



MUSICAL & THEATRICAL IN MUSICAL CIRCLES. In my notes of last week the types made me say that Mr. G. S. Mayes was the 2nd bass of the male quartette at Germain Street Baptist church.

Things musical are generally very quiet, owing I suppose to the Lenten season. There have been a few small Sunday school entertainments, but not of sufficient importance to chronicle so long after their occurrence.

I have had sent to me, an extract of the choir from the annual report of the priest in charge of the Mission church, which I had not seen before.

"The year has brought changes in the matter of our music, with some serious disappointment perhaps, and with a present longing for what is just now unattainable. Yet, we have gained very much in the general spirit and conduct of the choir.

The first sentence is very fine indeed; but I cannot at all agree with the rest. I do not see that the choir shows a gaining of "general spirit and conduct," when it is an almost acknowledged fact that the most useful men would have left long ago, if it were not for the sense of duty that pervades them in not deserting their church in her distress.

The foundations of a very good choir was laid years ago at the Mission and would have remained firm and fast had they not been destroyed. Owing to the great difficulty of getting an organist who can play Gregorian music, the only way out of the difficulty seems to be, to change the service to Anglican.

This seems a great pity to even suggest, but it would be better to have Anglicans played properly by a competent organist, than to have Gregorians attempted.

Mr. Strand does not seem to have taken kindly to my suggestion as to the surplus choir union. As I do not hear of any such movement taking place I am sorry for this, as I feel sure it would be a step in the right direction.

The Oratorio Society will have a heavy bill to fill if the philharmonic club do not revive very soon and start practising. A scratch orchestra, picked up at the last minute, will be very unsatisfactory to the public, the society, and I should think to themselves also.

I did not like to accuse Mr. Collinson of accompanying badly at the K. of P. concert last week as I was sure that there was an inner reason that was not apparent to the public. It appears that the piano chosen by him was not sent, but a very inferior instrument. So bad was the action, notes sticking, etc., it was simply impossible for him to do himself justice in such selections as "Una Voce Post Pa," or "Honor and Arms."

An action of this kind cannot be so sufficiently condemned, as it places both singer and player in a false position before the public. I like Mr. Collinson's accompaniments very much, generally, but thought he was very much "off" on that evening.

Tones and Undertones. The notation system of writing music was invented in 1070.

An ingenious Boston man has just patented an electrical device designed to automatically play banjos, mandolins, guitars and harps.

A blind preacher has said: "If you want to find the devil of irreverence in a chapel, just go sniffing about the choir seats, and you'll smell him."

The Sultan of Turkey is an excellent pianist, and spends five hours every day practising. He devotes a couple of hours daily to teaching his daughter how to play.

Mrs. Frances Crosby, author of "Safe in the Arms of Jesus" and three thousand other hymns, is sixty-four years old. She lives in New York, and has been blind since she was six weeks old.

Some time ago it was known that the futher collaboration of Mr. W. S. Gilbert and Sir Arthur Sullivan had become merely a question of time. The conjunction is now accomplished, and the musical public may expect another Gilbert-Sullivan opera next fall. Mr. Gilbert has outlined the plot, an will shortly join Sir Arthur at Monte Carlo to settle details.

The old adage that shoemakers should stick to their lasts is in need of revision. Herr August Enna, the young Danish composer, whose opera, "Die Hexe," has recently been produced with such success in Berlin, was the son of a shoemaker, and brought up to the bench himself. Truly music is a splendidly democratic profession. Verdi's father was a small grocer, Dvorak's a butcher, and Mascagni's (the composer of "Cavalleria Rusticana") a baker.

Figures have been published showing the earnings of the London music-halls. The Empire dividend is at the rate of 66 per cent. per annum, and its shares are at 400 per cent. premium. The Tivoli shares are at 80 per cent. premium, while the dividend is at 20 per cent. The Alhambra shares are at over 100 per cent. premium, the dividend being at the rate of 16 per cent. per annum, besides bonus. The Pavilion's dividend is 14 per cent., and its shares are at 55 per cent. premium.

