

**Music and  
The Drama**

IN MUSICAL CIRCLES.

Last Monday evening the choral service at St. Paul's (Valley) Church, was, in a musical regard, an occasion of somewhat unusual import. The musical portion of the service contained many gems and some of the best selections, as well as truly appropriate, from the oratorio, "St. Paul" were made use of. The excellence of this feature may be considered guaranteed in the fact that the Rev. J. M. Davenport and the rector of the church both of whom are happy interpreters of oratorio, took part in this service, the first named gentleman for many years, and probably at present, being admittedly the best interpreter of oratorio music we have. The organist of the church Mr. T. P. Bourne, too, is recognized as a capable musician and as the choir is I believe, chiefly under his direction it goes without saying that the chorus work was efficiently and well done.

In local musical circles there is always a desire that any one who has been prominent in a musical way among us, should not be forgotten locally, and believing that idea to be prevalent, it will interest at least the music lovers among PROGRESS readers, to hear something about Mr. Tom Daniel the well known basso. He is just now studying hard under the tutorage of the famous American basso, Myron W. Whitney, in Boston and he is being much benefited thereby. In the concerts of the Apollo Club in that city, Mr. Daniel has been singing the second bass parts in the quartettes, and will be participating in the concerts of the club set down for the 2nd and 7th of next month. In the production of "Elijah" by the Handel and Haydn Society of Boston, Mr. Daniel does the 2nd bass part in the double quartette "O come everyone that thirsteth." By the way the part of the Prophet is sung by Ffrangeon Davils. Every one who knew Mr. Daniel and have heard his powerful voice will be pleased to read that his worth and talent as a musical man is being steadily recognized.

It is also pleasant to note that at a concert given in New York on the 8th inst by an aggregation who are styled "Holy Sepulchre Church Entertainers" there was a quartette sung entitled "My Little Barque" which is the work of Mr. James Ford of this city the well known organist and oratorical conductor. In connection with this quartette and its rendition, the names of the singers were Miss Kaumpster and Sorensen and Messrs Smith and Hardy. The name Smith in this piece, engenders the suspicion, if not indeed the belief that it is another man very deservedly popular in musical circles in St. John, vs "Fred" Smith, who is now in New York.

The Seamen's Mission concert in Trinity church school room on Thursday evening, I regret was not given earlier in the week so that a more extended notice of it might now be given. Judging from the variety offered by the programme and the names of those taking part—who are among the best we have—the concert ought to be, musically at least a grand success.

Prof. J. W. White, the well known violinist and teacher who removed to the United States some time ago, and who later was fortunate enough to secure membership in the Buffalo Symphony orchestra, is meeting with no little success and recognition. He is playing solos quite frequently, and appeared as violin soloist in a morning concert given at the High school in Buffalo on the 21st inst. In the programme was his good friend Mr. Iasoslaw De Zielinski as solo pianist and a Miss Aldwyth Bond soprano. Local musicians, or those who appreciated Mr. White's talent will be truly pleased to hear this news about him.

Tones and Undertones.

Madame Melba, it is now announced is obliged to refrain from singing to any extent for some time. She has been working too hard and much uneasiness has been caused her in consequence. Madame Melba sailed from New York last Saturday on "La Bourgogne."

The comic opera "Brian Boru" is still attracting large audiences at the Boston theatre as it is being given by the Whitney opera company. Of this organization it is remarked, that is seldom obtained in an operatic company so many types of female loveliness. In this connection Amanda Fabris the prima donna "with her stately walk, imperial manner, beautiful face and superb figure;" Amelia Summerville and Helen Brackett are specially mentioned. This is the last week of the opera in Boston, for the present at least.

The latest reports about Rosenthal the

pianist, are to the effect that, in case no complications arise, he will begin to play again early in March next.

Lillian Blauvelt who has been called "Queen of the American Concert Stage," has studied during the past summer under some of the best masters in Europe and now, a writer says of her; On the stage she "recalls Patti strongly, both from the delicious lark-like, flexible quality of her voice" and "from her petite, slender, brunette beauty lit up with intensely dark eyes." While singing she is said to possess in a finished degree what the French call "maniere de dire."

Miss Mary Louise Clary, the famous New York alto has been engaged to sing in a production of Rossini's Stabat Mater in Parkersbury W. Va., on the 6th, February next.

Sousa and his band will travel west to the Pacific Coast this season and Brooke with the Chicago Marine band will travel east. This latter band will be in Halifax in March next. Sousa may come east later.

It is represented that Madame Calve has decided after all not to sing Suleika in the approaching revival of L'Africaine, and this too although she has studied and rehearsed the part very carefully and bought beautiful costumes. She says "The part does not suit my voice, I know that I cannot sing it."

Bernard Listemann appeared as a soloist in a concert given in Central Maine Hall, Chicago, last week.

"The Gondoliers" was successfully presented at the Castle Square theatre, Boston, last week, and this week the ever popular "The Midado" has been occupying the boards.

