

STAGE AND MATRIMONY.

ARE ACTRESSES HARD TO PLEASE IN THEIR CHOICE.

Many Tales of Weddings and Elopements of Footlight Fairies and Favorites Who Have a Multiplicity of Conjugal Bonds—They are Fond of Their Freedom.

Are actresses hard to please, and do they find the bonds of matrimony galling after a certain period? Or is it that they marry young, and for money alone, and after reaching the age of discretion find that they have tied themselves to an embrace, from whom they desire to be free, so that they can better their position by either a new marriage with some one so situated as to be able to advance them in their profession, or one who has the means to pay others to do this? Certain it is that one-half of the prominent actresses now on the American stage have had from two to four husbands each, says an actor in the Cincinnati Tribune. Speaking of this to a prominent manager the other day he said: "An actress should never marry. With but few exceptions, their married life ends unhappily. If they marry in the profession, their duties will eventually separate them for about nine months out of the year, for they are compelled to take engagements with different companies, as it is very seldom that they can find two characters that will suit their different lines of work, so that they can be together. And, again, the majority of managers object to having husband and wife in the same company. This constant separation does more to cause the many divorce suits than anything I can think of—being parted for such a length of time they almost unconsciously become weaned away from each other. Then actual separation comes, speedily followed by divorce. On the other hand, if she marries a nonprofessional, and he is wealthy, he desires her to leave the stage. She will probably do so for awhile. Then that wonderful fascination that the theatre holds for any one who has trodden the boards comes over her. She wishes to return to the footlights; the husband objects; quarrels, followed by separation, ensue; they divorce.

"Should the husband be a poor man, she gains his consent to her remaining on the stage. To allow her to do this he is compelled to give up his own position and become dependent upon the woman. For a while all is happiness, then the actress begins to realize that she has made a mistake, and has placed a millstone about her neck. Managers object to the husband. The public learns of her marriage, and it depreciates her value as an actress. She sees that she is tied in the same old groove, and she sees no chance of advancement. Discontent takes the place of love; quarrels, separation and divorce naturally follow. No, my boy, an actress should never marry."

From this manager the writer learned the following facts concerning some of the most prominent women on the stage to-day:

Agnes Booth, for years the leading lady of A. M. Palmer's company, and who has been engaged to create the principal female role in Sir Augustus Harris' new sporting drama, "The Merry Duchess," to be produced in New York next fall, has had three husbands. Well back in the sixties, when Agnes Booth was playing at the California theatre, San Francisco, she met and married Harry Perry, the leading man of that theatre. Harry was a handsome, dashing fellow, who had half of the women of Frisco at his feet, but the fair Agnes won him, or, to be more gallant, he won her.

For a while their married life was all that anyone could wish for. Then Perry took to drink. Divorce followed. Mrs. Perry then came east, and in New York met the man who became her second husband. He was Junius Brutus Booth, the younger, a brother of Edwin Booth the eminent actor. This was one of the happiest theatrical marriages on record, and up to the time of Mr. Booth's death, some eight or ten years ago, they were a most devoted couple. Two sons were born of this union, one, J. B. Booth, is now a doctor; the other is Sydney Booth, the actor. Five years ago Mrs. Booth became the wife of John B. Schoeffel, of the celebrated theatrical firm of Abbey, Schoeffel & Grau. Their marriage is not a failure, but a great success. Although Mrs. Booth is now well along in years and has ample means of her own, as well as a wealthy husband, she cannot give up the stage. It has become a second life to her, but she refuses to travel, and will only play in New York City. Therefore she and Mr. Schoeffel are never separated, and are consequently happy.

Years ago, in Rice's Evangeline Company, there was a pretty, slender bit of a girl, almost a child, known as Nellie Leonard. Everyone agreed that Nellie was pretty, and had a fair voice—that was all. Had you told any member of the company that little Nellie Leonard would one day be the leading female exponent of comic opera in America you would have been laughed at. Yet to-day that same little Nellie Leonard is known as the peerless Lillian Russell, the queen of comic opera. In the Evangeline company was Harry Graham, a musical director. He was the first to detect a possible future for

this little woman, and it is to him she owes much of her success. He became interested in her. Interest led to love that was reciprocated, and they were married. They left the Evangeline company, and Graham secured an engagement for himself and wife at Tony Pastor's Theatre, then on lower Broadway, New York City—he as musical director and she to do a singing turn. Just about this time "Pinafore" was the craze, and Pastor determined to present a one-act burlesque of his opera at his theatre, Lillian was given the part of Josephine and made a decided hit.

