

Plays and Their Players

Curious Comment on the Pathing Show at Gompoye Stage at Platform.



EDITH TALIAFERRO.

HE popularity of rural dramas and other plays in which the home interest predominates has brought into increased prominence the work of children on the stage. In the cast of nearly all such plays there is a part assigned to a child, occasionally to two, and they vary in ability from the unbearable variety with the little Eva voices to such a gifted and accomplished child as Edith Taliaferro, seen here last season as Jeannie in "The Bonnie Brier Bush." Quite a number have appeared in the past year or two on the local stage, of whom Edith Taliaferro, Gertrude Robinson and Etta Bryan, of the Stoddard Company, Vivian Bryan, the Mandy of "Shore Acres," and Leota Sinclair, of the "Jed Prouty" company, were the best. There has been much discussion for years as to whether these children should be allowed upon the stage. In New York city, the Gerry law prevents any child under 7 from appearing at all, while those over that age and under 16 may speak lines but do nothing else. No other city in America has such a law, and many people of whom Mrs. Taliaferro is a leader, contend that New York should not have this distinction. They say that stage children have the best of care and receive a training and education that are invaluable. Perhaps so. But from the view point of the public it would be preferable to do without the Edith Taliaferros if their absence from the stage meant that theatergoers were to be forever spared the misery of sitting through a play in which one of the shrill-voiced kind takes part. From such stage children may all play-ers be spared, whether by means of a Gerry Society or any other method that is a positive preventative.

The comedy "Caste," it will be remembered by those who saw this play, affords a chance for a precocious aspirant for histrionic honors to inflict itself upon the house. The company that put this piece on here a short time ago produces each evening a real flesh and blood baby. The part calls for one of very tender age, but the fact that the infant is too young to speak is not the advantage one would suppose. It's a young child that's too young to yell. In this particular instance, the company not having a child of its own, the property-man at each place it shows has to rent one. The babe he got in London was a very good one, but the players relate that it is all too infrequent in occurrence for some of them to burst in upon the performance with a horrible howl just when they should be quietest. This contretemps is not risked more than once in an evening for when the stage mother subsequently comes on she carries one of those inanimate objects that is always carefully concealed and cuddled about with shawls.

It is always gratifying to the people of London and Middlesex to hear of the success of former residents of this favored section of Western Ontario, and especially should this be the case when the success is won in such a prominent field as is offered by the stage. The Hastings family in Parkhill is justly proud of the reputations gained by two of its members, Ernest and Cuyler Hastings, in the theatrical world. The first named made a distinctly favorable impression last year in the role of the clergyman in "Lovers' Lane," while the other has been winning encomiums for his work in far-away Australia. He made a success of the title role in "Sherlock Holmes," and now the Australian exchanges of November bring word of fresh laurels earned by his filling of the leading part in Justin Huntly McCarthy's beautiful play, "If I Were King." The Sydney Morning Herald of Nov. 24 says of the performance: "Remarkable for three or four magnificent tableaux, in which the chivalry and turbulence of the fifteenth century were momentarily embodied with romantic effect, 'If I Were King' achieved a genuine success of enthusiasm on Saturday. Not only did the audience recognize the sound and spirited acting of Mr. Cuyler Hastings in the arduous role of Villon, but all through the handling of the crowds, and the general tone of the production, contributed to a striking ensemble. Mr. Cuyler Hastings greatly added to his reputation as Villon, particularly in the first act, where he most looked the part, and assumed a debonaire frankness and gaiety that formed the very antithesis of his manner in Sherlock Holmes. Now and again in his more serious scenes Mr. Hastings was a fine heavy in his treatment of the character; but in the expression of the

