

ST. JOHN, N. B., SATURDAY, MAY 30, 1896.

NOTICED BY SOCIETY.

A FEW ACTORS WHO ARE IN SWELL NEW YORK SOCIETY.

More Drawing Rooms Open to Them now Than Formerly—Preference for English Players, Very few Actresses are Taken up by Society—Duse was entertained.

"How does it happen that Bertie doesn't go out more? He's been here ten years, he's English and good style and all that sort of thing. It's funny."

"Yes, but he had rather a hard time here at first. He came over with good letters to first rate people, and after he'd been here a little while he started to go around with them. But that was some time ago, and society here was different from what it is now. People weren't so anxious to have actors come to their houses, and Bertie wasn't taken up in just the way he thought he ought to have been. So he gave up society, and nobody has been able to coax him into a drawing room since."

This explained Bertie's case to the satisfaction of the two young actors who were discussing the subject of the union between the drawing room and the stage, as it is at present beginning to be manifested in New York. It is a question which agitates some of the actors mightily and its ripples have agitated somewhat less actively the society itself. "It's a good thing," one of the young men went on, "and getting to be just like London. People think nowadays that it's rather the smart thing to have us about, and I don't see why we oughtn't to be willing to give 'em the glad hand and meet 'em half way. I'm glad enough to go, but I make this one condition: It's got to be a bang-up swell house. None of your half-way business—the genuine article or nothing."

The speaker didn't add that he was not only willing to meet society half way, but would also scramble along on all fours if society only beckoned to him from a distance. His well-known tendencies in this direction long ago attracted the unfavorable consideration of the Lambs' Club.

"The women and the tea and the drawing rooms are all right," answered his companion, "but I think there's a better way than that. It's best to try to break in through the men. That's what Johnnie Drew did, and look at him now. He began in rather an unpretentious athletic club, got to know some good men, and now he's the one actor in this country who's regularly asked about to smart houses. That's the best way. You can get along all right with the women after you've made acquaintances among the men. But get them first."

This will be rather a surprise to the people who have heard John Drew's success as a social lion attributed to the fact that he had the largest capacity for tea of any actor on the American stage. Surprising reports of the number of cups of tea that he drinks during a season between New York and Chicago travel around among actors from time to time, but probably they are exaggerated. The two speakers who were sitting in the cafe of the Waldorf's, glanced interestedly over at a table which was surrounded by a number of young—very young—men about town. But there was no acquaintance of either in the group, and they returned to the discussion of ways and means.

"You see, there are lots of them still that are proud not to be asked anywhere, and glory in the fact that they don't know anybody in society and never expect to. There's Henry Miller, who will never go anywhere, and I don't believe Wilton Lackey would if anybody ever asked him. Probably they haven't yet, anyhow. Nobody ever heard of Maurice Barrymore's going anywhere except to the Lambs' Club, and Aubrey Boucicault doesn't even go there. It's so different in London. Actors there are asked about everywhere and some of the actresses, too, and they seem to like it. But here we're only getting in gradually."

"And the majority of 'em," answered the other, "make fun of us when we do begin to be taken up. It's a shame."

Just at this point a young man scarcely out of his teens entered the cafe and sat at the table near the door, around which the group was seated. He was the son of a well-known New York family, and although hardly more than a boy, he showed the effects of habitual attendance at the sessions that take place around the large table in the cafe every afternoon. He bowed cordially to one of the two actors. Promptly the man arose, spoke to the boy at the table, and accepted an invitation to sit down. He was introduced after a while to several of the men at the table. His friend, sitting alone at the other side of the room, eyed him enviously for a while, then paid his check, and started to leave the room. As he passed the table near the door he stopped and spoke to the actor with whom he had been sitting. His former companion answered him pleasantly, but allowed him to go on his way without an invitation to sit down.

"Might have asked me to have a drink," the man muttered as he left the hotel, "and introduced me to a few of those fellows. But I guess he didn't feel sure enough himself. That's always the way with 'em. So long as they are with anybody they want to be seen with they'll throw down their own game."

The actor who had been lucky enough to find an acquaintance in the cafe sat revelling in the society of men who belonged to good families and good clubs. After a while he left the group, but it was not until the necessity of getting to the theatre on time compelled him to give up the supreme satisfaction of being seen in such company. He departed reluctantly, but there was an expression of contentment on his face which showed that he thought the afternoon profitably spent.

