

**Music and The Drama**

**TALK OF THE THEATRE.**

Coquelin will play the character of Falstaff for the first time next winter.

Edna Wallace Hopper's legacy from her mother was \$250,000, and not a million as first reported.

The formation of a theatrical trust to control all the leading theatres of London, is under consideration.

Maud Adam's new play, written by J. M. Barrie, the author of 'The Little Minister,' is to be called 'Quality Street.'

Charles Bradley and Edward Paulton's play, 'The Mills of the Gods,' has been accepted by Mrs. James Brown Potter.

Olga Netherole has finally concluded that she will remain in England during the forthcoming theatrical season.

John L. Toole, for many years a favorite London comedian, with a theatre of his own, is a hopeless invalid.

Nat Goodwin opens his London engagements of 'When We Were Twenty-One' at the Comedy theatre in that city on September 28.

Clyde Fitch has sold the English rights of his new play, 'The Marriage Game,' an adaptation from the French, made for Sadie Martinot, to Lottie Veene, an English actress.

Julia Marlowe has sailed for Europe, her trip being for the purpose of conferring with Stephen Phillips, who is writing a Joan of Arc play that Miss Marlowe intends to produce in September, 1902.

William T. Carleton, for many years the star of the Carleton Opera Company, has been engaged for the character part in 'Florodora—Cyrus Giltain,' the millionaire pertumery merchant.

How many plays can a man read and pass on in a year? Charles Hawtreys leader has lately asserted that in the last three years he has read three thousand, out of which he picked three successes.

Sarah Bernhardt, has had her fortune told by a London palmist, who said that she would probably live to the age of 90 and die in the United States, where she will live for some years on a ranch.

'Coriolanus' is said to be the most expensive production ever made by Henry Irving, but it has proved one of his least successful in London. The play will have a leading place in his American repertory next season.

The word 'Capitol' is the title of Tim Murphy's new play, 'A Capitol Comedy,' is spelled with an 'o,' not an 'a.' It refers to the building where Congress sits, not to the capital city, where the Capitol is situated.

'Arizona' is to have a massive production at the Academy of Music, New York, this fall, with troops of mounted cavalry, bucking bronchos, cowboy camps and other realistic accessories of the alkali plains of the territory the play is named after.

Edward E. Rose has delivered to Charles Frohman dramatizations of Thompson's 'Alice of Old Vincennes,' in which Virginia Harned is to be the heroine; Bachelor's 'Eben Holden,' in which E. M. Holland may be the hero, and Tarkington's 'A Gentleman From Indiana.'

Edwin Arden, who has signed with Louis Netherole to play the leading male character in Miss Sadie Martinot's production of Clyde Fitch's new play, 'The Marriage Game,' has made rapid strides in reaching the top of the theatrical ladder. It has not been many years since he was assistant treasurer in Pope's Theatre, St. Louis, the treasurer in command being the now prominent playwright Augustus Thomas.

It is announced that Maude Adams will make her first appearance in London as a star on April 13, 1902, presenting 'L'Aiglon, The Little Minister, and As You Like It.'

Stuart Robson, who will this fall make a revival of his most profitable play, 'The Henriette,' is endeavoring to secure the services of as many members of the original cast as possible.

Maurice Bernhardt, the son of Sarah, is coming to the front as a dramatist with a rush. One play by him will be produced at the Porte Saint Martin in January. It is called 'Nini l'Assommoise.'

As might be expected, Ellen Terry is not without a sense of the fitness of things. The other day she objected to the number of her photographs in various characters scattered throughout the house of a friend. 'Why, it's embarrassing,' she said. 'Here I am weeping in your bed room, mad in your dining room, and dying three different ways in your drawing-

room. Walker Whiteside, actor and former theatrical manager, who resides at Hastings on the Hudson, has filed a petition in bankruptcy, with liabilities \$11,130 and no available assets. He has a gold watch valued at \$50, clothing \$110, and professional library, family portraits, etc., \$75 for all of which he claims exemption. The debts were contracted principally during the theatrical season of 1897-8, and are chiefly for salaries, printing, royalties, etc.