ardent rhetoric of love, in his plea for money to the king, and in his defiance of the vainglorious Herald, he was consistently strong." The Sydney Evening Star of the same date is equally complimentary. It says: "Mr. Cuyler Hastings certainly stands far above most of the present day men in his particular line, and he has been well supported by a company of really unusual average excellence. The result has been such a complete performance as 'Sherlock Holmes,' which was only withdrawn to allow of the production of W. Justin Huntly McCarthy's 'If I Were King.' This was performed on Saturday night in the presence of an audience that filled every available seat, and it was received with the most pronounced marks of favor. Mr. Cuyler Hastings appeared as Francois Villon, soldier, poet, roysterer and swashbuckler, and gave a delineation of the character which was simply charming from start to finish. Possessed of a handsome face and figure, he made an ideal of the age, and his gay insouciance, recklessness, abandon were pictured with a fidelity, in the first act especially, beyond reproach."

Since Walter Jones, the comedian, who was here in "The Chaperons," became the husband of a rich St. Louis widow, it has been the wonder of all stage people why he has not starred. With his ability and reputation and his wife's money, it has been thought that he should surely head a company of his own. Rumor has succeeded rumor as to his intentions, but each time he has refused to be taken from the comparative obscurity of present position, and he raised to the dazzling heights of stardom. Now, however, comes another rumor, this time to the effect

uttered his famous dictum that he can't fool all of the people all the time.

Below are given some cuttings from advance notices which have been handed to The Advertiser for publication within the past two seasons. They are not by any means the most striking examples which might be cited. They will be found to contain not only the most extravagant and absurd claims on behalf of attractions or actors, but they are also marked by errors of construction and of grammar, not to mention the mistakes in spelling and punctuation, which have been expunged. It is needless to say that these notices were vigorously blue-pencilled before finding a place in the columns of The Advertiser.

The first one quoted is the work of the press agent of one of the most pretentious offerings of the season. It is unnecessary to point out its absurdities of construction:

"Scientifically, and in the exhilaration of aesthetically-blended color, 'The new' opera, the last work of the famous composer whose musical genius is forever stilled, save in his work, which will live perhaps forever, in some of its strains, at least, is said to be a rarely beautiful production."

In the next extract the most striking feature is lack of discrimination in the use of the singular and the plural. There are other faults, however, which may be discovered without the aid of a microscope:

"The five scenes, which are necessary for the development of the plot, all have strong climaxes, and each received full share of approbation. On the whole, the action is swift, and the comedy and dramatic incidents, scin-



MISS IDA CONQUEST

Leading Lady of the "Two Schools" Company.

that he will soon be out with a new comic opera, "The Sleepy King." Concerning the bandmaster, claims the music of the play as his, and George V. Hobart is credited with the book. Hobart, by the way, is one of the many Canadians now doing good literary work in New York. He came from down Port Hope way and has lately achieved distinction for his skill in making successes out of plays which were failures in other hands.

Miss Maude Lambert, the prima donna contralto of "When Johnny Comes Marching Home," is tempting fate and fortune in a new line of feminine endeavor. She has written the musical score of a comic opera. The play has not yet been given a name, but it is in the hands of Fred C. Whitney, and if he ultimately approves of it it may be produced. But even if it's never produced, the fact that she has written it, has proved the inspiration for more than one of the paragraphs of Whitney's fictioneer.

Some space was devoted in this column last week to the press agent and his methods, and an objection was taken to the all-too-prevalent tendency to exaggerate and misrepresent the merits of theatrical productions, a policy which results always to the detriment of the theater business as a whole, and all too generally to the disadvantage of the best attractions. It is but a case of the fable of the wolf and the shepherd boy over again, for theater patrons cannot forever be deceived by the cry of "best on earth, best on earth." The prince of showmen was not wrong when he

filling with flashes of wit and most thrilling and intense. The commendations of the press have been, while critical, yet of such a nature as to advise every reader of —'s stories to go and see it. The play, while on an entirely different theme than "The —," yet we are told, maintains the similitude and virility, and that a presentation of much merit may be looked for. The management has cast the play with a company of more than ordinary intelligence. The scenic equipments for this drama will be on a scale of most regal splendor, magnificent settings, and beautiful effects are promised, and the depiction of the locale of the story will be closely followed.