This little incident in the cafe was indicative of one of the changes that has lately come over New York society, one of the results, maybe of the gradual widening which observers have noticed within the past two years. The situation is supposed to have arisen chiefly from the visits of English actors to this country, and the frequency with which English companies have been visiting here of late has made the change more conspicuous, and created in the hearts of native actors a craving for some of the social distinction which is being freely accorded to foreigners.

"I can't remember," said a man who knows New York very thoroughly, "that ten or twelve years ago actors were ever seen in drawing rooms to the same extent that they are to day. I can recall one man who went around some but he was an author as well as an actor, and I think he got in rather in the first capacity than in the second. But now it happens often that even at dinner, in addition to informal afternoons, one is likely to meet an actor at houses that are regarded as very exclusive. Usually they are Englishmen, but now and again one finds an American, usually not of any particular importance in his profession. The thing commenced here with the Englishmen, Beecham Tree, for instance, lives in London in unpretentious but very comfortable style, and it happened that many Americans who went to London met him about in society and went to his house. When he came over here, he and his wife were either entertained by these people or brought letters from English people. So in this way he had the entrée to very good houses. George Alexander has his own house in London, and knows the best people there. In fact, it is said that he is never satisfied at the end of a London season unless he is able to say that he has been in every smart drawing room in town."

Society has confined itself almost exclusively to the foreigners when it has come to inviting the women of the stage. Eleonora Duse was a guest at several houses last winter, and she could, doubtless, have gone to as many more as she wanted. Olga Nethersole was entertained considerably for an actress so little known here, and she managed to make a good impression in spite of an extremely affected and theatrical manner which developed only after her success here. When she came first to the United States she was a simple, unaffected girl. But she is not that now. Mrs. James Brown Potter, who was once a leader in the smartest set in New York, now rarely leaves her hotel except to go to the theatre. Elsie De Wolfe is the one actress in the United States who may really be said to be "in society." Maud Adams last winter began to be asked to a number of houses, and was frequently seen about with well-known people. Maurice Barrymore's daughter, Ethel, who is only 17 years old, was also taken up by a certain wing of the smart literary-artistic set, principally through the influence of her uncle, John Drew, who is perhaps the solitary actor in the United States who may be said to have made a position for himself among people socially prominent.

But he labored faithfully for a long time after he went to London and first got the bee in his bonnet. Presently, when society decided that it would like to have an actor about, Drew was fixed on as the most eligible, and he was let in. He is still industriously working to stay there. Ada Rehan, who lives in the theatre practically, has never been known to go out in New York. Neither has Fanny Davenport, Georgia Cayvan, Viola Allen, nor, in fact, any of the well-known native actresses. Sarah Bernhardt is one foreigner who has had the same experience as Adeline Patti, and has never been taken up by society. Sarah is so much greater than society, however, that she probably doesn't care. No actress was ever as much sought after here as Mrs. Kendal on her first visit.

With the example of John Drew and the success of some of the Englishmen who have lately been over here, the younger American actors have begun to pine for the tea tables and the dinner cards. They are making progress. Society always wants novelty. Nothing entertains it more. Presentable actors are likely to be welcomed if they once get a start. But they say that it is the hardest part of the business.

—N. Y. Sun.

WHAT THEY WILL WEAR.

THE SUMMER GIRL IS NOW BUSY WITH BATHING CLOTHES.

Satins and Silks Figure Conspicuously Among the new Materials for Bathing Suits—Corsets Improve the Appearance—The Footwear for Fair Bathers.

New York, May 24.—Just at this moment the summer girl is busy with her bathing clothes. It is the early bird every time, she knows, that catches the worm; and never since she took her maiden dip was there such a distracting variety of water materials and styles to choose from. The time has long gone by when a bathing suit may be made up of any old articles of apparel gathered at random about the

house. The costumes for the water must be made for this purpose alone, and the ethics of fashion demand that it must be as perfect in all its details as any other in the wardrobe. The people who frequent the seaside resorts will have more reason than ever this summer to open their eyes over some of the bathing suits though it will be chiefly in astonishment at their extreme elegance.

