

AFFAIRS OF THE STAGE

The revival of Victor Hugo's "Angelo," at the Theatre Sarah Bernhardt, Paris, recalls the singular story that belongs to the first revival of the piece, in 1850. That occasion was celebrated by a dinner in the author's house in the Rue de la Tour-d'Auvergne. There were present: the host and hostess, and their two sons, Charles, the editor of the "Evenement," and Francis, the future translator of Shakespeare; Rachel, the Tisbe; her sister, Rebecca Felix, the Catherine; Mlle. Bracy, of the Francs, who had lately become Mme. Arsene Houssaye; Mme. Emile de Girardin; Jacques Fradier, the sculptor; D'Orsay, the ex-King of London; Labrunie, otherwise Gerard de Nerval; Alfred de Musset; and a youthful personage by the name of Perree—the most important personage of all. For he made the thirteenth, Rachel, in whom superstition was strong, made no secret of her misgivings. And, for once, they were justified. That thirteen dinner was to be a record. A year later the Hugos were all four in exile—"worse than death," the poet called it, when he was out of harm's way. In 1853 Fradier died of apoplexy, and D'Orsay of meningitis. In 1853 the unlucky Perree made an end. In 1854 Rebecca Felix's turn came; and, at barely twenty-eight, Mme. Houssaye's. In 1855 Mme. de Girardin was no more; and in the January of the same year Gerard de Nerval hanged himself on a grille in the Rue de la Vieille Lanterne, which grille stood exactly where the prompter's box in the Sarah Bernhardt Theatre is to be seen now. Followed De Musset, in 1857, and, in 1858, Rachel herself. "Et riez donc," she wrote, when she told these happenings, "et mouquez-vous du Numero Treize!"

The Vicar of Gorleston's pantomime, "Babes in the Wood," was produced at the church school at Gorleston recently with great success. This was the third annual pantomime staged by the Rev. Forbes Phillips, and, like its predecessors, it has been the subject of much comment. The cast consists of one hundred children, drawn from the elementary schools in the reverend gentleman's parish, irrespective of creed or denomination. The school-room was arranged as a theatre, with flylights, footlights, and all theatrical requirements. The children have been trained by the vicar's sister, Miss Hilda Phillips, under the supervision of the vicar, who personally conducted the rehearsal. The orchestra was conducted by the church organist, who also acted as musical director. Dresses and "strange beasts" were sent by Mr. Beerbohm Tree from His Majesty's Theatre. Special scenery was painted for the production, including a striking grove effect. Pretty songs and dances were introduced, the whole terminating with a transformation scene illustrating the millennium and reign of peace, in which the leopard lies down with the lamb. The moral of the pantomime is "Goodwill towards men," and the encouragement of kindness to animals and birds. The pantomime ran for a week at Gorleston and was afterwards produced at Yarmouth Theatre. The Rev. Forbes Phillips is the author of the play, "Church and Stage," recently produced at the Savoy Theatre in London by Mrs. Brown Potter.

The community of Oberammergau draw attention to the fact that the religious play for this year will be the "Kreuzshule," or "David and Christ." "The School of the Cross," like the better known Passion Play, is one of a series of religious dramas which in the middle ages were represented in many parts of Germany. Whereas the Passion Play has been regularly performed every ten years, there have been many breaks in the performances of "The School of the Cross." It was last performed at Oberammergau in 1875, on the occasion of the presentation to the town by Ludwig II. of a group of statues representing the crucifixion. The text of the play has been written by the Royal Court Chaplain, J. Hecher, of Munich, and Professor W. Muller has composed the music. The play dramatizes the life of King David, who is the central figure, while episodes from the life of Christ are interwoven as tableaux. The idea is to show a similarity between the two. Thus, the triumphant entry of David into Jerusalem is followed by a tableau representing the entry of Christ into Jerusalem. The performances will take place from June 4th to September 17th, at practically a week's interval.

