

TALK OF THE THEATRE.

Thos. E. Shea appears in the opera House Monday evening in a play new to this city, The Snares of New York, Shea has been playing in Halifax for some days.

Richard III., King John, The Merchant of Venice, Joan of Arc, and several others. After this she returned to Hamlet, and studied it more closely.

About this time John McCullough came to Louisville. Mary Anderson was then fifteen. He came one afternoon, and saw her do several scenes from The Lady of Lyons.

On the occasion of his second visit she was entirely free from nervousness. He asked her for an act of Richard III., and when it was over he applauded loudly and exclaimed—

“My child, you do better than I do.” Before her reputation became established and her work absorbed all her time, she would occasionally spend an odd hour in the lightest kind of relaxation.

Movable scenery was first used in theatres in 1508.

Mrs. Bernard-Beere suffers acutely from nervousness on the first nights of new pieces in which she is engaged to play, but considers that this adds to the effect of the interpretation when the character portrayed is strongly emotional.

It was through the poverty of his family that M. Sardou, the French dramatist, was led to make literature his profession. He was educated for a doctor, but while studying had to seek various means of augmenting his resources, among others, teaching languages and writing articles for the press.

TOLD OF MARY ANDERSON.

Incidents of Her Early Years and Her Devotion to the Stage.

“At the age of ten,” said Mrs. de Nevarro (Mary Anderson), “I spent most of my days in a back garden planting flowers and vegetables and digging them up again. During the long winter I used every moment of recreation that the nuns of the Ursuline Convent would give me to play and sing, to make paper-dolls, and give them the names of characters in fairy tales and pantomimes.”

As a child, careless of display or of outshining her convent companions, Mary Anderson paid more attention to dressing and beautifying the chapel altar than to her own attire.

The gentle ballads of Scotland and Ireland and the homely folk-songs of Germany struck her fancy more than the elaborate and showy music of France and Italy.

When she was about thirteen years old her bent towards the improvement of the mind—to books and study, to poetry, then to philosophy and the classics; nor did she neglect physical exercise.

Then came Edwin Booth. His genius and remarkable acting in Hamlet inspired her girlish mind with wonder and admiration, and she again delved into her volume of Shakespeare with enthusiasm.

From that week her young friends and companions saw little of her. She had secretly resolved to study for the stage. She asked for a room, and shut herself up in it with her Shakespeare and other books.

One day she told her mother that she thought she could act the play of The Lady of Lyons. To humour the girl her mother allowed her to take one of her old mother's dresses and play the scenes before and after Pauline's marriage.

Her parents, who had seen all the American actors of note at that time and were fond of the theatre, were astonished at the child's earnestness and her grasp of the language she was uttering. Her voice possessed both strength and music, and the manner in which she developed a dramatic climax struck them as being remarkable in so young a girl.

This request was granted. Her uncle, Mr. G. W. Griffin—then consul at Copenhagen, and a man of some literary standing—chanced to be present.

Her childhood and girlhood were deeply influenced by her grand-uncle—a man of remarkable character. To look at him, one could see he had a history. His countenance reflected intellect; his eyes beamed with the most dilapidated old negroes, who frequently told her the long, dull histories of their lives.

He was a German—a grand-nephew of a Bishop of Dusseldorf. He was educated at Heidelberg, and, going later to Rome, became a priest, entering the order of the Black Franciscans.

This old priest was a musician, an astronomer, and a physician. He nightly watched the course of the stars; he played upon the organ, improvising music of rare and strange beauty.

From this man Mary Anderson, when but a child, began to get an insight into human nature and character; for he was not only a close observer and reader of the heart and mind, but his own character invited study.

Messages by Human Wires. The human body makes a fairly good conductor for telephonic messages. If an experimenter take two connecting cords of the switchboard of a central telephone station, place one peg into each switch hole, while the other two free pegs are held in the (previously moistened) hands, conversation can be carried on as clearly as in direct connection by means of a conduction cord, the telephone current acting across the human body in this experiment.

Conversion can even be easily carried on when a chain of several persons is formed holding each other's hands, the first and last in the chain having hold of the free ends of the connection cord.

This is a most amusing experiment, because it is possible, through these persons placed in the circuit to overhear the talk of conversing subscribers. By touching with the hook of the operator's telephone the forehead, nose, ear, neck, teeth, or tongue, etc., of any of the persons in circuit, the conversation is distinctly heard, the persons serving as conductors having only a feeble sensation of currents passing through them.

Good Crops and Big Sales. TORONTO, August, 11. Frank Brown, a prominent druggist of Shelburne, Ont., was in the city last week, and talked with your correspondent about the crops and business in the vicinity of his home.

“The crops are first-class,” he said, so the farmers are busy in the fields and merchants consequently find things a little dull. But there is one article on the market just now that sells more rapidly than any preparation I have ever handled, and I have put a good many through my hands.

Sir Arthur Sullivan, the eminent English composer, executes his work with remarkable rapidity. The overture to “Iolanthe” was commenced at nine o'clock one evening, and finished at seven the next morning; that to “Yeomen of the Guard” was composed and scored within twelve hours; and the melody and score of “The Golden Legend” were commenced and finished within the space of twenty-four hours.

In his early youth Sims Reeves was the organist of a church in Kent, and was regarded as a clever violinist. At that time his voice was baritone, and it was not until he was twenty-six years old that in operatic performances at Drury Lane he

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strength and beauty of his tenor became marvellous. Mr. Reeves' first engagement in London was at the old Grecian Theatre, where he sang in operas, under the name of Johnson.

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RE-OPENS SATURDAY, SEPT. 2.

ST. MARTINS SEMINARY. The Calendar of the School for 1893, giving all necessary information regarding entrance examinations, courses of study, terms, etc., has just been issued.

Austin K. deBlois, Ph. D. THE MORLEY LADIES' College and Conservatory of Music.

84 PRINCESS ST., ST. JOHN, N. B. Under the patronage of the Hon. Sir Leonard Tilley, C.B., K. C. M. G., L. L. D., Lieut. Governor of the Province of New Brunswick.

COLLEGE STAFF. Mrs. Perkins, the Misses Haydon, Miss Ada M. Goddard, Miss Dorothy Armstrong, and Charles Haydon, Esq.

REV. B. C. BORDEN, D. D. Sackville, N. B., July 20th. ANNUAL SESSION 1893-94 OPENS SEPTEMBER 21st.

W. ALEX. PORTER'S 5 Cases Clam Bouillon; 5 Cases Clam Chowder in Cans; 15 Cases Pudding, Assorted Flavors; 10 Cases Assorted Soups (white label)—with a full supply of fruit each boat.

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MISS MARION E. D. VAUGHN, Ottawa Art School, DIRECTOR. SHORTHAND AND TYPEWRITING—MISS L. E. MAUD PRYDE, INSTRUCTOR.

University of New Brunswick.

At the beginning of the Academic year, 1893-4, on the 28th day of September next, the Scholarships for the counties of Restigouche, Gloucester, Kent, Westmorland, Albert, St. John, Sunbury, York, and Victoria will be vacant.

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