Black satin and rich wash silks figure conspicuously among the new bathing materials and there are novelty mohairs that seem elegant enough for the smartest street get-up. Then, of course, there are the usual blue and black flannels and serges with white braid trimmings that are always worn. Among the inexpensive ready-made suits, the serges and flannels, there is one model which seems to have a widespread popularity. This is composed of a short skirt and high gathered bodice, all in one, with full under trousers in a separate piece. Sometimes there will be wool tights instead of the trousers, the tights



PLAIN AND STRIPED MOHAIR.

being preferred by many as allowing more freedom in movement. The sleeves of these suits are usually in short puffs and the neck of the bodice is commonly finished with a broad sailor collar. The more inexpensive the suit the more it runs to white braid, zig-zag and plain, and the bigger its collar. Among the choice ready-made bathing suits, those of satin, silk and mohair, there is one model where the waist and trousers are in one piece and the skirt in another. With these, too, the skirts are a shade wider than those of the cheaper suits and the ubiquitous sailor collar scarcer. One

dashing little suit of black satin had the neck cut quite low and finished with a ruse quilling of the same. The sleeves were in

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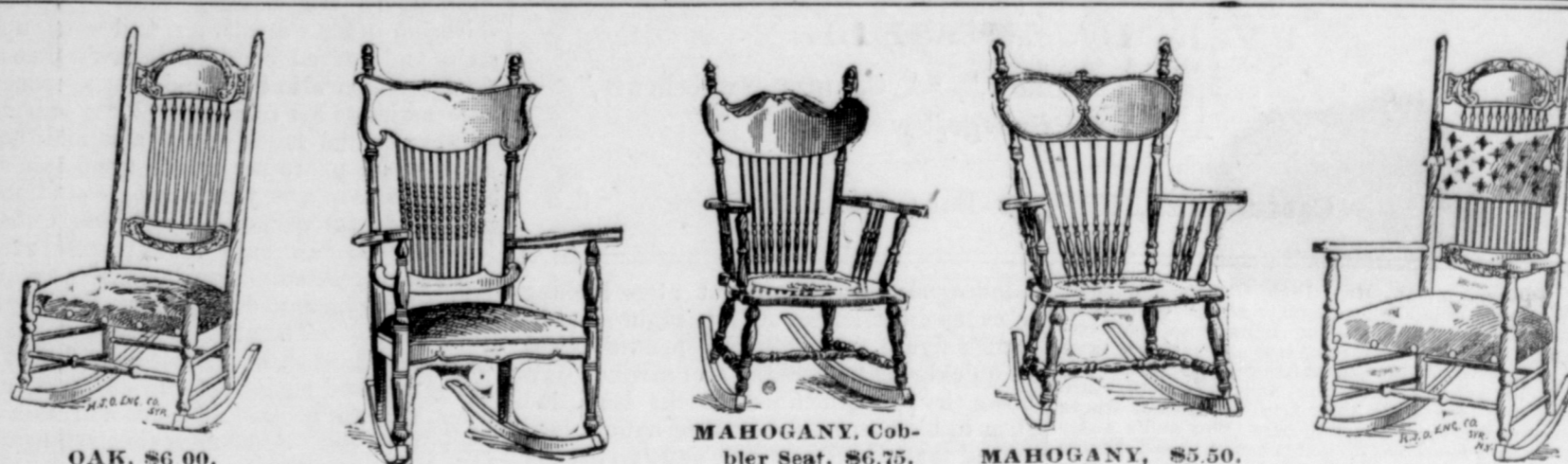
BLACK SAAIN.

flannel or serge with braid trimmings can be had as low as \$4. Those in mohair are more expensive, and if made of silk or satin the price may range anywhere from \$18 to \$40. In the way of adjuncts it seems generally admitted that any easy corset or some sort of a bored body, is the proper bathing

tation in yellow china silk. The bodice of this lapped surplice fashion in front, and was ornamented across the bust with clusters of wide tucks. The skirt and short puff sleeves were also tucked and the bottoms of the under trousers gathered over an elastic band into a tiny frill just below the knee.

BLUE AND WHITE SERGE AND YELLOW CHINESE SILK.

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OAK, \$6.00. MAHOGANY, Curly Birch, \$6.75. MAHOGANY, \$5.50.

In Oak, Solid Mahogany, Curly Birch Mahoganzed, Curly Birch Natural Finish, Birds Eye Maple. In Upholstered Seat, Cobbler Seat, Polished Wood Seat, Embossed Leather Seat and Backs.

ROCKERS We have a great Variety of Rockers from \$3.50 up to \$30.

Manchester Robertson & Allison, St. John

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SPOTTED MOHAIR.

short double puffs and three Norfolk plaits, back and front of the bodice, was another novelty. Another bathing dress of uncommon quaintness and elegance was an impor-

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