here early in September. This is the third visit of this popular minstrel company. Their performances are popular and up-to-date and should be well attended.

Rose Melville will be seen again next season as Sis Hopkins in the play of that name. She will tour the country under J. R. Stirlings management.

Bertha Creighton has been reengaged as leading woman with the Durban Sheeler Stock company at the Girard Avenue theatre, Philadelphia.

Helen Russell will be leading woman at

the Standard theatre, Philadelphia next season.

At Boston Music Hall this week the vaudeville programme is as strong as enterprise and good judgement can make it. The marked success of the Beaux and Belle octette had led to a re-engagement, and one more week is positively the limit of time in which this immensely enjoyable act can be witnessed. Their dancing is artistic and original and the general effect is one that occurs seldom on a vaudeville stage. "Look it up in the Dream Book," "When 'Pa Goes Out at Night," "Magnolia Maud" and other songs are being whistled all over town, which shows how popular the octette has become here.

For the fifth week of operetta the Castle Sq. opera company of Boston will present Offenbach's "The Barber of Seville," replete with tuneful airs and bright dialogue. The representation will be noteworthy if for no other reason that J. K. Murray will make this debut at Boston Music Hall in the cast.

He will have as associates Miss Grace Orr-Myers, James Gilbert, another local favorite, and Henry Loene.

Others in the vaudeville show proper will be Josephine Sabel, attractive in appearance and gifted as a comedienne; Arthur Beckner, a trick bicyclist whose feats are daring and whose methods are finished; Humes and Lewis, acrobatic comedians; Shea brothers, high-class banjoists; Higgins and Phelps, eccentric comedians; the Brauseck sisters in songs and dances; and Mae Murray, a pleasing female baritone.

The vitagraph views will speak for themselves, while the Japanese Tea Garden, while not a feature of the vaudeville stage, is nevertheless an attraction which no one should need miss seeing.

Clyde Fitch's new play "The last of the Bandies" will soon be given a production in London.

Miss Neva Hamilton will again be seen in the key part of Fan-Fan this season. Among the new players of this company are Ray Scott, Lillian Emery, Jessie Lan, Alice Ethel Hamilton and Frank Hilken. The first is at Tremont theatre, Boston.

The regular season at the Grand Opera-house, Boston, opened this week with the annual return engagement of the favorite melodrama, "Two Little Vagrants." This will continue the attraction all the following week, with the usual Tuesday, Thursday and Saturday matinees. The theatre has undergone a thorough renovation during the summer months, and will appear more attractive than ever to the big patronage which this house enjoys.

"Two Little Vagrants" had its first production in America in Boston, and following a long run at that time has returned each year. This is its fourth visit to the Grand opera house, where it has always drawn crowds. All the scenery has had a complete overhauling and repainting, and many of the scenic effects elaborated. It will be a bigger production than ever.

Recent Boston papers say that the regular season at the Tremont Theatre will be opened two weeks from next Monday night, Aug. 26, with Kirke La Shelle's production of "Beside the Bonnie Brier Bush." The principal part will be sustained by that rare old actor, J. H. Stoddart, who will be surrounded by a company carefully selected with a view to the requirements of the play.

The performance Monday evening of "The Burgamaster" at the Tremont Theatre will inaugurate the second last week of its run, and will be dominated "South Shore night," in compliment to the summer residents of that district, who have applied for tickets for this evening in such numbers as to warrant the designation. The coming week will witness the retirement of the four principals, Richard Carroll, Ada Deaves, Tom Ricketts and Riley Hatch, who will be supplanted by Herbert Cawthorne, Sadie Stockton, George Broderick and Harry De Lorme respectively.

Some of us are old enough to remember Minnie Palmer in "My Sweetheart." The actress was a bright imitator of Lotta Crabtree, but she went to London ahead of Miss Crabtree, who found when she got there that she was regarded as a less satisfactory duplicate. Miss Palmer is still making tours of England with the same old play profitably.

The lottery that Constant Coquelin devised and directed for the benefit of the French Dramatic Artists' Association had two prizes of \$20,000 each. One was won by the hairdresser employed at a Bordeaux theatre, but for a while the ticket calling for the other was missing. Fraudulent claimants turned up, but at length the lucky slip was found among 10,000 that the banking house of the Rothschild had purchased. The firm gave the money to the charity.

William Gillette in the Merchant of Venice at the Lyceum and Beerholm Tree

in The Twelfth Night are the London attractions at the present writing.

The names of all the artists that take part in the opening performance at the Prince Regent Theatre in Munich are to be inscribed on tablets in the lobby after fashion adopted at Bayreuth after the first production of the Nibelungen Ring there. Mms. Cosima Wagner is to celebrate the twenty-fifth anniversary of this event by giving at Bayreuth a banquet to all the surviving players in the orchestra have also been asked.

