

Music and The Drama

TONES AND UNDERTONES.

Next Tuesday and Wednesday evenings will be events of more than ordinary importance in the musical circles of the city for upon these occasions will be given an opportunity of hearing Gwylm Miles, the great baritone, who paid St. John a visit a year or two ago. The programme so it is said will be a most interesting one and among the assisting talent will be Mrs. Shepard Gribby, soprano, and Mr. Leo Altmann, violinist. The sale of seats began on Thursday and was most satisfactory to the promoters.

The infantry bands in the German army are now being supplied with drums made of aluminum. The sound of these drums is said to be better than that of the wooden drums.

Says the Philadelphia Press of late date: A cigar-manufacturing firm in Trenton, N. J., is attracting the attention of the local labor world by certain innovations for maintaining order among and holding the attention and increasing the efficiency of the 200 young women cigarmakers employed in the factory. A piano has been placed in the large work room, and a woman employed to play it for two hours each day. To keep the girls off the streets at noon a teacher has been hired to give free singing lessons at the factory during the noon hour.

While these may be innovations in New Jersey and elsewhere in the Northern States the scheme is not either new or original. Nearly every large cigar-factory in Cuba has its reader or musician. Cigarette factories in Spain are similarly equipped. The reader, either a man or a woman, is employed to read aloud to employees from the latest Spanish novels or from the daily newspapers. The musician fills the same role as that of the performer engaged in the New Jersey factory. The experience of the Cuban cigar-manufacturers has been that the method of chaining the mind of a worker while his or her fingers are employed is not only productive or more and better work but adds immeasurably to the good order of the factory and the good temper and cheerfulness of the operatives.

The wonder is that this system of combined amusement and instruction has not been more widely adopted. There are innumerable factories and workshops in every city in which readers or musicians could be employed. Instead of detracting from the amount of character of the work, it would lead to renewed interest on the workers and greater effort in their daily employment.

The late Sir Arthur Sullivan's fate proves once more that, in music, as in literature, it pays infinitely better to write for the public than for one's own satisfaction. Schubert who wrote solely for himself and because he couldn't help it, died worth \$12. Sullivan spent much time in travelling and at home he enjoyed all the luxuries of life and art; yet he left an estate of \$750,000 and this in spite of the fact that on two occasions he lost all his money, and that for his earlier operettas including Pinatore he received no royalties in America where they had greater vogue than in England. But he wrote in the way the public liked and it rewarded him richly. When in the best of his scores "The Yeoman of the Guard" he wrote more for himself giving the best that was in him, the fickle public deserted him. Speaking exclusively of him the Boston Post says: Sullivan was very patriotic, and among his proudest recollections was this, that once, as a member of a small choral society, he had the honor of singing bass with Gladstone from the same copy. While admiring German, French and Italian music and musicians, he believed in England for Englishmen. On this subject he wrote to a London critic: "When I have the opportunity of engaging an orchestra, I think you will find only Englishmen on the list, and yet I always get a fine band. At the Leeds Festival I have 117 men in the orchestra, and every man is an Englishman." He was very indignant because, at the review of Colonial troops held by the Prince of Wales, in July, 1897, no British music at all was played; and he wrote an anonymous letter on the subject to the Times. He often complained that his efforts in behalf of British music and musicians met with such scant recognition and help. In a lecture, "About Music," which he delivered in 1888, he referred to the strange neglect of music in England for about two centuries, and offered this explanation: "My belief is that this was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and,

later still, practical science, have absorbed our energy. We were content to buy our music, while we were making churches, steam engines, railways, cotton-mills, Constitutions, Anti-Corn Law Leagues, and caucuses. I fear we must admit that even at present, in the mind of a true Briton, business, society, politics, and sport, all come before art. Art is very well; we have no objection to pay for it, and to pay well. But we can only enjoy it if it interferes with none of these pet pleasures; and in consequence, it has often to suffer."

Young composers may find a useful hint in what Sullivan once said to his biographer, Arthur Lawrence: "The happy thoughts which seem to come to one only occur after hard work and steady persistence. It will always happen that one is better ready for work needing inventiveness at one time than at another. One day work is hard and another day it is easy; but if I had waited for inspiration, I am afraid I should have done nothing."

