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THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

HOMER MILES GOES TO OLD COUNTRY

He Played Here in Stock Company--Nat Goodwin Opens Cafe--Evelyn Thaw, Unnamed, Makes London Debut

Homer Miles, remembered in St. John as Homer Mulloney with the Daley & Sheely-Young stocks will sail for England next week to present in London, "On a Side Street." He has made a big success of this playette in vaudeville.

James Cassady, seen here with the Thomas E. Shea repertoire company, and Helen Beresford and Clara Crossgreff have a sketch for vaudeville. It is entitled "A Home Run." The skit is not identified with the full play put on some time ago in the west.

Until the resumption of activities, Catherine Countiss will enjoy a two months' vacation in Denver, where she annually holds a family reunion, and will visit the mountain resorts of Colorado and Yellowstone Park. "I am delighted with vaudeville," says Miss Countiss.

Ian Maclaren will appear in the support of Margaret Anglin next season when that artiste presents her group of Greek plays and Shakespearean repertoire.

Whitford Kane, who sailed the other day for London, carried with him several important American plays. He is to place these plays with the principal players in England.

The "Mutt and Jeff in Panama" show, the latest of the Bud Fisher series that Gus Hill has produced, did not open this week at the Boston theatre, as expected. The show, tried out for a couple of weeks in New York, will not again be seen until the fall, when a Chicago house will hold it.

Maud Truax has been engaged for the "Mutt and Jeff in Panama" show next season, Bud Fisher writing in some new lines for her. Miss Truax's brother-in-law, Earl Redding will play the part of Mutt.

Goodwin Opens Cafe

"Variety," a New York theatrical journal, says:

It is not considered likely Nat Goodwin will resume his stage career, now that his new cafe at Santa Monica, Cal., has been opened and practically declared a success. While the formal opening is booked for June 14, the honors were done last week when Mayor Dow of Santa Monica started proceedings with a speech, followed by a brief address by Mr. Goodwin. Later in the evening the new Mrs. Nat was called upon to express her sentiments.

Goodwin's resort will include a tea and smoking room, where women will be permitted to use the weed. After 10.30 each evening the tables will be cleared away and dancing permitted. Marjorie Moreland, who recently became Mrs. Nat Goodwin, has been placed on a regular salary by her husband and will have complete charge of the tea room.

Goodwin's place will be known as Goodwin's Pier and Cafe. The cafe is spacious and handsomely located on Bristol Pier. Autos are parked on the pier and there is a shelter containing a restaurant and pool room for chauffeurs.

James Shesgreen has become manager for Margaret Anglin, and will direct her Shakespearean tour next season. Mr. Shesgreen was for years associated with Madame Modjeska, Forbes Robertson, Col. Henry W. Savage and other standard players and representative managers and producers. He has been in the atmosphere of all that is best in the drama, and his association with Miss Anglin will be an arrangement of unusual interest.

Marie Dressler will become a Shubert star, beginning in August.

Willis P. Sweatnam will star in Uncle Xeb, a new Rupert Hughes comedy, which will be produced by Henry W. Savage next season.

An exchange from the United States says:—"Once again the Osler theory is laughed to scorn. Sarah Bernhardt, going into her seventieth year, after a touring season in vaudeville, departed from this beautiful land, which she loves so much (and why shouldn't she?) $170,000 richer than she came. And the wonder of it is the great actress did not play mothers and grandmothers. With the one exception of Phedre, they were young, heroic and emotional roles that this perennially youthful and marvelous woman offered to a clientele which seemed never to tire of her. The divine Sarah will, no doubt, return to this Utopia of dollars as long as the stream shall continue in its flow Bernhardtward, since grow old she never will."

An author husband is a good investment, leaving sentiment for the instant out of consideration; especially if the husband be a generous soul, who presents his literary output to his wife.

Eugene Walter made to his wife, Charlotte Walker, the gift of his dramatization of The Trail of the Lonesome Pine, and Emma Dunn will appear at Proctor's Fifth Avenue, New York, on Monday in a sketch written by her husband, John Stokes. Miss Dunn's plan is to appear in the sketch for a time, after which she will lease it for a liberal amount of pin money. Since Miss Dunn says the part is neither "old lady" nor "emotional," she has piqued curiosity as to her new departure.

"Germany," saps Professor George P. Baker of Harvard, "is far ahead of us in successful stage devices. In three Berlin theatres the revolving stage is in constant use. Several scenes are set on the revolving stage at one time, so that the waits between the scenes and acts are materially shortened. Its use in the New Royal Theatre has made Faust possible of presentation without overtiring the audience.