One night John A. McCaull, then the proprietor of the Bijou Opera Company playing at the Bijou Theatre, happened to drop in at Pastor's. He heard Lillian sing and admired both her face and her voice, and inside of three hours had gained her release from Pastor, and had engaged her for his new comic opera, "The Snake Charmer," to be produced at the Bijou two weeks later. The opera was produced, and the fair Lillian's success was instantaneous. The next morning she was the talk of New York, and from that day on she has held the undisputed title of "Empress of Comic Opera." But while her professional life has been one of pleasure, her domestic life seems to have been just the reverse. After Miss Russell's hit at the Bijou, poor Graham was seldom if ever heard of, and few, except those who had known her in the past, were aware that Miss Russell possessed a husband. About two years after Lillian had made her first great success, Stevens and Solomon's nautical opera, "Virginia," was produced at the Bijou, with Miss Russell in the title role.

Edward Solomon, the composer of the music, an Englishman, came over to direct the orchestra during the opening week. He met the fair singer and became her slave. One morning New York awoke to find that Lillian had eloped with Solomon, sailed for England without giving either her manager or, it is needless to say, her husband, the slightest warning. Lillian remained in England two years, then returned to this country again with Solomon. A few days after her arrival with Solomon she granted a divorce by the New York courts. The next morning Miss Russell and Solomon visited Jersey City and was united in the bonds of matrimony by a justice of the peace. Miss Russell lived with Solomon between two and three years; then she discovered that he had a wife living in England and immediately separated from him. From that time on, until about a year ago, she lived a single life. Then Solomon died in England, and again Miss Russell surprised her friends by marrying the baritone of her opera company, John Chatterton, known as Sig. Perugini. This marriage seems to have been anything but satisfactory, as a separation followed almost before the honeymoon was over. No reason for the separation was given. The groom refused to talk upon the subject, and the bride simply stated that she had made another mistake.

No divorce has yet been procured, so Miss Russell still remains Mrs. John Chatterton Perugini.

Fay Templeton, for years the prima donna of the Temple on Opera company, and at one time the leading burlesque actress of this country, has possessed two husbands, and has lost them both one through the divorce courts, the other by death. Miss Templeton's first marriage had about the shortest duration of any on record. In the early eighties, when starting with her father's opera company, she met and married W. H. West, of the minstrel firm of Priore and West. Their married life lasted just two weeks, when they separated. Miss Templeton applied for a divorce. Mr. West made no defence and Miss Templeton received the decree. The friends of both were informed by the parties most interested that "they had agreed to disagree," and that was all there was about it. After her divorce from West Miss Templeton was engaged to assume the part of Gabriel in Rice's Evangeline Company, then playing at the Fourteenth Street Theatre, New York City. While in this company Miss Templeton met Howell Osborne, a New York man about town, and son of Charles Osborne, the wealthy stock broker. They were married, and Miss Templeton only appeared on the stage at intervals from that time until the death of her husband, which occurred some six months ago. Miss Templeton has signed a contract to appear in E. E. Rice's new burlesque "Excelsior," which opens next fall. The contract is a peculiar one, as it stipulates that at the opening of the season Miss Templeton shall not weigh over one hundred and fifty pounds, otherwise she shall forfeit her contract. This is probably the first case on record where an actress is compelled to give weight for an engagement.

Another Old Idea Explodes. The old-fashioned notion that to keep warm one had to be loaded with a succession of garments till the weight of them was a burden and one felt too bulky to move has been exploded. The age of common sense and comfort has arrived, when a man can adapt his clothing to suit all weather without swathing himself like a mummy. Fibre Chamois, the interlining which makes this possible has gained its great popularity, because it is an absolute non-conductor of heat and cold. No breath of cold or frosty wind can penetrate it from without, neither can the natural heat of the body escape through it, and it is so light that clothing may be interlined with it, all through, without its adding any perceptible weight.

Coffee Poisoning. Excitement in coffee drinking shows its evil effects in irritability of the nerves and loss of temper, thus the temperate use of this most excellent beverage is to be avoided. The French physicians, notably the late Professor Charcot have found that ill temper and hysterical outbursts of emotion affecting an entire family, even including the servants, were directly attributable to the fact that the family was engaged in grinding and putting up coffee, and that they lived in an atmosphere surcharged with its fumes. The results were so disastrous to the peace of the home that physicians were called in and investigations showed that the results came from the excessive use of coffee.

FROM VICTORY TO VICTORY.

Fresh Triumphs of the Great South American Remedies—John Lee made a New Man by South American Nerve-Twelve Years a Sufferer From Rheumatism—Mrs. F. Brawley Is Cured by South American Rheumatic Cure—A Quebec Lady Tells of Relief in Six Hours by the Use of South American Kidney Cure.

In a practical, everyday sense it might be said that this is still the age of miracles. At least in many cases where people have looked upon death as imminent the disease has been removed and they have been made whole.

Records like the following lead to this belief: John Lee of Pembroke, Ont., says: "I was run down in flesh, had lost appetite, suffered intensely from indigestion, and feared fatal results would follow. The skill of several physicians and the use of many patent medicines resulted in no beneficial results. I was induced to try a bottle of South American Nerve Tonic, and continuing its use I am a new man to-day."

