

THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

OFFER TO ALFRED NOYES

English Poet Who Was in St. John Recently — The Climax in Condensed Form—Grace George

Alfred Noyes, English poet, in St. John a short time ago, has been offered a twenty weeks' engagement in vaudeville to recite several of his popular ballads.

Rehearsals of David Belasco's new production of the Secret were begun recently by Henry Bernstein, with Frances Starr in the leading role. For her support Mr. Belasco has assembled a cast of well-known players, including Robert Warwick, Basil Gill, Cecil Young, Harriet Deland, and Margaret Leslie.

The piece will have its first performance in Detroit early in December. William F. Phillips, former actor of St. John's Episcopal Church at Portage, Wis., has retired from the stage and has taken a rectory at Mineral Point, Wis. Mr. Phillips appeared in the role of Marston, in The Servant in the House, for the last two seasons.

Joseph M. Beber will soon present a condensed version of The Climax, Edward Locke's successful melodrama, in vaudeville, with three members of the original cast—Leona Watson, Albert Brunning and Effingham Pinto—in the company.

With pleasing anticipation local followers of the stage are looking forward to the presentation of a Canadian drama, written by a Canadian, and dealing with natives of the far north of Canada. "The People of the Plains," it is another of Sir Gilbert Parker's great stories dramatized, and those who have seen it say they have derived even more pleasure from it than from "The Right of Way," the only other of Parker's stories shown on the local, or in fact any stage. Special scenic mountings are now being prepared by the artists of the Thompson-Woods Co. for the play.

The Toronto Telegram asks: "Has Gaby, press agent tired of writing that pathetic stuff about Maudie and his lady of the pearls or has that dainty demurelle at last developed quailms of conscience? Be it what may, Gaby has sprung into a first-page news item in the English papers through her endeavor to have her sketch 'Shall a Woman Tell?' to stage during her American tour. As a result the vicar of Brington devoted part of his last Sunday's sermon to explaining why he took luncheon with Gaby the week previous. It seems it was just to talk over with the lady with a past, and the Rev. Mr. Waldron declares he found 'Mlle. Gaby Dellys a nice, unaffected and good woman.'"

Grace George, who was so well received in St. John a few years ago, is again under her husband's (William A. Brady) management, as the new manager, and she will appear as being promulgated under his direction.

The Younger Generation, and "Half Hour," which Miss George played at the Lyceum, New York, moved on Monday to Cincinnati, where it opened with Martha Hedman in the former George roles.

James R. Waite Dead
James R. Waite, a veteran actor who played some years ago in St. John, died recently in the home for incurables.

Sarah Bernhardt is about to become a lecturer. She will start in her new character this winter by giving a series of six lectures in Paris before the women students of the Annales University. "If my attempt succeeds," said Mme. Bernhardt, "I shall become a lecturer when I quit the stage, and as my only accessories I shall have the green baize and a glass of water."

Mayor Phelan of San Francisco has become a theatrical "angel," and his first enterprise will be a dramatization of the Rubaiyat of Omar Khayyam made by Richard Watson Tully, author of "The Bird of Paradise." Guy Bates Post will play the role of the vinous poet.

Robina in Search of a Husband, a new comedy, by Jerome K. Jerome, was produced at the Palace Pier Theatre, Brighton, England last week. The leading parts were played by Dorena Jerome, the dramatist's daughter, and Harold Chaplin, a clever young dramatist.

The Dramatic Mirror says: "The most successful plays, the plays that have endured longer than any others, were plays with an unhappy ending. 'Uncle Tom's Cabin,' 'East Lynne,' 'Camille,' 'From Front,' 'Roméo and Juliet,' 'Othello,' 'Hamlet,' 'Madame Butterfly,' 'Marie Stuart,' 'Les Aigles,' 'Duchess,' 'The East of Eden,' 'Fanny,' 'Romance,' 'The Only Way,' 'The Darling of the Gods,' 'La Tosca,' and many others are plays with an unhappy ending which one can name at random. Any play in which the unhappy ending in logical sequence is far more likely to prove popular with the public than the average play which makes a concession to a suppositious public demand for a happy ending."

EVA TANGUY WEDS

Eva Tanguy, sometimes called the "Marie Lloyd" of America, has become the wife of John W. Ford, who is a leading dancer in her company. The knot was tied in Ann Arbor, Mich., this week in the dingy office of Justice of the Peace Thomas.

The license gave the bride's age as thirty-three and John's as thirty-two and she said she had never been married before.

THE OLD SONGS

I'm fond of 'Annie Laurie';
'To hear it is a boon.
Nobody in that song declares
That he's a Zulu coon.

—Washington Herald.

And I like "Highland Mary";
The rhymes are only fair.
But no one in that song asserts
His loved one is a bear.

—Cleveland Plain Dealer.

I like "The Miller's Daughter";
I do; I always did.
Yet no one in that lyric says:
Believe him, she's some kid!

—New York Mail.

And I like "Swanee River";
I do; I always did.
For no one in that song condescends
That mother's got a bean.

—Judge.

I like "Last Rose of Summer";
I do; I always did.
And all the lines and all the words
Are there for what they mean.