Madame Christine Nilsson has given \$5,000 towards founding a hospital for the cure of throat diseases in France. This is the result of a vow made in the great prima donna's girlhood. Her parents were very poor, and she had often, when a child, to slaver in the wintry blasts of her native land, Sweden. A painful attack of croup was the consequence in one instance, and though great care was bestowed upon her in a hospital, where she soon recovered, it made an impression on her mind that has never been obliterated.

The influence of Liszt on the destiny of the piano was immense, says the composer Saint-Saens. I can best compare it with the revolution brought about by Victor Hugo in the mechanism of the French Language. This influence was more powerful than that of Paganini in the world of the violin, because Paganini dwelt always in an inaccessible region where he alone could live, while Liszt, starting from the same point, deigned to descend into the

practical paths where any one could follow who would take the trouble to work seriously. To play like him on the piano would be impossible. As Olga Janina said, his fingers were not human fingers; but nothing is easier than to follow the course he marked out, and in fact every one does follow it whether he knows it or not. The great development of sonority of tone, with the means of obtaining it, which he invented, has become the indispensable condition and very foundation of modern execution.

TALK OF THE THEATRE. Ebwin Booth probably will never act again.

Eleanor Morrett signed with John Stetson to play the part of Mrs. Eastlake Chapel in "The Crust of Society," No. 2 company.

Eleanor Duse, after her present American tour, will go to Paris and rest for two weeks, and will then play in London for six weeks.

Rufus Somerby and his trained horses were snowed-out in Vermont last week. They are filling dates, though, and doing a large business.

Last week Lewis Morrison and Rosabel Morrison played opposition engagements in St. Louis. Both did well. Manager Abram says, he thinks it is the first time on record that father and child have been counter attractions.

At this time when so much is being said against hoopskirts and crinoline, it is interesting to know that at the first performance of Handel's oratorio of "The Messiah," given at Dublin, Ireland, April 13, 1742, so great was the anxiety of the people to obtain seats that "the ladies of rank in the capital agreed for the time being to go without hoops, so that an additional number of people could be admitted in the audience.

There is talk of a testimonial to E. J. Buckley, who is incapacitated by reason of a heavy stroke of paralysis, that almost resulted fatally last year, and that has left its mark upon him. The suggestion is a good one. Buckley is liked by all who are in sympathy with frankness, generosity and manliness. All the old play goers will remember, with pleasure, Mr. E. J. Buckley who appeared at the Institute several years ago, playing the leading character in "Esmeralda."

Richard Mansfield has ordered his manager to discontinue the use of posters and window cards, and to confine all the advertisements of his company to newspapers. He says: "A man who does not read the newspapers does not attend the theatres," and goes on to observe that if the hundreds of thousands of pounds which are spent on making cities hideous were spent on people who could read, and who patronize the drama, it would be much better for theatres. Mr. Mansfield is not alone in his views. Mr. John Hollingshead has said he never willingly stuck on a wall as much paper as would make a halfpenny stamp.

This is a peculiar old world. Here is New York raving over Georgia Cayvan's gowns in "American Abroad" in one breath, and in the next rejoicing because Eleanor Duse doesn't care a rap apparently what she wears, and fairly subordinates dress to her art. In fact, the Italian actress doesn't even "make up," dresses her hair in one simple style, is a trifle lame, and will never make the fortune of any dressmaker, good, bad or indifferent. But for all of that, she stirs "blazed" Gotham as it hasn't been stirred for years, and compels it to forget the millinery drama, the stage fashion plate, it has brought to such extravagant perfection. If this be the dawn of the new day when the pendulum swings back, play on! There is some sense in the public yet, it it recognizes true art when it sees it.

At last we have something definite regarding the blonde and beautiful Katherine Germaine. In a late issue of the Dramatic News gives her portrait with the following descriptive reference. Katherine Germaine has just signed a contract for a term of years with Manager J. M. Hill, who will star her next season in a new comic opera now being composed expressly for her by Reginald de Koven. Miss Germaine was born in Washington, D. C. about twenty-three years ago, but of late has made Brooklyn her home. She early showed her possession of a voice of great compass, purity and power, and it has been carefully cultivated under the best of teachers. She has proved herself an actress of no mean ability. Add to this that she is a beautiful woman, and it is easy to understand why competent judges declare she is destined to become a comic-opera prima-donna of the first class.