Pinefore centered by the Castle Square opera company is the attraction at the Manhattan Beach this week.

Edna Wallace Hopper will continue this coming season with the New York "Florodora" company. Two other companies are to go out on the road with Isadore Rush and Grace Dudley in the leading parts.

At Tony Pastor's theatre The Sketch Lake-Mether Used to Make has been drawing good houses.

James K. Hackett and company will open their New York engagement on Sept. 2nd, when "Don Caesar's Ratura" will be presented.

Next Monday night there will be four openings in New York with two new plays and two old ones.

Of the first "A Royal Rival" is important, as it will introduce such a favorite actor as William Faversham at so modish a theatre as the Criterion. The other new play, "A Mormon Wife," is to be shown at the Fourteenth Street. "Arizona" and "Are You a Mason?" will be revived at the Academy of Music and the Garrick.

Proctor's theatres open their seasons next week. Many of the other theatres will not open before the first of September.

Not Profitable Talk.

There is one young gentleman of the tender age of five years in this big town who entirely discredits the wisdom of 'grown-ups' and with cause. This promising youth has been, and is, noted for the capidity and priestency with which he can ply his elders with questions.

"Look here Tommy," exclaimed his mother one day. "If you would only keep still and not bother people with questions you don't know you might learn."

"Tommy said never a word but treasured the advice. A few days later he was sent to the grocer's."

"Say, ma' said he on his return, 'you told me if I'd keep still and didn't ask questions, I'd learn a lot but it isn't true. I went to the grocer's and he was talkin' and talkin' but I didn't a thing.'

"Why, is strange," said mamma. "No, it wasn't neither," grinned young hopeful, 'he was talkin' Dutch.'

What He Meant

Imperious are the exigencies of poetic law. Even poetic license cannot always make head against poetic law. Mr. Rudyard Kipling says, criticising the management of the South African war, not as a patriot, we are sorry to say, but as a jingo was it mad because the Boers have not been killed fast enough:—

It was our fault and our very great fault,
And now we must turn it to use;
We have forty million reasons for failure
But not a single excuse.

Mr. Kipling meant just the other way, that excuses were plenty, but reasons were absent. Only he could not make it rhyme that way.

"Yes, I impressed on the Filipino how the Indians had prospered as wards of our government."

"What did he say?"
"He wanted to know if wooden Filipinos would be stood in front of cigar stores in the future."—Chicago News.

Miss Gush—Who is your favorite poet, Mr. Packer?

Mr. Packer—Grinder, by long odds. Miss Gush—Really, I never heard of him is he an English poet?

Mr. Packer—Not much! Born and bred right here in Chicago. He writes all the baked beans and soup poetry for our street car ads.—

Judge—You say you are a business man. Where is your place of business?

Prisoner—Between New York and Jersey City.

Judge—Why, there's nothing between New York and Jersey City but the Hudson River.

Prisoner—I work on a ferryboat.

Forge—They say Studman has the best equipped stable in town.

Fenton—Without a doubt! Why he actually has a mahogany hack to hang the horses' bonnets on.

His Favorite—What is your favorite play? asked the friend. "Ordinarily," answered, Mr. Stormington Barnes. "It is Hamlet. But when I need the money it is 'Uncle Tom's Cabin.'"

**YOU ARE NOT SICK
BUT FEEL MISERABLE.**

Nearly everybody seems to complain more or less at this season of the year. You feel the need of some tonic to put new strength and energy into the system. You don't sleep well, and suffer more or less from headache and dyspepsia. It may be you are depressed and discouraged, and feel the affairs of everyday life a burden. Little things worry and irritate you. You are not sick, but lack the vitality that is necessary for health and happiness.

There is one preparation which is doing wonders these days as a restorative and nerve invigorator, and this is Dr. Chase's Nerve Food. It is different from any medicine you ever used, for instead of tearing down the tissues of the body it builds them up, and so thoroughly fills the systems with new life and vigor as to overcome pains and aches, weaknesses and irregularities. It is surprising what a host of people are using this great food cure. A few weeks' trial will convince you of its singular merit.

DR. CHASE'S NERVE FOOD.

50 cents a box, 6 boxes for \$2.50; at all dealers or Edmanson, Bates & Co., Toronto. Agents wanted for Dr. Chase's Last and Complete Receipt Book and Household Physician.

FACTS ABOUT WOMEN'S WILLS.

Faculties Which a Lawyer Says Are Common.

"I saw a statement somewhere the other day to the effect that the shortest will ever recorded at the Surrogate's office was made by a woman," said the old lawyer. "This is probably the case, but it is the exceptional brevity that goes to prove the usual prolixity of the wills of women."

