

THE GARDEN SERIAL STORY

"RAGGS" WRITES FROM NEW YORK

New York, May 16, 1913.

My Dear Toronto Readers:

In reviewing the New York musical and dramatic season there are half a dozen artists who stand out in my memory as beautiful oases in a desert of mediocrity. (What a beautiful simile—or is it a metaphor?) Among the

past—I wonder how she would like being compared unto a shady grove thing?—is Julia Culp, the Dutch Lieder singer, whose tour from coast to coast has been a triumph for the artist and for American appreciation of perfect art. Perhaps you think that America has proved many times over her artistic appreciation, but alas the pathetic fact is that in this country, the spectacular is often confused with the artistic. A voice of unnatural range, and no particular musicianship—like Clara Butt's wonderful and atrociously-handled organ—a long-haired and freakishly emotional instrumentalist, or an actress who plays "real years," and emotes inhumanly upon the slightest provocation—to say nothing of the "cabaret" of Sunday brat-for-art—have been

often hailed as artists great and glorious as those who have used their God-given gifts ideally.

But, to return to Julia Culp: she is mistress of the highest and most ideal art—of technique that makes one forget that there is such a thing as vocal training. Julia Culp sings with a lullaby and she is all motherhood. She spins out the gentle song to the nearest silver scale and you sit mute and still—that all babyhood dream. And then she sings another song—perhaps Schubert's "Nugentul," and the song of purity and impetuous love rings thru the hall and strikes a vibrant chord in the heart of each hearer, old or young, understanding, vaguely reminiscent, or soul-stirring, and—

Oh, exclamation! I was having such a grand time reminiscing away over the most glorious voice in the world and a street organ has just begun "Everybody's Doing It," under my open window, and driving the "glorious voice" to the ends of the earth—or out to California, where it is now delighting and overjoying the entire land of sunshine and flowers!

The musicianship and artistry of Norman Wilks, the English (note English) pianist, was a joy to the soul of music lovers. His interpretation of modern composers, his interpretations bespeak the keenest appreciation of the varying moods of the composers' inspired souls. Oh, that English boy is a musician! In criticizing his recital for my paper I couldn't refrain myself back to eulogize his technique as so perfect that one forgot it. I thumped out on my prosaic old typewriter "The Chopin of Norman Wilks—so perfect that one forgot it."

And then there is Madam Challa, of whom I have written before, and Doris Keane—who first told you of Rosalia Challa, dear little lady of operatic fame, possessed of as many varying moods as the rainbow, and sea, and all expressed in the pouring forth of her wonderful voice, and Bernhardt (my word) histrionism. Mme. Challa's recital of English songs, given a couple of weeks ago in the grand ball room of the Plaza, was, without exception, the most fascinating entertainment of the New York season. Mme. Rosalia had appropriate and beautiful stage scenery and costumes for the various songs, and her wonderful dramatic rendering of "em made one realize how cold-bloodedly conventional and affectedly emotional is the Anglo-Saxon, and how gloriously unaffectedly emotional and humanly alive (I love adjectives), is the human with the blood of the sunny south coursing in his (or her) veins!

My English escort, commonly called "Jerry," remained mildly in response to my wild delirious "Julian love song," "Oh, yes, quite jolly dear, old thing—and aren't you jolly glad we understand Spanish?" I slew him with a look. He replied however to remark feebly a little later: "Who's the Spanish fellow in that box? The old devil appears to be trying to bow to you."

One of those days "Jerry" will kill himself with his funny, funny jokes! By-the-way "Jerry" is not his real name. We call him thusly short for "Jerusalem-the-Golden"—his blonde hair I understand.

And now, to tell you of Doris Keane, that marvelous young woman whose acting is so perfect a thing that one sees with the breathless awe inspired, no doubt, by the Divine Sarah in her young days.

(Perhaps you think that I am dealing too much in superlatives today, so kindly remember that I am telling you of the greatest artists in New York.)