"Jack and the Beanstalk" the latest of Barnet's burlesques closes its second week at the Boston Museum tonight. It has made a great success. Seats are difficult to obtain and even standing room is at a premium. It could run indefinitely. Its every feature is so attractive. Miss Madge Lessing, a handsome girl, make "an audacious Jack."

The sale for the coming Damrosch season of grand opera in Boston closed last Saturday with the result that a gain of \$4,000 over previous years is announced. Many are patrons this year, it is said, "who have not heretofore attended German opera performances." The season will cover a period of two weeks and the opening will be on February 1st (next Monday) when "Tristan and Isolde" will be given.

Madame Melba was to sing in "Faust" (in French) during the second week of the Damrosch season in Boston but her illness compels a change. Her substitute, if the opera be not changed, is not yet announced.

Myron W. Whitney is pronounced by some musical people "one of the finest basses that America has ever known."

"The Geisha" which has been one of the musical successes of the season, will be produced at the Hollis theatre, Boston, on Monday next, and a production in every way as complete as when it was first produced at Daly's theatre in New York and London, is promised. Miss Dorothy Morton and Miss Violet Lloyd will be with the piece. These ladies are the originals of the principle female characters.

A new comic opera is called "The Star Spangled Dollar."

TALK OF THE THEATRE.

A West side Dramatic Club gave a performance at the Opera house last Tuesday evening for the benefit of the A. O. H. Orchestra. The piece was called "The Mountain Wail" and though there were no ladies in the cast the performance is said to have been quite successful viewed from an amateur standpoint. The piece is being repeated at a matinee this afternoon.

"Sweet Musicarra" a new romantic Irish drama was given its initial production on any stage at the 14th Street Theatre, New York, last Monday evening. It is written by Augustus Pitou. It is noticed that in the cast is Miss Georgie Busby, a charming young lady who was here with Harkins a couple of seasons ago.

"A woman in black" is the title of the new play by H. Grattan Donnelly, which had its first performance last Monday at the Columbus Theatre New York.

"Straight from the heart" an English spectacular melo drama by Sutton Vane and Arthur Shirley was given its first American production at the Academy of Music New York last Monday evening. William A. Whitecar so favorably known here is one of the company giving the production.

Miss Georgia Cayvan, in a new version of "Squire Kate" is at the Tremont Theatre Boston, this week and at the head of her own company. This role was one of Miss Cayvan's greatest successes when, as a member of the Lyceum Company (N. Y.)

she played it in Boston four years ago. Besides "Squire Kate", Miss Cayvan's repertoire includes "Goblin Castle," "Mary Remington, Spinster," "The Little Individual" and "Vanity Fair."

Three of the younger members of the Georgia Cayvan company, which comes to the Tremont on Monday, are more or less famous by right of birth. One is the great granddaughter of the celebrated English wit, Douglas Jerrold; another is a daughter of the late Col. John A. McCaul, of comic opera fame; and the third is the son of Maurice and the late lamented George Drew Barrymore.

H. Beerbohm Tree, the English actor, gave a production of his play "The Seats of the Mighty" at the Hollis theatre Boston, last evening (Friday). The piece though it had but one performance, required the moving of three car loads of scenery from New York to the "hub". His American engagement closes tonight.

John Hare is coming to Boston on the 1st March next. He recently made a great hit by a revival of "Caste" in New York. The Boston people hope when he visits their city he will favor them with a performance of his old Eccles—a famous role of the late William Warren.

Richard Mansfield will begin a fortnight's engagement at the Tremont theatre Boston, on the 15th February next. It is claimed for him that he is the foremost American representative today of the nobler form of drama.

A treat is in store for Shakespearean scholars in Boston next March, when Henry Lawrence Southwick will produce "Hamlet," "Othello," "Richard III." "The Merchant of Venice" and Bulwer's "Richelieu." These works will be given at the Tremont theatre, beginning on the 15th of the month.

A new play entitled "Margery" which was written by Charles Henry Meltzer, is now under rehearsal by Miss Georgia Cayvan's company.

Miss Katherine Rober's engagement in this city closed last Saturday when "Esmeralda" was put on. The matinee during the close of the engagement were exceptionally well attended.

While Miss Ellen Terry was in America with Sir Henry Irving, her roles were played in London by Miss Kate Rorke who is a favorite in that city. Miss Rorke is the leading lady of H. Beerbohm Tree's company. The company are all English and among them is Gerald Du Maurier, a son of the late painter and author of "Tribby."

A Cat Which Wears Spectacles.

A correspondent sends to the Philadelphia Times an account of a handsome cat which wears spectacles—not a very surprising thing in this day, when dogs wear rubber boots and carry umbrellas.

The cat, whose name is Max, belongs to a lady, as may be supposed. She has had him for many years, and lately began to notice that his sight was failing. She took him at once to an oculist. That worthy practitioner declined at first to have anything to do with such a patient. For one thing, as he said, he did not know how to go to work.