"Where ground space is at a premium, the Germans have contrived by means of the elevator stage to lower part of the scene below the floor level or to raise it as desired. Cliffs may be raised on one trap and dungeons be lowered on another. Aside from the speed with which this enables a manager to change his sets, it also makes possible the weirdest of fairy-tale effects. A stage the size of a palace may be reduced to the proportions of a hovel by adding a second proscenium arch within the stationary one.

"We must insist that our stage shall be just as plastic as the German. The revolving stage, the suffusing lighting which gives the effect of distance, the elevator stage on the one hand and the simple background of curtains for Shakespearean plays, all must come."

Margaret Anglin

That Margaret Anglin has actually entered the field of the theatrical producing manager in all that the term impiies is being amply demonstrated in the fact that she has leased an entire floor in a building in 45th street, New York, where work will begin immediately on the 200 costumes necessary in her revivals of "The Taming of the Shrew" "Twelfth Night," "As You Like It." and "Antony and Cleopatra."

Livingstone Platt, an American arelst, will design the costumes and superintend their making. All the silks, brocades and other fabrics required to meet the designs of Mr. Platt will be specially woven by a maker who has contracted to furnish Miss Anglin's costume studio with upwards of 5,000 yards of material. A corps of twenty-five expert cutters and seamstresses will immediately undertake the work under the supervision of Mr. Platt.

The scenic equipment of the productions will be constructed and painted by Messrs. Unitt and Wickes from designs and models by Mr. Platt and data gathered by Miss Anglin during her recent visit to Sicily, Egypt and Italy.

Made Public Apology

The Dramatic Mirror of New York says:—

Evangelist Billy Sunday, after calling Madame Schuman-Heinck, the mother of nine children, "a cheap-skate singer and a person who knows nothing of motherhood," at South Bend, Ind., recently, apologized publicly and in person to that lady.

A number eleven brogan judiciously applied to the middle zone of Mr. Sunday's expansive anatomy would help some in making this blatant zealot and defamer of the stage, moderate his fanaticism and improve his English.

Lyn Harding, who played here with Grace George, is a passenger on the Baltic and on his arrival in London will start organizing his tours of Bought and Paid For, The Flag Lieutenant, and Tantalizing Tommy, the touring rights of which he holds for England. His own plans for the autumn are still unsettled.

While the Maresca company was playing "The Three Little Quakers" in the Theatre Fassati in Milan on Monday the heroine, Tonita Amarci, was stabbed to death by a comedian, who later committed suicide. The murderer was jealous of the young woman's interest in the principal tenor.

Evelyn Thaw in London

Evelyn Nesbit Thaw slipped quietly into the cast of "Come Over Here" at the Hippodrome in London this week. Her name was not even on the programme. She did one dance alone and then danced the tango and the turkey trot with Jack Clifford. Although obviously nervous she went through her performance surprisingly well. As a matter of fact not a dozen people in the theatre knew her identity.

Her performance in the evening was an even greater success. She was warmly received and enthusiastically applauded purely on her merits. The attacks which have been made in certain London newspapers have evoked considerable sympathy among prominent people. The chaplain of the Chapel Royal Savoy appealed in her behalf to Ethel Levey, saying:—

"I hope you will be kind to her. If she is seeking a legitimate livelihood on the stage give her all the help you can."

Similar feelings have been expressed by Lady Bathurst and others. Her story is naturally familiar to Londoners and the impression is widespread that she has suffered terribly. After the performance she said to a correspondent:

"Why, I've gone on the stage simply to earn my living. After the trial I refused several offers to go on the stage simply because I declined to make a freak of myself. Further more it was a matter of common sense.

"I have observed that those who became conspicuous through some big case and then went on the stage left it very quickly. Coming to England I felt that I could go on the stage without raising great comment. I am working hard and I am anxious to succeed. If I win success I can return to the United States and re-appear on the stage as a genuine artist and be judged upon my merits as an artist."

GEM JUST OUT OF HANDS OF THE DECORATORS AND PAINTERS; VERY ATTRACTIVE

The Gem Theatre is at last out of the hands of the painters and decorators who have been busily engaged at that house for some time past, and who are responsible for a vast improvement in its appearance, both in the interior and exterior of the building. The theatre has been thoroughly renovated, the painter's brush has gone over every nook and corner of it; new lighting effects have been installed, and the ventilation scheme has been improved.