—Toronto Telegram.

NEWS OF LONDON STAGE

Brilliant Play Is Given The Cold Shoulder

Maud Allan to Nov

Gaiety Theatre to Try a "One Man Musical Comedy" — Rubens Writes Book, Music and Lyrics of Next Production

(Times' Special Correspondence)
London, Nov. 18.—Cyril Harcourt's play, "A Place in the Sun," produced at the Comedy Theatre two weeks ago, is a failure, if we are to judge by the fact that the public will not go to see it, and it is to be withdrawn. Yet in many ways it is an extremely clever play, full of dialogue that is as good as anything Shaw has ever written, and showing distinct promise in a comparatively new man. Unfortunately for all concerned it has to do with a true but disagreeable and uncomplimentary picture of a small, worthless section of the English aristocracy and it has undoubtedly displeased the very class that are the main support of the theatre.

"A Place in the Sun" tells the story of the sister of a young author who has come up from the lowly social station of the son of a country farmer. In her altered situation she meets again the dissolute, spineless son of a rich man of title who, in the old farm days, knew and looked down upon her and her brother. At the same time the daughter of the same title meets the author, and a double love interest is introduced.

At the end of the first act the author discovers that the aristocrat's son has wronged his sister and refused to marry her, and he is entirely dependent upon his father for support and declares that the latter will cut him off without a penny if he marries below his position.

In the second act we find the brother confronting the worthless son at his home and demanding the only possible reparation. As he refuses, the author reveals the facts to the old aristocrat, and demands that he make provision for his son and give his consent to the marriage. During the heat part of this scene the daughter of the house is present unnoticed and learns the truth. In a last scene she denounces both her father and brother and leaves the house.

The final scene is laid that evening in the rooms of the author. He comes home to find the aristocrat's daughter present. He protests that she is not his sister, but she replies that it is just what she wants. She follows him a few minutes later by the old father, carrying in his hand a letter left for him by his daughter and telling him of her intentions. The result is that the dissolute son agrees to marry the author's sister, even if the old man cuts him off. The author is captured by the aristocrat's daughter, and the old man, finding himself a rank outsider, says "Bless you my children," and promises to provide for the son.

Maud Allan to India

Maud Allan, barefooted "Salome" dancer, has closed her home next to the Baptist College in Regent's Park, and set sail for India. On November 24, she writes me the will open in Bombay, despite all the fuss that has been made about the effect of her dancing upon the prestige of the white people in India. Just before she sailed she sent me a copy of her public letter explaining her position in the matter. It is enough to "qu" the end of it. She says:—

"When I arranged my tour it certainly had not occurred to me, nor had it been suggested by my friends, that any valid objection could be urged to my appearing in India. As soon as criticisms were made by correspondents in the English and Indian newspapers I was quite prepared to reconsider my intention. If I found on inquiry that there was any real ground, either social or political, for reasonable hesitation.

"What did I find? After close consideration of the matter it became clear to me:—

- 1.—That the agitation was based on an entire misconception of my methods.
- 2.—That the majority of my critics had never seen my performances; and
- 3.—That the Indian government had not in the past prohibited dancing by white women in India, and apparently had no intention of prohibiting such dancing in the future.

"I may add that I do not propose to give 'The Vision of Salome' in India. I came to the conclusion that if I abandoned a new musical play by Paul Rubens, I should be doing a disservice to some Anglo-Indians my motives would very probably be misconstrued and that the impression left on the public mind would be that Maud Allan, and Maud Allan alone, was banned from exercising her art in India. In circumstances like these it is hardly surprising that it is due to my reputation and indeed to my self-respect that I should carry out my programme as originally designed."

At the Gaiety

"The Girl on the Film," in which Emmy Wehlen has been appearing at the Gaiety, is not an unequalled success and is to be withdrawn before Christmas. The Gaiety is to remain dark for a couple of weeks or so during the preparation of a new musical play by Paul Rubens. Rubens has written music before for Gaiety pieces; he has written lyrics as well, in many cases, but this is the first time, I believe, that he has ever attempted book, music and lyrics all on his own. He has a lot of confidence in himself, despite the fact that he is young, and the critics have heretofore refused to regard his musical compositions as anything more than pleasing jingles.

Rubens must have used a lot of weighty arguments on his boss, George Edwards, to convince him that it was possible for one man to write an acceptable musical comedy. Of late years, the average number of writers engaged on a Gaiety, Adelphi, or Daly's theatre play has been not far short of the half dozen, and that company did not include the two or three authors and composers of the German or Austrian original.

ENTHUSIASM WASTED

Frank Keenan has two daughters, each of whom is clever in her own way. One has been making rapid strides as an actress; the other, preferred domesticity, and has been demonstrating her ideas on the subject by fitting quite naturally into the quiet life of the army post at which her husband is stationed. Recently she paid a visit to her parents' home on Long Island, where she had a happy time in renewing old friendships. Among her callers was one impulsive girl who proceeded to enthuse.

"And to think," she exclaimed, "that you married a soldier! One of the defenders of our country! How wonderful! And just to think! What a pleasure it will be when we have a war—sure—then, then you can fasten on his sword and send him forth to die for our country. How glorious!"

