MC 2035 POOR DOCUMENT

THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

SECOND WEEK SHOWS STOCK COMPANY WELL ESTABLISHED

A Suggestion For Two Plays — Revival of Sweet Lavender—Cyril Maude May Be Knighted — Bernhardt Sends Protege to New York

The close of the second week of the Woods-Thompson Stock Company at the Opera House sees them greatly advanced in public favor, and increased interest in the latest venture in local theatricals. The members of the company have installed themselves in popular favor in the two plays presented, and have shown themselves capable of the demands made upon them in the various roles.

There is a demand for two plays a week amongst those who have been following the engagement quite closely, it being urged that instead of having so many matinees during the week, the time might be spent in part in rehearsals of the extra production. It is of course a very difficult and arduous task to learn the lines and "business" of two shows weekly, but there are a great many about the city who when they have seen the one production will not return to witness it again, but would go if a different play were being given.

Graham Moffatt, the author of "Bunty Pulls the Strings," is going to tour the British provinces in a revival of Pinero's "Sweet Lavender." He will have his new play produced simultaneously, about Jan. 1, in New York, Chicago, and London.

The Messrs. Shubert have secured the English-speaking rights to "The Midnight Girl," a musical play by Paul Hewe and Jean Briquet.

John McCormack, the Irish tenor, will appear, it is said, about holiday time in a drama in which he will portray a singing Irish priest.

E. H. Sothern and Julia Marlowe propose a school for acting in connection with their season in Shakespeare.

Madame Nazimova was seen recently in Detroit in "Bella Donna." A local critic asked why that delectable drama had not been called "Ipecac."

Martin Harvey is the latest English actor to plan a conquest of America. He will leave England in December for these shores for a tour in "The Only Way."

"The Fight," which has aroused so much opposition in New York, has been secured by Philip Michael Faraday, the English manager, for production in London.

A statistician figures that for every garment that Gertrude Hoffman leaves off she gets her name on the programme at least once.

This is how Madame Simone explains Maude Adams' hold on America:—"The person," she says, "who, in the United States, possesses a popularity equivalent to that of Mme. Sarah Bernhardt in Europe, is Miss Maude Adams. Miss Adams is not, like our admirable tragedienne, a great heroine. She is not the porte-parole of epic or poetic sentiments, she has not the most passionate voice, the most brilliant face; she is a little person of a sensible and discreet aspect, the ideal type of the rather timid and the rather unhappy young girl. Her favorite parts are those of children. Peter Pan and Little Lord Fauntleroy. She suggests innocence, tenderness, the need of devotion, gentle gaiety, extreme purity. This is the American heroine; this is the passion of the public, its idol. Try to make her ardent admirers explain her art. They will talk to you of her personality, of her moving voice, of her youthful face. She is a friend near whom one would like to live. The public crowds to the theatre to enjoy to the full for one evening "that charming personality."

To Be Knighted?

As Cyril Maude sailed for Montreal a week ago, it was rumored about London that he would be the next English actor to be knighted. If the honor should come to him he would be the first of the titled actors who belonged to a family in which titles were not rare. The cable despatches also carried the word that Mr. Maude was bringing to America a choice wardrobe, exemplifying the new London styles.

One of the biggest gatherings of theatrical managers ever held in London attended the dinner given to Mr. Maude just before he sailed. Sir Herbert Tree presided.

Edna Goodrich, fourth wife of Nat Goodwin, and at present playing the innocent heroine of "Evangeline," in New York is quoted as making some very trenchant comments upon the actress who tries to justify herself for impersonating the character of a depraved woman by the sophistry that she is doing a great moral work. "I am not saying she is not sincere in her conviction," Miss Goodrich is reported to have said, "yet before she is an actress she is a woman, and women, on the stage and off, in public life and private, instinctively feel and know that exploiting vice on the stage is not assisting in the slightest degree in expelling it from our social life. Exposing the pitfalls that lie before the feet of young girls by incorporating them in an interesting, thrilling, sensational drama will not, in my opinion, save a single one from stumbling into them. It is not so much knowledge that protects girls as it is their instinct. Even the most ignorant girl is possessed of this armor of self-defence. It is innate; it belongs to her by right of inheritance from the very dawn of the human race. Through countless ages, in all times, in all places, this thing that we call woman's intuition is woman's defence."

Frederick Ballard, the author of Believe Me, Xantippe, is in Boston, making arrangements for the production of a new play, We, the People. John Craig will give it at his Court Square Theatre.

