

## SOLVING THE PROBLEM.

HOW NEW YORK THEATRES GIVE CONTINUED SHOWS.

The Problem was How to Make an Audience Leave When It Had Seen All It Paid For—The Device That Was Finally Adopted With Gratifying Success.

You can't stay there all day because you took the advice of the advertisement and went after breakfast. The show is continuous, but your right to stay there and be seated is not. It keeps right on, but the profits would be small if the seats were occupied by the same people from the first turn to the last. The problem of getting the people out is not one that often troubles theatrical managers. The chief difficulty has always been getting them in, and the man who was lucky enough to fill the theatre never had to bother his head with any device for getting rid of the spectators. He gave the show, and they did the rest.

But with this introduction of the continuous performances a new difficulty and one that had never been known hitherto confronted the managers. The stars of continuous vaudeville—that is, the prominent overwhelming stars—appear usually twice during the ten or twelve-hour show. The smaller fry generally do their turn three times, and some of the actors appear as often as four times in one day performance. The problem that confronts the managers of continuous vaudeville is the question of clearing their house at certain intervals in order to make room for the new spectators who are arriving every few minutes. The audience has a right to remain as long as it wants. There is no way of expelling it. But with the seats occupied by people who have been in them an hour or two, and the lobbies crowded with standing spectators, something had to be done.

The relief came almost as soon as the necessity showed itself. It was an unquestioned success, and can be seen in beautiful operation at any of the continuous performance theatres in the city. Its effectiveness is amazing, too.

■ The spectators are got out of the house by means of three or four successive turns which are very, very bad. The innocent spectator ignorant of the tricks of the continuous showmen sits patiently through the first in the hope that the next turn may be an improvement. But it proves to be worse, and if he sticks through it he will find the third more acutely irritating. The actors who do these turns are called the "chasers," and they are engaged to be as bad as they possibly can. Until continuous vaudeville set in a variety actor who was notoriously and conspicuously bad in his work was never in demand. But the expert "chasers" now command salaries that are more proportionate to the service they do the management. They don't get much as it is; but they are paid more for being very bad and getting people out of the house than they formerly were for being just ordinary and keeping them from coming in.

There were three turns on the programme of one of these theatres last week, and they cleared the house almost as quickly as a cry of fire. They began at about 4 o'clock, when the house was full. The star performers had done their act, and the house was crowded. There was a crowd standing at the rear of the orchestra chairs, and there was no indication that they were likely to get any nearer to them. Then the chasers began. The continuous theatres never have printed programmes which they follow. The list of performers is printed, but the order in which they appear is announced by means of placards on the stage, which usually shows their names also. It may be necessary to start the chasers at different times on different days, and for that reason the actors cannot be announced in an unchangeable order on the programme. The time to send them on seems to be when the house is crowded with people who have already been there for an hour or two and have presumably had the worth of their money.

The first of the chasers who appeared on this particular day last week was a negro team. They did not seem so bad at first, but a few people left when the first part of their act had been finished. One man applauded enthusiastically, and he suggested the fact that the chasers may have associates in front who insist on an encore when the commencement of their act has not proved fatal enough. At all events, this particular man applauded until the team disappeared. When they retired twenty people in different parts of the theatre got up and left. The enthusiast continued applauding vigorously, and the actors reappeared to commence again. At the sight of them fifty or more spectators got up from their seats and started from the theatre.

But the audience was a large one, and the chasers had a great deal to do. But they were equal to it. The next one was a lady balladist. She had a very thin soprano voice somewhere up between the bridge of her nose and her skull. She began a florid air that was preceded by some very elaborate recitative. Before she got half way through that part of her song twenty men had clapped on their hats and left the house. There was a steady stream of moving auditors during the rest of her act. Some of them were getting out as quickly as they could, while others were sliding down to take the seats they had left empty. None of them ever got a seat on the aisle. It is a strict rule of continuous performance audiences that you must jump for an aisle seat the moment it is vacated. So the spectators who have just arrived can never rely on getting one. They are seized so quickly by the persons sitting next to them that a man coming down the aisle never has a chance.

When the ballad singer concluded, the enthusiastic ally of the manager and the chorus was the solitary person who applauded. He needn't have done so, for

she would have sung again anyhow. But when she reappeared to sing a medley of songs that began with "Sally Aurevoir, but Not Farewell," and ended, some ten minutes later, with "There's Only One Girl in this world for Me," her eyes fell on the retreating and entering spectators. Nobody was paying any attention to her.

