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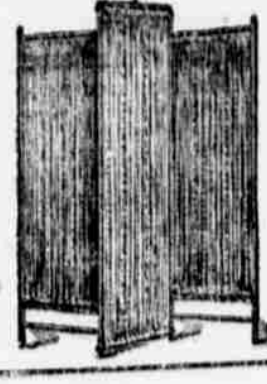


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NEWS AND NOTES FROM THE THEATERS

Manager Weiss says: "Uncle Josh Perkins," a brand new comedy drama, with an original plot, plenty of thrilling dramatic action, a pleasing injection of lovely comedy and a sprinkling of high-class musical and dancing specialties will be the attraction at the Kool Kyle October 12, on next Wednesday evening. In addition to mounting each and every act with a wealth of new scenery, Messrs. Frazee and Bay have engaged a most acceptable acting company, several of this number being local favorites. The production is perfect and complete in every respect and should prove one of the best offerings of the present season.

Conventional ideas have been entirely eliminated from the book of "A Girl From Dixie" which commences its second season shortly. Classed as a comedy drama with interpolated musical numbers, the story is replete throughout with comedy situations and dramatic climaxes.

The Washington Post says: "Outside the theatre, frozen pavements, and a temperature almost at zero—inside a picture of the Southland, with the suggestion of balmy skies, and the heavy scent of magnolias and orange blossom. This contrast of atmosphere occurred at the Lafayette Theatre last night, the occasion being the second visit of Lottie Blair Parker's successful play, "Under Southern Skies," which created such an excellent impression locally last season. Mrs. Parker has had a large success in writing plays of the old-fashioned tenacity, drawing rather upon life and conditions as they exist naturally, in the particular locality utilized for a background. "Under Southern Skies" has elements of originality, both comic and tragic discreetly mingled, and appeals very strongly to those who accept a play for its value. That it is in its third season should be proof enough of its genuineness as a dramatic offering. Now-a-days, few plays last half as long. An enterprising management has accomplished the purpose of realism to good effect.

Mr. Charles B. Hanford. Mr. Hanford is not one of those dramatic stars who, from time to time, blaze out in the theatre, frantically with sudden meteoric brightness, says Mr. Weiss. From season to season he has pursued a steadfast course, and is one of the fixed luminaries whose appearance is reckoned upon with confidence and pleasurable expectation. On adopting the stage as a career, he resolved to apply himself to the legit-

imate drama; to face the hardships and disappointments which mark the early history of nearly every player who has achieved recognition as a worthy interpreter of those masterpieces of literature which the world from generation to generation holds in such jealous esteem. For some actors the Shakespearean drama is an ignis fatuus; for others it is, as it has been for Mr. Hanford, a beacon light. Play-ers whose names are now recalled among the most distinguished that ever illumined the annals of the American stage were prompt in recognizing the abilities which Charles B. Hanford displayed as a young man, and most generous in placing opportunities for his development before him. Mr. Hanford did not seek to curtail his apprenticeship, and when he made his stellar debut was possessed of all the assistance in his art that precept and example could bestow. That he possessed the natural gifts to pre- by this extraordinary training is shown by the increasing popularity which marks his annual engagements. Mr. Hanford presents three new plays this season: "The Taming of the Shrew," "Othello" and "Don Caesar de Bazan." His company includes players whose names have, through excellent performances heretofore, become conspicuously known to the entire American public.

Life on the Stage Not So Easy When One Hears the Inside Routine. Few men have a deeper love for the stage, remarked Manager Weiss, than golden voiced Al H. Wilson, who will be seen at Kool Theatre Monday, October 17, as Metz Stroble in Yale and Ellis' beautiful romantic comedy, "The Watch on the Rhine." From his earliest childhood this young star has been devoted to the stage. He began his career when a little more than a school boy, as member of one of Charles H. Yale's companies, and from that clever actor he learned much of the art that has brought him so rapidly to the front ranks of his chosen profession.

In a recent interview Mr. Al H. Wilson said of the stage, "I believe that dramatic art is about to reach the most important stage in its history; men and women no longer go upon the stage because they can think of nothing else they would prefer to do. On the contrary, they prepare themselves for the work with as much arduous study as lawyers or physicians devoted themselves to the preparation of theirs. The day is past when mere beauty, a dressy uniform, and a facial faculty for express-

ing emotions serve to fit one for the stage. To succeed today one must know not only the rudiments of the art of acting, but he will grounded in half a dozen other arts. One must be a linguist; one must have an eye for color schemes; one must be a dancer and a fencer, and above all, one must work, work, work."