TALK OF THE THEATRE.

The Truss Stock company closes its engagement in this city today. While the stay of the company in this city was not so successful financially as it might have been, there was no fault to be found with the performances artistically. The organization began its work at an unfavorable time and throughout the entire engagement the weather and other elements have been against its success. Those who have witnessed the company's work from time to time have been greatly pleased with it and with the line of plays produced. St. John heartily commends the company to the good will of the people of Moncton, Amherst and Truro, in which towns they play before opening a long engagement in Halifax.

May Irwin in *The Belle of Bridgeport* is scoring a big success at the New York Bijou.

"Lost River" is still an object of thrilling interest to New York audiences and is drawing crowded houses nightly.

Neil Twomey, who when here with *Mora*, the ill starred but bright and sunny little actress, became quite a favorite is now playing in "Secret Service."

In her new London theatre Mrs. Langtry has decided that the prompter's box shall be placed upon the stage in front of the leader of the orchestra as in French theatres.

Martin Harvey is to visit America next season under the management of Klaw and Erlanger and among the pieces in his repertoire will be "The Only Way" with the star as Sydney Carton.

Besides the *Roger de Caverly* play which Mr. Louis Parker is contemplating there is in existence the libretto of a musical comedy on the same subject written by Mr. Richard Butler and H. Chance Newton,—the "Richard Henry" of many a Gaiety success—which may be seen shortly.

"A Maid of Leyden," a romantic drama in a prologue and three acts by Evelyn Sutherland and Percy Greenleaf Mackaye, will have its first production in New York on Monday. This will be the second in a series of new dramas of American authorship to be given by the students of the American Academy of Dramatic Arts.

Says the New York Post in speaking of "The Gay Lord Quex": It is evident that the success of a play does not depend much upon the sympathetic quality of any of the characters representing it. In "The Gay Lord Quex," for instance, there is not a single personage for whom it is possible to feel any very lively admiration—the conduct of even the heroine is decidedly shady—but there are not seats enough in the Criterion theatre to accommodate all the spectators who wish to see the piece. Nor is the representation—apart from the share taken in it by Mr. Hare and Miss Vanbrugh—particularly brilliant. Actors of very moderate capacity are employed in more than one prominent part.

A most amusing article entitled "Vaudeville Land" in the New York Post of Dec. 1st, deals with the domestic life of variety actors of New York and among other funny things it says:

Salary is a tender point with every dweller in vaudeville land; not for base pecuniary considerations, but mainly as a matter of professional pride. Nobody ever gets less than anybody else, and as a usual thing everybody makes more than anybody else. Salaries are never less than \$100 a week for a "team," and persons who hint to the contrary are disloyal to the profession. As a matter of fact, salaries in vaudeville do take a wide range, from very high to quite low. Perhaps \$25 a week would be a liberal estimate for the average in the season, and out of this must come expenses for travelling and costume. When a vaudeville actor saves money, his first thought in the way of investment is a farm. Several own poultry

and dairy farms on the Jersey coast. One old-time vaudeville actor is partner in a good printing firm, and one woman dancer owns a large cattle ranch in California. Nearly all vaudeville performers are convinced that the only thing which stands between them and \$500 a week salary is "the Trust."

Max Beerbohm has made for Mrs. Patrick Campbell a dramatized version of his fantastic little story "The Happy Hypocrite." The hero, a rouse of the Georgian period rejoices in the name of Lord George Helle. He is said to be "proud of being horrid" and is described as resembling Caligula with a dash of Falstaff. The plot of the piece is as follows: This gentleman sees at the theatre one night a beautiful young girl called Jenny Mere, and for the first time fall genuinely in love. He immediately proposes, and is told by the lady that she will not marry anyone who has not the face of a saint. Lord George, not to be denied, purchases a beautiful mask, and meeting his innamorata in a wood, wins her affection. They wander away together, and in the end the hero's face becomes even "as the mask has been."

Richard Carvel continues to draw packed houses in New York, and the success of the play is said to be greater than that of any of those in which Mr. Drew has appeared previously as a star.

