

# PLAYS AND PLAYERS.

## MUNDAY KNIGHT'S LETTER ON MATTERS THEATRICAL.

In the Local Theatres—Mme. Janauschek Dead—The Flute of Pan—Margaret Anglin's Career—Mrs. Gilbert's Humor—Actors Who Are Known Here.

In my letter last week I took occasion to comment upon the necessity of an actor or actress being thoroughly proficient in the lines of a part before they can play it well. Any reader who doubted the truth of my remarks had only to visit the Opera house on Thursday night and see the manner in which The Dalley Company produced "Fighting Bob," and Albert Perry, a good actor though he is, was to blame. He had the star role where opportunities were as thick as flies on a bald head but he failed because he was not up to his eyes in his lines. And when he failed the other members of the company also made an assignment. The result was ridiculous. Some of the members of the company notably Mr. Mullaney, Mr. O'Malley and Mr. Robinson were well acquainted with their characters but Mr. Perry handled his role as if he had never been introduced to it. And that duel with Mr. Young in the third act! It was certainly vigorous but the quality of the swordsmanship was the limit. Mr. Perry handled his weapon like a Boston ball player would handle a bat with two strikes called and the bases full. Altogether he gave a very poor performance, utterly different from what St. John has been favored with by him in previous bills. He is a good actor but on Thursday he acted as if he was doing his best to live it down. Friday night he was more at home and gave a really good performance but there was no reasonable excuse for his falling from grace on Thursday for he was not cast in the bill during the first of the week and had ample time for study.

The company opened the week in The New Dominion, a really excellent performance in which Mr. Mullaney especially shone. His work was a treat, and every member of the company contributed largely to the success. But oh what a difference on Thursday. On Monday the company will go to Moncton returning on Thursday next in a musical comedy—a new departure for the Dalleys but which should prove popular.

Little Eva will die at the Opera House on Monday, Tuesday and Wednesday evenings, and Wednesday afternoon of next week for the edification and amusement of St. John theatre goers. Talk about the nine lives of the cat, why Eva has the most vigorous feline fanned out when it comes to vitality. She dies regularly seven or eight or nine times a week according to the number of matinees played, and she chooses a new spot for her demise nearly every time. This particular Eva has died all over the State of Maine and Canada, and when the time comes together her up finally there will be an awful picnic locating and collecting her. But perhaps this won't be necessary after all for she dies with the Stetson Uncle Tom's Cabin company, and as that company has been out all season her deaths have been frequent.

The company, to use the words of the press agent, promise a "colossal, spectacular production."

York Theatre this week had the usual vaudeville bill in which "Dahl" the trained horse was featured. Dahl is certainly a wonderful animal endowed with almost human intelligence. The Brothers Bonetti were also featured in an act which was as good as any seen here. The balance of the bill was of varied character and, with one or two exceptions, the artists were well up to the previous high standard. Vaudeville has certainly become popular in St. John and the money comes in at Manager Hyde's box office with unfailing regularity.

Mme. Francesca Janauschek who played Meg Merrilies in the Mechanic's Institute here many years ago, died at the Brunswick Home, Amherst, N. B., on Monday night. She was 77 years old. About four years ago she had a stroke of paralysis, and since then had been gradually failing. She had been in the home there for several months. In October, 1903, her jewels and costumes were sold in New York and enough money secured to pay her debts and care for her last days. In her prime she was known as the Queen of Tragedy. She was born at Prague, Bohemia, and made her American debut on Oct. 9, 1867, at the Academy of

Music, New York. The play was "Medea," Mme. Janauschek used the German language while the supporting company played in English. She began her English performances in 1870-71, with Frederic Robinson as her leading man.

The most interesting item of news from the English theatres is the withdrawal of "The Flute of Pan" from the Shakesbury in London. Olga Nethersole was starring in it and for two weeks she struggled against the opinion of the English theatre-goers that "the flute" was woefully out of tune. Its notes jarred and jangled in the cultivated English ear while the staid English nostril was perceptibly affected by its odoriferous qualities. The "Flute of Pan" is from the talented pen of Mrs. Craigie but Miss Nethersole with all her histrionic ability, an excellent supporting company, and elaborate equipment could not conjure up success. Shocking propriety is not a new experiment with Miss Nethersole however. When she produced Sapho in New York some time ago she gave a decidedly torrid conception of the great character and it is even said that her kissing was so intense that the proprietors begged her to desist or she would blister the scenery. Sapho ended with a police court trial and much notoriety for the actress. What will become of "The Flute?"

A "Matinee Girl" writes me an interesting letter in which she asks if Margaret Anglin who is generally credited with being a St. John actress was born here. She also asks for information as to Miss Anglin's career.

