# PROGRESS, SATURDAY FEBRUARY 9 1901,

## Music and The Drama CONES AND UNDERTONES.

Nell Gwyone will be given on Tuesday, Wednesday and Thursday of next week and will without doubt have wonderir! merit as a production. Those names which appear as principals in the cratere a gurr antee of excellence, and that M ., Ford is conductor assures its success.

Mme. Albar is to give a concert here in March. The famous songstress was the late queen's tavorite singer and 'ast Sunday she sang at a private ser ... ce attended by King Edward and the Emperor William, at Windsor Castle.

Edna May has quite ricover. I from the grip and is able to resume her role in "The Girl from up There."

Sullivan occasionally worked up some of his own compositions into newer works. Practically the whole of his abandoned opers "The Sapphire Necklace" was thus utilized. It is reported that Sullivan leid a number of songs and part-songs, some of them unfinished and most of them dating from his juverile days. Their pub'ication is hardly to be desired for as a song writer Sullivan was distinctly second rate and he would not have been likely to have overlooked anything he considered good enough for the printer.

Boito received \$2,000 for the libretto of Verdi's Falstaff, and Verdi himself got \$25,000 for the opera plus 4 per cent of the acting rights and of the price of scores and separated numbers. At the f-st performance of this opera, the last Verdi wrote the price of parquet seats went up

ing successes and their work won warmest approval and recognition from the audience of the week. A Social Highwayman is a play in four acts, clever and interesting but with that undercurrent of sadness inseparable from crime and its consequences. It is a play that sets one thinking and trying to puzzle out the questions involved, the interest never flags for one minute and when the finel curtain falls there is a queer l'ttle feeling round you" heart which convinces you that you have been watching a play with elements of realicy-that the mirror held up to natare has given back a vei ; reel story.

Mr. Willard Bowman por aved the part of Courtice Jaffrey, a man of bigh social position, with a proclivity for appropriating jewels in other than the legal way Mr. Bowman was disappointing in the first, act because of his stiffness, and a disagree able nasal tone in his voice. The first disappeared as the play went on, and he grew stronger and scronger and scronger, more powerful and forceful in every act, until only one opinion was held by the house and that is that he is a good actor. The nasal tone, barsh and grating still remains. Mr. Bowman certainly had not a symp ? thetic part, and it augurs we" for his future standing here that he got it just the same. Perhaps it was something in the man's personality that won it for him However that may be the main fact is that on his first appearance he established bimselt a tavorite.

As Jenkins Hanby, the valet of Jafrey, Mr. Berjan in Horring had a difficult role to play. It caned for the most careful treatment, and that was just what it received from Mr. Holling; quiet, unassuming. but with a whole world of repression about him he was the faithful se, want, . usted confidante and would be savior of is master. It was a magnificent piece of

the most important contribution which he than the local. One who is a mouthhas yet made to stage literature. His next work will be a romantic comedy for Lewis Waller.

There is to be a revival of "Masks and Faces" the play by Tom Taylor and Charles Reade in London in order that Marie Tempest may have the opportunity of sppearing as Peg Woffing.on. Frank Cooper will play tonight

The Climbers, Clyde Fitche's new play has been received with favor in New York. It is an uncommonly interesting play and is skilfully presented. Since the opening it has been subjected fo a course of revision by which it has profited g.eatly.

Tho rights of a new society comedy written by Lady Laura Troutoridge in Cillacoration with Mr. B. C. Stephenson and named "A Great Lady" have been ac" quired by Mrs. Langty, whose intention it is to produce the play at her new theatre.

"When I was a little girl," said Julia Marlowe, "my greatest regret and anxiety was my retrousse nose. I was in the habit of staing to my ferily that I shor'd some day become a great tragedienne. This amused them not a little, for neither they, nor I knew anything of the stage or actresses. The idea was plainly my own, but the family laughed at me, and assured me that such a thing as a tragediene with a pug nose had never been heard of. I was impressed with the statement and it occured to me that it might be remeried. So I sought our fam"y physician, and confided my troubles to him, and begged him to operate on the offending member. He was vastly smused, but reassured me on the subject of noses. For yours I was coubled with the idea, but I have lived to discover that even a nose is not a brier to success." Says the Boston Transcript Mr. Tree Keeper Snyder made Tom, the larger of •1 stage are contemptible; when actors of to-day are compared

has been engaged lately in a newspaper dispute with one or more of his critics. have never contended,' he says, 'that the actor should not be subject to c. iticism. should, for instance, trke no objection to the s'stement that I am quite incompetent to fill the parts I play, or that I depend entirely upon scenei ; for dramatic effect. But when it is stated that the managers of today, as a body, are inspired by the most sordid motives, such as mere 'financial prosperity,' 'personal advertisement,' and 'social agg. and 'zement'-when it is de clared that the productions of the modern the with those long dead and gone, whom the writer of today cor'd not pocsibly have seen-then I venture to submit that such remarks are outside cilticism, I maintain that an actor has as much light as any other man to defend his craft from charges which he considers to be unfeand based on ignorance of fact.' Of course, he has. But is Mr. Tree certain that these charges are 'unfair and based on ignorance?' He is the first man who has ventured to deny them in the gross. He would be wiser to let the galled jade wince, so long as his own withers are unwrang, and not rashly undertake the defence of a desperate case. About the merits of dead ac-