As a young and unknown comedian, J. L. Toole was cast as the second grave-digger in a run of "Hamlet" at the Adelphi. An actor named Wright was the first grave-digger, and he made the most of his "part" to the entire extinguishing of the second grave-digger. This monopoly proved too much for Toole, who seemed to have nothing to do but act audience to the other. Wright put on a number of flimsy jacket-coats, and, during the speeches, did the business of taking them off one by one, and throwing them on the side of the grave, always having his back turned to the other actor. One night his dialogue and business was received with roars of laughter, for, as he cast off his clothes,

Toole calmly put them on, the comic effect of which can be imagined.

Ada Rehan's appearance next season will be made in George Bernard Shaw's delightful comedy, "Capt. Brassbound's Conversion."

Monday, Feb. 26, Joseph Jefferson was 18 years of age. He is now at Palm Beach, Fla., enjoying his favorite pastime of fishing.

Miss Margaret Bourne has been engaged to play one of the principal parts in support of Miss Julia Marlowe and E. H. Sothern.

The incidental music for Viola Allen's production of "A Winter's Tale" was composed by York Sheffield of the Queen's Theatre, Manchester.

Adele Ritchie has been engaged to sing Lady Holyrood in the revival of "Florodora." Henry V. Donnelly will be the Gilfain and Elsa Ryan Angela.

"Clarese," with William Gillette in the stellar role, will be given its first production in London. The scenes of this play are laid in the south.

Writing of the chorus of the Nat. M. Wills show, "A Son of Rest," an enthusiastic penman states that the aggregation is "composed of beautiful lilies and roses of young womanhood."

The rescue of a child from a den of huge African lions is one of the exciting scenes in "Her First False Step," soon to be seen at the Grand Opera House.

Sam S. Shubert has sailed for London to arrange for the opening of his new London playhouse, the Waldorf. "Fantana" will be the opening attraction.

Maude Adams, in "Op' o' Me Thumb," gives an impersonation of a London slavey that is in wide contrast with her Babbie in "The Little Minister."

Eleanor Robson's slavery in "Merely Mary Ann" is an entirely different sort of a young person from what Maude Adams presents in "Op' o' Me Thumb."

"The Girl from Maine" is the name of the play in which Margaret Daly is to star next season under the management of E. B. Stair.

Clyde Fitch is now working upon the manuscript of his new play for Maxine Elliott. He has promised to deliver the manuscript to her in London in June.

The old house at the top of Baker street, London, where Sarah Siddons (1755-1831) lived and died, has been demolished.

George Ade's next play for Henry W. Savage is entitled "The Second Time on Earth."

Lillian Russell, it is said, has 700 finger rings; she wears three.

Before George Ade returns to his native land he is to visit Japan. He is expected back in June.

Ibsen's fundamental infirmity as a dramatist (aside from his infatuated devotion to the monotonous doctrine of heredity) is that he has set himself forth as a regulator; that he is forever vociferating that "the world is out of joint," and that it is a "curse" upon that ever he was born to set it right. It is, Mr. Ibsen never will succeed in setting it right, and he will never succeed on the stage until he ceases to be dull. His nasty plays make people sick, and his pedantic ones make them sleep. "Ghosts" is a type of the former class. "An Enemy of the People" is a type of the latter. William Winter in New York Tribune.

"McFadden's Row of Flats," which is to be presented at the Majestic at an early date, will be the ever bright and clever production of a twentieth century extravaganza, farce, based upon the stories written by E. W. Townsend of "Chimmie Fadden" fame, with characters drawn from R. F. Outcault's and L. B. Luke's famous illustrations. So great has been the success of this musical extravaganza, and so well-known is its story, that it is almost unnecessary to repeat it. It has made millions laugh, and during its theatrical career has given pleasure and amusement to theatre-goers, their wives, mothers, sisters and sweethearts. The present production of "McFadden's Row of Flats" has been edited and revised up-to-date. There is not a dull moment from the rise of the curtain until its final fall, and the performance not only scintillates with its bright sayings and clever comedy and tuneful music, but is adorned as well with scenery of magnificence and costumes that are bright, beautiful and glittering. The company presenting "McFadden's Row of Flats" has always been noticeable for its general excellence. This year it will be better than it ever has been before, and will include among its personnel such well-known artists as the celebrated Speck Brothers (the original Yellow Kids), Billy Barry, Jr., Otto Brothers, Jos. F. Willard, Harry Fentell, Lizzie Conway and Gusie Nelson. The management, by presenting a group of women of fair play, its ponderous framed pictures of Nell Gwynn and Congreve, its big settle and its faded crimson velvet curtains pulled across the lofty, narrow windows. George Anne Bellamy paints an equally alluring word picture of the green room at Covent Garden. Both rooms were used by the players between the acts and at other times when