Margaret Anglin is the daughter of the late Timothy W. Anglin, who so successfully conducted The Freeman in St. John many years ago. She was born in the Canadian House of Parliament in Ottawa her talented father being speaker of the house at the time. Her early education was gained in the Convent of the Sacred Heart Montreal and even in her school girl days, she showed a remarkable aptitude for the stage. About eight years ago she made her debut on the professional stage and for some time was a member of various stock companies. James O'Neil gave her her first important engagement and with him she appeared as Virginia and as Ophelia in his production of Hamlet. She also did splendid work as Mercedes to his Edmond Dantes in "The Count of Monte Cristo." Afterwards she joined E. H. Sothern's company and for a short time starred as Rosalind in "As You Like It." This venture was not an unqualified success and the next year found her in a leading role in "The Mysterious Mr. Bugle." Richard Mansfield introduced her to a New York audience when he selected her to play Roxane in "Cyrano de Bergerac" and her work in this firmly established her reputation. Then she joined Henry Miller in "The Only Way."

We next find this talented Canadian girl as leading woman in the famous Empire Theatre Stock Company where she appeared with great success in "Mrs. Dane's Defence," "Sowing the Wind" (in which she played the role created by Mary Hampton) "The Wilderness" and other plays. Last season she was a co-star with Henry Miller playing "Cynthia" and similar productions. At present she is starring in "The Eternal Feminine," an exceptionally clever comedy that promises to have a long life.

Miss Anglin is one of the few actresses who is avowedly on the stage for the money there is in it. She refers to art quite in the abstract. "Once I get enough money," she said recently, "the stage will see no more of me. I do not even think of it. I want the theatrical profession because it seemed to offer the greatest opportunities, but I am tired enough of it."

The most important and difficult of all stage business for the actor to learn is how to fall. To fall naturally, is hard to learn, still harder to execute and, considering the fact that there is scarcely a play in which one does not occur, it is absolutely necessary to know how to do it. To be effective it is essential that the fall should be realistic, else it prove ridiculous. To enumerate the different falls that occur on the stage would be well nigh impossible, since there are so many different situations requiring so many different falls. One of the most difficult of all falls is what is technically known as the face fall, in which the actor pitches forward on his face and apparently strikes his head on the floor. This fall is attended with some danger. When this fall is done gracefully and correctly it always produces a startling effect. It requires considerable experience to make it properly. Miss Viola Allen in the finale of the second act of "The Winter's Tale," makes such a fall and it is described as being thrillingly effective. It will be recalled by those who have either read or seen this great play that Hermione, while on trial for unfaithfulness to King Leontes, learning of the death of her son Manilius, falls headlong from the chair of state. That the actress is not severely hurt is a source of surprise to everybody who witnesses this startling theatrical artifice. When Edwin Booth appeared as Richard III, he amazed the audience at each performance by apparently falling on his head. This fall, of course, was broken by his forearm, and is not so dangerous as the face fall. One of the most thrilling falls of recent years that was made by Fanny Davenport in "Fedora." At

the climax of the third act Miss Davenport fell backward down a flight of stairs. This is a very dangerous fall to make, and the actress was not infrequently severely bruised. Until an actor or actress has found the best way to break a fall and how to do it without hurt or injury, they usually wear pads on the knees and elbows.

On the closing night of her farewell engagement in New York, Mrs. Gilbert made a happy use of a famous metaphor of Kipling. Six seats in the orchestra were occupied by as many men with white hair—and lots of it. When the women began to throw corsage bouquets of violets upon the stage, the six in question sent their cards to the venerable actresses, together with a note running like this:

"Respected and Beloved Madam: You are adorable now as you were forty years ago. We lay our homage at your feet. Please identify us in the second row by our white heads. This is a Canadian salutation."

"My very best regards to those gentlemen," was her commission to the usher who had carried the note, "and tell them—mind you get it right—that I would be proud to be mentioned in their orisons as 'Our Lady of the Snows.'"

Helen Tracey, an actress whose work is familiar to all followers of matters theatrical, is one of the new members of Bertha Galland's company. Miss Tracey appeared with W. S. Harkins in "Around the World in 80 Days" 27 years ago.

William H. Lytell, the producer of musical farces at Columbia Music Hall, Boston, has gone to His Majesty's Theatre, Montreal, to train a company for a new farce called "A Newport Lark."

Bruce McRae, Joseph Brennan, Arthur Elliott, Mary Hall and Lila Vane, who have all been here with Harkins, are playing in leading productions in New York this week.

J. H. Stoddard is to make a special tour in a revival of plays in which he endeared himself to the public many years ago. The plays which are considered most favorably are "Saints and Sinners," "The Long Strike" and "Alabama." "The Bonnie Brier Bush" is omitted from this repertoire it will be continued with Reuben Fox as the star in the role of Posty.