Noodles, German. Having paused in the midst of this writing to watch a German cook make noodles, it is evident that the receipt will hold a sympathetic quality, which, in fact, is the characteristic of all given, since all have come from just such sources. Noodles, as made by the American cook, have generally been a failure, the reason being that salt was kneaded in. This, it seems, makes them sticky when cooked. For the true noodle, use from two to six, or more, eggs, according to the amount desired. Put a pile of sifted flour on the board, make a hole in the centre, break in one egg, and stir in flour till stiff enough to handle. It must then be kneaded till not a particle of moisture can be seen on cutting it, using plenty of flour. Roll it then into a sheet as thin as paper, and lay it on to dry on a clean cloth in the sun or near the fire. An hour is all that is necessary, and often the first sheet is dry before the last has been rolled out. It is then folded several times and cut in narrow stripes a finger long, which can be kept some time. For the usual dish, served with meat, have a kettle of well salted water, boiling fast, and drop in the noodles. Five minutes is sufficient to cook them, and they are served with brown butter poured over them, and sometimes a little grated cheese.

THE PUBLIC WITH THEM.

HOW THE HAWKER MEDICINE COMPANY IS BOOMING.

A Local Company of Well Known Capitalists - A Great Start for the Remedies - The Sales are Increasing all the Time - The Man who Created Them and Something about Him.

It is not necessary to tell any one who has his eyes and ears in good use, that a new, aggressive and powerful local company has acquired the Hawker remedies, and is pushing them to the front with remarkable vigor and success. The press notices extended to the new concern, the Hawker Medicine Company, give some idea of the favor it has met with. The people agree with the newspapers in this respect, and are giving the Hawker remedies a trial whenever they have occasion to patronize the drug stores. With such odds in its favor, it is not surprising that the sales of the remedies should have increased to such an extent as to encourage both manager and directors to renewed and even greater efforts than have already been put forth. The composition of the company shows that it is not only local, but includes among its stockholders and directorate men who represent the largest industries in the province; men prominent in the shipping and lumber world, who have the capital to invest, and the nerve to place it into a new company of this kind.

The city offices of the new concern are on Prince William street, and are fitted up with every possible convenience for the manufacture of the medicines. The business office is comfortably appointed, and the appearance of the whole establishment is that of commodiousness and neatness. Mr. David Russel, who was an active promoter of the company, has been appointed manager; and it is not too much to say that he brings to it a large amount of business activity and ability. In a recent conversation he gave PROGRESS some idea of the success the company has met with, and the strong hold the directors thought it possessed as a local institution. His own words are interesting:—

"In business transactions," said Mr. Russel, "purchasers are as a rule governed by the principle that if they can

aid in the development of a local industry, and at the same time get value for their money, it is right for them to do so rather than to give their money to a foreign corporation or its representatives.