Those who have shuddered at some attempts of third-raters to imitate masterpieces which show certain phases of life will be interested in a New York paper's interview with Forbes-Robertson, in which he said:

"If there is criticism to be brought against plays that deal intimately with life the criticism usually is based on their lack of delicate treatment, on their vulgarity. When I first began to act the playgoer asked for nothing more than adventure; the love story was the thing for which most people craved. They laughed at the theatre as an educational institution. But with the entrance of the theatre into the arena of social institutions something more is wanted than mere love and adventure. The latter are necessary qualities; in them are to be found the very elements of amusement. But the social conscience is more alive than it used to be."

From all indications, Augustus Thomas has gone back to tense drama, almost melodrama. "Indian Summer," his latest play, opened in Buffalo last week under Frohman arrangement, and reports from that city say that it was well received.

Jane Cowl, the beautiful star of the original "Within the Law" company, and who is the wife of Adolph Klauber, dramatic editor of the New York Times, announces that she will abandon the dramatic stage and try for grand opera. While in Paris last summer Miss Cowl called on Jean de Reszke, and was given a hearing. The famous vocal instructor told the actress she has an extraordinary soprano voice, and with proper training may realize her ambition.

A New Singer

Madame Sarah Bernhardt has sent a lovely girl to New York as her gift to the American public, and the world's greatest tragedienne stakes her reputation as a discoverer of genius upon Miss Betty Callish, her protege, who is in New York this week. She sings, talks songs, and plays the violin. She came to New York on the same steamer with Geraldine Farrar, who called her "my double" and teased the ship news reporters by challenging them to say which was the grand opera star and which the debutante. Miss Callish has with her a letter to the American public from Madame Sarah Bernhardt and similar letters from Madame Melba, Jean de Reszke, Mrs. Patrick Campbell, Arthur Nikisch, and Sir Herbert Beerbohm-Tree. Madame Bernhardt heard her voice and insisted that she go to Paris and be educated in singing. Madame Bernhardt in her open letter to the American public says:

"Permit me, my beloved American nation, to present to you Betty Callish, a young, royally beautiful girl, who sings deliciously and talks to music enchantingly. I am so enthusiastic over your wonderful country that I wish her to make her debut with you at once. A great artist wins fame and fortune with you much more quickly than with us. I had arranged for my protege to make her debut at the Opera Comique this winter, but have postponed it a year that she may be developed in America—the hothouse of great successes. America is to hear first this great voice and enjoy this marvelous talent of the grand school in music. She has a finesse in diction that is rare. Her teachers in song have been Jean de Reszke and Madame Melba. I have myself taught her diction. I send her to you to be discovered."

Contending that the present scale of prices for theatre seats is exorbitant, A. G. Delamater will make an effort to secure a theatre in Broadway where he may give plays at a dollar scale of prices He says that he has not yet completed negotiations, but he hopes to find a suitable house, and produce The Inner Shrine, Channing Pollock's dramatization of the Basil King novel. Mr. Delameter says that he will follow this with other book plays until he has enough original plays from unknown American authors to round out the season.

Gus Hill has made arrangements to present the latest cartoon success of George McManus, Bringing up Father, on the stage as a musical comedy. Mr. Hill reports that Mutt and Jeff in Panama, the new play arranged by Owen Davis, is doing a big business.

William Banks, play censor in Toronto, has tried to get the promise of the immigration authorities, to prevent the entrance of what he regards as offensive plays into Canada, by having the players stopped at the border. He offered to present evidence that certain actors who expect to visit the dominion had been convicted in the states. The department declares that the government cannot stop the entry of any actor playing on a regular theatrical circuit.

ARMS AND FACE VERY MUCH DISFIGURED

Skin Cracked and Bled, Causing Much Pain. Was Getting Discouraged, Cuticura Soap and Ointment Soothed Right Away. Used Them Four Weeks. Has Not Been Bothered Since.

8 Hunter St., Davisville, Toronto, Ontario.—"My little girl was troubled with cracked arms and face from the time she was born. They were certainly very much disfigured. The skin was sensitive and cracked and bled, causing much pain by smarting. When healing a little it took the form of itching. The trouble made her very cross. When she cried the tears would make it smart and cause more pain. I tried cold cream, ———, ——— and ——— and it got better only to break out again when exposed to the air. She suffered for over three years and I was getting discouraged when I read of Cuticura Soap and Ointment and sent for samples. Cuticura Ointment seemed to soothe it right away, where other ointments made it burn, so I bought some more. I used them for four weeks and she has not been bothered since. Her face and arms have never had a mark since, in fact her complexion is wonderfully clear." (Signed)-Mrs. Underhill, Dec. 11, 1911.