In her enthusiasm she failed to note that the girl was not as charmed by the prospect as she should have been.

"And to think—!" she paused, and grasped her listener by the arm. "How many children did you say?"

"Two," replied the proud, young mother.

"How splendid, my dear. Just think! How good you have been to our country. I can see them growing up, with little tin swords in their chubby little hands and little toy drums hanging around their sturdy little necks. Zip—zip—they shake their swords—zip—zip—they pound their drums. And then—and then—there comes a time when you will fasten real swords about them and off they will go—just like their brave father—to fight for our country. Isn't it a stirring picture?" she appealed impressively.

"It would be," replied the mother, "if my children were boys. They happen to be girls."

Dirge Distress.

"Excuse me, Wombat," said the well-dressed one, "but personal friendship prompts me to speak."

"What is it, old chap?"

"I fear that, unless you improve your personal appearance, you may lose your job."

"I hope not."

"You need a new suit."

"I'm."

"You need shoes. Man alive, your feet are on the ground!"

"Quite true," admitted Wombat, with a sigh.

"Then take this week's salary and spruce up!"

"Can't squander any money on myself, old man. My wife is worse off than I am."

"Dear me! How is that?"

"She needs a new feather in her hat."

—Judge.

Up to the Doctor

"I want a nickel's worth of 'chaw' but candy," said the small boy to the clerk in the little corner drug store. When his wants were attended to, the clerk waited expectantly, but no payment appeared to be forthcoming.

"Where's your nickel?" he demanded.

"Why you charge this to Dr. Peters?"

"Nothing doing. Your father said I should charge this to Dr. Peters."

"You ain't to have anything unless you've got the money with you, Ben. Why should I charge it to Dr. Peters? He ain't no pauper."

"Now, that's all right. I had a nickel but I swallowed it. An' I'm going right on up to Dr. Peters' office, an' he'll get me."

So you just charge it to him."

—Cleveland Plaindealer.

MARY PICKFORD IN PICTURES AT

Florence Turner Makes Contract Thirteen Vaudeville Appearances on the Ocean Liners

After having established herself firmly as an actress on the regular stage, Mary Pickford, a prime local favorite, who played the blind girl in "A Good Little Devil," has returned to the field of films under the management of Daniel Frohman.

Florence Turner has just signed contracts for thirteen weeks' appearances in English vaudeville theatres over the Moss Empires circuit. Many other contracts have been offered the popular screen actress, but she has been forced to reject them, since they would prevent her continuing the making of pictures for the Turner Films, Limited. The Moss Empires have been arranged so as to interfere with the making of the pictures.

Readers of the New York World and the papers throughout the country to which it syndicates its Sunday Magazine section, will soon see Paul West's little philosopher, "Bill," the office boy, in action. Mr. West has signed a contract with the Mutual Film Corporation to supply the scenarios for a series of reels, which will feature the irrepressible "Bill."

Marc, MacDermott, Edison leading man, recently met with the first serious accident since he became a photoplayer. The Edison players were doing a race scene outside of London, in which Marc appeared on horseback. When Marc mounted the horse it bolted, then began whirling, kicking and finally struck the forehead of one of the party's automobiles. The horse scrambled to his feet and galloped down the road, leaving Marc bleeding and unconscious. He was placed in the auto and rushed to the city, reviving en route and suffering great agony until given morphine by the surgeon, to whose office he was taken.

It was thought at first that Marc had sustained internal injuries, but a more thorough examination showed that the most serious injury was to his shoulder, in which several ligaments had been torn. He was confined to his bed for several days, but is now completely recovered. It was a close call for Marc, but he was chiefly disturbed, after he had recovered from the first shock, by the fact that the horse had carried him out of range of the camera before falling, and so another "thriller" was lost.

They are now showing pictures to the steamer passengers on the big ocean liners. They educate them where they go, to whose office he was taken, into the country.

That salaries to movie stars are just as high, and that much more to movie performers are just as frequent, as compared with the "legit" is the announcement of Frank L. Dyer, president of the General Film Co., who questioned by government counsel at a recent investigation of the General Film being in the "trust" category. Mr. Dyer indignantly denied that the General is trying to drive the small independents to the wall, or forcing the "little fellow" to sell out to them. He also took pains to put them "hep" to the terrific expenses to which the film concerns are subjected to during these "high-cost-of-living" days.

They call Carlyle Blackwell's studio in Los Angeles the "Happy Family" studio, things run along so smoothly and easily there. Carlyle Blackwell is producing a two-reel drama, which embodies some new ideas. It is called The Con-

The kick of the film actors is in names to go on all casts of all panics.

It would seem that London is having a grey city from the list of citations for music, dancing and picture licenses which the London Council will deal with at the annual meeting. The applications, nearly 600, indicating that there is a demand for every 2,500 persons. Pictures have made the figures so low that the city authorities are applying for music hall licenses, and that something with more vigour than the ordinary "legitimate" pictures is required to compete with them. There are also many a studios for music and dancing in the West End, and the tango and ragtime acts are still in favor.

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