On a trip which he took to New York a short while ago, F. H. Trifts, of the Gem, brought back some of the latest ideas in this connection, and as a result the theatre has not only been given an up-to-date appearance in so far as paintings and decorative features are concerned, but has most modern appliances for keeping the house cool in summer.

Five handsome art paintings have been hung on each of the side walls and have attracted much admiration. The walls themselves have been nicely finished in pale blue, with cherry moulding and mahogany finish. A very pretty new drop curtain with a striking landscape scene has been installed, and new draperies are to be added. The exterior has been nicely finished in white and gold. The painting throughout was done by Wm. E.. Demings, and reflects creditably upon his ability, for the theatre is now in the fore rank of amusement houses about St. John.

MAYOR'S DAUGHTER, WHO ELOPED WITH ACTOR

Mrs. Edna Armstrong, the pretty daughter of Mayor Knotts of Gary, Indiana, who eloped with Carl Armstrong, an actor.

THE LONDON STAGE

London Opera House Sold By Hammerstein

NEW PLAY BY BARRIE

Sir John Hare and Mrs. Patrick Campbell Are to Have Parts—Jim The Penman is to Be Revived

(Times' Special Correspondence)

London, May 31—Rumors were flying about last week regarding Hammerstein's London Opera House. According to some of the stories which were circumstantially told, the entire bottom had dropped out of the present management. One of the best known of the directors resigned his position, giving color to these stories. Thus we were prepared in a way for the report made public several days ago that Stanley, the "money man" back of the company presenting "Come Over Here," now comfortably filling the big house, had bought all of Oscar Hammerstein's interests in the building.

Just what this change may mean to the future of the great Kingsway House it is impossible to guess. While "Come Over Here" is doing a fair business, there has been a significant drop in the receipts and the warm weather is sure to handicap the business end of the show. As in the case of most successes of this kind, it is a much harder job to follow with a success than it was to find the original money-maker. Certainly at the present moment there is no author or combination of authors in London capable of putting together anything that would stand much chance of duplicating the success of "Come Over Here."

The management is satisfied that the London public is getting tired of the straight revue and is inclining more and more towards the huge spectacular production for which the enormous Opera House stage is especially suited.

I think I can say, too, that the cast of the next opera house show will be made up largely of English artists, not, as is the present piece, of American performers. The importation of J. F. McArdle into "Come Over Here" at a late day, with his superior knowledge of the requirements of the English audiences has distinctly helped things.

Mrs. Campbell in Barrie Play

Charles Frohman's announcement of the coming production of J. M. Barrie's new comedy, "The Legend of Leonora," at the Duke of York's, has aroused considerable interest especially since this will be the first full-sized play from that popular author since "What Every Woman Knows." We, in London, will soon be listening to Mrs. Patrick Campbell and Sir John Hare, although we have had before now various farewell performances from Sir John, who has just celebrated his sixty-ninth birthday. He made two of his greatest successes in Barrie parts, but this will be Mrs. Pat's first experience in a Barrie play.

More revivals! "Strife' 'is playing to good houses at the Comedy Theatre with Norman McKinnel in his original role, but obviously the little classic cannot go on for ever and Kenneth Douglas, who is managing the present season at that house, is preparing to follow it with a revival of "Jim the Penman," which will be carefully revised to suit present day audiences. There is every reason why this revival should go. To the younger generation of theatre-goers the play itself will be entirely new, but it comes to them with a reputation second to few productions of the last generation.

It was one of the greatest successes in the career of Sir Herbert Beerbohm Tree and undoubtedly the public would rather see him in the role of Baron Hautville than any one else. But circumstances will not permit, and Douglas has selected J. Fisher White, one of the soundest of present day English actors, to play the part. Norman McKinnel will appear as James Ralston, the forger, and in the cast will be found also Renee Kelly who made an instantaneous success in "Ann" at the Criterion some time ago, and who is adding to her laurels at the present moment in the part of the daughter of Anthony in "Strife."

A New Theatre

London is to see a new theatre opened in the near future. It is to be known as the "Ambassador's," and is quite elaborate. It has been leased for six months by Princess Bariatinsky, who is known on the stage as Lydia Yavorska.

The princess tells me that she has a plentiful supply of interesting plays to fill in the six months of her lease. Of first importance is a comedy called "A Daughter of France," the last play written by the late Paul Berton, author of "Zaza." Of almost equal interest is a dramatization of Tolstoi's "Anna Karenina" which has been adapted for the English stage by John Pollock. At Christmas time, the princess says, she will produce a series of new Russian children's plays. It is interesting to recall that the princess made her first success in Russia by writing children's pantomimes and that, while pantomines are things of comparatively recent birth in England, they have been widely done at Christmas time throughout Rusisa for the last seventy or eighty years.

