

Plays and Their Players

Curious Comment on ye Pathing Show @ Gaiety of ye Stage @ Platform.

People who live continuously in cities hardly realize the extent to which the small villages of the country are invaded each year by "fakirs" giving open-air "medicine" performances or perhaps a bit more ambitious show in a little round tent. The season is rapidly approaching now and the want columns of the professional papers strongly evidence the activity that is stirring managers and performers alike. The managers of these shows no doubt have their troubles, for in all the advertisements there are injunctions against drinking and extreme care is promised in forwarding railroad fares to the rendezvous of the organization. The advertisements are couched in the most terse terms of the profession, and are as interesting to the layman as to those directly concerned, only in a different light. One of these ads reads:

"Wanted at once, sketch team up in acts and experienced in med. biz. Change for two weeks. Gent do either Dutch or Irish. We have black face enough. Tickets advanced if necessary."

And here is another:

"Wanted for the Shaw Comedy Company, pianist, who doubles baritone or trombone; also all kinds specialty people who double brass and change often. Must make good and be ladies and gentlemen, also good dressers on and off. No dogs. Pay your own and lowest. Sure salary. Be ready to join on wire. Week stands usually. Address—"

The shark will be abroad in the land once more, while the market in two-headed devil fish women is at a low ebb and bargains are the rule, as the two special notices witness:

"For sale cheap—The only shark in U. S. Captured at Cape May, N. J.; one shark banner, 7x12; little horse banner, dragon banner, one rat eater banner."

"For sale—The two-headed devil fish woman, only \$35. The greatest side show, platform or store show attraction ever known."

Two other characteristic advertisements are like this:

"Wanted—All comedians and dancer, sketch team, etc. Must be sober and reliable. Change for week. Ready to join on wire. Preference to piano players. Other useful people, write. Salary low, but sure. Long season. Tell it all first letter, and state all you can. 12x-managers and wise guys, save stamps."

"Wanted—Quick—Tuba player, to double stage, pianist, to play B. drum in band. State low, sure salary. White 'Uncle Tom's Cabin' Company, Beverly, Ohio. P. S.—Drunks unloaded as fast as they light."

It has been said that Frank Daniels, the inimitable comic opera star, who appears in Miss Simplicity at the Grand theatre, is a notorious about-telling his age as a woman. In 1901 he confessed to 34 years. Since then he has ceased to have birthdays publicly, but he must be about 45. When questioned as to these chronological details he "will give you the baby stare" and say, "Oh, I'm just 13."

He was born in Dayton, Ohio, and at a tender age went to Boston with his parents.

Dentistry of all callings is the least comical, but it was as an apprentice in the dental office of his father that this comical man began his weird life—only he did not work at it any longer time than was required to look about for something else. They put him into a piano business. Called to Boston, but that failed to please him.

"I never hurt my eyesight by over-study," he says, "but rather devoted myself after meeting the comic opera spirits on the stairway, to playing billiards at the Melodion billiard hall. I was such a good student of billiards that I once won the second prize in an amateur tournament."

"I was a very promising case of no use in those days. A portion of my time was spent in attending the performances at the Boyston theatre, which only cost one 10 cents every time he entered the doors, and where the stage was so shaky that the boards almost flew up and hit the eaves-droppers in the face. When I divorced myself from the business college, and my mother impressed upon me the fact that the time had arrived when I must do something serious in life, I began to learn wood engraving, and for three years was employed by George Matthews on Washington street. I spent most of my time getting into the good graces of my employer by cracking jokes, doing jig steps and standing on my head. I was pretty good at that sort of thing, but I was not an engraver. Sometimes I would get one of those fits of 'I will succeed' on, and work over a cut for a week. Then I would carry it to Matthews with a feeling that at last I had accomplished something worth while, but he would put on his spectacles, look it over carefully, then hand it back to me and remark: 'That's good; throw it in the stove.'"

Daniels did not waste all his time, however, for he went regularly to the New England Conservatory of Music and studied singing under John O'Neill. Among his intimates Mr. Daniels was highly considered as an entertainer. "All my friends," he says, "thought I was the wonder of the world, and advised me to go on the stage. Finally, I made my first public appearance at a benefit performance given for a man who had made a mistake in selecting the theatrical business as a means of livelihood. I agreed to appear, but I was so nervous a week before the benefit occurred that I had to take opiates to get my courage up. I was on the programme to give imitations of Gus Williams in his popular songs, and when I got on the stage I was so

frightened that I kept my eyes closed all the time I was singing, and that if the audience attempted to do anything to get even I shouldn't see it."

Daniels' professional career really began in 1879, with the Boston Opera Company, and his first part was the sheriff in "The Chimes of Normandy," which he declares he played so badly that it makes him grow faint now to think about it.