I went with Brenda Macrae, the Canadian singer, and the charming sister, Mrs. Arthur Macrae, to see Doris Keane in "Romance," and we enjoyed together a perfect feast of art. Miss Keane plays rarely outside of New York, London and Paris. I doubt if you her in this play, but if you come to New York, see it first!

Lobsters and Their Haunts.

I badly fear that you are of the benighted class of people to whom, as the "Chorus Lady" said sadly, "Churchill's is, alas, only a name!"

"Mebbe" you are and "mebbe" you aren't a frequent visitor to New York Village—a frequenter of the "lobster palace" of Broadway, but take enough of the average intelligent human. If we go to Rector's, the Cafe Martin or Churchill's, in these, our declining years, it is for the excellent reason that our souls cry out for a properly cooked lobster.

The Sister-Pat and I dined at Churchill's on Wednesday evening with Jerry and his brother Billy, and test there some weeks ago, the Maurice Levy Band has been replaced by ever heard the Maurice Levy aggregation of really excellent musicians, you will probably have forgotten their

charming rendering of comic opera selections, in a vivid memory of the fascinatingly-ugly conductor who appears always to be conducting the orchestra with his large and expressive nose!

Churchill's Cabaret is one of the finest in New York. There are glorious voices among the soloists and the character dancers and the singers are excellent. One woman, however, sang in a sweet soprano voice, which she changed at appropriate intervals to an uncertain baritone quality! Oh, how I hate a freak voice! I would as soon gaze upon a two-headed calf or "fat-test woman" as listen to a human voice that has been degenerated into a spectacular noise to tickle the fancy of a public of immature intellect.

Women and the Drama.

The Women's National Theatre, of which I spoke in my last letter, will be working with the churches five years hence, as the greatest influence for physical, mental and spiritual morality in each and every community.

I will try to tell you a little of what I know of the Women's National Theatre and why the National Theatre is so important to the future of the world. I will quote from that clever actress and social worker, Janet Beecher, who, as you probably know, created the leadership of "The Concert." Miss Beecher says:

"Since three-fourths of the audience at all theatrical performances are women; since women are actresses, playwrights, producers, theatrical agents, play brokers, theatre managers and dramatic critics; since the theatre is the most important institution of social influence, and the woman's movement the most important social expression in the United States today; and since the civic problem: 'How occupy profitably and pleasantly the leisure of the people's future of the most serious problems of the time, this company is formed by women to organize and operate theatrical companies, produce and manage theatricals within the City of New York, and thereafter in other cities of the United States.'"

And now for the primary aims of the National Theatre:

"To bring back to the ranks of theatre patrons the very large class of citizens who have abandoned the playhouse as a luxury beyond their means; to give to the awakened desire of the public, at a minimum scale of prices at night and daily performances, the social and artistic education of the theatre; to give to the most important of American life, the theatre, a new and more perfect stage; to meet the desire of the church and schools, that the stage become a co-worker for good in civic life and education. To encourage and stimulate the American actor, actress and playwright. To open a training school for the development of theatre artists. To profit by the example of European countries endeavoring to implant a love and understanding of the theatre in the hearts of their people, by giving a matinee monthly, free of charge, to school children unable otherwise to avail themselves of this educational advantage."

I wonder if you know how the kindergarten was brought to this continent? A much-traveled Bostonian of large means suggested to the city corporation of Boston that the German kindergarten be tried as an experiment in the public schools of that city. The city fathers replied that it was unfair to expect the public to pay (thru taxation) for experiments. They dropped the question with that they thought a discouragingly dull and hollow sound. But the woman was not only public spirited—she was rich! At her own expense she brought teachers from Germany and paid, for six years, the expenses of a kindergarten and training school for teachers. Then the city undertook to carry on her work, and in a very short time the kindergarten became a most important

part of the education of young America.

Well, my friends, that is how the women are going to make possible a national theatre: they will demonstrate to the tax payers of each town and city that an educative theatre will repay their investment in innumerable ways. Then, any municipality which the Women's National Theatre, Inc., has operated a theatre for a period of five years, may acquire that theatre as a municipal property by reimbursing the corporation to the extent of its local investment, plus interest.

