

## THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

## Attractions That Will Attract in Saint John

A Review of Some Recent Bookings—Their Success or Otherwise—No Lack of Support in Some Cases at Least

The question has often been asked "Is St. John a poor show town?" Various answers have been given, largely dependent upon success or failure of productions just having been given, and accordingly no definite response has been made. It is urged by some that St. John is not a poor show town, but that it is not a poor show town. It depends largely upon what are considered "higher class" productions. But discussing the question on the average commercial basis, if the people are offered what they want, they will support it. If they do not, they will not support it. It is not a poor show town.

It is within the memory of all stagegoers that road productions have played to large receipts during the last couple of seasons, in particular, in St. John. They have not always been in contrast to the higher class article that is very cheap both as to merit and price. On the contrary top road prices have been asked and secured. Just this season "The Pink Lady," "The Chocolate Soldier" and other road shows (these can hardly be considered of a very "low" class) played to filled houses in this city, and it was not for a one or two night stand, either. Then the old question crops up again, "Is St. John a poor show town?" because the Boston Grand Opera stars failed to draw paying houses, and again because "Officer 666" was not patronized as well as its merits would demand.

If St. John theatre-goers speaking in the majority, show by their non-attendance that they are not anxious to pay \$2 top prices with a range of 50 cents to \$1.00 for the best in music amongst theatre-patrons here, but it should also prove a wise move not to repeat the venture without a guarantee. For, when these stars return to Broadway, the scene of managerial direction, their culture of the whetstone's desire for A-1 goods is hardly the loftiest. But how to explain the fact that "Officer 666" met with poor houses? It is difficult of course to give any reason why a real good play is not patronized, particularly a road production with so successful a career as this one, with the credit of long runs in American cities behind it, but the most commonly heard about the streets was the objection to passing over \$1.50 per seat, by those who are accustomed to sitting in the downstairs section of the house. They had freely parted with this amount in change causing filled houses for the musical comedy productions which had appeared here early in the season with a company of from thirty to sixty people, and they failed to understand why a straight road company with a cast of little more than a dozen should demand the same price, carrying only one set of scenery, and apparently being under not half the expense. Of course the argument might be

shown that the title of the piece demanded \$1.50, top, but it might have been wiser for the success of the show in securing an audience here, for the reasons given, to have set aside certain orchestral rows at that figure and lowered the scale gradually elsewhere in the house. Because of the failure of one or two productions to draw large houses, it can hardly be said that "this is a poor town for shows," nor can a contrast be easily made with cities of like size or smaller, because of the likes and dislikes of the stage-lovers in each. Large producing directors who have visited the maritime provinces this season, believe this territory to be most fruitful, and they surely ought to know, at any rate we're willing to take their word, when they say that the field is ripe if to quote one of them "the proper class of production is given at a scale of prices appropriate."

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You wouldn't be obliged to do this very often, as the majority of the majority of drugists are honest and conscientious.

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Reasonable There is a certain lawyer whose quick wit is said never to desert him either in the court room or elsewhere. Not long ago a client entered his office and throwing back his coat, exclaimed: "Why, sir, your office is as hot as an oven!" "Why shouldn't it be?" asked the lawyer, smilingly. "It's here that I make my bread."

The Diaphanous Frock George Ade was talking in London about the diaphanous, the almost transparent quality of the dresses in the new musical comedy of "The Girl on the Film." After condemning these tenuous garments with no little severity, Mr. Ade smiled and added: "But, after all, I guess 'The Girl on the Film' has to wear filmy frocks."

Unnecessary "You ought to brace up and show your wife who is running things at your house." "It isn't necessary, she knows."