B. C. Whitney's production of the latest musical success, "The Show Girl," or "The Magic Cap," which will be seen at the Grand in a couple of weeks, is de-

scribed as a pursuit of concord of exquisite colors, fascinating music, rhythmic dancing, brilliant lighting, delightful fun and revelry of all sorts, enveloped and crowned with a wealth of young bewitching feminine loveliness. It is a production of the most spectacular sort. This attraction abounds with refined and clever specialties, among which are: Hilda Thomas and Lou Har, Sam Mylie, Forrester and Floyd, Four Rainbow Sisters, Apollo Quartet and Charles E. Parcor, the famous animal impersonator. Twenty new song hits have been especially written for the production, the more prominent among them are: "Come Down Mister Man in the Moon," "Nellie Kelly," "That's the Way o' a Sailor," "Somethin' as Feels," "I Don't Want to be a Lady," "Semi-nole," "I'm the Manager," "Psyche," "Champagne and Herrapin," "In Zanibar," "Reggie's Family Tree" and "One That He Loves Best."

Wilson Barrett's greatest play, "The Sign of the Cross," will be presented on a scale of rich magnificence at the Grand at an early date. All the original scenery and effects of William Greet's London production, recently repainted by that noted artist, Matt Morgan, will be seen here. Messrs. Fred G. Berger and R. G. Craerlin, who have purchased "The Sign of the Cross" for the United States and Canada, have spared no expense to keep their presentation of this great drama up to the high standard set by Mr. Greet in his years of success with this play in this country, and to this end the new managers have retained in their original roles many of the most distinguished members of Mr. Greet's company. The cast numbers forty players, each chosen for special adaptability to the requirements of this powerful play. Entirely new costumes of costly material, rich coloring and made from the original designs will be admired in the grand stage pictures in this play.

When the curtain rises on the prolog of "The Child Slaves of New York," the spectator beholds a scene of wildly picturesque beauty. Behind the glittering peaks of ice and snow-capped mountains, the flaming rays of the Aurora Borealis are flooded over the sky. A furred man (Charles Potter) emerges from a cave in the mountain side, holding in his hand a pan of gold. He has just discovered a vein of gold of fabulous value. As he gazes at it, rejoicing over his find, a figure (John Foster) steals up behind him and tells him with a blow on the skull. He searches his pockets, secures some papers and the gold and hurries away over the frozen waste. The moon rises at this point; the stars appear in the violet sky, and the lights of the northern rainbow fade away. The moonbeams disclose the figure of a giant Esquimo standing on a jagged, silhouetted against the night. He slowly descends the mountain side, discovers that the stricken man still lives, and revives him. As the curtain falls, the Esquimo points to Foster's footprints in the snow and his rapidly receding form, threatening vengeance for the dastardly crime Foster attempted to perpetrate.

JANE CORCORAN AS "PRETTY PEGGY"

Clever Actress Coming to the Grand This Week Supported by Toronto's Favorite Actor Andrew Robson.

In "Pretty Peggy," the play written by Frances Aymar Mathews concerning the romance of Peg Woffington and David Garrick, in which characters Jane Corcoran and Andrew Robson will appear at the Grand Opera House this week there is one setting which probably does more than any other ever designed to preserve the atmosphere of the stage during the period of George II. This setting is a reproduction of the famous green room of the Theatre Royal, Covent Garden, the house in which Mistress Woffington won her first London success and which is utilized even now for the occasional renderings of grand opera. The second act of "Pretty Peggy" transpires in this apartment, where the young favorite has gathered the wits, the beaux and the beauties of the capital to dine with her after the performance.