The theatre, as an institution, you know, is as broad as literature itself, and since it deals with every relation in life, it is essentially educational as literature.

The purpose of the theatres is to give to the awakened desire of the public the highest, truest interpretation of life thru the medium of the most human, and therefore, far-reaching of all arts—the stage—to meet the desire of the church that it may become a co-worker in all education.

And now you are questioning why women are dissatisfied with American theatres as they are. If you think it over seriously, you will realize that the entire evolution of the theatre in this country and in Canada has been along business lines, and its influence as a vital and civic power for the good of the people has been of little consideration. Plays have been produced with a direct appeal to the prejudices and emotions of the people and there has been practically no purpose to make the theatre a worthy expression of life.

Social News.

After due consideration and much persuasion, I have purchased a spring (and summer) hat. Yesterday I wore it on Fifth Avenue—today on Broadway. New York is all agog!

Yours hastily,

"RAGGS."

WOMEN'S SECTION

PATTERN SERVICE NEWS FOR WOMEN



"WE recommend the Royal Baking Powder as superior to all others. It is indispensable for finest food."

—United Cooks and Pastry Cooks Association of the United States.

AUTOMATIC GAS LIGHTERS.

Tomorrow will commence the distribution of gas and range lighters on The World's popular coupon plan. Those who have seen the lighter at The World office are all enthusiastic as to its merits and agree that it will fill a long felt want. The gas and range lighters will eliminate the necessity of matches and the consequent dirt and danger. These lighters contain no fire, oil or any disagreeable preparations. They consist of three brass tubes which telescope together, and when extended permit of the gas being lit at a sufficient distance from the hand to prevent burning. Everyone who uses manufactured gas and has once seen this marvelous invention will want to possess one. It does away with the dirt, danger and trouble connected with gas lighting. Six coupons and 39 cents presented at The World office, 40 West Richmond street, Toronto, or 15 East Main street, Hamilton, will secure one.

When Baby Cries.

When the baby cries continually do not put it down for pure ugliness—that is not the baby's nature—it is to be happy and laughing. Every baby should cry on an average of fifteen or twenty minutes a day—that is how he strengthens his lungs. But mothers, if your baby gives sharp, piercing cries or low, sobbing wails, nothing will relieve the little one so quickly as Baby's Own Tablets. They regulate the stomach and bowels, expel gas, break up colds, and will make baby healthy and happy. Baby's Own Tablets are sold by medicine dealers or by mail at 25 cents a box from The Dr. Williams Medicine Co., Brockville, Ont.

Help welcome Premier Borden Monday.

Premier Borden, Monday night.

AT ST. AUGUSTINE'S CHURCH.

Tomorrow being the festival of Trinity Sunday, the musical service at St. Augustine's Church will be of a festive character. In the morning the choir will sing the Gloria, the Creed specially composed for the choir by Mr. A. M. Smith, and the Mass. In the evening a recital of sacred music will be given by the church choir, and the church comprising a trio of flute, cello and organ, the Andante from Mendelssohn's violin concerto, St. Augustine's, "I'll sing of thee," and Gounod's "Unfold thy portals." The soloists will be Miss Le Brun, violin; Mr. F. S. Watson, cello, and Mr. A. E. Semple, L.R.A.M.

Intending purchasers can depend on any piano named in the lists that follow as being in first-class condition, having been thoroughly overhauled by our own workmen. Guarantee with every piano.

BARGAINS IN UPRIGHT PIANOS

— offered by Ye Olde Firme —
HEINZMAN & CO. LTD.