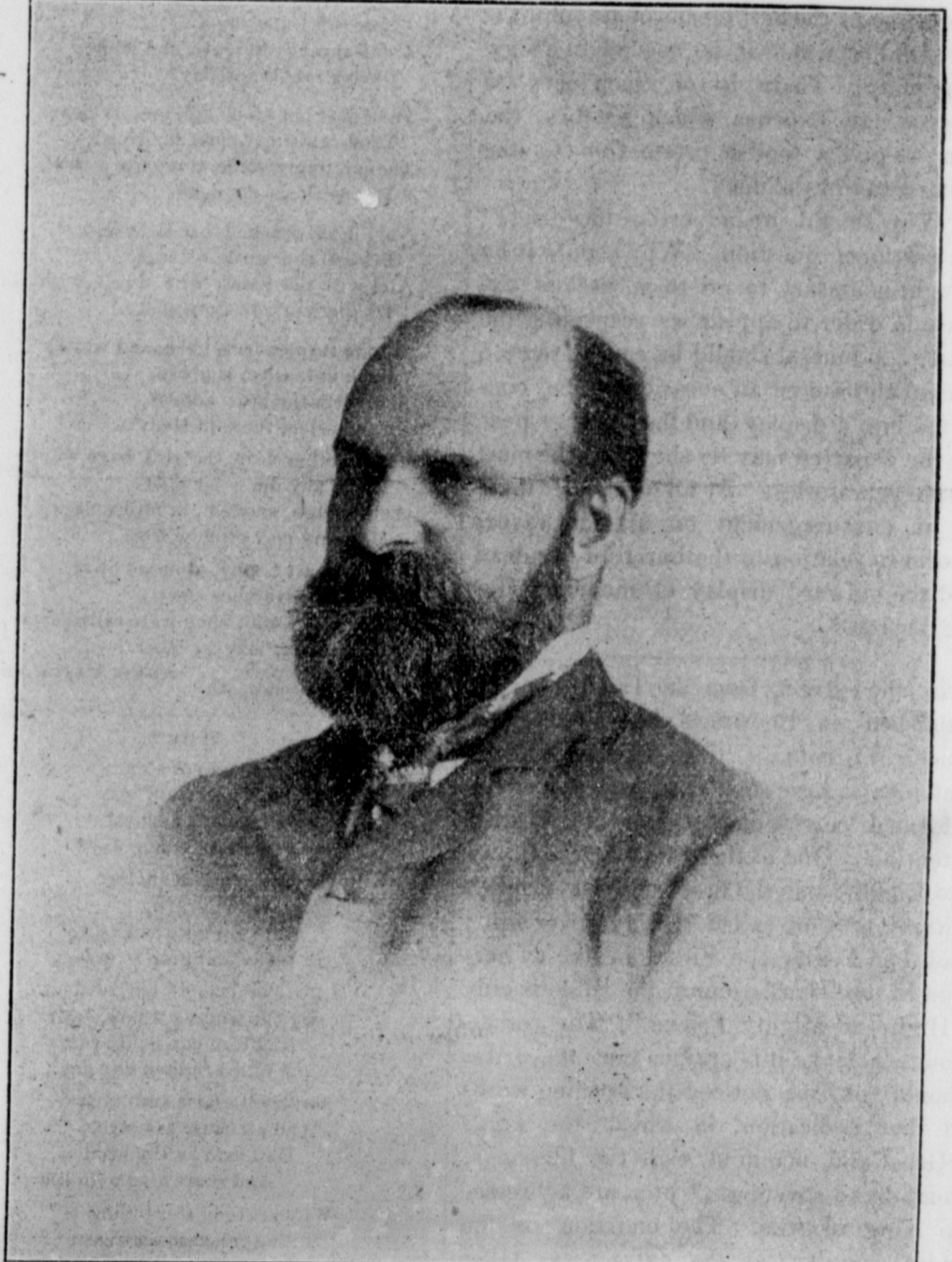
"That is why the company I represent have gone into business. You cannot pick up a newspaper but you will see in it a great number of advertisements of patent medicines; chiefly American. It is an unquestioned fact that there is a large demand for such medicines. Every druggist, every country store-keeper will tell you of the demand. It is very convenient for families living some distance from a physician, or who may not feel that a case is serious enough to require medical aid, to have at hand a small stock of reliable remedies for the ills to which people are most subject. I know that many physicians speak lightly of these things or even denounce them, but experience is better than mere opinion and patent medicines have come to stay.

"So far as the company I represent is concerned, we are satisfied of success because of the principle I first stated, which of course assumes that we can give value for money paid. We can prove the value by an array of testimony no man in New Brunswick can successfully dispute. Look at our testimonials. This is not a new thing. These remedies have stood the test of thirty years in actual use. What would you say if I told you that Hawker's Tonic was recommended to patients by a leading St. John physician a quarter of a century ago? Or that another, highly endorsed Hawker's pills? And so I might go on at great length.

"Very well. If we have remedies that have effected many and remarkable cures, and if those physicians who have looked into the prescriptions endorse them as excellent; and if the public learn these facts, why should not this local industry develop to immense proportions and furnish employment to a large number of persons?

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MAJOR-GENERAL DASHWOOD, in a recent letter, states that Mr. WILLIAM HAWKER, CHEMIST, served with him in her Majesty's service, and had charge of the hospitals and general care and management of the sick, and that he was highly esteemed and considered most efficient in his position. No doubt the wide experience of disease and medicine obtained by him have largely tended to the success of his remedies.

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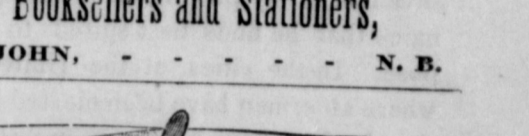
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