The management was determined that the job should be complete, for the two following turns tell to chasers who were quite as expert in their way as the two who had preceded them. But they were playing to what was practically a new audience, and in the hope of what was coming they were patiently tolerated. The spectators who had just left had reached the chasers' end of the programme after a gradual descent from the best numbers on the bill, and the contrast was too much for them. The new audience, had been through no such experience. They were equal to a few minutes with the chasers. But it was ten to one that when their own chasers arrived on the scene they would succumb quickly as their predecessors had.

The manipulation of the chasers is regarded as the greatest test of a manager's skill in directing a continuous performance. To get them into the programme at the right time, so that they can do their work effectively and yet not obtrude themselves on the audiences, is the most successful use of the chasers' services. Managers have been wrecked by simply an ignorance of the proper moment at which to let the chasers loose in full force. The audiences at the continuous performance houses are very casual. They drop in often during the course of business or to fill in a spare hour, and, unlike, audiences that come to the theatres to make an evening of it, they are sensitive to sudden variations in the merits of the programme. When the chasers appear, they begin to think of that engagement, or decide that they fill in their time as well by walking around, and thus fall easy victims to the chasers. The impression that the performance was a bad one does not remain with them as it would if they found the same sort of a thing in a regular theatre. They have left before the programme was finished, and it may have been their own fault they do not feel satisfied with the performance. Thus is the chaser almost as important a figure in the programme as the chief performer. He has to be bad, but he has to do it in a way that will not throw the credit of it on the performance.

"Sonadora" cigars, 15cts. or 2 for 25cts.

## BREATHE THROUGH THE NOSE.

It is a Simple Matter and is Conducive to the Preservation of Health.

If only people would remember to breathe through the nose; if only they would think for a moment of the functions of the nose, I would have scarcely anything to do in my profession," said a well-known throat and ear specialist the other night.

"Yes! Free nasal breathing is the essential of a healthy throat. The nose is the medium made by nature to transmit the air to the lungs; its passages are provided with a slight growth of hair, which acts as a sieve in purifying the air we breathe. These hairs collect the dust particles, and because of the natural supply of moisture in the nose the air is sufficiently dampened in passing through not to irritate the lungs and throat.

"On the other hand, people who breathe through the mouth will always have a dry, parched throat, and are sure to be victims of hoarseness, and sooner or later will suffer from lung trouble.

"It is the natural outcome of the misuse of nature's organs of respiration. It is true that singers breathe through the mouth, but it is only while singing that they resort to this method of breathing, and it is done only and solely because sufficient breath cannot be taken into the lungs at a single inspiration to balance the great amount given out in the production. On the other hand, no one has ever heard a thorough singer while exercising, other than the voice, use his or her mouth for the purposes of breathing. This saves the throat from becoming excessively dry, a natural result of hoarseness, and keeps the passages to the lungs well protected from dust and microbes of disease."

The cause for mouth breathing lies in defective nasal passages. The nasal obstruction is known as adenoid. It is a kind of vegetation growth at the point where the nose and throat join. It is the cause of that common malady known as nasal catarrh. It will cause chronic laryngitis, which is a source of untold annoyance. To remedy any such trouble it is necessary to have the obstruction removed. The old method was to burn, but the physicians of to-day consider this dangerous. It is a simple process to remove them with the trepan, saw, or knife. It takes but a few minutes and is almost painless. This bony growth is often the cause of earache among children. This is due to the pressure upon the eustachian tube, which leads to the ear and often results in complete deafness. It is advisable, therefore, to attend to any such growth as soon as it becomes noticeable. The first symptoms are those of breathing through the mouth and "snoring" while asleep. The special remedy is to make the patient breathe through the nose and so save the throat from all irritants, cold sponge baths and refrain from the use of cologne and alcohol in the bath. Clear cold water and friction will do more to make the body healthy, the throat and chest strong and the skin clear than any other known process. The Greeks and Spartans never used anything but clear cold water for the bath, and they have always been recognized as the perfection of strength and health.

Just here it will be well to add that bicyclists must have free nasal breathing if they would enjoy the greatest benefit from the sport.

"La Fayette" (Reina Victoria) cigars 5cts.

