

# Casino Theatre!

GOOD-BYE WEEK.

Under the Distinguished Patronage of His Excellency the Governor and Mrs. Davidson.  
**THE W. S. HARKINS PLAYERS.**

Monday and Wednesday:

**THE CHRISTIAN.**  
Dramatized by Hall Caine from his famous play of the same name. You read the book, don't miss this great play.

Tuesday Night (by request):  
(Under the Distinguished Patronage of His Excellency the Governor and Mrs. Davidson.)

**ALIAS JIMMY VALENTINE.**  
Your last chance to see this famous "crook" play.

Wednesday Matinee at 2.45 (by request):  
**THE MASTER OF THE HOUSE.**  
This is the strong drama that made such a hit on Jan. 10. Those who have not seen this great play should not miss it.

Thursday Night (by request):  
**THE CONFESSION.**  
Those who have not seen this famous play should remember this is their last chance.

Friday and Saturday:  
**THE WHITE SISTER.**  
Dramatized by F. Marion Crawford from his famous novel of the same name. You read THE Christian—you'll like this just as well.

Saturday Matinee to be announced.

Seats for all performances on sale at Atlantic Bookstore.

PRICES: NIGHT ..... 20, 30, 50 and 75c.  
MATINEE ..... 10, 20 and 30c.

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Jan 19, 1914

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## How to Make Children Mind.

By RUTH CAMERON.



We often wonder why one mother can control a big brood of children with apparent ease, while another is always arguing, scolding, protesting and punishing until it seems as if life must be a burden to both her and the youngsters.

Of course, there are innumerable factors which enter into each case, and yet I'm going to be bold enough to offer one suggestion (to my mind) valuable suggestion today.

A friend of mine who has a large boarding house brought his matter to my attention. She is an extremely fond of children and sometimes has several in her house at one time, as boarding houses where children are welcome are very scarce.

We were talking about a very obstreperous little boy whom she had finally been obliged to refuse to keep, and I asked her why his mother had so little control over him.

"Well, I'll tell you what I think the chief trouble is," she said. "It's that woman's voice. You know I've had a chance to watch a good many parents with their children, and I have come to believe that the one thing more important than any other in dealing with children is control of the voice and manner in speaking to them. Now this boy is a child with a good deal of that rare quality called common sense. He could easily have been trained into a delightful little boy by anyone who cared to study his disposition, but his mother continually picked on him in a voice that often rose almost to a scream. I have sometimes seen the child shrink back and his face whiten when that rasping voice came ringing through the house. And there were frequent scenes of downright rebellion when my sympathies were all with the child. I felt that that voice would have made

Ruth Cameron

## Nelson at Trafalgar.

A blue book recently issued in London illustrates a curious trait in the English character. It is the report of a committee appointed by the Admiralty to investigate the tactics employed by Lord Nelson at the battle of Trafalgar, and the committee which consisted of two admirals, Sir Cyprian Bridge and Sir Reginald Custance, and an eminent historian, Professor C. F. Birt, has reported that the great seaman fought his last and greatest battle, not as a haphazard mele, but with superb intelligence and skill. In no other country would 138 years be allowed to pass before an official verdict of such a sort would be passed upon one of the great achievements of the nation. Yet until lately the opinion was general that the crowning mercy which saved England from the fear of invasion was a confused unsystematic, pell-mell affair, unmarked by any skill but that required by single combat. It is one more example of the "British pluck" legend, which carefully smothered all evidence of British capacity for intellectual powers and organizing ability. All of Nelson's earlier battles had been marked by conspicuous handling of his fleet as a whole. His strategy in the campaign which closed off Cape Trafalgar has been a theme of admiration ever since. It long has been known that he devoted much thought to the problem of how to manoeuvre his fleet when he found himself in Villeneuve's presence. And yet it has been declared for a century that when he saw the allied ships he flung his own upon them in a disorderly mob and won the battle by mere hard fighting. No theory could be wider of the facts. What happened was that Villeneuve's attack was not the formal advance of the drill-book, but the dash of a force which knew exactly what to do, which moved with such precision that it could disengage with grace exactness, and which fastened upon the enemy in such a way as to give every chance of victory. Nelson

