AUCTION SALES

THE WORK OF A STAFF.

Very few of the people who sit in the audi-rium of a theatre have any idea of the vast mony in order to accomplish that desirable result. Although the dramatist would probably dispute the statement, the fact is that the hardest and often the most important work on a play is done after it leaves his hands. The

n and, if the production be not rith the present day, the costumer, mayer has accepted a play and assistance of his stage manager, like and possible the costumers and possible the cost of the cos When a manager has accepted a play at the author, with the assistance of his stage manager, is literary adviser and possibly the author, is literary adviser and the same and rage), he manager and often these are radical enough to fill the manager and the manager and literary and literary and literary and literary adviser and the nature of the peculiarities and the nature of the nature of the peculiarities and the nature of the nature peculiarities and the nature of the action to take place therein. The artist then repairs to his den in the "flies," where, from the odors that are apt to pervade a stage during the day, one is tempted to believe that he passes much of his time in culinary pursuits. There, with the help of sundry books on architecture, such as the "Stately Homes of England" or "The Shaudhau." Saturday evening day and Saturday matinee—"ENGAGED. THE SHAUGHRAUN." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Stately Homes of England" or "The Shaudhau." Saturday evening the "Shaudhau" or "The Shaudhau." Saturday evening the "Shaudhau" or "The Shaudhau" or "Th

cenes. When these are completed they are ubmitted to the manager.

After the models have been finally approved the artist summons the stage carpenter, explains his scene and gives the required dimensions. The carpenter and his assistants then look out the necessary lumber, inake the framework, nail on the canvas and send them up on the paint frame, where the artist's assistants put on a priming coat, previously to their being converted into things of beauty by their being converted in the artist have been thus employed, the stage manager and his assistants, the prompter and the call boy have carefully searched the manuscripts and have carefully

ann.

A list of everything required in the play is given to the property man, and it is his duty to make, hire or buy the necessary articles, his expenditures having, of course, to be stage manager.

Carpets, his expenditures having, of course, to be sanctioned by the stage manager. Carpets, furniture, rugs, curtains, vases, ornaments, clocks, pictures, books, documents, guns, pistols, knives, pocketbooks, cigars, cigarettes, stage money, mantlepieces, grass mats, all the paraphernalia for breakfast and dining tables, and the thousand and one things that may be called for are in his department. If an article of wearing apparel is used by more than one person in the piece, it becomes a "property" and has to be looked after by the

than one person in the piece, it becomes a "property" and has to be looked after by the property man. The thunder drums, rain machines, snow boxes and flash torches for hightning are all under his charge. If, too, there should be any live animals or birds required he has to procure and take care of them.

The gas and calcium plots state how much light is required on different scenes, give the cues or points of action at which these lights are to be changed to fit with the lowering or raising of lamps, the approach of evening or the growing light of morning, the rising and sinking of sun or moon. If chandeliers, brackets or standard gas lights are meeded, these are called for on the gas plot; and the amount of light to be left in the auditorium during the different scenes is also put down. This is a very important point, for too bright a light in the auditorium will often mar the effect of a scene, while too much darkness makes an audience sombre and dispirited. What "mediums" or solved shades of glass or gelatine, shall be used in front of footlights, border lights or calciums is another detail of the gas plot.

If the play scenically is an elaborate one a fly plot is made out for the guidance of the care who work in the fly galleries on either

of glass or getatile, shall so calciums is another detail of the gas plot.

If the play scenically is an elaborate one a fly plot is made out for the guidance of the men who work in the fly galleries on either side of the stage above the ievels of the scenes, and from which are raised and lowered ceilings, the interior borders that are supposed to take the place of ceilings and the sky and foliage borders. In plays that have many changes of scenesduring an act, like the modern English melodrama, these borders have to be altered with each change.

After the parts have been copied out and distributed to the actors and actresses—a proceeding that nearly always causes many remonstrances and heart burnings, for each is pretty sure to think he should have the part given to another—rehearsals begin. These parts contain all the speeches of the actor, but only the cues or two or three last words of the speeches to which he replies. As he can obtain from this only a very inadequate idea of the context, it is usual either to have the play read to the company or to have its members sit in a half circle, like a minstrel organization, and read their parts. When one or the other plan has been followed rehearsals commence. For the first three or four the actors usually read their parts, have rough substitute properties, and only indicate "business" by saying, "Then I kiss you" or "Here I knock you down." As soon as they begin to stumble through their lines by memory—a condition known as being "rough perfect"—the finer details of "business" are attended to, changes of position, of movement, of accent, of emphasis are tried and tried again, till what is deemed best is finally determined on. Then perfect rehearsals are called. The actors are, or ought to be, in that condition they term "letter perfect," and all the delicate niceties of shading and tone are obtained or at least sought after.

At last, if the scenic artist contrives to be read, there are one or two rehearsals at

At last, if the scenic artist contrives to be ready, there are one or two rehearsals at which everything except the dress of the actors is tried as carefully as at a performance.

which everything except the dress of the actors is tried as carefully as at a performance. Most generally, however, substitute scenes are used, for it is a peculiarity with most artists not to be ready till the last moment, and I have seen them at work on scenes for the later acts of a play atter the performance has begun on a first night; and this, too, when they have apparently had ample time for preparation. At these final rehearsals the curtain is raised and lowered as at night, all properties are in place, lights are tried, the music is played and the company put as much spirit into their acting as they can without any encouragement in the shape of applause.

Probably the rehearsal has been called at 10 am. It is very likely nearly 4 p.m. before it is over. Then the company rush off to get some last trifles for costune or "make-up," a bite to eat, perhaps half au hour's nap, and are back at the theatre before 7 o'clock. Nervous excitement keeps them up till after the performance, when they can generally make a pretty shrewd guess as to whether they will have some time free from rehearsals, or have at once to begin work on another play.

Free Trade. The reduction of internal revenue and the taking off of revenue stamps from Proprietary Medicines, no doubt has largely benefited the consumers, as well as relieving the burden of home manufacturers. Especially is this the case with Green's August Flower and Bosches & German Syrup, as the reduction of thirty six cents per dozen, has been added to increase the size of the bottles containing these remedies thereby giving one-fifth more medicine in the

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