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THE LAW OF LIFE Not likeness but unlikeness makes true unity. Give your difference, welcome my difference, unify all differences in the larger whole. This is the law of life. Differences must be integrated, not annihilated nor absorbed. The absence of difference is intellectual death; an organized, unrelated differences are anarchy; co-ordinated, unified differences make the perfect social order. The crowd which catches an impulse from a leader and acts upon it without reflection is a mob. The crowd which takes from a leader its idea and thinks that it thinks what it has, without thinking, received from him, is a mass but not a person. The group, each individual of which contributes his own thought to a common ideal and a common purpose, is a self-governing group, a newly created person. Imitation is the forerunner of the shirkers, like-mindedness for the effort lovers, unifying for the creators. -The Outlook.

LOVE OF GOOD MUSIC STEADILY GROWING WITH US

Hopes That In Not Far Distant Future Nothing But Best In Music Will Be Demanded.

From time to time one hears the remark made that we are not a musical people. However, not all are of this belief. The people are on the whole extremely fond of music, and are willing to go and listen to music. The chief concern of musicians is the quality of music which the people like to hear. There is no doubt that the majority of our citizens prefer what is called music of the lighter vein and perhaps too many are admirers of what is commonly known as "rag."

The remedy for this condition lies in the education of the people as a whole to a real appreciation of music of a higher standard. This education is going on steadily; progress is being made every year, and there are hopes that in a not far distant future the people will demand nothing but the best in music.

The situation as regards our own city is what interests our readers most, and there is no doubt but that the love of good music is growing steadily. There are a number of splendid musical organizations all doing good work, and what is extremely important, the public is giving societies greater support each year. This in itself shows that a taste is being cultivated in our midst for music of a high character.

The movie theatre is, of course, the great means of entertainment for the masses, and it is here that we would look for improvement in the class of music performed. There are several picture theatres in our city where the music-submitted is not only of a high standard, but is also performed by splendid musicians in a masterly manner.

No nation or city can hope to become really musical if the young people are not encouraged to study and appreciate what is good in music. Most cities and towns in Canada are giving the children a musical education through the medium of the public school, and our own city is doing its share in this direction.

Music is a necessary part of the every-day life of all, and with the work being carried on in our schools and the earnest efforts of our different musical societies and teachers, we can look forward confidently to the future when the people shall demand good music as an essential part of their daily round of toil and recreation.

GREAT BRITAIN HAS PERMANENT INDUSTRIAL COURT

Takes Place of Interim Court Established in November, 1918 Under Wages Act.

With the passing of the Industrial Courts Act by the British Parliament in December a permanent industrial court was established to take the place of the interim court which came into existence in November, 1918, under the Wages (Temporary Regulation) Act. During the period of its existence 930 awards were made by the interim court.

The Minister of Labor of the United Kingdom has been advised by the court on fifty occasions on matters relating to wages and conditions of employment, and on the advice of the court the Minister has issued twelve orders extending throughout a trade or a branch of a trade an award of the court. It is stated that most of the important industries of the country have had recourse to the interim court. By agreement representatives of employers and employees in the engineering trade appeared before it once every four months. Other trades appearing before it included shipbuilding, transport, brickmaking, cement, building, cotton, woollen, jute, chemicals and explosives, soap and candles, leather, clothing and metals.

Stage & Music

MUSICAL FESTIVAL WILL BE STAGED BY GALLO COMPANY

The long-familiar but ever-grateful strains of Sir Arthur Sullivan's score to Sir William S. Gilbert's satirical operetta, "The Mikado," will be heard at the Empire theatre, on February 16th, when the Gallo English (comic) Opera company will open its engagement, three nights and Wednesday matinee. Among the oldest memories will be revived of those long-gone days of the late eighties, when pirated productions of the work were received in this country with such acclaim, and among the youngsters—well, it will be rather difficult at first to say what they will think about it, with their brains befuddled by "jazz," their youthful eyes bedazzled by Colanized and Shubertized choruses and their ideas of humor rather different, to put it mildly, from that which obtains in the Gilbert books. Small wonder is it, therefore, that many modern day companies try to inject localisms in "The Mikado." Even "Madame Butterfly," it should be recalled, contains the phrase, "Whiskey and Sado."

The Gallo English Opera company, however, gives an absolutely traditional performance of the opera, with not a line of Gilbert cut out or added to, and it is said that the wonderful humor of England's master satirist was never fresher than it is today.

The feature of the first performance will be the local debut, of the young Japanese prima donna, Hana Shimozumi. She is said to give a particularly fresh and bright performance of Yum-Yum; while her singing voice is wonderful. The Ko-Ko will be the favorite comic opera comedian, Jefferson De Angeles, and the remainder of the cast is made up of many well-known names.

"The Mikado" will be repeated on Wednesday afternoon, "The Chimes of Normandy" is to be Tuesday night's bill, and "H. M. S. Pinafore" is to be presented Wednesday evening.



Jefferson De Angeles as Ko-Ko in "The Mikado," which the Gallo English Comic Opera company will offer at the Empire theatre next Monday evening, in opening a three day repertoire.

PRESIDENT SWIFT EXPLAINS WHY NEW POLICY WAS ADOPTED

In an address to Swift & Co. stockholders at Chicago, Resident Swift said:

"During the year wages of our operating employees have been further increased about 20 per cent; time and a half allowed for overtime after eight hours and double time for Sunday and holiday work.