Daniel L. Hart, author of 'The Parish Priest,' and C. E. Callahan, author of 'Coon Hollow' and 'Fogg's Ferry,' have written in collaboration a drama called 'Pennsylvania,' a story of the anthracite coal fields. It is based upon a law peculiar to mining states, by virtue of which a deed to convey land does not pass unless beneath the surface unless specially provided for. The principal scene is the bottom of a coal shaft, with its destruction by an explosion of fire damp.

The principal of the promised theatrical joys this year, says the Detroit Free Press, will be:—Henry Irving as Coriolanus and in a round of parts, Ellen Terry as Mme. Sans Gene, Richard Mansfield as Reaucaire, Mrs. Fiske as the Magdalen, Miss Marlowe as Juliet, James H. Stoddard as Lachlan Campbell in 'The Bonnie Brier Bush,' E. S. Willard in his old repertory, Mr. Jefferson as Rip Van Winkle, Edward Morgan in melodrama, Mme. Modjeska in tragedy, and Ada Rehan in comedy—these and a few revivals, such as 'A Royal Family,' Miss Crossman's 'Nell Gwyn,' etc. The rest is experiment and mediocrity.

Paul Potter's new play for Louis Mann and Clara Lipman will be a Boer story, with scenes laid in a Transvaal village and incidents during the Jamieson raid. It will be in four acts and six tableaux. Mr. Mann will play the character of Piet Prinsloo, an old Boer farmer of fifty years, deaf, peppery and full of fight. Miss Lipman will play Mona Prinsloo, his daughter, a wilful, pretty girl of twenty years. Eight of the principal characters will be strong types of the Transvaal Boer. The sentimental interest is developed between the characters of Mona and Rodney Blake, a young English doctor, with whom she falls in love and who joins the Jamieson raiders.

Ada Rehan may not be the richest of American actresses, but her long career has yielded her a fortune sufficient to enable her to retire whenever she is inclined to do so. She is the owner of a large interest in Daly's theatre in London, which has for several years been one of the most prosperous playhouses in that city. It is at present involved in litigation, and the favorable decision obtained by George Edwards, although it is regarded as a foregone conclusion that the action will again be decided against the English contestant. This property will alone give Miss Rehan a large income, and she has other considerable resources. For a time she acted almost the entire year regularly and with engagements in New York and in London was satisfied with a vacation of a week or two. Nowadays she prefers to limit the time of her work and to confine her seasons to several months a year. She keeps her home in New York and in addition to a town house in London has a summer home on the Irish sea.

**IN MUSICAL CIRCLES.**

Music may mean different things to different men. The composer who endeavors to express a definite idea cannot be sure of making his meaning clear by a combination of sounds.

Mr. Fitzgerald tells us that Beethoven tried to think in music. Most of us must be content with feeling in it. One of Beethoven's sonatas is meant to express the discord and gradual reconciliation of two lovers. The composer was disgusted that everybody did not see what he meant. Nevertheless, Mr. Fitzgerald declares that it expresses any resistance gradually overcome—Dobson shaving with a blunt razor for instance.

There are musicians who try to put on a fine affection of knowledge. Mr. Pepys in 1660, writes of such a one, who, he says, understood the nature of musical sounds made by strings mightily prettily, and having known the certain number of vibrations proper to any tone, the gentleman was able to tell how many strokes a fly makes with her wings, those flies that hum in flying, by the note it answers to in music.

Mr. Pepys himself thinks this is a little too refined, and on the other hand, cites Lord Lauderdale, who belonged to that class of music listeners of whom George William Curtis gives an example in the man who wondered why he went to the Symphony Concert, and why all the other people did.

Mr. Pepys reports being at Lord Lauderdale's at supper, and being entertained by some tunes on a 'violin.' 'The strangest air that ever I heard in my life, and all of one cast. My Lord Lauderdale says himself that he had rather hear a cat mew than the best musique in the world, and the better the musique the more sick it makes him.'

Poor Lord Lauderdale! Although there may have been something missing in tunes of one cast, yet a true music lover pities him. However, if one cannot be truly musical, it is certainly refreshing to be musically truthful.