Take the routine of my own life. People come to the theater and go away saying to me, and so not understanding, they believe I have absolutely nothing to do. I overheard one young man say the other day, "Oh, I do so envy Mr. Wilson, he has nothing to do but to go to theater at night and play that charming part in 'The Watch on the Rhine.'"

For the benefit of that young man, and others who see only the glitter of the stage, I am going to give an idea of how my days are spent. I will not take one of the days when we are playing one night stands, for that merely means rising at about 5 o'clock in the morning, eating a hurried breakfast, when exceptionally lucky, usually not getting any at all, traveling until late in the afternoon; a short nap, then to the theater for the performance, then back to the hotel to bed and up again the next morning to go through the same routine.

On our week stands I am able to accomplish something. I usually rise at 8:20 o'clock, work with my dumbbells and Indian clubs for half an hour, then a light breakfast, after which I take a brisk walk for about an hour. I then read French, and Italian for about an hour, put in an hour at my piano, to keep my voice in trim for the performance, hence a short time with one of the members of the company, and have luncheon about 2 o'clock in the afternoon.

Usually I have my friends with me during the late afternoon. I always have an early dinner and a light one, take a short nap before going to the theater. After the performance I read for an hour, then just before retiring to bed I go through fifteen minutes of vocal exercises, to keep my voice smooth.

"There is the life of ease we stage folk lead. I have said nothing of rehearsals, which average about three a week, or matinees which come at least twice, and as for rest—the only time I rest is for about six weeks in the summer time."

"The English Daisy." Before an audience that crowded the Grand Opera House last night, Murray and Mack gave to Philadelphia theatergoers their first view of the successful English musical comedy, "An English Daisy." Originally brought out in America as one of the outside ventures of Weber and Fields, Marcelline, the famous little clown at the London Hippodrome, commands the largest salary of any man in his line, but he has another claim to distinction of which he is still prouder. He once saved the life of a king—the young king of Spain. That youthful monarch was taken to witness the performance of a circus with which Marcelline was traveling. While the clown was standing at the wings awaiting his cue, an elephant was charged straight for the royal box. Had he reached it he would have smashed it and crushed the life out of everybody in it. It wasn't the cue Marcelline was waiting for, but it served just as well. Daring across the arena he succeeded in diverting the elephant's attention to himself. The enraged brute charged upon him and then his acrobatic skill stood him in good stead. He gave one of the finest exhibitions of jumping ever witnessed and managed to elude the beast until assistance arrived and it was put under control. King Alfonso personally thanked him and, as a more permanent proof of his gratitude, presented him with an oil portrait of himself in a gold frame.

Marcelline has given 2,250 consecutive performances in the London Hippodrome, which he claims is the world's record and has been engaged for another year. Although he provokes roars of laughter without uttering a word he is really an accomplished linguist, speaking, in addition to his own native tongue, Spanish, English, German, Dutch and French. He once saved the life of a king—the young king of Spain. That youthful monarch was taken to witness the performance of a circus with which Marcelline was traveling. While the clown was standing at the wings awaiting his cue, an elephant was charged straight for the royal box. Had he reached it he would have smashed it and crushed the life out of everybody in it. It wasn't the cue Marcelline was waiting for, but it served just as well. Daring across the arena he succeeded in diverting the elephant's attention to himself. The enraged brute charged upon him and then his acrobatic skill stood him in good stead. He gave one of the finest exhibitions of jumping ever witnessed and managed to elude the beast until assistance arrived and it was put under control. King Alfonso personally thanked him and, as a more permanent proof of his gratitude, presented him with an oil portrait of himself in a gold frame.

The oldest theater in the world is that of Thebes in Egypt, where "A Midsummer Night's Dream" has just been produced. It is situated on the

summit of a mountain and dispenses with all the customary artificial accompaniments of the modern stage. The seats which will accommodate 1,000 persons, have been hewn out of the rocks, and the stage itself, eighty feet long by fifty-four feet wide, has been formed in similar fashion. It is encircled by a dense forest which supplies the lack of wings and the usual scenic effects. Actors are provided with a dressing room in the forest, screened by the foliage from the spectators. Its founder and manager, Dr. Ernst Wachler, a noted dramatist and author of Welmer, aims at the establishment of a national theater on Greek models. Meanwhile, as he promises to make a feature of the production of plays by promising young authors whose works have been rejected by the purblind managers of the regular city theaters he is assured of an abundant supply of dramatic material. He has engaged a staff of good actors, charges very reasonable prices and for a time at least the novelty of his venture will probably enable him to keep his theater running.