"In order to avoid labor controversies and to promote general welfare during the period of reconstruction, we offered last April to continue for one year after peace is declared, the agreement made with the president's mediation commission, whereby matters of wages and differences which cannot be mutually adjusted are referred to Judge Alschuler, mediator, appointed by the United States Department of Labor. This offer was accepted and should do much toward establishing a sound basis of operation."

NEW IDEA IN SERIALS

"Rats" spelled backwards is "star," but that doesn't mean anything. No rat will ever be a star, in the opinion of George B. Seitz, producer, director and co-star with Marguerite Courtot in the Pathe comedy-serial, "Bound and Gagged," which will be seen for ten successive weeks at Pantages, commencing Monday, February 16th.

In one of the episodes of "Bound and Gagged," Mrs. Seitz found—places—two rat actors, and he sent his scouts out along the Harlem river docks to round up a couple. The scouts returned with a pair of the most villainous-looking, grizzled old veterans that ever gnawed holes in a cargo.

"Now be careful with them and don't let Deuteronomy get at them," warned Mr. Seitz. Deuteronomy is the studio cat.

But he needn't have worried. Deuteronomy wouldn't go near them. And worse than that, the rats wouldn't act. They got loose and romped away and haven't been seen since. So Mr. Seitz sent out and got two tame white rats. Being such decided blondes, they had to be made into brunettes, so they would look like the kind of rats that frequent the holds of ships. The inventive Mr. Seitz dipped each rat in a can of lamp black, put them on the barrel head and directed his camera man to "shoot." Just as the crank began to turn, the rats shook themselves and the makeup disappeared in a cloud of dust, leaving a pair of perfectly white little pots with pink eyes. Time after time this was repeated. They wouldn't keep their make-up on.

"All right," said Mr. Seitz, "They're supposed to be water rats anyway. Paint 'em with water color. The paint was applied and the scene went on without a hitch."

NEW INDUSTRIAL PLAN FOR LABOR CAPITAL DISPUTES

Will Follow Canadian Idea of General Industrial Parliament To Draw Up Code.

It is stated that a parliament of industry to assist congress in dealing with problems of capital and labor is to be proposed in a bill now being drafted and shortly to be introduced in the United States Senate.

The plan was conceived some time ago, but held up pending the outcome of the first and second industrial conferences called by President Wilson. It will be presented as soon as details could be worked out.

Following the Canadian idea, the bill calls for a general industrial parliament to draw up a code for industry. This is to be the basis for future legislation recommended to congress by the industrial body.

Tentative plans call for 100 labor members to be chosen by unions and other groups of employees, 100 representatives of capital, to include business and probably professional men. A third group will probably be added to represent the public, composed of 50 or 100 members. This part of the plan has not been worked out definitely, it was said.

"Criticism of the proposals as being too unwieldy is anticipated," the author of the bill said, "but it is based on the theory that the industrial congress will be a melting pot of all ideas affecting capital and labor, and that complete representation of all groups is necessary. Out of the scores of ideas and viewpoints represented, legislation to be recommended to congress can be formed."

The bill itself will call on the president to call an industrial parliament as described. It is then expected that the parliament will make itself a permanent body. Drafting a code of principles relating to recognition of collective bargaining, living wages and peaceable settlement of disputes is the first task the organization would have, according to present plans.

It is also contemplated that a body similar to the war labor board—to be the executive body to carry out principles approved by the congress and enacted into law—shall be set up.

GOV'TS ABROAD ENCOURAGE MUSIC AS A PROFESSION

This Accounts Largely For Advance Made By Europeans In Music.

It appears that the male half of the American population refuses to take music seriously. Music is regarded by American men as an art only, not a practical profession. They consider it wonderful and beautiful, but not to be thought of in the light of a paying occupation for their sons. To be sure, they allow their daughters to "take lessons," and are even proud when the daughter of the house shows some musical talent. But she must use it merely to entertain. She is discouraged from making music a career.

It has often been remarked that women are the chief backers of things musical in this country. But because of the attitude of the men, the women have been discouraged in their attempts to give music here the high place which it holds on the European continent. Consequently America, though it has many fiddlers in the art, has to a considerable extent permitted its wonderful field of talent to lie fallow.

There is an important reason for this condition. Europeans are no more musical than Americans, but the governments abroad encourage music as a profession. Here we have large universities and colleges partially or entirely supported by the government, and we have public manual training and commercial schools, which educate our boys and girls along whatever line their talents may suggest save that of music.

Boys may learn to be lawyers or doctors or they may go to engineering and agricultural schools, but where is there a government-supported conservatory? True, there are plenty of private musical academies, but these are not standardized, nor do many of them give an all round musical education. Because of this fact, orchestras are not composed of native talent, and our prominent musicians are not Americans, but Europeans. Consequently our American young men or young women who cannot compete with the splendidly trained musicians from abroad cannot make a living with their music.

Now is the time to build up government conservatories here. There are many musicians now in this country, or who will come to this country, who would take positions in the conservatories and develop the talent which is here. Then in another generation America would have its native-born composers, its teachers and its all-round musicians who could carry on the work of making America a real musical centre. Instead of sending our young people to Italy or Germany, foreign musicians would come here. And the music which would be developed would be the greatest the world has ever known.—Arturo Pappalardo, Musical America.

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