



Plays and Their Players

Curry Comment on ye
Pathing Show & Goin' on
ye Stage & Platform

Those Theatre Nuisances—"The Show Girl's" Prettiest Song—The Flag-raunting Farce—An Experienced Comedian—Gossip of Footlight Favorites.

VIDENTLY London is not the only city that suffers from the grievous pest of the late-comer at the theatre. The following paragraph from the Montreal Herald of recent date shows that there, too, the righteous ire of the genuine playgoer is roused by the inconsiderateness of those who come stringing in at an hour or more after a performance starts.

It would be well for the sake of the majority of those who go to our theatres, if some score of people would start out in time to reach their seats before the curtain goes up. Last evening, however, the late-comers, being a continued upsurge, which was decidedly objectionable to those who were already seated. It is difficult to say just what object this particular brand of nuisance has in going to the theatre. It certainly cannot be to see the play, for it is largely the members of the same class who attract attention by talking through a play and rising to go before the curtain drops, thus proving themselves nuisances from the time of their noisy entrance until their equally distracting exit. Surely if these people would but see themselves as others do, they would at least try to assume some of the attributes of good breeding, even though it is evident to the most casual observer that they do not possess any considerable share of that quality.

The New York Telegraph says: "Annie is come to town. Last night he was masquerading under the name of Howard. He called up the office of the Morning Telegraph by telephone, and with fullness of detail recited a most circumstantial story to the effect that 'The Show Girl' had been closed down by its backers in Boston on Wednesday night. The prima donna of the company, said this spouse of Sapphira, had refused to go on the stage on Monday evening, after two of the comedians had interpolated lines that were offensive to her refined ears, she being a native Bostonian. Her understudy went on on Tuesday, according to the story, but Boston would have none of her, and there were rows in rows of empty chairs in the house. The same state of affairs existed on Wednesday, and at the end of the evening performance the 'angel' folded his wings and declared the engagement at an end. At least, the fairer said so. An hour later the following telegram was received from Boston: 'The Show Girl' has not closed down. It is to be hoped that the Telegraph's informant was a cheerful prevaricator. 'The Show Girl' is too young and lightweight to die yet awhile.

If production should suffice to keep a thing like 'The Show Girl' in existence, it is the possession of a number of London people which quite the most catchy and tuneful thing which has been served up in the theatre since the last time this year, or last year, either, for that matter. The words are given herewith:

When the sun is touching all the eastern sky,
When with gold it paints the distant west,
Ever in my heart there is the constant cry
For the one that I love best,
When the stars are twinkling, blinking,
Up above,
When the moon is making day of night,
Ever I am thinking of my only love—
Psyche is my heart's delight.

Chorus—
Psyche, for you I'm sighing,
My heart is crying
With love undying,
Into my arms come flying,
Because I love you, Psyche, dear, I do.
When I wander up and down the mountain side,
When in valley dim I take my way,
There the face of Psyche is my only guide,
Hers the voice that I obey,
When I wake her memory abides with me,
Filling all my life with beauty bright;
When I sleep my dreams of her will ever be,
Psyche is my heart's delight.

"The Show Girl," by the way is one of the very few productions which is as generous in displaying the British colors on the southern side of the boundary as it is in Canada. It will be remembered that the play concludes with a fine ensemble, in which two shapely girls, clad in heraldic costume, carry the standards of the United States and Great Britain. The richness of the costume worn by the British standard-bearer is a proof that it was obtained for use, and not merely as a sop to the sentiment of Canadian audiences, to be discarded the moment the soil of Yankee land was reached again. "The Show Girl" in this regard is a pleasant contrast to others. When Johnny Comes Marching Home, for instance, in the latter opera, when it was produced here, Canadian flags were mingled liberally with the Stars and Stripes, which belonged naturally to scenes depicting the close of the civil war. At that time, however, the displaying of a British flag to Northern eyes would have been the sign of a bloodshed, so thoroughly was Great Britain in disfavor with the Unionists on account of her supposed sympathy with the South. Therefore the British flag had no more place in the Whitney opera than would the dragon of China or the multi-insignia'd flag of Persia suggested in the song of the Canadian of years ago. This paltry shrinking to what could only be a puerile form of patriotism is very sickening to intelligent Canadian eyes, and the British stage frankly flaunting a 15-cent flag is in sight there.