Despite the glowing predictions of the irresponsible pressman, next quoted, the local audience which witnessed this show, failed to "enthus" to the point indicated in this notice:

"The audiences everywhere not only endorse this musical bit seven or eight times at each rendition, but they pay the singers a most unusual tribute by catching up and whistling the entire refrain to the accompaniment of the entire rendition, when it is of common occurrence for the orchestra to cease playing and for the excited actors to sing and dance to the time and tune of the enthusiastic whistlers."

Here is how two second-rate stars are announced by their publicity promoters: "Preceded by heraldry of triumphs, with promises of the most elaborate production in the legitimate field of drama, the coming of the eminent tragedian, Mr. —, is being impatiently awaited by all true lovers of art."

"In these essentials he is, perhaps, without a living peer, and his youth is not the least valuable of his possessions. Before him lies a straight path to the highest professional honors that any

actor could desire, for it leads through the fields of legitimacy to a goal of fame that shall be as enduring as that won by Forrest, Booth, McCullough, Barrett, Keene and the other mighty masters of stagecraft who have gone before."

And this concerns a cheap and not too clean burlesque show:

"This show is without question the best extravaganza company that has visited this city, as it is spoken of so highly by all the leading papers of every city that they have ever appeared in. This is the first appearance of the company out of New York this season, where for ten weeks it has had the most successful run of anything ever known. Not an objectionable line is spoken from start to finish."

word "succumb" as a transitive verb, has had no deterrent influence on the writer of this sentence:

"The heat and flame are about to succumb" the heroine when the hero rushes to the scene and rescues her by throwing a briar over her and drawing her to a place of safety."

Perhaps these quotations will suffice to prove to the disgruntled reader of newspaper advance notices the fact that, crude and untruthful as some of these effusions are, they might easily be made worse but for the watchful eye of the editor.

Robert V. Ferguson, who is playing the role of Eccles in George H. Brennan's revival of "Caste," has the reputation of being the best drunkard on the American stage, a statement which will be received with credence by the Londoners who saw that one inimitable touch of tipicality in his drunk scene in Kathryn Kidder's "The Country Girl." In private life Mr. Ferguson has a reputation for temperance, but behind the footlights he goes to the other extreme. Whenever a new production is planned which contains a character addicted to intoxication, Ferguson is invariably sought after. His portrayal of the drunken old Eccles is said to be one of the most realistic or performances.

The new Majestic Theater in New York, which is described as one of the prettiest in America, was opened Thursday night by the "Wizard of Oz" Company, seen in the metropolis then for the first time. To Miss Paula Edwards, whose "Rhoda and Her Pagoda," sung by Poppy's Maid in San Toy, is one of that piece's most beautiful legacies, were to have fallen the chief honors of the opening. Miss Edwards was to have been featured as Fryxie Trylle, the abominably hungry Munchkin maid, played here by Miss Grace Kimball. The part had been built up to suit Miss Edwards' talents, and was proclaimed as one of the most captivating in the play. On Thursday, however, Miss Edwards produced a certificate of illness, and in the excitement of her non-appearance on the stage it came out that she has been married for some time to a wealthy broker and had retired forever and ever.

Theatrical Tittle-tattle.

Dorothy Morton joined the "Prince of Pilsen" company at Des Moines, Iowa, Thursday night, assuming her original part of the widow.

William Mendeville, who joined the "Sultan of Sulu" about three weeks ago, resigned last Tuesday, and his place is now filled by George Shields. Sara Alice Atwater, whose appearance heretofore has been principally at Newport, has joined the ranks of the New York "A Chinese Honeymoon" company.

George Alexander is expected to revive "Romeo and Juliet" at the St. James Theater, London, about the first of March. Lillian Braithwaite will be the Juliet.

Bertha Galland and Charles Frohman part company at the end of this month. Miss Galland will not play in an old piece and her manager hasn't a new one for her.