## NEWS OF PLAYS AND PLAYERS

Lynn Harding In The Great Adventure

DREW IN SHAKESPEARE

Edmund Breeze Co-Author In New Play—Deborah In Disguise—A Change Since The Toronto Sensation

An interesting interview is published in this week's New York Mirror with Lynn Harding, who played here as lead with Grace George in "Just To Get Married." Among other things there is the following—Mr. Harding came over a few years ago to act in a series of Shakespearean productions for William A. Brady. The scheme fell through, and Mr. Harding became leading man for Grace George in one of those plays of which you have to be reminded. Later he was Benedict in Much Ado About Nothing, and Bill Sikes in Oliver Twist. Last season he went back to London to play Drake in Sir Herbert Tree's big success, and then he returned to this country to play a leading part in Years of Discretion. Withrop Ames asked him to appear in The Great Adventure, but Mr. Harding hesitated. Negotiations were dropped, resumed this fall, dropped again, and now Mr. Harding is rehearsing for the already famous play.

Pauline, the hyphenist, well known in St. John, has been engaged by Marcus Low for an extended engagement over his circuit of theatres. He opened at the Metropolitan Opera House in Philadelphia on Monday.

Rehearsals for The Love Leash, a comedy by Anna Steele Richardson and Edmund Breeze, have begun. Grace Filkins will be featured when the play is given in New York early next month by the New Era Producing Company.

Thomas Wile opened his regular season in the Orpheum circuit in Memphis, Tenn., on Monday, in the one-act play, Like Father Like Son, by Guy F. Bragdon.

John McCormick, the Irish tenor, starting in a new play in which he will have the only singing role, is the newest plan of Charles Wagner, the concert pianist, who has the famous singer under contract.

Home allurement have wooed Emma Eames from the glamour of the foot lights. The singer, who returned last week with her husband, Emilio de Goyza, from Europe, gave out the statement that she had left the stage forever. She will sing only for charity bazaar. Domestic life, said Madame Eames, appealed most strongly to her, and she was getting too old for the bustle and bustle of the present day operatic stage, for which she really never cared.

The success of John Drew in the revival of "Much Ado About Nothing" does not appear to be assured by any means. It is now stated that he may fall back on a revival of the clever little comedy, "The Tyranny of Tears," if the Shakespearean effort fails to draw. With the Chambers' comedy, "Deborah," the much discussed, has again been presented to the public in Boston under the title, "The Smouldering Flame." Several changes have

## Visitors' Suggestions For Local Theatres

Patrons of Moving Picture Houses Would Approve Enforcement of Rules Against Spitting and Large Hats

American visitors to the city during the last few weeks have frequently asked the question, "Should not ladies attending the motion picture entertainments be compelled to remove their hats?" and "Why is there not a more stringent regulation regarding expectorating upon the floors of houses of amusement?" To the first query the probable unanimous response of the men-folk patronizing picture shows will be a loud and hearty "yes." To the other it will undoubtedly be the answer of not only one class but all, that there should be every provision made to prevent expectorating upon the floors. A gentleman visiting here this week from a town in Maine said that it cost \$7.00 to spit upon the floor of a house of entertainment in that place. While it might not be necessary to add another chapter to the cost of high living in St. John by imposing such a penalty as that for offenders of this kind here, it might be well to provide for a reasonable fine and to see that it is collected.

As regards the "hat question," the apparently been made in the piece since it caused such a row in Toronto, but the general idea still remains the same. From the summaries for the Boston reviewers the final act seems to have been considerably altered, though the dramatist does not appear to have made the outcome less nebulous. The father of Deborah's son becomes a famous psychologist, and not a clergyman, as was the case in the version seen here. He is called to make a diagnosis of Deborah's mental condition, which has been brought about, not by her remorse over the fact that she has become a mother out of wedlock, as the original play had it, but by the worry over the thought that she had separated her cousin from the man she was to marry.

The confession of the sick woman gives the psychologist a sidelight on his own past, and there the play appears to end. One weakness of "Deborah" as a drama was that it deserted the central idea in the last act, but "The Smouldering Flame" seems more consistent.

A chessboard comedy has been written by Hilda Johnson Young and supplied with "local color" by "Mattie" the pitcher of "The Giants." A cast of real players is announced for it and "for the romance, youth and comedy of the ball field that it gets forth." The surprise is that the American stage has so long escaped such a play.

The Countess of Warwick, whose recent lecture tour in America was not a financial success, is now engaged in writing motion picture plays. She has completed one, which she admits is highly sensational, but she hopes to produce some of a far higher character.



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