## Buried Standing.

Clement Spelman of Narburgh, recorder of Nottingham, who died in 1679, is buried upright, enclosed in a pillar in Narburgh church, so that the inscription is directly against his face. This must surely be the one solitary instance of burial in a pillar, although there are many other instances of burial in an upright position. Thomas Cook, who was governor of the

Bank of England from 1737 to 1739, and who had formerly been a merchant residing in Constantinople, died at Stoke-Newington, the twelfth of August, 1725, and by his directions his body was carried to Morden college, Blackheath, of which he was a trustee; it was taken out of the coffin, and buried in a winding sheet upright in the ground, according to the Eastern custom.

Ben Johnson was buried at Westminster in an upright position. Possibly this may have been on account of the large fee demanded for a full sized grave. It was for a long time supposed that the story was invented to account for the smallness of the grave stone; but on the grave being opened some years since the dramatist's remains were discovered in the attitude indicated by tradition.

## REV. MUNGO FRASER, D. D.

Of Hamilton, Ont. — This well-known Presbyterian Divine, Pastor of Knox Church, Hamilton, Ont., has used Dr. Agnew's Catarrhal Powder, and Tells Its Virtues.

Few ministers in the Presbyterian Church of Canada, are better known than the Rev. Mungo Fraser, D. D., of Hamilton. His great talents have been over and over again recognized in the church courts. As a preacher he has few equals, and the people of Knox Church, one of the largest Presbyterian churches in Canada, believe he stands at the head of the list. He had suffered, as so many in his profession suffer, from cold in the head—a serious hindrance to those who have mental work to do. Dr. Agnew's Catarrhal Powder was brought under his notice, and over his own signature he has told of the great benefits it has conferred on him, as it does on all who use it.

One short puff of the breath through the Blower, supplied with each bottle of Dr. Agnew's Catarrhal Powder, diffuses this Powder over the surface of the nasal passages. Painless and delightful to use, it relieves in ten minutes, and permanently cures Catarrh, Hay Fever, Colds, Headache, Sore Throat, Tonsillitis and Deafness, 50 cents. Sold by druggists. Sample bottle and blower sent on receipt of two 3-cent stamps. S. G. Detchon, 44 Church street, Toronto.

## The Calf Would Grow.

An English clergyman was preaching in a country church of Scotland. He had as his subject "The Prodigal Son." "And the prodigal son went away from his poor old father and remained in a far country for years and years, and his father mourned his absence for years and years. But after years and years he came back to his poor old father, and his poor old father said unto his servants, bring forth the fatted calf which has been kept for my son these years and years." An old farmer in the audience could contain himself no longer. "Yer a le'er, it would have bin a coo," he exclaimed.—Rum's Horn.

## Palpitation of the Heart Deafened.

Palpitation of the heart is perhaps the most common symptom of heart disease, and is defined as pulsations that are perceived by the patient. It comes on in paroxysms, with intervals of more or less freedom from attack. The heart may begin to beat violently; it may pound against the walls of the chest; the vessels may throb in the neck; the eyes become suffused, and the head ache; or on the other hand, the heart may be very rapid and very feeble, so that the pulse may consist only of a series of rapid and almost imperceptible waves.

Those suffering from palpitation or fluttering of the heart should not delay treatment a single hour. Dr. Agnew's Cure for the heart will always relieve this trouble within the first half hour, and for this reason is regarded by physicians generally as the greatest known remedy for the heart. Sold by druggists.

## Good Memories of the Japanese.

The Jinnikishi men are coolies, without education or mental training. Most of them can read and write names of streets and men and merchants and factories. They know the location and the number of every one of the 318,320 houses in Tokio, and the name of almost every one of the 1,500,000 inhabitants. They are very self-doom puzzled to find an address, even though it may be given incorrectly, and if you tell them accurately where you want to go they will take you without the slightest delay or hesitation. The same phenomenal memory appears in other classes of the people and you have to be careful about telling a Japanese gentleman the same story twice.

## THE OLD, MIDDLE-AGED AND CHILDREN.

Are one and all Cured of Kidney Trouble by South American Kidney Cure.

Kidney troubles are not confined to those of any age. The grey-haired suffer, and keenly sometimes. The man in the vigor of life has his happiness marred by distressing disease of these parts. Much of the trouble of children is due to disordered kidneys. South American Kidney Cure treats effectively those of any age. And with all alike relief is secured quickly. In the most distressing cases relief comes in not less than six hours. It is a wonderful medicine for this one specific and important purpose. Sold by druggists.

