

AFFAIRS OF THE STAGE

James K. Hackett, Wright Lorimer and Charles Hawtrey have promised to give benefits to the fund for a building for the Actors' Society.

Charles Frohman has accepted a new play for William H. Crane by George H. Broadhurst and C. T. Dazey, entitled "That American."

James O'Neill is contemplating a revival on a large scale of several of his old-time successes, notably "The Musketeers" and "Monte Cristo."

Henry W. Savage is arranging for a burlesque revival of "The Yankee Consul." Little Rose Botti is to play the fierce San Domingan captain.

Daisy Atherton, a daughter of the late Alice Atherton, made her New York debut last Monday night with Ida Cenquest in "The Money Makers."

Elsie Janis, recently the star of "The Fortune Teller," and seen at the Grand, is to devote eight weeks to vaudeville.

Augustus Thomas has completed his play, "The Education of Mr. Pipp." Kirke La Shelle and Daniel V. Arthur are gradually assembling the company.

Fanny Brough is now in her fourth season in America. She came three years ago with Charles Hawtrey and then was engaged to support John Drew.

Clara Morris has not allowed her professional tour to interfere with her literary work. No less than 10 articles from her pen appear in the mid-winter magazines.

Charlotte Walker, who is James K. Hackett's leading woman in "The Fortunes of the King," is considered one of the most beautiful women on the American stage.

"Gordon Blake," the writer of Louis Mann's new vehicle, "The Second Fiddle," is Harry B. Smith, writer of the libretto of "A Madcap Princess" and other comic operas. "The Second Fiddle" represents his first effort at straight drama.

The London Morning Leader's Copenhagen correspondent reports, Jan. 10, the discovery at Lund, Sweden, of a book containing the text of Shakespeare's "Titus Andronicus," printed in London in 1584. The oldest edition hitherto known is the 1600 quarto.

Charles B. Hanford was recently asked his opinion of the revival of Shakespeare. "In my opinion," Mr. Hanford answered, "there is no revival of Shakespeare. Shakespeare has never needed reviving. The trouble is that actors have too often sought Shakespeare in the hope of reviving their own moribund art."

Lillian Kemble's stage associates gave her a woolly lamb and a staff—the lamb significant of her position as their "leader," the staff to signify they contributed their "support."

Henry Arthur Jones is to have published in book form, in one volume, three of his successful plays, "The Case of Rebellious Susan," "Mrs. Dane's Defence" and "The Manoeuvres of Jane."

The latest European juggler to arrive in this country is one Troba, who is said to excel Conchas, Spadoni and the others who have been seen here in advance of him, altho his work is along similar lines.

Henry M. Blossom, Jr., author of "Checkers," was a newspaper reporter at \$15 a week three years ago. The play he has written since, "Checkers" and "The Yankee Consul," are earning him handsome royalties.

James K. Hackett has a bit of character acting to do in "The Fortunes of the King" that reveals a new side of his abilities. Disguised as a peasant, he is said to give a wonderful bit of character impersonation.

It is reported in some of the London papers that the Kendalls will return to play in America.

The royalties earned by "Checkers" during its life of a season and a half have reached the comfortable sum of \$47,000.

Tim Murphy intends to make up for Caleb Plummer in Dickens' "Crocket on the Hearth" after a drawing by Cruikshank.

Maudie Odell has decided to return to the stage and is under engagement to appear in a New York production in the spring.

Henry Irving, who has been resting since Dec. 10, began a spring tour of England Jan. 23, at Portsmouth.

Mrs. Brown Potter and Mr. Gilbert Hare will shortly produce at the Savoy Theatre, London, a new four-act play by M. Jean Richepin, author of "Le Chemineau," an adaptation of which was produced some time ago by Mr. Beerbohm Tree, at His Majesty's Theatre, under the name of "Ragged Robin." The new play is founded upon the story of the unfortunate Mme. du

Barry, who will be played by Mrs. Brown Potter, while Gilbert Hare will appear as the king.

In the late John Coleman's "Fifty Years of an Actor's Life" a good story is told of John Kean and an astonished super. During the performance of "Macbeth" Rickards, who afterwards became a popular star at the minors, enacted Seyton. Being a fellow of infinite jest he was occupied in telling funny stories in the green room when he ought to have been on the stage in the fourth act. There was a "dead stick," and Kean was furious. He propped up and down the stage like a tiger growling. "There is my brute," said he on that I may kill him." After a prolonged delay O. Seyton appeared. "What's your grace's will?" he enquired in great trepidation. "Saw you the weird sisters?" fiercely inquired Kean, to which Seyton ought to reply "No, my lord." But with a desire to make matters agreeable to the great tragedian he replied, "Yes, my lord!" Quite taken off his balance, Kean gasped. "The— you did! Where are they, then?" Utterly unmanned, the wretched Seyton replied, "I'll show your majesty if you deign to step round the corner." Of course, not an other word of the scene could be heard; but when they made their exit Kean let fly an ana thematised Seyton. That gentleman was, however, equal to the occasion. "Altho I admit that I am to blame," said he, "yet the fault was yours, sir."