Nobody who appreciates the fun he has extracted from his roles in "The Electric Doll," "A Rag Baby," "Little Puck," "Princess Bonnie," "The Wizard of the Nile," "The Idol's Eye" and "The Ameret," will be willing to credit that last opinion of his, however.

A Story of the Stage.

THE TICKET TAKER'S VOICES.

[From the Chicago Tribune.]

"Tickets, please," said the man at the door of one of the down town theaters one of the cold evenings the first of the week.

"Help yourself," said the patron of

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effort to cancel the next season's lease of the St. James' Theater in London. This is due to the very marked success which has followed Mr. Willard's production of "The Optimist," adapted by Mr. Parker from Alfred Capus' French drama, "Le Chatelaine." As a business man, Mr. Willard foresees that if he can remain in America for another season with this play as the chief feature of his repertoire, he will make more money than in any previous season in his career as a star actor. On the other hand, it is an easy matter to secure a London theatre when one has gone through the formality of placing his signature to a lease, and the chances are that Mr. Willard will have to abandon all idea of continuing in the United States.

David Warfield ran over to New York from Baltimore on Sunday, and had a talk with his manager, Mr. Belasco, whom he has not seen since the very beginning of the season. In the interval Warfield has done some rather lively traveling, going as far south as New Orleans, and as far west as San Francisco. He is playing this week in Washington, where "The Auctioneer" is being produced. He is also playing in New York, where "The Auctioneer" is being produced. He is also playing in New York, where "The Auctioneer" is being produced.

Otis Skinner has been invited to deliver a lecture on the "Theatrical Profession" at the University of Harvard. Skinner is a very active demand for the "Theatrical Profession" at the University of Harvard. Skinner is a very active demand for the "Theatrical Profession" at the University of Harvard.

"The Girl with the Green Eyes" will reach its one hundredth performance at the Savoy Theatre on Monday evening, when a souvenir programme will be presented. A week later Mr. Fitch's comedy, with Mrs. Bloodgood, at the head of the cast, will be transferred to Boston, this move having been thrice postponed owing to the continued metropolitan demand for the entertainment. Henry Miller, in "The Taming of the Shrew," is the succeeding attraction at the Savoy.

Julia Marlowe is this season by all odds the most successful female star before the American public. It is no secret that her profits will run between \$25,000 and \$100,000—a most remarkable showing in view of the fact that her first production of the year was unsuccessful and that through overwork in connection therewith she was obliged to remain idle for several weeks before she had sufficiently recovered to resume her stage duties. At this large sum of money has been made with "The Cavalier," which doesn't always please the critics, but surely delights the ever-increasing throngs of Miss Marlowe's admirers.

Arrangements are being perfected for a summer engagement of "When Johnny Comes Marching Home," at Manhattan Beach. The attraction is thought to be peculiarly fitted to suit the requirements of this resort, which is patronized not alone by New Yorkers, but by hundreds of thousands of visitors from all over the country, who will be naturally interested in an opera of national significance. Reports from along the line of "Johnny's" route are to the effect that the piece continues to break records of attendance everywhere.

"The Unforeseen" is approaching its one hundredth night at the Empire Theatre to undiminished receipts. The play will run right along until the incoming of John Drew, whose brief spring engagement will signalize the closing of the Empire Theatre with a new play by Mr. Belasco and John Luther Long.

Lent is usually regarded—and with excellent reason—as a mighty dull time for the theatres in New York. Not that the big city is overwhelmed with religious enthusiasm even at this period of the year, but because the observance of Lenten obligations gives an opportunity to large numbers of heads of families to shut down their amusements.

Of course, there are some playhouses where the receipts are right up to the capacity mark. But these establishments for the most part are playing to people who couldn't get in before the penitential term arrived. Theatres where the receipts are right up to the capacity mark. But these establishments for the most part are playing to people who couldn't get in before the penitential term arrived.

Mary Anderson and Julia Arthur have notified the committee that they will appear in the "Theatrical Ticket Taker" on Monday night. Mary Anderson and Julia Arthur have notified the committee that they will appear in the "Theatrical Ticket Taker" on Monday night.

Over \$10,000 was raised through the sale of Ada Rehan's possessions in New York last week, the sale closing Saturday night. It was thought the curios would realize fully \$100,000.

The new Dixie Theatre of Scranton, Pa., was added to the Star-Havlin syndicate during the past week. Jas. K. Hackett and Mrs. Fiske have been booked to play the next week at the Metropolitan Opera House, New York.

Edward J. Connolly, who was with "The Belle of New York" for several seasons, has been signed by Henry W. Savage for the principal comedy role in "Peggy from Paris," now playing in Chicago.

Richard Mansfield will be one of the players in the big cast organizing for the benefit of A. M. Palmer at the Metropolitan Opera House, New York. After the season closes Mr. Mansfield will take a trip to Europe.