breather never gets + nougo air. Duing the day he suffers less in this respect, for the nerve centers are more active and force the respiratory muscles to act more energetically; but at right this vig.lance is relaxed, the amount of inspired air is greatly reduced, and all the 'issues soffer for want of oxygen. For this reason the mouth-breather always feels tired and out of sorts in the morning.

The mind suffers as well as the body and mouth breathing children are almost always backward in their studies.

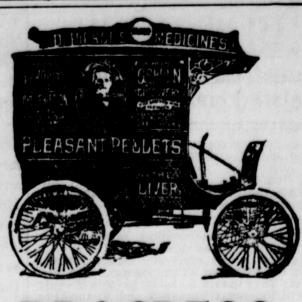
The question of the cause of mouthbreatbing, or rather of nasal obstruction, on which the mouth breathing depende, must be reserved for another article. As s rule, it is easily found on examination by the physican, and can be removed without difficulty. What we would insist upon here is the absolute necessity of its early removal.

A child who always breathes with open mouth, and whose voice has a nasal i.rang. should be examined and treated at the earliest possible moment, for the longer the trouble exists the worse it is for the child mentally, morally and physically.

### Sweeping the Elephants.

Elephants are blessed with a good appetite, and would eat a'l day if they could. But although they could slwsys est more than they get, they do not consume all the hay provided for them. Some of it they use as a gaard against mosquitoes and flies by throwing it thickly over their bodies.

Leaning over the railing in the elephant house in Central Park, New York, the other day, talking with Keeper Snyder, was a tall sailor of the American ray, on the libbon of whose hat was the name of the battle-ship Kearsarge. The sailor was interested in elephants, and for his benefit



Some time ago there was a notable automobile procession in the city of Buffalo, N. Y. It was notable for its size, and also for the fact that it was entirely composed of automobile wagons (like that in the cut above), built to distribute the advertising literature of the World's Dispensary Medical Association, proprietors and manufacturers of Dr. Pierce's medicines. In many a town and village Dr. Pierce's automobile has been the pioneer horseless vehicle. These wagons, sent to every important section of the country, are doing more than merely advertise Dr. Pierce's Remedies-they are pioneers of progress, heralds of the automobile age.

And this is in keeping with the record made by Dr. Pierce and his famous preparations, which have always kept in the front on their merits. Dr. Pierce's Golden Medical Discovery is still the leading medicine for disorders and diseases of the stomach and digestive and nutritive systems, for the purifying of the blood and healing of weak lungs.

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to \$50 each. A correspondent who witnessed the rehearsal wrote :

It is well righ seven weeks since the rehearse's began, and four since Verdi began to supervise everything himself. Verdi's original idea was to give his "Falsteff" in a small theatre-or, at least, on a small stage-so that there might be more communication between the artists and the public, or, as Berlioz puts it, that the "public might vibrate with the artist." In view of this plan was the opera conceived and written, and it was only after a great deal of pressure that the master consented to give his work to the Scala. Now, he wants every effect, vocal or otherwise, realized as he conceived it, and naturally the artists find that endless details will not tell in the tremendous area of the Scala stage as they would on a smaller one. Inde irae.

The true accento means almost every thing to Verdi, and unfortunately not all the artists understand him; when he asks for more accent, they give more voice; when hc screams then ."Piano !" they lose all inflexions; and when, after four hours' rehearsal, they have got the real accents, then they have no more voice to sing with. For they are kept without a moment's rest. except to be sworn at-the ladies not even accommodated with chairs-icom 12 30 every day until 4, 5, or 6 p. m.; and it does not seem to have ever entered Verdi's head that the people on both sides of the footlights might be tired. He is not, that wonderful old tyrant. The way he goes at the orchesia! And how he knows exactly what he wants, and what an eagle's eye he has for everything! Here he slaps the violins. 'What are you doing there? Repeat this figure. Well, it is no good. Do it on the for th string instead of the third. Right now.' Then he turns to an artist : 'What is the matter with this interval? [Mind you, in en ensemble of nine with full orchestra.] Do it again. No good-non sta bene. Give me your part. Here he corrects, with the rapidity of the lightning, halt a page of the part in question. Now he remembers something again in the orchestra-the oboes this time-and makes changes age'n. And when he has done all that, Da capo is the order, and the same ground is gone over and over and over again.