John Philip Sousa and his band was heard at the Metropolitan Opera House, New York, Sunday night. Blanche Duffield was the soloist. The organization sailed this week for England where after a series of concerts it will be heard at the Glasgow Exposition. The band goes to England under the guarantee of a syndicate that has engaged Mr. Sousa and his players.

Suzanne Adams is to sing the Manzoni Requiem at the Worcester Festival in place of Emma Eames who is still ill in Paris. She will also take part in the artist's concert. Estelle Liebman has also been engaged. David Bisham after singing at Worcester will return to England, fill several festival engagements there and then return here to sing with the Maurice Grau Opera Company.

Marie Titiano the remarkable high soprano who is to return to this country in November will make her first appearance at the Waldorf-Astoria in an orchestral concert. Esther Fee, an American violinist, will be heard at Carnegie Hall in November. She has studied in Paris for the past three years. Emma Nevada is to bring to this country for her approaching concert tour Jules Moreau, a pianist, and an Italian violinist named Pablo who has played with success in London.

Now that Maurice Grau has yielded to Ignace Paderewski's ultimatum and engaged the Polish tenor Bandrowski for 'Manru' the opera will be given without doubt at the Metropolitan New York next year as the singer is coming for this role alone. It was not only with the idea of gaining a competent interpreter of his hero that the composer insisted on his engagement. It was partly from a sense of gratitude. Last summer Bandrowski, who belonged to the company at Frankfurt, was on sick leave and had been excused from all duties and especially from learning any new roles as he declared that he was too ill to appear. But his brother who is the manager of the opera house at Cracow wanted to perform 'Manru' last summer and persuaded the tenor who was there at the time to sing the title role. He did and so soon as news of his action, reached Frankfurt, the direction of the opera house cancelled his contract. So the composer who was at Cracow when the opera was sung has felt bound to help out the tenor.

There was never a more interesting season outlined than that which will begin at the Metropolitan during the last week in December. The Verdi cycle will bring to the repertoire two works that have not been sung in a long time. 'Ernani' and 'Un Ballo in Maschera' are novelties to the present generation. 'Messaline' for Mile. Calve, 'Thais' for Mile Sanderson and 'La Tosca' for Mme Ternina are possibilities while it is settled that Donizetti's 'L'Elisir d'Amore' will be revived for Mme. Sembrich. Both she and Mile. Calve are to appear in 'La Boheme' so the public will have a sufficiency of Mimis Mme. Eames is to sing for the first time, here L'onors in 'Il Trovatore' and there is again the promise that Mile. Calve is to sing Valentine in 'Les Huguenots.' Ernest Van Dyck is to be heard as the Siegfried of 'Gottterdammerung' and Edouard de Reszke is to sing Wotan in 'Die Walkure' for the first time. 'La Gioconda' long promised is again on the list of operas announced. The Paderewski work is, of course, the most interesting of the new works and the fate of the work which has met so far with triumphant success every where will be awaited with interest.

I love you more than all my wealth! exclaimed the hero of the play, as he folded the leading lady in his arms. 'Humph!' she whispered, as her head lay on his shoulder, 'you know you get only \$12 a week.'

But the audience did not hear this:

Prospective Editor—I am going to call my new paper 'The Blood.'

Other fellow—why?

Prospective Editor—So it will start right off with a good circulation.

Mr. Goops—Wasn't there some kind of a hitch about the wedding of Mr. Spooner and Miss Mooney?

Mr. Wooph—No; the groom did not show up, and so there wasn't any hitch at all.



**Notice to Mariners.**

No. 56 of 1901.

**DOMINION OF CANADA, New Brunswick**

**I. Gannet Rock Light—Temporary Change in Character.**

To permit of repairs to the revolving mechanism, the light on Gannet rock, in the Bay of Fundy, will show as a fixed white light, from and after 1st September, 1901, until repairs can be completed. It is expected that the flashing of the light will not be interrupted for more than three weeks. Notice will be given of the resumption of the fixed and flashing characteristic of the light.

Lat. N. 44 deg., 30m. 38s.  
Long. W. 66 deg., 46m. 57s.