Although "The Stickiness of Geradine" has been a success, Weber and Fields are already at work on a burlesque on Clyde Fitch's latest piece, "The Girl With the Green Eyes."

Henry Miller has bought a new one-act play entitled "The Iron Duke" by Walter Frith, author of "The Man of Forty." The act has been a success in London, and Mr. Miller completed negotiations by cable.

Elgie Bowen, formerly prima donna of the "San Toy" company, sailed from New York for London last week. She will join one of the big musical comedy companies now running in the English metropolis.

Bijou Fernandez, who is well known in Washington, has been cultivating her voice, a strong mezzo-soprano, and the chances are that she will be among next season's stars in a musical comedy.

Maxine Elliott will probably drop away from the support of Nat Goodwin in the early spring so as to prepare herself for her starring venture next season. Miss Tibbory will take Miss Elliott's place.

Hattie Williams, who has been the leading lady with the Rogers Brothers' company for the past two seasons, during the week signed a three years' contract with Charles Frohman and will doubtless head a musical comedy company next season.

Laura Biggar made her vaudeville debut at Bridgeport, Conn., last Monday night, appearing in a sketch entitled "A Thief of the Night." There was nothing suggestive of her recent trial in the piece and she made no effort at heroics.

The success of Richard Harding Davis' "The Taming of Helen," has decided him to quit writing fiction and go to other places, but he will be a son's folly, and it will be presented in the spring or next fall.

Edwin Arden has done so well with his position as leading man in "Ninety and Nine" that he will be among next season's stars, under the management of Frank McKee. An original play is now being mapped out for him by a well-known playwright.

Yvette Guilbert is settling down to writing novels, according to dispatches from London. The singer recently finished her second novel, "Le Demi-Vieillesse." The popularity of her first book, "La Vedette," has inspired her to continue writing the pen.

Grace Orr Myers, who appeared in "Miss Simplicity" last season in the role of Marjory Bagges, is still with Frank Daniels, and will be seen this season in this piece as Claire de Loinville. This is the prima donna role and Miss Myers inherits her success.

The Eastern Consolidated Oil Co. hereby announce, through their fiscal agents, C. B. Heydon & Co., 72 Queen Street West, Toronto, Ont., a

100% ADVANCE

on the price of their stock from
50c to \$1.00 [per] share

IN TEN DAYS

A stock that has attracted wide attention in the financial world and is soon to be withdrawn from the market.

THIS IS THE COMPANY

- That has 10,000 enthusiastic stockholders.
- That has over 21,000 acres of oil lands.
- That has 115 rich producing oil wells in Ohio and California.
- That has made every \$100 original investment worth \$200 today, and paid \$27 in dividends on the investment.
- That has treated its stockholders so well that 80 per cent have increased their holdings since Dec. 1.
- That is building a big oil refinery in Kern River that alone will earn big dividends.
- That has received subscriptions for 400,000 shares of stock from its own stockholders in one week.

An investment proposition that has paid 27 per cent in dividends to its stockholders in the past thirteen months.

THIS IS THE COMPANY

- That has an oil production of over 50,000 barrels monthly.
- That has nearly a million dollars in assets and practically no indebtedness.
- That will make every \$100 invested now worth \$200 when the price goes to \$1.00 a share after January 29.
- That has more properties, more oil wells, more dividends and more assets than any company except the Standard Oil Co.
- That has among its board of directors such men as Hon. Ernest Cady, ex-Lieutenant Governor of Connecticut, president; Judge Charles J. Noyes, five times speaker of the Massachusetts legislature, vice-president, and Hon. Lewis Corbin, one of the largest envelope manufacturers in America.

MOST SOLID, SUBSTANTIAL INVESTMENT ON THE MARKET

to this line of parts from her mother, Annie Myers, who a few years ago had a reigning national favorite. Miss Myers is said to find splendid vocal opportunities in the Southern serenade, "Phoebe."