"Mine, sir—mine!" "Yes, sir. I was standing at the wing looking at the scene when you magnificently dazzled and blinded me by the effulgent light of your eyes." "Bless my soul, you don't say so?" "Yes, indeed, sir." Kean, whose weak point was vanity, relaxed into a smile as he replied, "Well, don't do it again, dear boy, because you flummoxed me, and I can't bear to be flummoxed."

The Rev. Forbes Phillips, whose "For Church and Stage" had a brief and unprosperous career at the Savoy, will, it is said, give to the stage soon after Easter another play, entitled "Lord Danby's Affairs."

The London Mirror says: The great audience at the Coliseum Music Hall, London, was startled by a dramatic accident Jan. 16, which resulted in the death of one man and the injury of two others. At eight o'clock the D. rby, the scene in which horses race round a revolving stage, was being enacted. The race was nearing its end, and one of the jockeys who was on the outside attempted to pull his mount across that of another rider. As he did so his horse stepped upon the fixed iron work surrounding the revolving platform. Horse and man were instantly flung across the stage and fell over the footlights into the orchestra. It was at once seen that the jockey's injuries were serious, and two of the handsmen were also hurt. In the hospital the unfortunate lad said, "I want my mother." Then he lapsed again into unconsciousness, and died twenty minutes later. The dead lad's name was James Dent, 19 years old. He sustained concussion of the brain and internal injuries. Strangely enough the horse was not injured.

Joseph Hatton writes as follows: "It is generally thought that D'Oyly Carte's splendid failure to establish an English opera house in London was the result of a misadventure of its kind. In the history of the three Lyceums that have risen and fallen to be succeeded by a fourth which is a music hall, two of them were inaugurated as English opera houses. The theatre which has just been converted into a music hall owed its origin to a building erected in 1760 on a plot of ground belonging to the town house of the Lords Exeter. It was originally intended for a picture gallery, and the Incorporated Society of British Artists at first held their annual exhibitions there. Michael Williams, in his interesting little volume, "Some London Theatres Past and Present," gives a curious history of the many strange entertainments that were at last 'moved on' to make way for legitimate theatrical and operatic performances. At the end of the season of 1815 the theatre was closed for entire reconstruction, and in 1816 was reopened under the title of the English Opera House by Mr. Arnold, who had previously devoted most of his enterprising management to opera. On Feb. 16, 1830, the theatre was burned down. Rebuilt, it was once more opened in July, 1834, again under the familiar title of the English Opera House. It was then regarded as the handsomest and best proportioned of all the London theatres. Oddly enough," continues Mr. Hatton, "the new house was neglected. Even in 1841, when Balfe took the theatre and the Queen visited it, the experiment of English opera still proved financially unsuccessful. Later, under Mr. and Mrs. Keeley, and later still under Charles Matthews and Madame Vestris, an ordinary theatre it flourished for a time, and eventually became famous and prosperous, first, under the management of Mr. Bateman, and finally under the actor-management of Sir Henry Irving. It is characteristic of the changes to-day in the form and scope of public entertainments that it should now be in competition with the palatial variety theatres that have risen on the ashes of the old halls of which Evans was the most reputable and artistic. A bill is threatened for the coming season of parliament to put an end to the litigation now rife between the theatres and the music halls to extend their legal privileges. It is suggested by the music halls that since the theatres are rivaling the musical hall management in musical comedy,

so-called, the halls ought to have the right to produce plays."

On the conclusion of the conference of the Incorporated Society of Musicians at Manchester, the following amusing telegram was read from Sir Frederick Bridge, who, with Dr. Sawyer, had gone snooting to Rothiemay, Banffshire: "Have killed many movable dogs and some unhappy pheasants. Keeper plays bagpipes. Sawyer and self examined him. He failed in sight-reading."

"Unless a man is rich," says the music critic of The Saturday Review, "he ought to be regarded as a criminal if he permits his sons or daughters to become musicians."

