

People We Meet.

By I. L. I. I. I.

THE curtain fell upon the second act of *Virginia*, and the ingenue had time for a chat before the play called again for her presence upon the stage. A charming Virginia Miss Anglin made as she stood in the warm, brightly lit little dressing room. Her Grecian robe of embroidered white cashmere accentuated the graceful figure, while the loose curling auburn hair shaded a piquant and merry young face.

"Just fifteen minutes before I have to look sad again," she said with a little *moue*; "so I must make the most of it. Virginia is a trying role, because there is so much standing about, posing, and—well, hanging around people's necks, and that's so tiresome and stupid. There is little action in the role.

"I am glad to meet you," she continued cordially, "but of course you must know I am not yet deserving of an 'interview.' I have done little, and my work is all before me."

"But you are a Canadian and a Toronto girl, therefore we are interested in what you have accomplished thus far, Miss Anglin. Tell us what first induced you to take the stage?"

"I suppose I wanted to make money," she answered with a frank laugh. "Then I was anxious to do and be something. The thought of being just a society girl, filling my life with parties and five o'clocks, calls and shopping, fretted me. And yet again I was always fond of acting."

"Is it an inherited gift, Miss Anglin?"

"I think so, but mother will tell you about that. I began first, I think, by taking lessons from Miss Jessie Alexander; then I was permitted to assume roles in plays and tableaux given sometimes by the pupils of Loretto Abbey, when I attended there. Afterward I was sent to the Sacred Heart convent in Montreal, but there the girls were never allowed to get up stage performances.

"When my school days were over, about three years ago, I went to New York and entered as a pupil at Mr. Wheatcroft's dramatic school. I was only with him for one season.

"The school is permitted the frequent use of the Empire theatre, and invitations are sent out to critics to attend the plays presented. Theatrical managers generally attend these performances in search of budding geniuses, and I was fortunate in being at once selected by Mr. Chas. Frohman and given a part in 'She Wandoah,' and 'The Girl I Left Behind Me.' Not that I consider myself a genius," she added laughing.

"Last year I was not so fortunate and I was also ill in health through a fall when riding. This is my third season. I was rather late in returning to New York on account of my father's death. The theatrical season opens early as you know. But I was offered, and accepted, the position of leading lady with Mr. O'Neil. We are to play in New York in a week or two, where we open in 'The Dream of Matthew Wayne.'

A look at the arch and expressive little face suggested other roles, in addition to the emotional and sympathetic.

"Have you ever tried high comedy, Miss Anglin?"

"I mean to," she responded instantly. "Mr. Wheatcroft assured me that Rosalind in 'As You Like It,' is my role above all others. I am only waiting opportunity to play it."

Miss Anglin makes a charming Virginia. Her portrayal of both the coy and light hearted girl of the opening act, and the frightened maid clinging to her father in the fourth act is natural, and effective. Her "Ophelia" also is well conceived for so young an actress.

Yet the bright sparkling face and a certain saucy grace that is hers as she talks, suggest a coming Viola, Rosalind, or Lady Teazle in this young girl with her beautiful voice.

Miss Anglin is a Canadian of the Canadians. She has lived during her girlhood altogether in Toronto, and considers herself as belonging to the Queen City, but she was born in Ottawa, and in the very heart of it. It will always be a mat-

drama. The Hon. T. Anglin was a man of greater ability than even his associates knew—a forcible speaker and debater; while Mrs. Anglin possesses decided histrionic ability which her social position and duties absorbed.

Miss Anglin is a remarkably pretty girl of twenty years. She has hazel eyes, a proud expressive little face and a manner to which the Irish blood she inherits from her father gives attractive piquancy. In private life she is of sweet and lovable disposition.

Mrs. Anglin is in New York with her daughter. It is her intention to remain with her as much as possible, and her advice and companionship will be invaluable to the young girl who is setting out with full determination to succeed. She realizes that success on the stage means a struggle, as it does in any other walk of life. Patient study is before her, perhaps a more patient waiting; but having these, and being instant to seize her opportunities, there is little doubt she will succeed as those other Canadian girls, Julia Arthur, Caroline Miskel, Roselle Lott, and Mary Keegan, have succeeded upon the stage.

After all it is not to be wondered at that the stage in its various forms of entertainment presents so strong an attraction to girls who feel the dramatic impulse within them. Apart from the fascination of the profession which is only understood by the man or woman who night by night looks into the face of a great audience and feels that the opportunity and power to stir it is theirs;—apart from this thrilling sense, which is or should be shared alike by actor and preacher, lecturer and singer, is the remunerative reward.

To entertain the public successfully is to make money, and the stage offers the largest opportunities in this direction.

A gentleman who saw the contract asserts to us that Julia Arthur received \$15,000 for her engagement with Irving. It is said that Mary Keegan is receiving \$250 per week in the company she has engaged with for the present season. Roselle Lott, another Hamilton girl, is commanding a high salary in New York, and news comes across the water that Julia D'Evereux Smith, another former Loretto pupil, is singing her way into London favor through light opera.

There are hosts of stage failures—it is not given to many to succeed—yet the success, if and when it does come, is well worth while.

And concerning the temptations it is as Mrs. Anglin proudly and wisely said in her motherly thoughtful talk concerning her clever young daughter.

"I am not going to New York because my daughter needs me as a protection from temptation. If that were

so so, I should not permit her to remain upon the stage another day. A girl's high moral principle is her best and surest safeguard, and that she requires in any walk of life. I am going as her companion and friend; and also to guard her health. As long as she remains upon the stage, I hope she will remain unmarried; when she marries I hope it will be to retire from the stage; for I think," and again she spoke wisely, "I think the records of the stage show that an actress is happiest and most successful in her work, when she is free from home ties, whose claims must so often conflict with her public life.



MISS MARGARET ANGLIN.

ter of pride to her that her birthplace was the Speaker's Chambers, in that beautiful pile which is the pride and delight of all Canadians whose eyes have once rested upon it—the Parliament Buildings of the Dominion.

It was during the time that her father, the late Hon. T. Anglin, occupied the Speaker's Chair. It was also during Lord Dufferin's regime at Rideau Hall. And herein we find a possible hereditic clue to the young actress' gift.

The season preceding Miss Anglin's birth was a very gay one. Plays and tableaux were the order of fashion at Rideau Hall, and Mrs. Anglin, who showed marked talent in this direction, took a leading part in an operetta performed at Government House.

Miss Anglin's parents were both fond of the