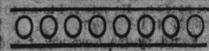
did not live to explain his plan; his associates took no pains to explain the manoeuvres in which they had borne a part, and a public even more ignorant of military science than that of today took the wrong view. Nelson during the weeks which preceded the battle had to contemplate leading into action no fewer than 40 ships of the line, and he expected Villeneuve to command 46; if he arranged his forty vessels in one line it would extend for several miles and be excessively awkward to manage in light winds, thick weather and the other accidents of navigation. So he formed the plan of working in two or three divisions and of bringing an overwhelming force to bear on one end of the enemy's line while the rest was kept immobilized. The second in command, Admiral Collingwood — was to throw upon twelve French and Spanish ships at one end of the allied line a division which would comprise from sixteen to twenty-four ships, with such disparity of force this isolated fragment of the enemy's line would soon be crushed. "The remainder of the enemy's fleet," wrote Nelson, "are to be left to the Management of the Commander-in-Chief, who will endeavour to take care that the movements of the Second in Command are as little interrupted as possible." Such was the plan. In the event Nelson fought the action with only 27 ships, for which some had been promised him and failed to join; one or two had returned home, and a squadron of five had been obliged at the last moment to go to Gibraltar for water, just as the ships, to-day, must replenish their stores of coal and oil. The enemy also had suffered diminutions of strength and had but 33 ships present; it is worth noting that these ships formed a single line nearly 6 land miles long. The Nelson plan was carried out. Collingwood with 15 ships gripped and destroyed Villeneuve's rear, of twelve or fifteen vessels, while Nelson, with the other 12 in his own magnificent phrase, took care that Collingwood's movements were not interrupted; "taking care" signified the furious struggle in which he fell. He had twelve ships with which to "contain" eighteen, and he so managed matters that five or six of the enemy in the van, the end of the Franco-Spanish line remote from that with which Collingwood was dealing had no enemy; hardly fired a shot, and could not get into action in time to cause it was to leeward while he struck furiously with his twelve ships the dozen or more ships of the allied



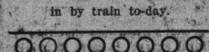
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## Eggs!

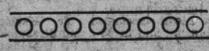


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centre. Thus Nelson with six fewer ships overpowered the part of the hostile fleet with superior force, matched another part with equal force, and left a third part unopposed and useless. That was as fine an example of tactics as could be desired. It was effected on a day when the wind was so light that the British ships could make only about one mile an hour. Had Nelson waited to form his two divisions and set down in regular line of battle, the day would have been far spent when he closed, and his opportunity might have slipped by. His subordinates knew what was wanted, and he sent them to the work. It was the rush of a well-drilled football team, not the drill of a platoon. Never was there a better example of art, of the freedom of movement which careful preliminary training gives. The result was that the people for whose security the battle was fought, misunderstood and believed that their greatest naval hero, after displaying superb skill all his life, on the greatest day of his career, committed his fleet to an unmitigated scrum. It was a singularly characteristic mistake, the English still believe that the Spanish Armada was defeated by hair-raising accidents, whereas it really failed because the English fleet was larger, had better ships, had more cannon, and had better trained men. The English have a strange and dangerous gift of undervaluing their own brain-power, and of concealing the intellectual element in their successes. Montreal Gazette.

## Fashions and Fads.

Many new suits show the tunic skirt. There is a flare in all the new coats. The proper afternoon blouse is of white satin. All bodices effect vest, bolero or peasant lines. All bodices will be very loose fitting and bloused. Yokes are a feature of many of the new garmets. All gowns show an increasing fullness in the skirts. Novel and chic are hats of straw and colored cotton crepe. Smart women are wearing velvet hats in rich tones of red. Fashion promises a variety of silk cordings and braid ornaments. Young women are wearing scarfs and muffs of beaver and squirrel. Frocks of blue serge promise to be fashionable for early spring. In neckwear, the soft, simple, low-neck styles will predominate. Exceedingly fashionable are the drop ornaments of every variety. Very new are the hats of tan straw trimmed with a touch of fur. The girlish ends of evening gowns are finished with long bead tassels. The newest handbags are of silk and should match the suit in color. The jaunty outing hat is trimmed with broad, full feather quills. Baroque necklaces of colored beads and odd-shaped lozenges are a fad. The fashionable costume is adorned with a flat band of pearls or billiants. Blouses and dresses will be made of a wonderful white broche crepe that washes. Newest waists have the pedlars, coat tails and duffles showing outside the skirt. There is a notable absence of the all-black costume and the black-and-white hat. Jeweled lines are among the popular evening ornaments for day and evening wear. Printed materials will be very much used, not only in silks, such as crepe de chine, radium and taffeta, but in cotton fabrics, including cotton crepes, voiles, ratines and various bayadere weaves.

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