Cuticura Soap is best for skin and hair because of its extreme purity, delicate yet effective emollient properties, and refreshing fragrance. It costs but little more than ordinary soaps, wears to a wafer and gives comfort and satisfaction every moment of its use, for toilet, bath and nursery. Cuticura Soap and Cuticura Ointment are sold everywhere. Liberal sample of each mailed free, with 32-p. Skin Book. Address postcard Potter Drug & Chem. Corp., Dept. 49D, Boston, U. S. A.

MELBA'S LATEST CANADIAN TRIUMPH

Madame Melba, as she appeared last week in Massey Hall, Toronto, before an immense audience of music lovers. She is a charming personality and beloved in all parts of Canada, which she has toured frequently. She has had a triumphant career and the artist has herewith depicted a pose ot one of those sublime moments as the noted singer concluded one of her most difficult numbers. Melba was born on May 19, 1859.

INTERRUPTIONS

Incidents Light and Serious In Play Presentations

CALLS FROM THE AUDIENCE

A Spontaneous Tribute From Charles Kemble to Ability of Child Actress—A Critical Reporter Who Denounced Prison Scene

Very seldom in the history of the modern theatre has such an incident to be recorded as that which startled the audience at the St. James' during a recent performance of "Androcles and the Lion." A well-dressed lady, it appears, arose in the front row of the circle and made audible comparisons between the Christian martyrs of Mr. Shaw's play and the militant suffragettes. Having said her say, the interrupter sat down again, and the play proceeded on the more or less even tenor of its way. The nearest parallel we can think of to this incident happened as long ago as 1882; the venue was the old Globe Theatre in Newcastle-street—now demolished in the course of the improvements which gave Aldwych and Kingsway to London.

Lord Tennyson's "Promise of May" was being performed; and, to the stupefaction of the house, the then Marquess of Queensberry rose in his stall, and "in the name of Free Thought" protested against what he called an "abominable caricature." There was what Hallam Tennyson in his memoir of his illustrious father describes as a "storm among the Freethinkers," which the poet bore with considerable philosophy. At the premiere there was muttering of the coming tempest. The piece had been rather injudiciously heralded as an attack on Socialism; and the authority just quoted records: "The temper of the house was shown even before the performance began, for the pit-doors were broken." The piece only ran for five weeks.

A Spontaneous Tribute

An interruption more to the taste of the management, though it moved some of the injudicious among the audience to mirth, intruded itself into a performance of "King John" when Lady Bancroft, as a child-actress, was sustaining the part of Prince Arthur. The veteran Charles Kemble occupied a box; and he was so carried away by the pathos of the impersonation that he suddenly jumped up and cried in a voice that rang through the theatre: "That child will be a great actress!" The irreverent groundlings laughed at this spontaneous tribute, which must have been rather disconcerting to the future Lady Bancroft herself at the time, however gratifying the remembrance may have been.

One of the newspapers of the period printed a long account of the incident, quite in the twentieth century style, headed 'The Veteran and the Child." Which reminds us that the great Kemble himself was not immune from the attentions of the theatre interrupter. A contemporary chronicler has put down the tale. Kemble was apearing as Vapour in a piece called "My Grandmother." and (says the chronicler) he was "remonstrated with by a gentleman in the pit upon the impropriety of attempting a part so completely beyond his powers. What a picture these few words give of the chatty intimacy between player and patron in those good old times.

There are none of these heart-to-heart talks nowadays. We canot readily imagine a pittite arising in a modern theatre and taking Sir Blank Dash to task for attempting a part completely beyond his powers. We are either less critical or more polite in these latter days. It was in a Liverpool theatre that the ill-fated G. V. Brooks was "remonstrated with" (we like that phrase) by some outspoken members of the audience. Gustavus Vaughan Brooke was a tragedian of tremendous power. Unfortunately, like a good many of the players of his day and generation, he was accustomed to aid inspiration with artificial stimulants; and on the evening we treat of he appeared before the audience too obviously refreshed. Lancashire people are noted for their plain-speaking; and Brooke's condition was commented on with great point and vigor. Losing all control of himself, the tragedian denounced his tormentors from the stage; and wound up by assuring them that every brick in their city was "cemented with the blod of a slave."