May Irwin, who is starring this year in "Mrs. Black is Back," has had her usual good luck in securing a record breaking concert here. It is entitled, "I love to two-step with my man," and she is taking seven encores nightly on it.

David Belasco announces that the new play which he has in preparation for Mrs. Leslie Carter will be called "Adrea" and that it will be produced in his New York theatre in January. "Adrea," like other of Mr. Belasco's enterprises, is to be an elaborate production, and will require a large cast. Charles A. Stevenson, Tyrone Power, and R. D. MacLean will be found among the principal performers.

Ada Rehan has revived "The Country Girl" in Boston.

The London News announces that it is now definitely settled that Mr. Willard's American tour will open at the Knickerbocker Theatre, in New York, on January 30, with the late Wilson Barrett's "Lucky Durham." Mr. Willard will take with him a couple of plays which are new to New York—Mr. Alfred Capus' "La Chatolaine" and a dramatisation by Mr. Leon M. Lion of Mr. Tom Gallon's "Dickie Monteith." On his return to England Mr. Willard will fulfil several provincial engagements, and will pay another visit to America in the fall of 1905. He is now running "The Middleman." Mr. Jones' drama (which seemed to the London playgoer at the time to be quite a new departure) it has not been performed in the west-end of London since its original production at the Shaftesbury Theatre on 1889.

A popular young comedian who was in St. John last week tells this good one on himself. "A short time ago he was playing in a one night stand in Maine and the next day was standing on the railway platform impatiently waiting for a train when he was approached by a typical young 'rube' who held a bashful young woman, evidently his fiancée, by the hand. The countryman paused directly in front of the actor, and with a reassuring glance at his giggling sweetheart thus addressed him.

"Say mister I saw ye act out at the Opey House last night an' I tell ye I laught till I durnd near bust—but Sal here she didn't get to see ye. Now I'll tell ye what I'll do—and here the rustic dug down in his jeans and produced a dollar—"I ain't got no more coin but if you'll jest cup up a few didos fur Sal right here now, this dollar's yours."

And then the actor walked away with a large kink in his dignity.

Archie Marvella who was with the Marvellas at the York Theatre recently is visiting his sister in Dorchester Mass. A few nights ago a number of his friends waited upon him and when they went away they left behind a handsome gold headed cane as a souvenir of their visit.

### MUNDAY KNIGHT.

What is Dyspepsia? Qualms, nausea, longing for food yet dreading to eat. You may have the real thing, but Ferrozine will cure you like it did S. D. Huntingdon of Hamilton, who says, "I frequently was attacked with such acute dyspepsia that I thought it must be heart disease. I used Ferrozine and got relief. I kept on using Ferrozine and was cured. My digestion is in perfect order and I can eat anything today." Nothing is as good as Ferrozine for dyspepsia and those bothered with weak stomachs. Price 50c. at drug-gists.

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Anaemic people—people with watery blood—are without defense when disease threatens. The strongest weapon against disease is a plentiful supply of rich, red blood. A robust person may catch cold, but quickly throws it off. But a cold lingers with the anaemic one, goes to the chest and the first signs of consumption appear.

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Miss Florence G. Marryett, Chester, N. S., says:—"I have used Dr. Williams' Pink Pills for several months and I am happy to say that they have restored me to health after all other means had failed. I was suffering from anaemia in its most severe form. The least exertion would leave me breathless and worn out. I had no appetite and suffered greatly with nervous headaches. I was pale and seemed to be going into a decline. I had medical attendance but it did me no good. Then a friend advised me to try Dr. Williams' Pink Pills and in a few weeks I found they were helping me. I continued their use for several months, and am again enjoying good health. I think Dr. Williams' Pink Pills will make every weak and ailing girl strong and healthy."

You can get these pills from any dealer in medicine, but you should be careful to see that the full name Dr. Williams' Pink Pills for Pale People is on the wrapper around each box. If in doubt write the Dr. Williams' Medicine Co., Brockville, Ont., and the pills will be sent at 50c a box or six boxes for \$2.50.

Will Unite Districts. Two Schools in Kent to Be Consolidated—Harcourt News.

Harcourt, Dec. 3.—The ratepayers of Harcourt School District, number 5, have been notified by Inspector Charles D. Hebert, by order of the chief superintendent of education, that a special school meeting will be held in the schoolhouse at Harcourt at 10 p.m., Dec. 10th, inst. for the purpose of taking into consideration the advisability of uniting the two schools of said district, and of making provision for any expenses incurred by such union, including the conveyance of children to the united school. The chief superintendent has notified the trustees that he will recommend to the Board of Education that one half of the cost of conveyance, if any, be borne by the provincial government.