Jefferson de Angeli, the comedian, who made such a success with "The Emerald Isle," has had a varied experience in light opera work. Among the best known of the operas in which he has appeared are: "Ruddygore," "Black Hussar," "Lorraine," "The Beggar Student," "The Lady of the Tiger," "Toccato," "Jacquette," "The May Queen," "Clover," "Captain Friess," "Fatinitza," and the Gilbert and Sullivan series. These were under the direction of the late John McCaull. Others in which the comedian appeared during his long term at the New York Casino were "Poor Jonathan," "The Grand Duke," "The Tyrolean," "Indigo," "The Jolly Student," "Uncle Celestin," and "The Vice-Admiral." His later stellar appearances included two of "The Caliph," "Pier-de-Lis," "The Little Trooper," "Brian Boru," "The Wedding Day," "The Jolly Musketeer," and "A Royal Rogue."

Dan Daly appeared at the Grand Opera House, New York, for a week's engagement, opening Dec. 8. He was then seen for the first time in the metropolis in "The New Clown," under Walter Yager's management. Many of the critics on the press broke away from Broadway long enough to sit out the metropolis in "The New Clown," under Walter Yager's management. Many of the critics on the press broke away from Broadway long enough to sit out the metropolis in "The New Clown," under Walter Yager's management.

One of the holiday gifts that is attracting uncommon interest is called the Grand Adam Calendar, and is issued by the publishing house of R. H. Russell & Co. Upon each page there is a superbly executed portrait of this or that famous actor or actress of the calendar is at least two feet in height and is printed upon heavy and highly finished plate paper.



Helen Byron, former leading lady of The Cummings' Stock, Toronto, now a principal in "The Wizard of Oz."

Charlotte Walker recently signed a contract for a period of three years, ending a period of three years. Two seasons ago Miss Walker was in the chorus, while last season she was seen in a subordinate role in Kylie Bellew's company.

Edward Abeles, who has been playing with Adams' company in "The Wizard of Oz," is to be transferred to the "Are You a Mason" company, taking the role heretofore played by Leo Dietrich.

James Parr, father of Albert Parr, recently with the Lulu Claser company as principal tenor, died in New York last Monday. He was an actor in England years ago.

James O'Neill is to appear in an elaborate revival of "The Merchant of Venice" opening night, being in Richmond or Norfolk about Christmas.

Whitney Opera Makes Good—Syndicate Magnate's Strenuous Life—Julia Marlowe's New Offering—Langtry's Latest Play.

THE FIRST metropolitan presentation of "When Johnny Comes Marching Home," a new civil war opera by Stanislaus Stange and Julian Edwards, is the leading amusement topic of the week in New York. The event under the direction of P. C. Whitney, is the center of interest at the enormous New York theatre, where, in spite of the general apathy of the public during the week before Christmas, immense crowds are in nightly attendance, conveying the impression that the new offering is going to have a tremendous vogue as soon as the real holiday season sets in. Perhaps it would be more correct to describe "When Johnny Comes Marching Home" as a big melodrama, set to music than to speak of it as a comic opera. Much of its story and many of its episodes would, in all likelihood, evoke enthusiasm entirely without association with the very tuneful, and at times impressive, score furnished by Composer Edwards. The comedy material introduced is also of the type that might be looked for to

lighten up the heavy dramatic scenes of a powerful spectacular war play of the strenuous type. There are spectacular marches of Uncle Sam's boys in blue with brass bands and drum corps and waving flags and all the other paraphernalia and panoply of war; there are plantation pictures of the sunny south, with big and little colored people singing their weird and plaintive melodies alternately with the execution of "the essence of ole Virginia," buck and wing dances and all the rest of it; there is a persecuted hero soldier lad, who is separated from his sweetheart till he comes striding triumphantly back from the field of carnage—and there are all the other elements which find their way into the well-rounded and carefully-molded drama with grim-visaged war as its background. The parts are played and the music is sung by a company including Lucille Saunders, Maude Lambert, Julia Gifford, Bertha Darel, Wm. G. Stewart, Homer Lind, George Backus, and a new and altogether charming prima donna, Zett Kennedy. In addition to these principals, more than three hundred persons are employed in the ensemble, where the volume of melody is quite as impressive as that produced even by Mr. Grau's grand opera company at the Metropolitan. This is the most ambitious undertaking in Mr. Whitney's extended and notable career as a producer of musical works, and it must be admitted that the success it has scored is exceedingly gratifying, not alone to himself, but to the great majority of those who encourage what is best and most dignified in the amusement realm.

It would be interesting to note what form of occupation Mr. Charles Frohman considers real hard work. Several weeks ago he casually remarked one afternoon that he was about through with his business duties for the year, and was going to start right in upon a restful vacation period, not troubling

all the Criterion Theatre to its full capacity. It is unmistakably apparent that her season will run on smoothly and with very large profits to its conclusion. "The Cavalier," most readers of American fiction know, tells the story of a husband and wife, both of whom are military spies, the man because he is a traitor born and the woman because she loves her country better than her own life. In a word, the husband is a villain and the wife a heroine of the highest type. The husband dies in a hospital, and the wife is thus enabled to become the affianced bride of a young gentleman who has loved her all along. Miss Marlowe, of course, is the woman in the case, and she brings to this impersonation all the tender grace, girlish incongruousness and vivid dramatic force which go to round out the best of her stage presentations. In truth, it may be said that she has made a far deeper impression in the present instance even than those which have marked her triumphs in previous seasons.