## One Part Was Good.

Hosea Ballou, the father of Universalism, was an old-fashioned man, but with a good deal of real wit. At one of our important church meetings a good many years

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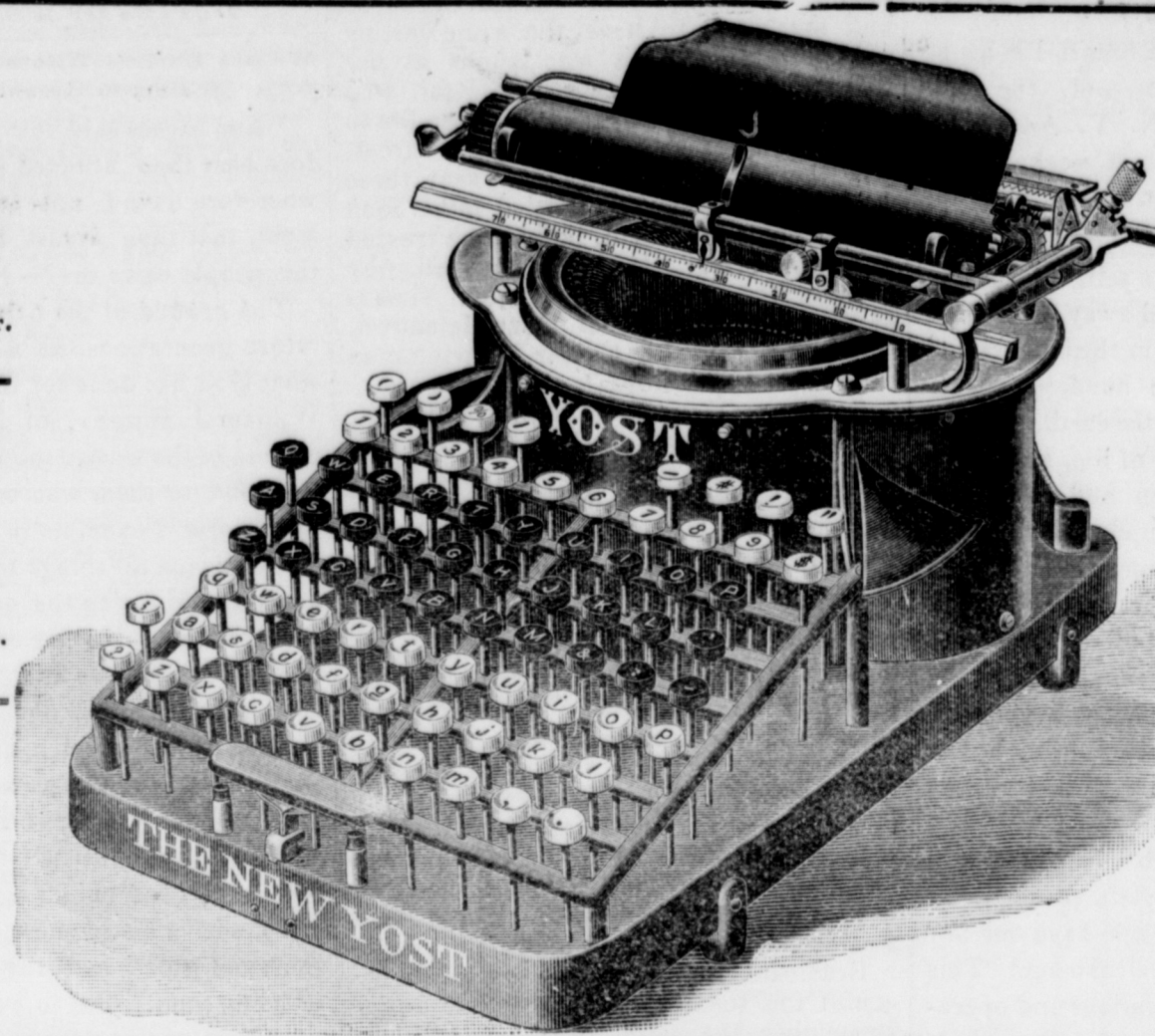
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ago a young clergyman delivered a sermon, which he afterwards pompously told his friends, in the presence of Ballou, that he was only an hour in writing. "And how long would it have taken you to write that sermon?" said the young minister to Ballou. And the reply was: "I don't believe I could have written it in all eternity! 'Well, now,' said the sprouting theologian, nothing abashed, 'what part of the sermon did you like best? There must have been a little bit of good in it.' 'Yes,' said the old man, thoughtfully, 'the text was first-rate.'"