The Critical Reporter

One hardly expects those who sit in judgment on behalf of the papers to protest audibly against a piece presented for their approval; seeing that the pen is so much mightier than the tongue. Yet an astounding sight was witnessed on the first night of "Never Too Late To Mend," at the old Princess, when the critic of a morning paper arose in his stall and denounced the realism of the prison scene, where the boy Josephs is tortured. This was in October, 1865; and it is a far cry from the torture scenes in "La Tosca" and "The Sign of the Cross"—both of which were borne by the representatives of the press without wincing.

Charles Reade, in his usual hot-headed fashion, isused a flaming denunciation of the "playwright critics," who had had, according to him, "concerted the destruction of the drama;" but there is no evidence of any conspiracy among the critics. Be that as it may, "Never Too Late To Mend" ran for 148 nights—quite a long run in the 'sixties—and earned £2,000 in author's fees for Reade (not to mention enormous sums from the provincial and colonial rights), which may have soothed the pugnacious genius.

Few who witnessed it will ever forget the first night of "Monte Cristo." It is to be understood that the term "first night" is here used conventionally; as the performance went on till well into the small hours. The task of compressing Dumas' gigantic and unwieldly romance into the three-hours' traffic of the stage was beyond the powers of the adaptor, and the succession of acts and scenes seemed interminable. Midnight was very near, when the curtain rose on one of the acts, and there entered upon the stage a gentleman in a garment closely resembling a dressing-gown, and carry a lighted candle. The suggestion was irresistible; and a polite but plaintive voice came from the pit: "I hope we're not keeping you up, sir!"

$100 Reward, $100

The readers of this paper will be pleased to learn that there is at least one dreaded disease that science has been able to cure in all its stages, and that is Catarrh. Hall's Catarrh Cure is the only positive cure now known to the medical fraternity. Catarrh being a constitutional disease, requires a constitutional treatment. Hall's Catarrh Cure is taken internally acting directly upon the blood and mucous surfaces of the system, thereby destroying the foundation of the disease, and giving the patient strength by building up the constitution and assisting nature in doing its work. The proprietors have so much faith in its curative powers that they offer One Hundred Dollars for any case that it fails to cure. Send for list of testimonials.

Address F. J. CHENEY & CO., Toledo, O.
Sold by all Druggists 75c.
Take Hall's Family Pills for constipation.

THE LONDON STAGE

Three Theatres Fight For First Production

THE "HIP" SPRINGS SURPRISE

Pauline Chase Plays But One Character—Tango Teas Provide New Use For Idle Theatre—Bourchier Criticizes Audiences

(Times' Special Correspondence)

London, Oct. 4—Things have come to a pretty pass in those London theatres which have been pinning their faith to the "Revue," largely due to the fact that there are no English revue writers worthy of the name, and most of the "good things" are lifted from foreign productions. We are given a taste of what this will eventually result in this week, with three of the big houses—the Hipprodrome, the London Opera House and the Alhambra—all advertising "Magic Staircase" and a neck and neck race for the privilege of showing it first to the London public.

At the present moment the honors rest with the Hippodrome. It was planned to make it the big feature of the coming revue at that house but, hearing that the Opera House and the Alihambra were about to use the idea in their coming productions, the Hipprodrome people locked their company in the theatre, rushed the act to completion, and sprang a complete surprise on their rivals by producing it as a vaudeville item in advance of the revue. No doubt it later will be incorporated into the larger production when that finally makes its appearance.

This absurd duplication of acts is by no means new or uncommon in London. When the ragtime craze was at its height here all the big hits were doing service in the various revues about town. Recently the "Spider's Web" ballet was to be seen in both the London Opera House and the Alhambra Revue and a close watch is kept on rival houses by all the managers in an attempt to forestall, or if impossible, to imitate the best acts of their rivals.

Eighth Revival of Peter Pan

Peter Pan is to come to the Duke of York's theatre for its eighth annual revival this Christmas. And Pauline Chase is again to be seen in the leading role. Pauline, of course, is not the original Peter but, in the minds of English theatre-goers, she is associated with the part to a much greater extent than either Nina Boucicault or Cecillia Loftus, who preceded her.

It is a remarkable fact that Pauline Chase, who plays the part of Peter with great charm, has never made a success in another part. Some time ago she played with Robert Loraine in "Man and Superman," but she was almost colorless in the part. Evidently she realizes her limitations because, with the most powerful theatrical friends at her back, including Charles Frohman and J. M. Barrie, she has never been cast for any ambitious roles, but is content, year in and year out, to go through the adventures of Peter.