Of Leo Dietrichstein, the author, actor, and stage producer, the following may be of interest. He was born in Budapest in Hungary, and is thirty-four years of age. He began a stage career by joining an opera company in Vienna. He had a fine tenor voice and at once sang leading roles. For six years he toured Germany, originating the role of Symonovic in "Beggars Student" and other tenor parts. He believed the field was greater as a low comedian, so became one. Audiences liked him quite as well as a fun maker as in the hero roles. All this opera business seemed to him unworthy of his talents and he took up the legitimate drama. Under Adolph Sonenthal, a famed German tragedian, he played two seasons in many parts throughout Germany. He appeared at the Burg Theatre in Berlin; Habburg in Vienna and then went to Paris. Here he joined the Opera Comique and afterwards played at the Comedie Francaise. Returning to Berlin, Heinrich Conreid of the Irving Place Theatre in New York engaged him. This was in 1887. With the patrons of the German Theatre he was a favorite. His first big hit with an English speaking organization under Charles Frohman was as Zou-Zou in "Trilby." Following this came Tesman in Elizabeth Robbins's production of the Ibsen drama, "Hedda Gabler," at the Fifth Avenue Theatre. The comedy "At the White Horse Tavern," enlisted his services and he scored a hit as Lieutenant Von Zect in "Twelve Months Later," which was produced at the Madison Square Theatre. During the early years of his introduction to the English drama he collaborated with Clyde Fitch in the writing of plays. One of these was the ill fated "Gossip" for Lily Langtry. Another was "The Head of the Family," written by William H. Crane. "A Superficial Husband," was done for the Holland Brothers, and then Dietrichstein decided to go it alone. He made an adaptation of Dolly Higgins' novel "A Southern Romance," and one from the French which was successful as "Mlle Fifi." E. H. Southern produced his "Song of the Sword" last season. One of his latest hits is the comedy "All on Account of Eliza," written for Mann and Lipman, which will be seen at the Hollis Street Theatre on Monday, Dec. 10. Four plays are now in process of making by Dietrichstein. One is a dramatization of Judge Robert Grant's satirical novel "Unleavened Bread," which Lieber & Co. are soon to produce. This firm has also another play by him for Miss Viola Allen now bearing the tentative title of "On the Heights." Daniel Frohman has one of his plays in hand for immediate production while one is to be produced this season by E. H. Southern and Virginia Harned. Dietrichstein soon begins work on a comedy for Louis Mann and Clara Lipman for another season's use.

High-Flying Clouds.

The science of clouds has attracted many devotees within the past few years, and photography has greatly assisted in advancing it. Clouds, like stars, become far more interesting to the non-scientific observer of nature when he knows the names attached to them. While the grandest and most imposing form of cloud is the domed and pinnacled cumulus which fre-

E. W. Grove

This signature is on every box of the genuine Laxative Bromo-Quinine Tablets the remedy that cures a cold in one day.

quently accompanies thunderstorms, the most beautiful is the feathery cirrus. Cirrus clouds sometimes exist at enormous elevations. While their mean height is about 29,000 feet,—the height of Mount Everest,—they have been measured at an elevation of 49,000 feet, or more than nine miles. They move with great velocity, about ninety miles an hour on the average, and in winter sometimes more than 200 miles an hour.

TEETHING.

Children Should be Carefully Watched During this Period.

The time of the first dentition, which lasts usually from the infant's sixth or eighth month to the sixteenth, is one of the critical periods of life, yet its dangers have been greatly exaggerated. Formerly it was the custom to refer every imaginable disease affecting a baby during the eruption of its teeth to this process as the cause. Now medical belief is perhaps inclining too far the other way, and some doctors refuse to credit teething with producing any other than merely local troubles.

The process of cutting teeth is undoubtedly a normal one, and in a healthy infant is usually accomplished without any great difficulty or disturbance; but in puny and sickly children it is sometimes laborious and the cause of much distress.

Among the many affections formerly regarded as provoked by teething the most common are diarrhoea, cough and convulsions; but probably the last named is the only one caused directly by this process.

When a tooth comes through with difficulty the child's nervous system is worn upon by the local irritation, and it may become more and more irritable, until finally an explosion occurs and the child has convulsions. This is, however, a rare occurrence, and it is probable that the nervous constitution of such children is already weak and needs only some slight irritation, whether from the teeth, the stomach, or the skin, to become convulsively excited.

The diarrhoea and the cough are no doubt both due to indigestion caused by nervous irritation.