The green room has long since ceased to be a factor in theatrical architecture, but in those historical days, when gatherings like that mentioned were of almost nightly occurrence, it was considered as important as almost any portion of the building. With its vanishing hospitality and "good-fellowship" which characterized the play-house, but which is, unfortunately, fast giving way to commercial selfishness and business-like conduct. There are no more green rooms in America; those still partitioned off in old theatres are used for storing properties and dressing supers. England maintains a few in decaying places of amusement, but they are not frequently as of yore, and meetings in them have lost their significance.

In the time of David Garrick at the Drury Lane and Peg Woffington at the Covent Garden, the green room was the parlor of the theatre. J. Fitzgerald Molloy describes that at "the Lane"—"a spacious, high-ceilinged apartment with its great oak fireplace, curiously carved and running half-way up the wall; its ponderous framed pictures of Nell Gwynn and Congreve; its big settle and its faded crimson velvet curtains pulled across the lofty, narrow windows." George Anne Bellamy paints an equally alluring word picture of the green room at Covent Garden. Both rooms were used by the players between the acts and at other times when

their presence was not required on the stage. After each performance the critics and wits of the time—Johnson, Foote, Steel and Horace Walpole, and even Alexander Pope—would meet the Thespians there around a loaded table and, with numberless jests and sarcasms, would discuss the piece just acted. The fate of a production was decided in the green room then just as surely as it is now in the metropolitan dailies. If the wits of the two green rooms at the historic old Drury Lane and Covent Garden were capable of speech, they might repeat the bright remarks made by celebrated men upon Garrick's appearance as Richard, upon Woffington's Rosalind and upon Macklin's Shylock. They might also repeat the love speeches that Davy made to Peg, for most of the courting was done at Covent Garden, and it is this fact that makes the picturesque green room of the famous old play-house one of the principal settings in "Pretty Peggy."

During the engagement matinees will be given as usual on Wednesday and Saturday.

GILLETTE'S "SHERLOCK HOLMES" to the Grand Opera House.

The only opportunity of witnessing the interesting detective drama "Sherlock Holmes," William Gillette's famous dramatization of Sir A. Conan Doyle's popular story, in this city will be at the Grand the coming week, when Campbell and Bothner's Co., of unsurpassed excellence will present this long looked for attraction, assisted by the same sterling company and impressive production that has distinguished its presentation everywhere during the past two seasons.

Striking attest of the genuine qualities of this drama is found in its duration, few modern plays living half as long. Yet, everywhere report has it, the play draws crowds made up of all classes of play-goers. When first produced about four years ago, the piece held its own to large audiences in New York City for an entire season, and in London did even better than that. It is one of the most successful attractions financially of all the good bills that have been on the road lately.

U.S. SILVER IN CANADA.

Industrial Canada: Every United States coin in circulation in this country is displacing a Canadian coin of equal face value. Its legal value in the United States, or its nominal value here, is much greater than its intrinsic value. It derives its nominal value by reason of the fact that it bears the government's imprint or promise to pay. The difference between its intrinsic value and its nominal value, amounting roughly to fifty per cent., constitutes the profit which the government makes on the circulation of that coin. Out of this profit it has of course to bear the cost of mintage, but a sufficient margin still remains to make the circulation very remunerative.

Why, then, should not the Canadian government enjoy the profit to be derived from any circulation under its control? Or why should the United States government be allowed to continue adding to its wealth thru the coinage of surplus silver which finds circulation in Canada? It cannot be answered that the circulation of United States silver in Canada is offset by the circulation of Canadian silver in the United States, for the disabilities placed upon our silver across the border are such as to discourage its importation. It would be foolish for Canada to retaliate by placing a discount on United States silver, for to do so would be to place obstacles in the way of the United States buying our goods, whereas we want to sell the people of that country all we can, and get as much of their money as we can, in order to wipe out as much as possible of the balances of trade constantly standing at our debit.

"NOBODY'S DARLING" IS A PRETTY MELODRAMA

New Production to be Offered Toronto to Theatre-goers at the Majestic all This Week.

"Nobody's Darling," a new melodrama which is just closing a run at the 14th st. theatre, New York, is the attraction at the Majestic Theatre this week, with a matinee every day.