Sidney Blow, a playwright chiefly known for his adaptations, has discovered a new use for a theatre and is busily engaged trying to wring glittering gold from the idea. Having taken the Queen's Theatre for a production known as "This Way, Madam," and which, by the way, has not been a success, he was struck, as no doubt has been every other manager who leased or owned a theatre, by the fact that it stood dark and useless the greater part of the twenty-four hours. So Sidney determined to find a lucrative use for the Queen's for at least a few of the hours each day during which the majority of theatres are earning nothing for their owners or lessees. He figured that tea was an English necessity and that the "tango" was an obsession, and that by cobining the two he would have in "tango teas" an ideal afternoon's entertainment.

The result can be seen any afternoon by anyone with enough of the gambling spirit to risk the English equivalent of sixty cents. Tiny tea tables are placed between the rows of the orchestra seats and a more or less satisfactory tea is served by girls who match the general decorations of the theatre, while on the stage, which has been arranged to look like the corner of a cabaret restaurant, with an orchestra and the inevitable high-collared, over-dressed, eternally bored ragtime pianist in the corner, various pairs go through the "tango" and its latest variations, the turkey trot and one or two of the newest Paris dances.

A Manager With a Grouch

There has been for some time past a disposition on the part of a few of the London theatre managers to quarrel with the critical abilities of the play tasters, who are in the employ of the various newspapers. One has even gone so far as to refuse to extend the usual first night courtesies to the poor critics, who, when last heard from, were bearing up bravely under the deprivation. This same manager, Arthur Bourchier, has now turned upon the audiences, whom he gives an even worse drubbing than he administered some short time ago to the critics. The strangest part of the whole thing is that Bourchier has not been served badly by the very English audiences whom he now berates. For instance, he made a pretty penny out of "Kismet" in which he had a large interest and he made more than cigarette money out of his holdings in "The Glad Eye," while he has produced and played in various successes of more or less large proportions. But despite these circumstances Bourchier seems to think he has a grievance and this is the way he has put it into words:

"English audiences are the most critical in detail in the world, but they are not intellectual. They subsist entirely on convention. Present them with a pleasant vapid play on conventional lines with a happy ending and no deep significance, and they will love you, pay their money gladly at the box-office, and call you a great actor.

"But try to do anything subtle, try to make them think in the theatre, try to show them some psychological process at work in a man or woman, and they will stay away in their thousands.

"The man in the stalls will not be bothered to argue out subtleties of temperament. If a person does something, he asks himself 'Why? If the answer is obvious he is pleased and calls it a good play. If the answer is not obvious he calls it drivel.

"The intellectual people who go to the theatre sit in the seats of the mighty few.

"More and more as time goes on I am convinced of the necessity for the installation of the municipal theatre. I have been recently in Germany, and there have seen the washerwoman sitting out a long play by Schiller, thoroughly understanding it, thoroughly enjoying it, and thoroughly capable, I am convinced, of arguing about it over the wash-tub next day.

"Every one who battles against the confirmed conventionality of the minds of theatre audiences fails financially, though not, probably, artistically. You cannot make a living by giving English audiences intellectual plays.

"Repertory theatres in provincial towns have done splendid work in the last few years, and are, I hope, becoming gradually established. But they are very hard hit the minute some star actor or actress appears at a local music-hall for a quarter of an hour a night in conventional miniature drama or ... ietta. The repertoire audi... away, to leaven a little, perhaps ... intellectual lump at the musi... also, I am afraid, to indulge ... propensity to be really uninte... a place of amusement."

All the 990,000 acres of forest in the State of Pennsylvania ha... thrown open to the children of th... as playgrounds.

MARY FULLER TALKS OF HER FIRST APPEARANCE IN MOV

Very Much Worried Until Film Sho... Success—Many Millions Spent in ... tures by Makers and Patrons—M... Pickford Out of Hospital

On the cover of this week's Dramatic Mirror is a picture of Mary Fuller, one of the brightest stars in the photoplay firmament, and very well liked in St. John as well as elsewhere. Dreamer, scholar, and idealist, she takes pleasure not only in mentally creating the widely differing characters she plays, but in the preparatory details and work of production. "I have always loved my work," she says, "and often sit up late at night fashioning a 'prop,' getting just the right angle to a cap or the proper lines to a gown. I remember well the first picture I played. I was engaged on Friday to report on Monday for rehearsal, and was given the part— an emotional lead, long and strenuous, and a character make-up; it was an Italian woman. What a suspense until Monday; I was there at nine o'clock, and so weak with anticipation I could hardly stand. They informed me that we couldn't start until Tuesday. Another twenty-four hours' of torturing wait! But the important hour at last arrived, the picture was a great success, and the words of praise made me very happy. I would not consider that Italian woman an exacting part now; it was more or less obvious and elemental. This winter I hope to do many big, fine things—to put upon the screen wonderful characters that will live long in the minds and hearts of the people."