Another Hamilton Citizen Cured of Rheumatism in Three Days.

Mr. I. McFarlane, 246 Wellington street, Hamilton: "For many weeks I have suffered intense pain from rheumatism, was so bad that I could not attend to business. I procured South American Rheumatic Cure on the recommendation of my druggist, and was completely cured in three or four days by the use of this remedy only. It is the best remedy I ever saw." Sold by druggists.

## Diamond Cut Diamond.

Mrs. Ponsoby presents herself to Madame Valerie, the modiste, to point out an error in the monumental bill, for her summer costumes.

"Madame will notice that the ribbon on the chaslis gown is charged at 85 cents a yard, and the ribbon on the surah gown at \$1 1/4 yard, and yet precisely the same kind of ribbon was used! A mistake, of course!" murmurs Mrs. Ponsoby in suspiciously sweet tones, a steely glitter in her eyes the while.

"Ah!" cries Madame, "Quel malheur! What a stupid bookkeeper is mine! Of course it is a mistake, my dear Mrs. Ponsoby. I am desolated it should occur! I will rectify it at once. Both ribbons should have been charged at \$1.—New York Truth.

(Reina Victoria extra) cigars 10cts.

## Sutcliffe of a Snake.

A blacksnake near Limerick, Ireland, having been worsted in a fierce battle with another serpent of a slightly different species, trailed away in deep dejection. Finally, as it dragged itself along, closely watched by Patrick McLaughry, a resolution seemed to fire the soul of the defeated snake. Grasping firmly with its mouth a small stone, it climbed a tree and presently hung by its tail from a horizontal limb. Next it began whirling about the limb with frightful rapidity. Longer and longer its body stretched under the centrifugal stress, until, with a last despairing effort, the snake's body broke in halves, the weighted head and neck flying to a considerable distance, while the tail remained clinging to the limb of the tree.

## "Creme de la Creme."

## Use for Horse Chestnuts.

It is popularly supposed that horse chestnuts are very unwholesome. Nevertheless, in Turkey they are roasted for coffee, fermented for liquor, and utilized for horse medicine.



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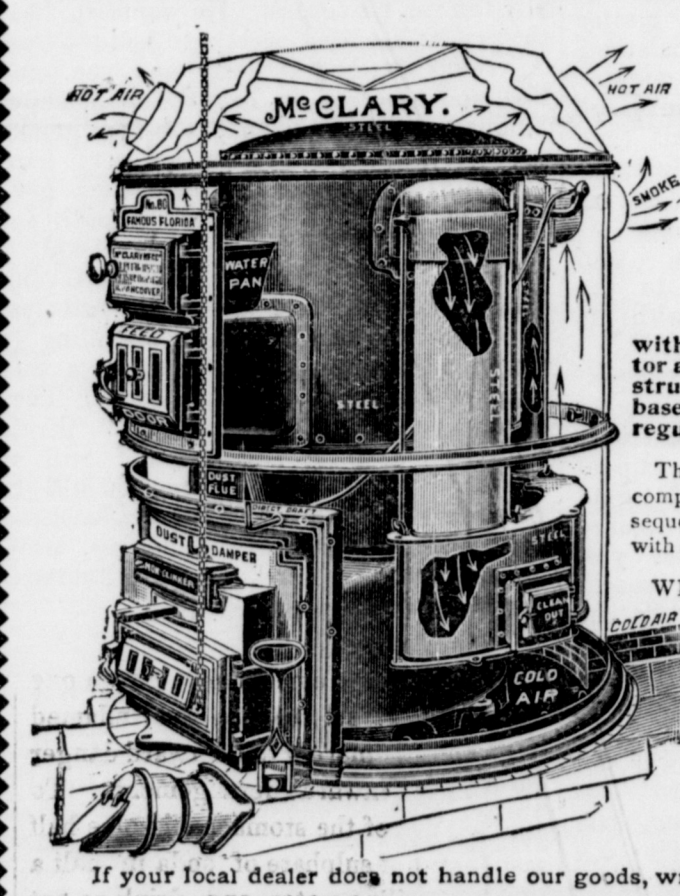
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