Within the dust, begrimed walls of the cordage factory of Payne & Son, are discovered, working side by side, Ella, a wife, Mary MacMillan, William Wallace and Mary's stern old Scotch father, Hugh MacMillan. Often—oh how often, Mary steals hungry glances at Ella, who having been found one rainy night upon a cinder pile by an old Italian hag, Mother Mallachi, afterwards comes to the factory to toil for her daily bread and is known as "Nobody's Darling," because she is fatherless, motherless and alone, save for the cruel Mother Mallachi, and her cruel son Pietro.

Mary longs to clasp Ella to her heart and tell her all—how she, her mother, had been deceived and ruined years before by Mason Payne, the factory owner's step-son; but she dares not. She has not dared to speak, for honest old Hugh, her father, with his strict ideas—nay, his religion of right and wrong, would as surely kill her with his own hands, as that he lives and breathes—so Mary thinks anyway, and she tells on, hungry of heart for the child she dare not own. Noon hour comes and Mary meets Mason Payne and repeats her oft right her wrong. He scorns her, as he—man-like—is dired of Lola Montez, a Spanish girl, John Payne, his stepfather, has a ward—pretty Annie Heatherington—whose fortune he holds in trust and upon whom William Wallace, the handsome but lowly mechanic, looks as the one being in all the world essential to his happiness, but he has not dared to look so high—he has not dared to speak. Mason Payne has robbed Annie Heatherington of her all. He has been dissipating and leading the pace that kills. His stepfather chides him and threatens to close up the business. He fears exposure unless he can get Mary out of the way, and—marry Annie. This is his only salvation. And when he hires Pietro Mallachi to murder Mary by throwing her into one of the fast revolving cordage machines, and how Ella saves her, not knowing that she is her mother; how this powerful story of absorbing heart interest is carried on, how Ella saves John Payne and William Wallace, how "Nobody's Darling" becomes "Everybody's Darling" and how Rastus, the black engineer of the factory, woes and wins Bessie—Miss Heatherington's "yallah" maid, how Ella fights on and on against terrible odds, you may ascertain by going right to the Majestic Theatre this week.

The usual rule has been standing room only ever since Sullivan, Harris & Woods made such an elaborate production of this beautiful play of hearts and souls.

"C. B." Challenged. London, Feb. 22.—Mr. Wanklyn, the Unionist member for Central Bedford, issued a challenge to Sir Henry Campbell-Bannerman in the course of a speech to a deputation from the unemployed of his constituency yesterday. He would, he said, give £500 to the Liberal party for their own party purposes if the next British government or the next Transvaal government revoked the Chinese Labor Ordinance, provided that Sir Henry would give him £500 if it were not revoked.

It was no use minding matters, said Mr. Wanklyn, and he wanted to pin the Liberal leader to a challenge he could not refuse.



Blanch Deyo and William Norris in "The Cingalee," Which is Coming to the Princess.

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JANE CORCORAN ACTRESS AT 3 MO

Something About the Career of the Star in "Pretty Peggy" at Grand this Week.

Miss Jane Corcoran, who will make her initial appearance in Toronto when she begins her engagement at the Grand Opera House, evening in "Pretty Peggy," possesses the distinction of having been an actress in America. This clever woman made her debut at the theatre, three months, with the famous Theatre Stock Company, in a play, of which her mother, her first actress, was a member.

The play was "Caste," and her first appearance was not as "wonderful" as it properly be construed a "thinking part," for the object was necessary to the career of the character was to lie low and keep quiet. Miss Corcoran marks that with her memory.



JANE CORCORAN AS "PRETTY PEGGY"

she cannot recall one of the faint events of her life—her inclination to believe that she was "wonderful," for she has been so.

At the age of four she was favorite at Forrepaugh's, Philadelphia. It was at that place that she created the "Van, the Virginian" in which Frank Mayo was the star. Little Corcoran frequently fell asleep in her nurse, while waiting in her cue. One night when she was to go on, she was a trifle



JANE CORCORAN "Five Years of A"

when Mayo took her hand to the stage she refused to let go. It was a stage wait, and, because at the delay, Mayo hurriedly, most dragging the child after her, dragged her to the ludicrous

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