Lewis Morrison himself will soon appear here for the last time in the part of Mephisto in his new "Faust." All former productions of this familiar play are being surpassed this season by the magnificent new spectacular effects.

The English papers have spoken very highly of "Arizona" Augustus Thomas' fine play. The Daily Mail says of it: "No better or more striking presentation of the manners of the Western States of America has been seen on our stage; the characters are

Wagenhals & Kenner are reported to have under consideration a plan to star Robert Mantell in "The Resur-

rection." Mr. Mantell will probably play the part made notable by Joseph Haworth in the New York company.

Gerald Coventry, stage manager of the New York "The Chinese Honey-moon" company, and Dan Packard have written a musical comedy entitled "Down at Tampa Bay," and it may be presented this spring.

Kyle Bellew is booked to appear in "An Amateur Crackman" next season, if he continues to head a company in Shakespeare's plays the piece will be turned over to some other male star by the Liebler company.

Grace Filkins, who married Captain Mark, now commander of the port of Manila, will reach this country the first of next month, and will probably be seen on the stage in some of the early New York productions.

Mr. and Mrs. Kendal are now producing in the English provinces a new play entitled "One People." The action of the piece takes place in Cape Colony during the early part of the South African war.

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Father and Daughter

CURED BY
MUNYON'S RHEUMATISM CURE.

Charles H. Harradine, Esq., and His Daughter Florence Completely Cured of Painful Rheumatism.

The People Are Impressed With the Wonderful Power of This Remedy to Cure Rheumatism. It Demonstrates Its Value Quickly, and Cures to Stay Cured.



"To relieve suffering and scatter health is my greatest happiness." —MUNYON.

I do not care at what stages of the disease your rheumatism may be—if it is far advanced and chronic, or if it is only a few months' standing, my Rheumatism Specific will cure it quickly and for all time. It neutralizes the acid in the blood, eradicates the poison from the system and cures the malady permanently. The interest that has been taken in my Rheumatism Cure by the people of London is solely and entirely due to the fact that it cures Rheumatism. If it were otherwise I would expect the sale of my remedies to be prohibited by law.—MUNYON.

WHAT THE FATHER SAYS.

"I have had rheumatism in my hand and arm for several years and suffered great pain. At times my hand would get quite numb, and I would have a feeling in it. Then it would stiffen up and I could not shut it. After I had taken Munyon's Rheumatism Cure a short time I noticed great improvement. I am now completely cured and have no more rheumatic pains."—Mr. Charles Harradine, 288 Parliament street, Toronto, Dec. 22, 1902.

WHAT THE DAUGHTER SAYS.

"I have had rheumatism of a severe form in my knee. I could not bend it at times, and I suffered great pain. Munyon's Rheumatism Cure has cured me and I am now entirely well.—Miss Florence Harradine, 288 Parliament street, Toronto, Dec. 22, 1902.

MUNYON'S REMEDIES.

Munyon's Cold Cure prevents pneumonia, and breaks up a cold in a few hours. Price, 25c.

Munyon's Rheumatism Cure cures rheumatism permanently. Price, 25c; at all druggists.

Munyon's Dyspepsia Cure positively cures all forms of indigestion and stomach troubles. Price, 25c.

Munyon's Cough Cure stops coughs, night sweats, always soreness and speedsily brings the lungs to normal. Price, 25c.

Munyon's Kidney Cure speedsily cures pains in the back, loins or groin and all forms of kidney disease. Price, 25c.

Munyon's Headache Cure stops headache in three minutes. Price, 25c.

Munyon's Blood Purifier positively cures all forms of blood poisoning. Price, 25c.

Munyon's Female Remedies are a boon to all women.

Munyon's Vitalizer restores lost power to weak men. Price \$1.

Personal letters addressed to Prof. Munyon, Philadelphia, U. S. A., containing details of sickness, will be answered promptly and free advice as to treatment will be given.

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devoid of all trace of caricature, and the war pictures are full of energy and color."

Marie Greenwood, well-known as a former prima donna, filed suit for divorce last week in Memphis against William Parker Ginherson, of Des Moines, Iowa. Miss Greenwood, in her complaint, says that her husband threatened her life and she had to leave him.

Katherine Bloodgood, the well-known contralto, who married Lieutenant Kipp, of the marine corps, will accompany her husband to the island of Samar, and she has already been christened "The Queen of Samar." She will be the only white woman on the island.

Henrietta Crossman, Mrs. Patrick Campbell, Mrs. Langtry and Grace George appeared in Indiana towns last week. Reports from the middle west are to the effect that it is literally choked with metropolitan productions, and that it would be difficult to wedge in another. Good business, however, has been the rule.

Eleanora Duse is anxious to again visit the United States next season, but wants to come for only eight weeks, during which she is willing to present her entire repertoire. If arrangements are completed for the visit, Miss Duse will play three weeks in New York and the other five in eastern cities. She will not go west.

The English rights to the German operetta,