At the commencement of his sermon, in St. Matthew's church, here last Sunday morning, Bishop Kingdon very feelingly referred to the memory of Rev. H. Holloway, of whose death he had just heard. Rev. Mr. Holloway built St. Matthew's, and deeded the house and fifty-three acres of land to the bishop for the use of the church in the diocese.

Miss Lizzie Bryant, and Miss Cornick, have returned from Pictou, (N. S.). The remains of Harry Foster, son of Thomas Foster, of Canaan, arrived here from Moncton on Thursday. Deceased died in Moncton hospital on Tuesday. Some two months ago, he cut his knee with a broomaxe while having a nap, sleepers. The wound necessitated his removal to the hospital, and later his leg had to be amputated. After that he contracted further illness, which proved fatal. He was twenty-three years old.

Mrs. Thomas Olson of Trout Brook who has been an invalid for several years is now considered seriously ill. She is a daughter of Mrs. Smith, of Harcourt.

On Thursday, the infant son, and only child, of Mr. and Mrs. Charles Ward, of Mortimore, who died at the age of two months, was buried in Grangeville, Rev. J. B. Champion, officiating.

Mrs. Leslie J. Watfen, who has been quite ill for some days, is somewhat improved. Mrs. Petley, who lives a mile or two east of Mortimore, has returned from the hospital better.

James Shirley has gone to Massachusetts. Miss Miriam Bulmer, has gone to Amherst, to spend the winter.

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Mechanics, Farmers, Sportsmen! To heal and soften the skin and remove grease, oil and rust stains, paint and earth, etc. Use "The Master Mechanic's" Tar Soap. Albert Toilet Soap Co., Mfrs.

Why It Ran Smoother. "We were bounding along," said a recent traveller on a local South African single-line railway, "at the rate of about seven miles per hour, and the whole train was shaking terribly. I expected every moment to see my bones protruding through my skin. Passengers were rolling from one end of the car to the other. I held on firmly to my seat. Presently we settled down a bit quieter; at least, I could keep my hat on, and my teeth didn't chatter."

"There was a quiet looking man opposite me. I looked up with a ghostly smile, wishing to appear cheerful, and said: "We are going a bit smoother, I see."

"Yes," he said, "we're off the track, now."—London "Golfing."

The tea shops in Peking all have notices posted up that the frequenters are to avoid the discussion of political questions, including the matter of coals sent to South Africa.

# Take a Friend's Advice

"THAT'S A BAD COLD YOU HAVE"  
"Yes; and getting worse"  
"Going to keep it?"  
"Hope not. Can't seem to get rid of it though"  
"Cough too?"  
"Bad. All night"  
"Well, listen to me. I've cured five men this week, and the advice is free. Do as I tell you. Get a bottle of HAWKER'S BALSAM OF TOLU AND WILD CHERRY. It's the real thing nowadays."

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From a modest beginning twenty-five years ago, to the place which the telephone occupies in the world's life today, is a growth of which the mind can form no adequate conception from mere figures but it is a low estimate to place the number of messages exchanged in the United States in 1904 at five thousand millions, for that was the amount for 1902. The Cleveland Finance club that number in half in order to exclude all but business messages and then estimate the time saved on the two thousand five hundred million messages over all other forms of communication, at ten minutes each, in order to ascertain the amount of time saved. In the year 1902, and reaches a total of twenty-five thousand million minutes, or 416,666,666 hours or 17,361,111 days or 4,830 years.

It is strange, then, or in the least surprising, that physicians and sanitarians are sounding a note of alarm and ceasing to regard tuberculosis as the one great enemy to be met and battled with?

The disease is such an insidious foe to the race and does its work so quickly that it has not been as successfully studied as some others that are less deadly. The medical profession is fully aroused, however, and will prosecute a vigorous campaign this winter.

Minneapolis is one of the cities asked to assist in the collection of data, and every other large city in the country will contribute to the supply of information. There will be laboratory work at Boston, New York, and Philadelphia, and every hospital in the land will be expected to make reports of field work.

Thus science hopes to obtain light on the cases, manner of transmission, conditions that seem to favor the prevalence of the disease, as well as those most marked where it is least prevalent.

Much more deadly than smallpox, and perhaps as easily communicated, is pneumonia, yet cities and States are up in arms against smallpox, communities go into panic over its presence, and it is popularly regarded as the pest of all pests, while until the last few years pneumonia has been viewed with more or less indifference by all save the medical fraternity.

This is the proper season for a study of the disease, as it begins its ravages with the beginning of winter. It is also the right time to take warning, but not to take fright. Pneumonia is a preventable disease to

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