E. S. Willard Agais.

The return now and again to this continent of E. S. Willard is always welcome—that of a sterling English actor, who always brings with him something well worth hearing, and plays his roles in a delightful manner. On his present visit, which began last Monday evening at the Knickerbocker Theatre, N.Y., he offers theatregoers a play by the late Wilson Barrett which that lamented actor wrote and produced in London only a little time before his death. "Lucky Durham" is its title, and the leading character, which Mr. Barrett acted, of course, and which Mr. Willard is now to play for the first time, is that of John Durham, whose mother left home for "the States" after she had been abandoned by Lord Mountfallon, who later married. Durham is one of the lucky young men of the west who, at an early age, has become a millionaire. At thirty he makes his appearance in London accompanied by his mother, an elderly lady full of charm and sweetness. His great wealth makes him as much of a London lion as the season as his reserve will permit. There is much mystery about him. He has a charming personality, but he refuses invitations right and left and prefers to live quietly with his mother, whom he worships. Even Lady Mountfallon, whose husband is on the road to financial ruin, finds it difficult to draw out of his seclusion the young millionaire, upon whom she has matrimonial designs in connection with her daughter. The match, if she can bring it about, will save the family fortunes; but to her chagrin she notices that his affections seem to drift in the direction of Helen Valerton, between whom and his mother a sympathetic friendship springs up. Lady Mountfallon's chagrin would have turned to alarm if she had suspected the truth. John Durham's mission in London, which he has kept from his mother, is to use his wealth to get Lord Mountfallon in his power and then financially ruin the man who dishonored her. He is working slowly and surely to this end at the time that Lady Mountfallon is endeavoring unsuccessfully to draw him within her matrimonial net. Durham's mother discovers his plot just as it is about to culminate, and she comes between the men at the very moment her son is about to bring wreck and ruin upon Mountfallon and the innocent members of his family. There is a great scene between the three, when the woman implores the son not to be misled by a spirit of revenge while demanding justice and a wrong by right. She induces John to spare Mountfallon's family, and the man is finally left to the punishment of remorse. Among the actors whom Mr. Willard has brought with him from London are Cooper Cliffe, J. R. Crawford, W. Edmunds, J. W. Lawrence, Miss Faith Reynolds, Miss Leida Repton, Miss Marie Linden and Miss "Violet" Torley, the latter playing the role of Helen Valerton, which is a prominent part in the play.

CHARLEY GRAPEWIN AS MR. PIPP

Popular Comedian to Return to the Grand This Week with His Big Musical Success.

Charley Grapewin will again be seen with his big company of forty people in his musical hit, "The Awakening of Mr. Pipp," at the Grand Opera House this week, with matinees on Wednesday and Saturday.

Mr. Grapewin needs no introduction to local theatre patrons, for the universal hit he made last season speaks for itself. He will again be seen as the good Mr. Pipp, who, on account of a promise to his wife, has not touched a drop of intoxicating liquor for a full year, but on the last day, just as the clock strikes 12, he falls in company with some gay soubrettes, and then wine begins to flow like spring water at a mountain resort, and he goes home in the gray dawn of morning with an awful jag and a tramp for a bed fellow. Then comes the awakening, with a head that feels as if a volcano eruption is going on inside of it, and a craving for a pitcher of ice water. Then comes reformation and he is a better and wiser man, with a solemn vow to "Never again."

Charming and dainty Anna Change will again portray the part of the loving and dutiful wife, who during her husband's year of sobriety is proud of him; when he strays from the straight and narrow path, caters to him and tries to soothe him and when he reforms, receives him with open arms.

Others in the cast are Nellie Beaumont, who will be seen as the gay soubrette; Fred Wayne, the obnoxious dupe; Annie L. Travis, the strenuous mother-in-law; Corrine Childs, the largest of lazy slavery girls; Elsie Harris, as the racing mistress and thirty others all the very best in their line and most of them handsome girls wearing the latest Parisian gowns. The musical numbers are many, the comedy situations numerous, the dances entrancing, making it a performance of continuous laughter and music.

E SHEA IN STANDARD PLAYS

Popular Actor Opens an Engagement at the Grand Opera House Next Week.

In the world of theatricals the firm name of Nixon & Zimmerman has been one to conjure with. The mere mention or association of this famous New York-Philadelphia-Pittsburg firm and the lavish manner with which they have prepared the various musical comedies and dramatic productions bearing their trade mark have placed the same amount of confidence in the public as the trade mark "Sterling" in silverware. As managers of Thomas E. Shea, the noted actor, they announce his coming to the Grand Opera House on Monday next for a period of one week. The theatregoing public of this city can rest assured of witnessing, besides the performance of their favorite Mr. Shea, a complete equipment scenically and otherwise and that the company surrounding the star which is headed by Charlotte Burket will be the best that money can secure, selected with but one object in view—giving the public the very best theatrical performances thoroughly in keeping with the highest

love with manly Tom Mitchell and making Silverado a law-abiding community. The play is filled with musical numbers, harmoniously blending in sweet melody the dramatic and comedy situations.

"Only a Shop Girl."