That will be eye-openers to the shrewdest buyers

NEWCOMBE Upright piano, in dark rosewood case, three panels in top cover, two pedals, a very sweet-toned piano, has been revarnished and overhauled in our workshop and is a real bargain at... \$240

EVERETT and **SONS**, Boston, Upright piano in handsome rosewood case, three panels in top cover, including centre swing desk, two pedals, 7-13 octaves. This is a well-known maker, and is in grand condition, tone being especially fine. Clearing sale price, \$250

KARN Upright piano in ebony case, very handsome, three panels in top cover, including centre swing desk, two pedals. This instrument has full metal plate, and has been revarnished and renewed inside, is in beautiful shape, and a decided bargain at... \$255

MASON and **RICH** Upright piano in very handsome mahogany ash case, with three panels in top cover, including centre swing desk, three pedals. This is an exceptionally handsome piano, is by a well-known maker, and after being some through in our workshop is practically as good as new. Original price \$400. Clearing sale price, \$270

WHALEY ROYCE Cabinet Grand Upright in handsome mahogany case, three panels in top cover, including centre swing desk, three pedals. This is a magnificent piano, and has also been completely revarnished and renewed. Is in all condition and easy value for... \$275

HAINES BROS., N.Y., Cabinet Grand Upright in fancy Orchestral Walnut case, three panels in top cover, centre swing desk, 7-13 octaves. This is a very handsome maker; very fine, full tone and elegant touch. We have revarnished and overhauled it from top to bottom. Originally worth \$300. One of our choice bargains at... \$290

NEW SCALE WILLIAMS Piano in fancy French butternut case, handsomely carved top, door, trussings and pilasters, full swing desk, Boston fall board, 7-13 octaves, three pedals. This piano has been taken in exchange on one of our own silver pianos; has only been in use a few months, and in addition to being an extremely handsome instrument, is practically as good as new. Original price \$475. Clearing sale price... \$295

CHICKERING and **SONS**, Boston, Cabinet Upright piano in handsomely carved case, three panels in top cover, centre swing desk, very handsome, paneled cables and moldings. This piano has been entirely renewed, new action and sounding board put in, and it is as good as new. Original price \$400. Special Clearing price... \$225

PLAYER PIANO BARGAIN.

REMINGTON Player Piano in handsome mahogany case, 80 notes, full control board. This is a splendid player piano and one that will stand any climate, has fine, rich tone, and is absolutely trouble-proof; will supply 150 worth of music and bench. Special price this week only at... \$500

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—United Cooks and Pastry Cooks Association of the United States.

NO OTHER WAY

By Gordon Holmes

(Continued From Yesterday.)

"Of course he could hardly fail to mention my principal attractions," went on Clancy dryly. "Well, it would be a pity if you did not carry away a mental picture of the renowned sleuth at the other end of the wire. He looks like a pugilistic barkeep; he walks like an elephant; he always has a cigar tucked in the corner of his mouth; and he thinks he can grow sweet peas in a Brooklyn back yard."

Then Clancy condescended to give his attention to business, and during the walk into Absecon abstracted some scraps of information as to the habits of the late Mr. Kyrle, in so far as the policeman was acquainted with them.

The man, it seemed, had been a complete recluse for five years. His only form of amusement and exercise was sailing the cutter, in which he was quite proficient, tho he nearly always chose a night tide for his cruises. Mrs. Kyrle was a rare visitor—she had come to Absecon perhaps four times in all. Neither of the servants at "The Rosery" would discuss master or mistress with other people.

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Q The Gourlay is universally endorsed by authoritative musical critics who know a piano. To know a Gourlay is to appreciate the wonderful accuracy of workmanship possible for human skill to produce.

Q The degree of perfection to which science has brought the

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the success in producing that ideal tone—places it in the front rank of the world's famous pianos.

Q The performer on the Gourlay feels the inspiring influence of a masterpiece. It lends itself to varying temperaments of different players with a remarkable responsiveness and sympathetic softness that charms.

Q This wonderful tone-control is of prime importance in the purchase of a piano. It is the basis of Gourlay popularity among enthusiastic friends.

Q We cordially invite you to our Art Rooms to investigate for yourself the wonderful possibilities of the instrument that has established a modern revelation in tonal beauty—the Gourlay.

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