"As a rule when I am summoned to record the testamentary directions of a woman I go prepared for a long siege of writing and advising. To start with, a woman has a greater variety of belongings to bequeath than a man, or, if the chattels are not really more varied, she herself, establishes a line of distinction and divides them into more classes. A man, when making his will, is given to generalizing. A woman, on the other hand, particularizes and where the masculine deviser will take a set of objects, or a group of sets, for that matter, she will scatter the same things around among a score of friends or relations."

"The strangest part of this writing of feminine wills is that no matter how positive and concise of thought the testatrix may be on ordinary occasions, the minute she sets out to make preparations for the post-mortem distribution of her property she becomes uncertain of herself. The mainstays of her wealth, such as real estate and a bank account, she will probably be sure about, but the minor bequests cause her endless trouble and she is bound to take up each item separately and argue its appropriateness as a gift to this person and that and explain with minuteness, what each, in turn, has done to merit remembrance. If all these considerations could be threshed over and settled privately, before my interview begins, I wouldn't mind the tortuousness of the channels through which she arrives at the conclusions, but when the pros and cons are reserved for my own judgment and I am expected to decide upon each provision the prospect certainly does not make a lawyer tingle with thrills of pure delight."

"Then, too, women are faddy about their wills. Every little while somebody with a bump for statistics forages around through legal literature and brings to light a number of testamentary curiosities. In all these resurrections it is found that the majority of freak bequests were devised by women. Personally I have drawn up but few of these outlandish wills where the money was hidden away under Robin Hood's barn, or the legatee was to come into his own only by the accomplishment of some unreasonable, crazy task imposed upon him, but my experience has been sufficiently varied to show me that women are fond of bizarre effects in the matter of bestowing their riches."

"Another peculiarity of woman's wills is the rarity and meagreness of their bequest to so charitable enterprises. This statement is, of course, made in a broad sense. There have been some notable gifts to public institutions by wealthy women, but it is a fact that when the average woman of means comes to die she loses sight of the stranger at her gates and enriches those endeared to her by ties of blood and friendship, to the exclusion of the homes and reformatories that stand by waiting for a contribution. The cause of this apparent lack of generosity is undoubtedly due to the fact that the charity of many a woman is personally conducted and that all arrangements for providing for her

beneficiaries have been completed privately and on a cash basis prior to the writing of the will. But however often this explanation may hold good, certain it is that when ten men and ten women equally endowed with the good things of the world come to attend to their wills, five of the men will bequeath some small sum to charity, while one of the women will be inclined to a similar benefaction."

"And this brings me to another feature of women's wills. All things, considered I must confess that women are disposed to be unjust in their wills. In the past twenty years I have drawn up hundreds of wills whose terms were so obviously unjust in certain particulars that I actually felt ashamed of myself for writing them, which is a pretty strong assertion, coming from a lawyer. This injustice is particularly manifest in the case of step-children. I have known many women who were good to their husband's children so far as physical care of them went, yet when it came to handling the financial affairs of the family the children were sure to suffer through the transaction."

"There is one class of dependents, however, upon which women who make wills lavish money without stint, and that is pet animals. There was a time when a will which contained a clause authorizing the trustees to invest several thousand dollars for the support of a cat or dog was a matter for newspaper comment, but nowadays unless the bequest is excessive such items are not considered worthy of mention. There are animals in this town that are living off the fat of the land in private homes and dogs boarding houses, and all their expenses, which are never light, are paid through the kindness of a mistress whose last thought was for them."

"But manifestly absurd and unjust though the wills of many women are, it is seldom that one of them is contested. The same document, dictated by a man, would probably be hauled about in the courts for years, but somehow the general opinion is that it is better to take the will of a woman as its face value, and all concerned usually resign themselves to a peaceable acceptance of its provisions."

"Another point worth noting about women's wills is the number of changes they are apt to undergo, even after having been approved and attested. Frequently the most trifling change in the circumstances of a legatee will, in the opinion of the testatrix, necessitate a rewriting of the whole will. I had a case in point only a few months ago. A client up to Fifty-fourth street had finally succeeded, after much worry and tribulation, in distributing her belongings where she believed they would do most good and win the most appreciation. Even her thumbs had been bequeathed with solemn care, and one of them, a particularly heavy gold affair, had been decided upon, after due deliberation, as a proper gift for a cousin in the next block."

"Shortly after the making of the will this particular cousin had the misfortune to raise a felon on her finger, and when the wound finally healed the finger was so shrunken that the thimble was about three sizes too large for it. Neither would it fit any of the other fingers, and my client, in her perplexity over having willed away something that would prove entirely useless to the recipient, concluded that the only way out of the difficulty was to make a new will and leave the thimble to somebody who could wear it and at the same time filch something from another beneficiary and transfer it to the lady with the boneless finger. This to be sure, was an extreme case of eccentricity, but there are many instances where, although the causes for change are almost as slight, the women insist upon new wills to meet the exigencies that arise."