Local disorders of teething are more common. They consist for the most part in inflammation of the gums, which are red, swollen and hot, and in the drooling of aropy saliva.

In order to prevent inflammation the mouth should be kept perfectly clean, being washed out often with a solution of borax or boric acid, fifteen or twenty grains to the ounce. The baby's desire to bite should be gratified by providing it with a hard rubber, ivory or silver object on which to exercise its jaws.

The general health should be carefully watched. Any tendency to diarrhoea or especially to constipation should be corrected, and the child should be kept in the air as much as possible. If the nervous symptoms are threatening, sedatives are needed, and it may be necessary to lance the gums.

It should be remembered that a teething infant may have an illness quite independent of the teething process, and hence one should never neglect to call a doctor under the theory that its troubles are all due to the teething, and consequently are of little moment.

A Mysterious Tree.

Upper California is the home of a tree that has puzzled the world. It is a pine, which will grow only near the seacoast. Its growth is slow, and it does not attain to great size.

The strange thing about it is that there are, to all appearance, insurmountable difficulties in the way of the perpetuation of the species. Some species of it exist in Kew Gardens, England. They have been carefully examined by competent authorities, and all admit that the tree presents a problem unlike anything elsewhere met with.

This pine produces at regular intervals the usual cones containing seeds, but

strange to say, the cones are so thoroughly protected that the seeds cannot be released. The cones are hard and tightly closed, and have strong overlapping scales.

More extraordinary still is the fact that the pine, after producing its almost invulnerable cones, keeps them hanging on its branches year after year. Unless through some peculiar accident, the seeds would apparently remain attached to the parent tree forever. Many of the cones on the trees in Kew Gardens have been there for years, as is shown by the size of the branches and the formation of the bark.

It has been found that the seed vessels which this tree so powerfully retains are so well protected that it requires a strong knife with the assistance of a heavy hammer to cut the cone into sections. No ordinary conditions of temperature can make a cone open.

The London Daily Mail prints the only explanation yet offered that seems to have any degree of plausibility. A well-known botanist, who puzzled for several months over the problem, believes that the species is perpetuated by fire. He asserts that nothing but the intense heat of a forest fire which would sweep a grove of the trees out of existence, would compel the cones to release their seeds.

It has been found that under the influence of intense heat they crack open, and the seeds retain their vitality for years.

The explanation is ingenious, but it is not universally accepted, and botanists are still asking the question; "How does this pine reproduce itself?"

The number of ladies who buy Magnetic Dyes all over Canada surprises even ourselves,—of course they give splendid results.



Baby's Own Soap.

He ran a mile, and so would many a young lady, rather than take a bath without the "Albert"

It leaves the skin wonderfully soft and fresh, and its faint fragrance is extremely pleasing.

Beware of imitations.

ALBERT TOILET SOAP CO., MONTREAL.

CALVERT'S CARBOLIC OINTMENT

Is unequalled as a remedy for Chafed Skin, Piles, Scalds, Cuts, Sore eyes, Chapped Hands, Chilblains, Earache, Neuralgic and Rheumatic Pains, Throat Colds, Ringworm, and Skin Ailments generally. Large Pots, 1s 1/4d. each, at Chemists, etc, with Instructions.

Illustrated Pamphlet of Calvert's Carbolic Preparations sent post free on application.

F. C. CALVERT & CO. Manchester

News and Opinions

OF

National Importance.

The Sun

ALONE

CONTAINS BOTH.

Daily, by mail, \$6 a year

Daily and Sunday, by mail, \$8 a year

The Sunday Sun

is the greatest Sunday Newspaper in the world

Price 5c. a copy. By mail, \$2 a year

Address THE SUN, New York

Hair 55 Inches Long

Grown by Cuticura.

MISS B., of L., sends us through our British Depot, Messrs. F. NEWBERRY & SONS, London, E. C., a strand of soft glossy hair cut from her own head and measuring fifty-five inches in length which prevails to the use of CUTICURA, was dry, thin, and lifeless, and came out in handfuls, to such an extent that she feared she would soon lose it. She attributes her magnificent head of hair to frequent shampooing with CUTICURA SOAP, followed by light dressings of CUTICURA gently rubbed into the scalp.