This season's bookings at the Majestic brings in once more the popular little favorite, Miss Lottie Williams, the magnetic little star of that successful comedy drama "Only a Shop Girl." It having proved itself the box office winner of the last two seasons, Managers everywhere hail the aggregation with delight, knowing full well their coffers will be the fuller for having given to their patrons double their money's worth. "Only a Shop Girl" is a great play indeed, woven out of the story of the same name by Marie Wellesley Sterling, retaining all of its strong characterizations and beautiful lessons, original in design and unique in conception. With finely drawn emotions it has stamped itself indelibly in the world of dramatic art. A great play, however, requires a great company of artists to interpret it and the management being well aware of the fact has exercised great care in selecting a capable cast to support the clever little comedienne Miss Lottie Williams. Of Miss Williams nothing new can be said, as her exceptional talent has for years appealed to thousands of exacting playgoers. The brilliant cast includes Lillian Ames, Margaret Brownlee, Maude Kellett, May Woods, Nellie Bernard, Viola McDonald, Ollie Marshall, Sadie Stanley, Dollie Moore, Mable Price, Gordon Gray, Frank Richardson, A. L. Lester, William J. Woods, Eugene I. Rue, Arthur Kline, Burton Henderson, F. E. Page, Charles Hines, Strap Hill, Master George Cooper and chorus of pretty girls.

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standard acting by Mr. Shea. During his engagement Mr. Shea will be seen in melodramatic, romantic and sensational productions. One of the hits which Mr. Shea has made in the large cities is the character of Mathias in "The Bells." It is a very thrilling play and tells the story of a poor inn keeper who knowing on the morrow that he will lose his inn on account of a foreclosure of a mortgage and being unable to send his wife and child to a more congenial climate to save them from a dread disease is tempted to rob in his inn while a fierce snow storm is raging. While robbing the Jew he is forced to commit murder to gain the gold which the man is known to carry with him. This money enables him to save the lives of his wife and child and to pay the mortgage. He has thrown the body of the Jew into an old lime kiln so as to cover all traces of his crime. After the robbery prosperity seems to dawn upon him, he is the beloved of all the village. Inwardly he tries to live down the crime, but the oft recurring spectre of the Jew and the sound of the Jew's sleigh bells approaching his inn seems always to ring in his ears. Mr. Shea's portrayal is subtle in its development of the agony and remorse and proves again that Hamlet was right, that "Conscience does make cowards of us all." Mr. Shea has found that this play, in Boston, Philadelphia, New York, Baltimore and Washington is placed on a par with the critics and audience with his other clever characterization of "Dr. Jekyll and Mr. Hyde." The version was written especially for Mr. Shea and bought by him in London three years ago.

The repertoire for the week is as follows: Monday and Friday evenings, "The Bells"; Tuesday and Saturday evenings, "Dr. Jekyll and Mr. Hyde"; Wednesday evening, "Cardinal Richelieu"; Thursday evening, "Othello"; Wednesday and Saturday matinees, "Banished by the King."

ANOTHER NEW PLAY FOR THE MAJESTIC

"The Stain of Guilt" the Attraction at the People's Popular Play House this Week.

One of the latest and most successful melodramas will be offered the patrons of the Majestic Theatre this week, when "The Stain of Guilt" will be presented for the first time, opening the engagement with a matinee on Monday. It is said to be a contest between virtue and villainy, in which the former is finally proclaimed victorious after many vicissitudes.

Briefly told, the story of "The Stain of Guilt" is that of a young girl who was stolen from her father, when a babe, by her cousin and an Italian street musician. When the play begins she is a girl of seventeen and is known as the child of the Italian, who compels her to sing on the streets. A young bank cashier has fallen in love with her and would marry her, but he is charged with the robbery of the bank by the same cousin who helped steal the child. A detective, who is a friend of the cashier, undertakes to clear him of the crime fastened upon him and in so doing insures the enmity of the Italian and the cousin who several times come near killing him—at one time placing him under a condensing elevator which is stopped thru the heroism of the street singer. Eventually the girl is restored to her father and the two scoundrels meet the fate they so justly deserve. It is needless to say that the sequel of this romance is a bond of matrimony between the cashier and the erstwhile street singer.

During the engagement at the Majestic a matinee will be given every day.

O'Rourke: "Tis quare, but whinver O'feel in me pants fer me knife 'tis always in the other pocket."

McToole: "Thin why don't yez always feel in the other pocket, first, yez foolish man?"—Pittsburg Post.

ABOUT THAT COAT

You wear a coat. Why? To keep the cold out? No; to keep the warmth in. What of the body that has no warmth—the thin, poor body that lacks the healthy flesh and fat it needs?

For such we say that Scott's Emulsion provides the right kind of a coat. Why? Because Scott's Emulsion builds firm, solid flesh and supplies just enough fat to fill nature's requirements—no more. That means bodily warmth.

We'll send you a sample free upon request. SCOTT & BOWNE, Toronto, Ont.