This notice temporarily affects Admiralty charts Nos. 2639, 352, 1661 and 2670; Bay of Fundy Pilot, 1894, page 274; and Canadian list of lights and fog signals, 1901, No. 3.

**II. Richibucto Harbor Light Changed.**

Two pole lights established by the government of Canada on the south beach at the entrance to Richibucto harbor, Strait of Northumberland coast of New Brunswick, were put in operation on the 1st instant.

The lights are fixed white, shown from pressed lens lanterns hoisted on poles, and should be visible three miles from all points of approach.

The front line is elevated 34 feet above high water mark. The mast is 26 feet high, and stands 112 feet back from the water, at a point 2888 feet southeastwardly from the front light of the old Richibucto harbor range.

Approximate position, from Admiralty chart No. 2430.

Lat. N. 46 deg. 42m. 42s.  
Long. W. 64 deg. 46m. 5s.

The back light is elevated 27 feet high above high water mark. The mast is 37 feet high and stands 268 feet S. ½ W. from the front one.

The two lights in one, bearing S. ½ W., lead to the black can buoy in 4 ½ fathoms that marks the southern limit of the anchorage outside the bar. They also lead between the buoys marking the channel over the bar which carries 12 feet of water, to the red can buoy which marks the sharp turn of the channel to the westward inside the bar. After passing the turning buoy the course up the shore between the north and south beaches is N. W. by W. ½ W. From this point up to the town the somewhat tortuous channel is marked by buoys.

At the same time that these range lights were established the red back light of the old Richibucto harbor range, on the same south beach, was discontinued, as the alignment now gives only 2 feet water over the bar, but the front white light is yet maintained to guide up from the turn above described.

Variation approximately 24 deg. W.

This notice affects Admiralty charts Nos. 2199, 2034 and 1661; St. Lawrence pilot, Vol. II., 1895 page 82; and Canadian list of lights, 1901, the two new lights being entered under the numbers, 529 and 530; the present No. 529 becoming No. 531, and the present No. 530 and the remarks opposite the two being struck out.

F. GOURDEAU,  
Deputy Minister of Marine.

Department of Marine and Fisheries,  
Ottawa, Canada, 6th August, 1901.

All bearings, unless otherwise noted, are magnetic and are given from seaward, miles are nautical miles, heights are above high water, and all depths are at mean low water.

Pilots, masters, or others interested are earnestly requested to send information of dangers, changes in aids to navigation, notices of new shoals or channels, error in publications, or any other facts affecting the navigation of Canadian waters to the Chief Engineer, Department of Marine and Fisheries, Ottawa, Canada.

**Feminine Perquisites in Trade.**

In these days of feminine enterprise, when women are entering the fields hitherto occupied exclusively by men, it is natural that they should seek the employment of commercial travel. One of the most successful drummers in the West is a woman who describes with keen interest her first experience in selling goods.

It was the custom of a certain hotel she says, to treat its travelling salesmen when they paid their bills. According, after I had settled my account, the proprietor looked at me in a puzzled sort of a way and asked:

'Will you have anything to drink?' I laughed then and declined, and, more embarrassed than ever, he turned to the charge:

'I don't suppose you could use a cigar?' Again I laughingly declined. He studied over the situation for a moment; then his face brightened.

'I know you'll take some gum and he handed me a package. In point of fact I have no taste for gum and never use it: but it would have been cruel to refuse, so I accepted it with as pleasant a smile as possible. Ever since that time I have been sure of a parting gift of gum from that hotel. So you see that the woman drummer is not without her perquisites.

**What makes you Despondent?**  
—Has the stomach gone wrong? Have the nerve centres grown tired and listless? Are you threatened with nervous prostration? South American Nerve is nature's corrector, makes the stomach right, gives a world of nerve force, keeps the circulation perfect. A regular constitution builder for run-down people. One lady says: "I owe my life to it."—34

**PROBATE COURT.**

**CITY AND COUNTY OF SAINT JOHN PROVINCE OF NEW BRUNSWICK.**

To the Sheriff of the City and County of St. John or any Constable of the said City and County—GREETING:

WHEREAS William H. Moran of the City and County of Saint John aforesaid, testator, and Mary E. Furlong, of the City of Saint John, in the City and County aforesaid, wife of Thomas Furlong, of the said City of Saint John, Executor and Executrix named in the last Will and Testament of Robert Ritchie, late of the said City of Saint John, Merchant, deceased, have by their petition, dated the Eleventh day of September, A. D. 1901, and presented to this Court, and now filed with the Registrar of this Court, prayed that the said last Will and Testament may be proved in Solemn Form, and an order of this Court having been made that such prayer be complied with:

YOU ARE THEREFORE required to cite the following next of kin, devisees and legatees of the said Robert Ritchie, deceased, namely:

Robert J. Ritchie, Grocer, resident in the said City of Saint John.  
Thomas Furlong, resident in the said City of Saint John;

Mary E. Furlong, wife of the said Thomas Furlong, resident in the said City of Saint John;  
Edward Furlong, infant, aged one year and ten months, resident in the said City of Saint John;

And all other next of kin of the said Robert Ritchie, deceased, if any, and all persons interested, and all others whom it may concern, to appear before me at a Court of Probate to be held in and for the City and County of Saint John at the Probate Court Room, in the Parsley Building (so called) in the said City of St. John on Monday the TWENTY FIRST day of OCTOBER next at ELEVEN o'clock in the forenoon, to attend and take such other part with regard to the proving of the said last Will and Testament in Solemn Form, as they may see fit, with full power to oppose said last Will and Testament being so proved or otherwise as they and every one of them may deem right.

The Petitioners affirm the validity of the said Will and Testament, Given under my hand and the seal of the said Probate Court this Eleventh day of September, A. D. 1901.

(Sgd.) ARTHUR I. TRUEMAN,  
Judge of Probate.  
(Sgd.) JOHN McMILLAN,  
Registrar of Probate.  
(Sgd.) H. A. MCKEOWN,  
Proctor for Petitioners.

**The Lost Letter.**

There were two of them. For a week past she had been expecting at least one—perhaps both—to speak, and she had been troubled, fearing that when the time came to decide she might not know what to say. At length one of them had spoken; no face to face—circumstances intervened to prevent that—but by a letter, which was so eloquent, so pleading, that she seemed to hear his living voice sounding in its every word.

The letter had come last night. She had read reread it twenty times, and, although the honest gray eyes of the writer seemed to gaze beseechingly up at her all the while, she had hesitated long over her reply. She had lain awake, thinking about it; she had fallen asleep still undecided; probably she had dreamed of it. Very early in the morning she had started out of a sound slumber, risen upon the instant, dressed herself quickly, and penned her answer. Now she was going to post it before she should have time again to change what she had come to regard as her very changeable mind.

The village post office was on the opposite side of the river. Her way lay across the long bridge. Midway of it she paused. It was a scene of perfect peace; yet, as the girl gazed, she heaved a little sigh of regret for something. She leaned upon the rail, toying idly with the letter in her hand. She looked down upon the smooth, sluggish waters of the river, but her thoughts were far away.

A sound of footsteps roused her from her reverie. She glanced up, started, blushing. It was the other, the brown-eyed one. He came half diffidently and stood at her side. She moved a little that he might do so—not because there lacked sufficient room, but that he might be assured of welcome.

He uttered some commonplace. She responded, scarce realizing what she said. A silence intervened. He spoke again, in lower tones, earnestly, of a matter of more importance. She murmured something in return, but would not look at him. He bent forward and whispered in her ear. The colour left her cheek, the hand that held the letter trembled. From these signs of agitation he dared augur well for himself. He laid one hand lightly upon her shoulder, and with the other gently turned her averted face toward his own. Under the compelling force of his gaze she looked shyly up. The vision of the honest gray eyes faded before the eloquent brown eyes there in actual presence. In one instantaneous flash he read the blissful truth.

The letter dropped from her hand and fell through the open railing. He saw it fluttering down and cried out in dismay. She reassured him. The loss of the letter was of no consequence, she said. Let it go, she could write another. So it floated away to the unknown sea.

When she returned she did write another, but it was as unlike the first as night is unlike day. Luck, the long bridge aiding, had gone against the gray eyes.

Frank M. Bricknell.