The greatest difficulty besides those o effects of detail are in the rapidity of the syllabication and in the extraordinary speed of articulation which Verdi exacts from his artists; It is the parlare sciolto in singing that he requires ; but, with the exception of one artist, nobody gives him satisfaction-these speak more than they sing, those sing more than they speak. Here the quality of the voice suffers, there the written phrase. And so it goes day after day.

work, and the actor need have no doub" as to his future popularity here.

There was a spoutaniety about his Monday night audience's approval, a genuine desire to give the new men a hearig reception, if they merited it, that had been wanting up to that time this season. Since Christmas there has been a restraint over Opera House audience that must have affected the company's work in no small degree, but on Monday night the barrier of it was melted somehow and let us hope that not even the tiniest chill will be perceptible in fature. Oh, by the way, there is a young man-two young men in factwho are not en rapport with the audience, to say the least. Now that Mr. King has been banished it might be as well to use the p. aring kaife in other quarters. Both these men have I believe other talents which would make them usefal behind the scenes and according to pairors of the company that in the proper place at least, one of them who on Monday night, persisted 'n the saving "yer" for "your," "yer self," "everybuddy," "kin" for can and once or twice he even got down to "feller" but drew himself up with a sharp turn and at least tried to use such lang aage as would naturally be expected from a man of culture and refinement. H's voice too is simply terrible in its flat uncultured disagreeableness. A man may be an excellent tors there may be much uncertainly; about those of living managers there is none, or stage manager and a mighty bad actor. very little. In the social highwayman the stage setings were suberb and the gowns elegant. The ladies had male parts but they played them well, and all looked the perso rificstion of beauly. A soldier of the Empire is

the bill of today's performances. Next week the company will play four days in Fredericton the Neptune Rowing Club having secured the house for a production of Ne'l Gwynne.

The Institute will be occupied the latter part of next week by Edward D'O ze who was here last spring tor a short engage. ment. Mr. D'Oige is a Shakespearan actor of more than ordina. y merit and is kely to receive good patronage. Next week Ada Reben will come to

Boston with sweet Nell of Old D rury. Joseph Jefferson will resume acting in April and will play for five weeks. Sol Smith Russell will revive the quaint

and comic play of "A Poor Relation." There is a possibility that Mr. Gilleth

## Mouth-Breatbing.

Few people realize what an important organ the nose is. It is the first of the organs of respiration, and voless its functions are well performed the whole breathing process is deranged. The nos trils are not open cavities with smooth walls through which the air passes in and out, as it would through a rabber tube. They are divided into several compariments by bony projections covered with mucous membrane, and the volume of air in entering is broken up into several screams, so that ell of it comes in contact with the lining membrane.

This warm and moist membrane catches the dust and other impurities, and warms the rir so that it will do no haim when coming in contact with the more delicate membrane in the bronchial tabes and lungs.

When the nose is stopped up from any cause one must breathe through the mou'h, and if this is continued for any length of time the general her'th will inevitably suf-

the park's two elephants, kneel, and when he was down and his back was thus within reach, the keeper took a broom and swept from the elephant's broad back the thick layer of hay that was upon it.

The sweeping of the elephont's back caused the visitor some amusement, for, as he remarked, he had seen houses and sid walks and steamboats swept, but he had never before seen anybody sweep an elephant.

Yet sweeping the elephants is in all shows a regular part of the duty of the keeper. If the show gives a street parade, the last thing done before the elephants come out into public view is to sweep them off. It is just so at the Zoo in Cent. al Park. Before the menagerie is opened to the public in the morning, the last of the preparations in the elephants' house consists is moking the elept nts kneel to be swept.

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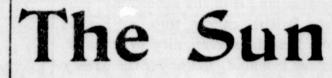


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v ever en by uys a TALK OF THE THEATRE

An event of interest in theatrical circles this week was the appearance of two new members of the Valentine Stock company, Messrs. Benjamin Horning and Willard Bowman, A Social Highwaymay being the medium through which they were present-

ed to the public, Both men scored flatter- ! in five acts which he is said to regard as

will present Sherlock Ho'nes in the London Lyceum next autumn. Maude O'Dell is miling a big hit as leading lady of the Baldwin Melville Scotch company in New Orleans. Mr and Mrs Robert Fitzsimmons and their son are appearing in a "comedy draws of sporting life" in Boston. Another temale Hanlet is at hand Mme. Be. ha Kalich being the lady who now aspires to present the melancholy Dane. Blanche Walsh is said to have made a great personal success as Josephine in "More then Queen." Joseph Brooks and Ben Otern are negotiating for wo plays

for her use next season. H. V. Esmond has just fir shed a drama

The mouth itself suffers "f-st. The mucous membrane loses its moisture and becomes ir famed. The si- is neither wa med nor purified, and it i ... tates the lining membrane of the air passages all the way down to the lungs, so that a condition of sluggish inflammation is excited. But the general effects are more sections

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