On this point the lady came to the doctor's relief. An image of a mouse was concocted, and by holding this before the cat's eyes at varying distances, the doctor finally secured a pretty good diagnosis.

As a result the cat was by and fitted with a pair of gold-bowed spectacles, and now not only looks as wise as an owl, but can see almost or quite as well as ever. So says his owner, as she is reported by the Times correspondent.

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WHY STEAM PIPES THUMP.

An Interesting Explanation of an Every Day Happening.

The question is frequently asked what is the cause of the thumping and pounding in steam pipes used for heating when steam is first turned on. If it is caused by the air how does the air act? What makes the noise? Why is it intermittent like a trip hammer? The following explanation may be interesting:

In all cases the pounding in steam pipes is caused by water, not air. Water formed by the condensation of some of the steam, settles into parts of the pipes or in other parts of the steam heating apparatus where opportunity for the formation of traps offers, and when enough of it gathers it shuts off the flow of the steam. Then the steam gathers head against it, until able to push the water along partly out of its way, and a great bubble of steam rushes past into the pipe beyond making the pipe vibrate as if struck on the outside with a hammer.

The moment the bubble of steam passes, the pressure behind the water is reduced and the water runs back, again closing the passageway. Another bubble of steam is soon forced past and then another, and this process continues until the steam heats the pipes enough to stop the rapid condensation which first formed the obstructing pool and also to evaporate and dissipate the pool itself. In particular cases a second and perhaps a third pool will form in the same place before the pipes get hot enough to stop such action. In these cases the pounding continues for a time, then stops, then begins, stops, and then pounds again before the final stoppage.

There are many causes of these collections of water, but most prolific one is an improper alignment of the steam pipes, by which there is left between the boiler and the radiators a sag in a pipe. In order to get heat from the steam, the steam must circulate through the pipes to the radiators and then return to the boiler in the form either of wet steam or water. Any spot in the whole system where this water can lodge will obstruct this circulation and cause a pounding.

Where pipes are carried along laterally they should by preference have a slight rise along their whole course from the boiler and should never be allowed to get into a reverse position. They are often set wrong at first, but even if this were not done the settling of a building frequently causes a trap in them.

Other traps are found at times in globe valves where the steam has to dive down under a diaphragm to get through the valve. This can be remedied by changing the position of the valve so that it stands at an angle of about 45 degrees from the vertical instead of straight up. In other cases the radiators are not level and water gathers in them and makes a trap. In a single-pipe system, where the steam is fed in and the water returns by one pipe and valve, this has been found to be caused in a number of cases by a lack of provision for the elongation of the pipes when they were heated. This expansion of the pipes will lift the end of the radiator where the pipe is attached, and make a trap at the other end.

In double-pipe systems a radiator may be set to thumping by having the steam partly turned on while the return valve is closed, or by a leaky valve letting a little steam into the radiator while it is supposed to be out of use. Even in well set-up systems, where there is not a decided drop back to the pipes toward the boiler all through their course, a great thumping may result from suddenly turning a full head of steam into cold pipes and radiators. Under these circumstances so much water will be turned into the cold pipes that it will block a part of the level portions of the pipe and make a great rumpus before it can get back to the boiler and leave the pipes clear again. The remedy for this is simple; don't turn on the steam so rapidly.

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SAVED BY A HATCHET.

A Prospector in Alaska Who Chopped himself Free From the Ice.

Golden days tell a story of a prospector in Alaska who, in company with eight other men, was walking across a great ice-field. At one place a thin sheet of ice hid from view a crack about three feet wide.

The party approached the crevasse diagonally, the prospector in advance, when suddenly he and the next man in line slipped through the thin coating of ice and disappeared in the chasm below. Their cries narrowly prevented some of the

others from meeting a similar fate.

The second man carried a gun, and as he held on to it, the weapon lodged in the crevice, and enabled him to be rescued; but the prospector went down at least seventy-five feet, and was tightly jammed between the walls of ice.

He could not be seen, but his voice could be distinctly heard directing the movements of his rescuers. Blankets were torn into strips and tied into a rope. This was lowered to the imprisoned man, who fastened one end around his body. When the rope was pulled, however, it was found that he was jammed in so tightly that he could not be moved without tearing him asunder.

The rescuers were in a quandary, but the imprisoned man suggested that they lower him a hatchet, and when this was done he chopped himself loose in short order. Altogether he was thirty minutes in the icy tomb, and it was a week before he recovered from the shock.

A Literary Problem.

Salesmen in bookstores are so much accustomed to having people mix up authors and titles that an inquiry for Noah Webster's orations or Daniel Webster's dictionary no longer disturbs their equanimity. But a clerk in Chicago was surprised not long ago when a young lady came into the store and said to him:

"I want to buy a present of a book for a young man."

"Yes, miss," said he; "what kind of a book do you want?"

"Why, a book for a young man."

"Well—but what kind of a young man?"

"Oh, he's tall and has light hair, and he always wears blue neckties."

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