An Australian paper just to hand gives an account of a recent performance of "Othello" by Malays which must have been the most extraordinary ever given of that renowned play. In this representation Othello was dressed as a torador with tennis shoes; Cassio, as Henry the Eighth; Iago, a black court suit and a barrister's wig which, being much too large for his own cranium, came well down over his nose; Desdemona was attired in the short skirts of a Spanish dancing girl, and Rodrigo was arrayed in the green gown of a pre-historic Druid, with pink stockings and tan boots. The melody of incongruity furnished by the music supplied by a Malayan orchestra equipped with banjos and mandolins, to which they had set English music, and songs were introduced in every scene. The gem of the entertainment came when Othello said to Cassio, "Never more be officer of mine." As Cassio threw himself on the Moor, he felt the hand struck up "Heaven Help Her Hair" and "Down Her Hair," and Othello taking his cue, sang to it passionately.

"A Good Critic." Manager Weiss remarks that a Western critic says of the peculiar comedian, W. B. Patton: "Mr. Patton's press agent bills him as another Sol Smith Russell, but he might just as well bill him as himself and no other. Patton is an original. He has a personality that attracts and holds the audience every minute he is on the stage. He is just like himself and furnishes a comparison for the best of the quaint comedians. He is yet a young man and certainly has a bright future. He is the author of the play he is now appearing in, "The Last Rose of Summer" which is one of the brightest comedies of the season."

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IN THE FAR WEST. Stephen Fisk, the well known New York dramatic reviewer, says in Sports of the Times: "Belasco, Mayer and Price—the strongest managerial combination ever known on the Pacific coast are pushing their campaign vigorously and have come into commanding prominence. For excellence of supporting players, beauty and artistic detail of stage productions, the organizations headed respectively by Florence Roberts and White Whittlesey are equaled by very few of the visiting Eastern star attractions. Bronson Howard's fine play, "The Banker's Daughter" has been secured by Belasco and Mayer for their San Francisco and Los Angeles houses. It is interesting news that Law and Erle are to give it a great revival in New York after the Eastern holidays. W. H. Crane, N. C. Goodwin and Mrs. LeMoine are mentioned in this connection.

Martin L. Alsop and Adèle Block, at the head of the Belasco Theatre Stock in Los Angeles, have become great favorites as they formerly were at the Astor, San Francisco. Alsop has just made a great hit in the Sol Smith Russell role in "A Poor Relation."

The first stock production in the West of Puerto's celebrated play, "The Gay Lord Quex," will shortly be made at the Belasco Theatre, Los Angeles, where Belasco, Mayer and Price have secured an enormous and fashionable clientele by presenting in rapid succession, plays of the very highest quality. Announcement of fifty-two different plays in fifty-two weeks, with no repeats, has created something of a local sensation.

Florence Roberts is closer to the hearts of Western playgoers than any other actress, native or foreign. They regard her as their own and feel a warm personal interest in the achievements which have extended her fame far beyond the limits of the Pacific Coast field to which she confines herself. This is Miss Roberts' fourth season under Frederic Belasco's direction, and with her acquisition of such powerful plays as "Tess of the D'Urbervilles" and "Marta of the Lowlands," it promises to be the most brilliant.

One year ago White Whittlesey left San Francisco destined to a brief and disappointing experience in N. C. Goodwin's ill fated "Midsummer Night's Dream." To Whittlesey's memory is a nightmare. But this season he departs as an acknowledged star, with a splendid company, and three costly productions, under the skillful management of Belasco, Mayer and Price. The turn in his fortune seems to be decisive.

Moose Hunting. There is a region in Canada, located in northern Ontario, where the moose, the "mountain of the forest," is to be found in great numbers. This territory is known as "Terzagami," and is reached from Buffalo, Chicago and Detroit by the Grand Trunk railway system to North Bay. The open season in this region is from October 16 to November 15, both days inclusive, and by applying to G. T. Bell, general passenger and ticket agent, Grand Trunk railway system, Montreal, all information concerning routes, guides and full particulars can be had.

NOTICE. I wish to announce that on November 11 I will move from Park Bank Building to 29 V. Weiss Building. Phone: Office, old 12, new 170; residence, old 996, new 824. DR. DAVIS, Osteopath.

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