Miss Manning's stay at the Garrick Theatre will reach its conclusion at the end of next week, and Mr. McKee has finally determined to carry out her original and highly-delighted other cities along her route. This is regarded as a concession to the demands of managers of theatres outside New York, who protested vigorously against the cancellation of their dates when Mr. McKee attempted to prolong Miss Manning's engagement here by transferring her to the Garrick by Mrs. Langtry in "The Crossways," the new play party of her own manufacture, in which she appeared for a single night in London in the presence of the King and Queen of England, both of whom expressed their admiration for her acting with the performance. When Mrs. Langtry goes away her place upon the Garrick stage will be taken by Annie Russell in "Madelaine," a comedy, entitled "Mice and Men." Miss Russell's season will be quite long, and indeed may extend straight through to warm weather. According to all reports, she has made a splendid success of her New York in her newest comedy, and as she is vastly popular here the same condition will doubtless prevail at the Garrick.

LEANDER RICHARDSON.
New York, Dec. 17, 1902.

A NOVELIZED DRAMA

Justin Huntly McCarthy's "If I Were King" is a Charming Romance.

BIRD of the bitter, bright, gray, golden morn,
Scarce risen upon the dusk of
dolorous years,
First of us all, and sweetest singer
born,
Whose far shrill note the world of new
men heaves
Cleaves the cold, shuddering shade, as
twilight clears;
When song new-born put off the old
world's attire,
And felt its tune on her changed lips
expire,
Writ foremost on the roll of them that
came,
Fresh gift for service of the latter lyre,
Villain our sad, bad, glad, mad brother's
name.
Prince of sweet songs made out of tears
and fire,
A harlot with thy purse, a god thy sire,
Shame sold thy song, and song assailed
thy shame,
But from thy feet now death has washed
the mire,
Love reads out first at head of all our
quire,
Villain our sad, bad, glad, mad brother's
name.
—Swinburne.

DURING the past few years the book-play has had an extraordinary vogue on the stages of both America and Great Britain.

Novel after novel, after winning a measure of popular approval, has been seized upon by the dramatists and turned, in a more or less skillful manner, into a form which fitted it for stage purposes. The theatregoers of London have had their fair share of opportunity to see these book-plays, and save in a very few instances, their verdict has been not overly favorable to this particular class of drama. There are several excellent reasons why the ordinary dramatization of a well-known story should fail to please. One is the difficulty of taking a story abounding in incident and encompassing it within the limits of a play which must not exceed two and one-half hours or at the most three hours, in presentation. To those who have read the book which is dramatized, the play must be to a certain extent dissatisfying, because of the innumerable changes and omissions demanded by the transposition into dramatic form.

For the same reason, those who have not read the story are left unacquainted with many details which cannot be brought out in the drama, and so the play is left with a dark spot as regards much of the action and motive. It will thus be seen that it requires a very careful hand to accomplish the dramatization of a well-known book in such a manner that an entirely intelligible story will be told. Again, the characters of a well-written novel, being the intellectual property of the author, are almost as real, some of them, as the acquaintances of business and social life. Thus, as no individual ideals of a character can be alike, so no individual ideals can be realized.

The novelized drama, however, has not yet become generally known to the public as the book-play, and it has in its favor the reversal of the very conditions which militate against the success of the latter. If a play possesses literary value, however, in addition to the acting qualities which it must have to win success, it is a comparatively easy matter to make a play of it, and an interesting book of it, and those who have seen the play find an added pleasure in perusing the book.

One of the most attractive stories of this class which has gained the favor of the public is Justin Huntly McCarthy's "If I Were King," adapted from the story of the same name. The play as produced by Mr. H. Sothern has been pronounced probably the most artistically mounted stage presentation of recent years, and it has been given the highest praise by the critics. It is but natural that the novelized version of such a play should have a great vogue in the reading and the play-going public.