Napier Lothian, Jun., a well-known manager, died in Boston last week. At various times he has been manager for Mary Anderson, Julia Arthur and Henrietta Crossman. He was born in San Francisco in 1855.

The Shuberts, of New York, have purchased the American rights to "West End," an English musical comedy by the authors of "A Chinese Honeymoon." The piece is reported to have scored in the English provinces.

Notwithstanding the many wild rumors floating about as to Virginia Harned's injuries in the fall at Detroit, she opened in Boston last Monday night in "Ris" to a big house, all evidence of her injuries having disappeared.

Maurice Barrymore, the noted actor, who is a patient in the Long Island Hospital for the Insane, while not materially worse or better than he has been for several months, frequently suffers from violent attacks and gives his attendants much trouble.

The first performance in the United States of "Boboli" occurred in Boston last Monday night, and another success is reported. Isabelle Underwood is the star of the piece and made a hit. Clara Lane, J. K. Murray, and Will Hising are in the supporting company.

There must be one strong woman's part in the "Dante" which Sardou has written for Sir Henry Irving, for Miss Lena Ashwell, who has just made another hit as Emilia in Forbes Robertson's London revival of "Othello," has been engaged to play it.

"The New Clown," in which Dan Daly is appearing this season, is in four acts, two of which give glimpses of circus life generally unknown to the public, and present a view of the hippodrome performers as they are in their own so-called private life.

Charles Dillingham has engaged for two years R. C. Herz, a young English actor, who made a favorable impression in the part of a "chappie" with Mrs. Patrick Campbell. He will be a member of Maxine Elliott's company, which will present a new Clyde Fitch play next season.

Richard Lambart, recently the juvenile man with Mrs. Osborn's players in New York, has been engaged by Amelia Bingham for an important part in her forthcoming production of Clyde Fitch's new play, "The Frisky Mrs. Johnson." The piece will have its first presentation in New York next month.

Wagonwheels & Kemper have secured from Oscar Hammerstein his rights to Tolstoy's "The Resurrection," and it will be presented in New York at the close of Viola Allen's engagement at the Victoria Theater. Blanche Walsh, one of the firm's stars, has closed with "The Daughter of Hamelin," and will have the principal role in the new piece.

Miss Nellie Follis, the beautiful girl whose work in "The Chaperons" delighted Londoners who saw that play when it was first here, has since

climbed quickly to the top, and as the soubrette in Jerome Sykes' "The Billinaire" Company, is accepted by New Yorkers as one of the most charming on the stage.

Charles B. Dillingham has decided to change the title of the children's play, which he has just purchased from Frances Hodgson Burnett, in the future it will be known as "The Little Princess," as Mr. Dillingham believes the original title of "An Unfair Little Princess" was too cumbersome.

The title role in the new comic opera "Bobbili," which was produced in Buffalo last week, is played by Isabelle Underwood, and her understudy, for the part is J. K. Murray. Understudies are common in all companies, but it is doubtful if a man has ever been made understudy for a woman before—at least in America.

Edythe Rowland, who is playing the part of Muriel Eden in "The Gay Lord Quex," has made such a hit as to attract the attention of several of the big New York managers. This is Miss Rowland's first season on the stage, being only 16 years old. She is the daughter of Nettie Black, well known in musical comedy circles.

Judging from the tales of woe told by members of companies that have recently disbanded, one would imagine the business on the road this year to be rather bad, but such is not the case. The Southern States have been the buying-ground for a majority of the companies that have disbanded, and they have been literally overrun by companies desiring to avoid the coal strike region.

Blanche Ring, who made such a pronounced hit at Mrs. Osborn's playhouse in New York, signed a five years' contract with Geo. W. Lederer last week. Miss Ring will be started in a musical comedy, commencing about the middle of February, and should the piece prove successful Mr. Lederer will take the entire organization to London in the spring.