Ned Finley, James Morrison, Harry Northrup, Edith Storey, Arthur Ashley, Mrs. Storey, Mrs. B. F. Clinton, Temple Carr, Logan Paull, Florence Klots, and Jack Harvey, the owner of "Shep," the Vitagraph dog, are going to North Carolina to produce a picture similar to The Strength of Man. Mr. Finley took the lead in The Strength of Man, and will play the lead and direct the coming production. The company expects to be away about three weeks.

J. Stuart Blackton, vice-president of the Vitagraph, and who is one of the pioneers in the moving-picture industry, said, at a dinner of the Brooklyn Municipal Club recently: "There are 400 moving-picture shows in Brookly... and about 1,500 in the Greater C... total return of the film exchange manufacturers a year in the States has been estimated at $20... and the sum levied by the ex... from the moving-picture show approaches $25,000,000. From th... lic the show managers get a gr... turn of about $275,000,000 a yea... total length of all the films man... ed in the United States alone, a... about 40,000 miles, or more tha... billion separate pictures, of whi... are sixteen to each foot of film means enough pictures to make two of each inhabitant of the States a year."

Mary Pickford Undergoes Oper...

Mary Pickford, a former p... star, so popular in St. John, ... David Belasco's "A Good Litt... was able to leave the Polyclin... tal, in New York, recently ... operated upon for appendicit... resume stage work, her rehe... interrupted by her illness.

A party of moving pictu... went north recently to end... photographs of the blue-ey... is reported frozen in in th... the winter. They have p... visions, so will be able to ... journey when the thaw co... mer.

The earnings of Quo V... have been so enormous ... auction was held in J... selling the British righ... version of Antony a... bidding began with a... The price paid was $42,...

Hiram H. Edgerton, prese... Rochester, N. H., and candidate ... election on the Republican tick... caused to be made a series of fil... picting the progress made in c... fairs during his previous administr... and these films will be displa... voters during the coming campe... an argument for the mayor's re-e...

TRY TO WHITE-WASH PIMP...

People Who Try to Hide Unsightly P... Behind Paint and Powder Clog ... Pores and Coarsen Their Ski...

Pimples are the source of the ... est chagrin and humiliation to th... sitive girl anxious for the adm... that beauty receives. And it is o... ural that she tries to hide them ... paint and powder.

She little realizes, however, ... most irreparable injury she in... her skin through the clogging ... larging of the pores of the skin. ... impurities in the blood that caus... ples have now no way of escap... new pimples break out not only ... face but on the shoulders, bac... arms. Instead of improving her ... she has spoiled whatever beauty w... her.

"There's No Use Trying, I Can't ... Pimples With Paint."

If she only knew how easil... can be cured with Stuart's Ca... fers, she would never use ... again. Just as soon as her b... been cleansed by the purifying ... of this sovereign remedy, all th... conditions of her skin—pimples, ... heads, brashes and liver spots—... quickly disappear. And the ... cheeks and rich, glowing colors ... healthy, natural complexion will ... hundredfold more attractive than ... she could possibly get out of a ... box or a powder rag.

Stuart's Calcium Wafers taken ... the blood convert the impurities ... have gathered in the pores into a ... eous form that readily escapes th... the pores. At the same time, ... stimulate the pores into throwin... the foul matter that has accumu... about them. The result is that ... blood and skin are quickly freed c... impurities and restored to a hea... vigorous condition. With pure b... a healthy, beautiful skin will follo... certainly as day follows night.

If you have a pimply, broken ... skin, you should clear it up a... with Stuart's Calcium Wafers. ... white-wash your face. It fools n... and only makes matters worse. ... is only one remedy that is at once ... and effective—Stuart's Calcium W... —recommended by the best physic... There is only one sure and quick ... to beauty for you. That is a str... line to the nearest drug store for a ... box of Stuart's Calcium Wafers. S... now.