The story deals with a most fascinating personality, that of Francois Villon, "prince of all ballad makers," as England's sweetest living singer dubs him, in that exquisite ballade whose first and concluding stanzas are quoted above. The incidents of the story are purely fictional, and little foundation for them is found in what is known definitely of the poet's life. The story is none the less fascinating on that account. In the opening chap-

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ter old Louis the Eleventh is found masquerading, like Haroun al Raschid, in a low tavern. Villon enters, and to the assembled company of knaves and wenches, he tells of his love for a lady of high degree. He mocks at the king as coward and incapable, and recites his newest ballad "If Villon Were the King of France." King Louis, in a spirit of sardonic humor, gratifies the poet by raising him for a week to the position of Constable of France, with the ghastly prospect of the gallows at the end of his seven days of power, unless he wins the love



SOTHERN AS FRANCOIS VILLON. From illustration in "If I Were King."

of the high-born dame to whom he is devoted. How Villon proves himself wise statesman and brave soldier, how he wins his mistress and escapes the gibbet, had best be learned by a perusal of this charming romance. Mr. McCarthy has told his tale of a poet in fittingly poetic style. Every utterance of Villon is made the medium of expression of some graceful flower of speech or sentiment. The book is one whose charm cannot fail to be felt by all, and to the devotee of both the drama and literature it will be a welcome volume. It is handsomely illustrated with beautiful photographs of Mr. Sothern's production of the play, making it of added interest to those to whom "the play's the thing."

"IF I WERE KING." By Justin Huntly McCarthy. 25 pages, 24 illustrations; \$1.00. R. H. Russell, New York.

Theatrical Tittle-tattle.

Jack Mason has been added to the company supporting Annie Russell. Messrs. Fisher & Ryjey have signed a contract for a tour in vaudeville of the "Florodora" sextet.

Emanuel Lederer has secured Paul Hayes's new play, "The Star of the East," which is said to contain a role suitable for Julia Marlowe.

Weber & Fields will next burlesque "The Merry Widow" during the next four weeks with "Iris." She opened in St. Louis last Monday night, from there she goes to Philadelphia, then on to Boston and then another flight to Chicago.

Aubrey Boucicault has great hopes for the success of his adaptation of "Alt Heidelberg," which, by the way, he had called "Heidelberg," will be produced in New York next week with a strong cast, embracing as leaders Minnie Dupree, Theodore Roberts and Robert Lorraine.

John Sothern, who played Tom Sawyer in "Huckleberry Finn," is going into vaudeville. He has had a very good run in the continuous lists, and will make his bow in this field within the next two weeks. He will appear in a sketch in which he will be assisted by one or two others.

Frederick Tyler, an English actor of prominence, had been engaged for an important role in Aubrey Boucicault's "Heidelberg," but he was suddenly taken ill and had to resign, leaving for London last Wednesday. Augustus Cook, whose latest engagement was with "A Rose of Plymouth Town," was immediately engaged for the part.

Rehearsals of "Bobadil," the new comic opera by Luccombe Scarrle, in New York, which were interrupted last week by reason of Isabelle Underwood receiving a severe wound in the left shoulder while rehearsing a duel with Sam Powers, were resumed last Tuesday. Miss Underwood's arm is still carried in a sling, but all danger of serious consequences as a result of the accident is past.

Mrs. Anna Koerber, mother of Marie Dressler, died last Sunday at Bayside, L. I. Mrs. Koerber was buried last Wednesday without the fact of her death being known to Miss Dressler. The doctors feared that the shock would prove fatal, as Miss Dressler is still in a very feeble condition as a result of an attack of typhoid.

Jessie Millward will be Henry Miller's new leading woman when he presents the new piece by Richard Harding Davis. Miss Millward was about to sail for London last Monday, when she was approached by Mr. Miller's manager with a good pecuniary offer, and after Mr. Frohman's consent to serious consequences as a result of the accident is past.

Amelia Bingham makes her second New York appearance in "A Modern Magdalen," beginning a one week's engagement at the Grand Opera House on Dec. 15. Christmas and New Year's week will be spent in Boston, and Miss Bingham will, no doubt, then start rehearsals for her New York opening with "The Frisky Mrs. Johnson" at the Princess Theatre.

Woodson Grossmith and his entire

English company closed the very successful run of "The Night of the Party" at the Princess Theatre, New York, Saturday, Dec. 13, after 100 performances. It then went on a tour of one week stands. The Messrs. Shubert and D. V. Arthur have booked it for the Montauk, Brooklyn, the week of Dec. 15; the Alvin, Pittsburgh, Christmas week; the Academy, Montreal, New Year's week; the Harlem Opera House the week of Jan. 5, and during the next few months Mr. Grossmith will play in Cincinnati, Cleveland, Buffalo, Toronto, Detroit, Philadelphia (the Garrick), and probably Boston. Altogether the English company's stay in this country will extend well toward six months.

Saleslady's Backache.

There is many a young woman serving behind a counter who can hardly stand on her feet on account of the excruciating pain that catches her in the small of the back.

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