"York State Folks," at a recent engagement at the Grand Opera House, St. Louis, broke all records for box office receipts. Standing room sold at a premium and hundreds were turned away unable even to gain admission. This is looked upon as a remarkable feat for a local theater-goers as Mary Manning in "Janice Meredith" and that sterling play, "Arizona."

Frank Rushworth has replaced Hubert Wilkie as tenor of the Anna Held company. Mr. Wilkie is reported to have had a misunderstanding with "The Little Duchess," hence the resignation. Wilkie will be remembered by local theater-goers as one of the "Tintin" in the first William Morrissey "When We Were Twenty-One" company and later appeared here as the Duke of Burgundy in the "Princess Chic."

Etta Butler, one of the cleverest mimics before the public, and whose work last year with "The Liberty Bells" will be recalled, died in New York last Wednesday of typhoid fever. Miss Butler was rehearsing for a part with "The New Clown" last November, when stricken down, and had been battling with the disease from that time until her death. She made her first appearance on the stage

in New York about four years ago, with Brady's "Around New York in Eighty Minutes."

Kirke La Shelle, who is to send Frank Daniels here this season in "Miss Simplicity," has recently bought the manuscripts of two new works, a musical comedy entitled "The Smart Set," and a dramatization of "Checkers." Whether by coincidence or design is now known, but it is odd that he has also accepted from each of the authors of these two works a new song for Frank Daniels' second act, "Bobbili," a weird and uncanny burlesque on the occult, is by Paul West, author of "The Smart Set," and Henry W. Blossoms, author of "Checkers," wrote the words to Daniels' new comic song, "Don't Forget You're Talking to a Lady." "The Gilly with the Baby Star" is another new addition to the "Miss Simplicity" score.

A MOTHER'S CARE

Every mother knows the constant care a little child requires, and to the young and inexperienced mother who is caring for her first baby there is no other period in her life more trying. In the little ills that are certain to come to all infants and young children, the mother—especially the young and inexperienced mother—scarcely knows what to do. It is to meet emergencies of this kind that Baby's Own Tablets are offered to all mothers. These Tablets are an absolute cure for all the most common ailments of little ones, and should constantly be kept in every home where there are young children. Sickness comes quickly with Baby's Own Tablets, and the emergency is promptly met. Mrs. R. H. Latue, Mountain, Ont., says: "I can recommend Baby's Own Tablets to all mothers who have cross or delicate children. I do not know how I could get along without them." The Tablets are guaranteed free from opiates or harmful drugs, and crushed to a powder may be administered with absolute safety to a newborn babe. Sold by all druggists or sent by mail at 25 cents a box by writing direct to the Dr. Williams' Medicine Co., Brockville, Ont.

Questions Answered.

TAXES.—I purchased a lot over a car ago on which I paid all the taxes emanated last year. Could the municipality in which said lot is situated legally sell my lot last December for taxes alleged to be in arrears some years ago, without my knowledge? I had that the previous owner paid taxes said lot for 1901. ANS.—Yes, if there are any taxes over three years in arrears. You have a right to redeem your lot within one year from the sale.

W. T. West, sectionman on the L. E. and D. R. R., was injured near Middleburgh on Monday night. The handcar was on the track as the express came along, and the men did not succeed in getting it off in time. The engine struck one handle of the handcar, throwing it the left leg and a severe scalp wound. He was taken to the St. Thomas hospital.

HUTCH

Does all that is claimed for it.

HUTCH

FOR THE LADIES

Many people enjoy themselves to the limit during winter. They know that the body requires an extra amount of heat and consequently a greater quantity of food during the cold months, and so they feed up on fat stuffs and richly seasoned dishes. With the approach of warmer weather the body does not need this kind of diet. So it is that there remains a waste which begins to rot in the bowels and intestines, and the blood becomes overheated and filled with poison. Clean out all this with Hutch, and start the spring with a healthy body and pure blood. Hutch is good as a spring medicine. Chocolate coated.

All druggists, or by mail from the Woodward Medicine Co., Limited, 299 Washington Street, Buffalo, N.Y.