Although I am not at liberty to disclose their identities, the princess has made contracts with two of the best known and most individualistic writers of the present day whereby they are each to supply a play before her season draws to a close. These will be the first dramatic attempts of the two writers, who are closely associated in their literary work, and their efforts are bound to attract wide interest.

KING BAGGOTT IS IN LONDON

Will Take Part in Pictures There--Florence Turner's Plans--Another Big Company For Canada?

King Baggott, the leading man of the Imp Company, has arrived in London and has already begun organizing a company to support him in moving picture productions for the Imp Company.

This move on the part of Carl Laemmle, in sending his star to England has already checkmated Florence Turner and Lawrence Trimble, former star and director for the Vitagraph Company, who are in London for the purpose of organizing a company around Miss Turner to appear in films to be known as Turner Films. It is said that Mr. Baggott's advent in London, has spoilt her plans somewhat. However, that Florence Turner is a London favorite was irrevocably proved when she opened, unheralded, recently at the London Pavilion. Her reception amounted to an ovation, and her engagement was forthwith extended two weeks. She uses moving pictures and introduces monologue impersonations, and character types. She says that after her vaudeville engagement has been fulfilled her plans to appear in an independent company will be forwarded, however, she does not say how long her vaudeville engagements will continue.

The Times last week in this column had something to say relative to the opportunities in Canada for picture manufacture. Here is what the "Billboard" says:—

"There is a persistent rumor going the rounds of picture houses and film agencies in Montreal to the effect that the largest film producing company in Canada is about to be floated at an early date. A man by the name of Scott is said to be promoter. The capitalization of the Premier Film Company—for such is the name given the new company by rumor—is to be $500,000. A picturesque old building, situated in the beautiful old town of Longueil, Quebec, a few miles distant from Montreal, is said to have been secured as a producing home for Premier films, and although The Billboard has been unable to secure any positive information, it looks as though rumor were—for once, at least—correct. There is no doubt that some wonderfully beautiful and realistic pictures could be obtained in the vicinity about Montreal, both in winter and during the warm season."

Regular releases of film stories in the interest of socialism is the reported plan of a company operating at the former Essanay studio, in Los Angeles.

Edwin August has returned to the Universal fold, after a short vacation at the Western Vitagraph studio, and now is a director. He is putting on stories under the Powers brand. Mary Charleson, who under direction and training of Rollin S. Sturgean, has developed into a dramatic actress of considerable strength, has left the Vitagraph to follow Mr. August on his return trip. She will play leads in his company.

The free-handed days of the Berlin police censor of cinematograph films, whose decisions against alleged objectionable pictures have caused wrath and disgust to the "movie" managers and amusement to the rest of Berlin, have come to an end.

The Superior Administrative Court has overruled his decision prohibiting a film showing a penniless artist obtaining a free dinner for himself and family in a restaurant by the expedient of smuggling a sardine into the pudding at the end of the meal, exhibiting it to the horrified waiter and refusing to pay his check because the pudding was served in that condition. The censors forbade the production of the film on the ground that it might encourage other persons to defraud restaurant keepers.. Other vetoes are yet to be acted on.

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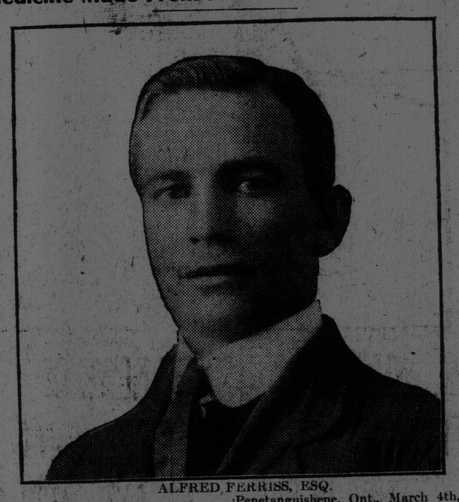

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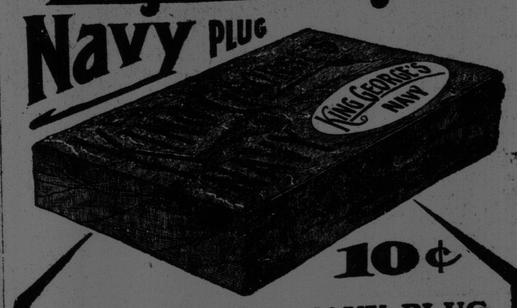

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