For twelve years continuously Mrs. F. Brawley of Tottenham, Ont., suffered from rheumatism. No remedies did any good until she used South American Rheumatic Cure. She says: "The first few doses entirely freed me from pain." She had spent almost a fortune in doctoring, when five bottles of this remedy cured her.

Such American Kidney Cure is unique in its methods. It is not like pills and powders, a remedy that only gives temporary relief. As a liquid it dissolves the hard stone like particles gathered in the system that constitute kidney disease. Not the least that can be said for it is the quickness with which it cures. Mrs. A. F. Young of Barnston, Quebec, says: "I found relief in the use of this medicine within six hours after the first dose had been taken."

Ugly, But Attractive.

The illustrious men in history who were distinguished as much for the fascination which they exercised over the fair sex as for their talents and ability were, as a rule, plain and insignificant in appearance. Julius Cæsar was a very ill-favoured man, and yet, when a mere stripling, before his fame in Rome, girls of his own age sighed for him and mature women longed for his love. Among the men of later times who were renowned in a like manner were Sir Philip Sydney, plain almost to ugliness; Paul Scarron, the comic poet, a cripple; Voltaire, unmistakably ugly, and Rousseau, whose manners were as awkward as his face was plain, while John Wilkes, who had the power to subjugate any woman who spoke to him for even five minutes, was admitted by his own snoring to be the ugliest man in England in his time.

HEART DISEASE IS CURABLE.

Alfred Couldry of West Shefford, Quebec. Completely Cured of Heart Disease of Four Years' Standing by Dr. Agnew's Cure for the Heart—A Pembroke Lass Cured of the Worst Form of Chronic Catarrh by Dr. Agnew's Catarrhal Powder—Dr. Agnew's Ointment for Piles, and His Pills for Liver Ills.

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The development of science in recent years gives hope for the curing of many of the worst forms of disease that afflict humanity. Even so dreaded a complaint as heart disease is curable. This is being demonstrated almost daily by the use of Dr. Agnew's Cure for the heart. It positively gives relief in any case within a half an hour after the first dose, and this often means the saving of a life. Alfred Couldry, of West Shefford, Que., suffered from heart disease for four years. He found no relief until he made the acquaintance of Dr. Agnew's Cure for the Heart, and says: "After using eight bottles of this medicine I know nothing of this dreaded trouble. Catarrh in its worst form is deemed incurable. But here is what Mrs. George Graves of Ingersoll, Ont., says: 'My little daughter Eva, aged thirteen years four years ago was taken with catarrh of the very worst kind. We used all known catarrh cures and doctored with the most skillful physicians for over three years, but with no avail. We considered her case chronic and incurable. Last winter I heard of the fame of Dr. Agnew's Catarrhal Powder, and was persuaded to try a bottle, and I must confess, for the sake of all suffering humanity, that after using two bottles my child was completely cured.'"

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AUTOMATIC BRAIN ACTION.

Somnambulists Have Done Many Wonderful Things While Asleep.

There are many authenticated examples of increased power of mind during sleep. One of the best known is that in which the great naturalist Agassiz successfully reconstructed from certain remains the skeleton of a fossil fish, at which he had been working unsuccessfully in his waking moments for several weeks. Another case recorded is that of a lawyer who had been puzzling all day in vain over a difficult case, and who got up at night, and while in a state of somnambulism, wrote down a perfect explanation of it. The reasons given for this increased power are first, that the brain mind has more force at its disposal while the other parts of the body are at rest, and second, that while working in the condition in question, the mind is not distracted by anything external and not concentrate all its force on its work. With reference to automatic action of the brain, Carpenter says: "There are many cases in which the brain has obviously worked more clearly and more successfully in this automatic condition when left entirely to itself, than when we are cudgeling our brains, so to speak, to get the solution. Inventors and artisans have often arrived at some desired end suddenly, after putting the problem entirely out of their minds for a time. I believe that in all these instances the result is owing to the mind being left to itself without the disturbing of any emotion. Worrying over a thing prevents the mind from working steadily and evenly."

Fast Time From London to Paris. An interesting and highly successful experiment was made lately, when a train was run from London to Paris in the extraordinary time of six hours and twenty-five minutes. This record time was accomplished by the special train, conveying Mr. Davison Dalziel and a party of guests, whom he had invited to the Grand Prix. They left Victoria Station at 12 50 P. M. sharp and reached the Gare du Nord at 7 25 P. M., which, allowing for difference of time, given, as stated, six hours and twenty-five minutes. Between London and Dover fourteen minutes were gained, the party being accompanied by Mr. William Forbes, the General Manager of the London, Chatham & Dover Railway company, which combined with the Northern Railway of France company to run the train through, while M. Pelletier, chief inspector of the Nord company, conducted them from Calais to Paris. M. Nagelmacher, Director of the Compagnie Internationale des Wagons-Lits, placed a saloon car and a dining car at their disposal, and one of the fastest boats now running across the Channel, the Empress, made the trip from Dover to Calais in sixty minutes. A large number of persons assembled at Calais station to watch the arrival of the boat and the departure of the special train.

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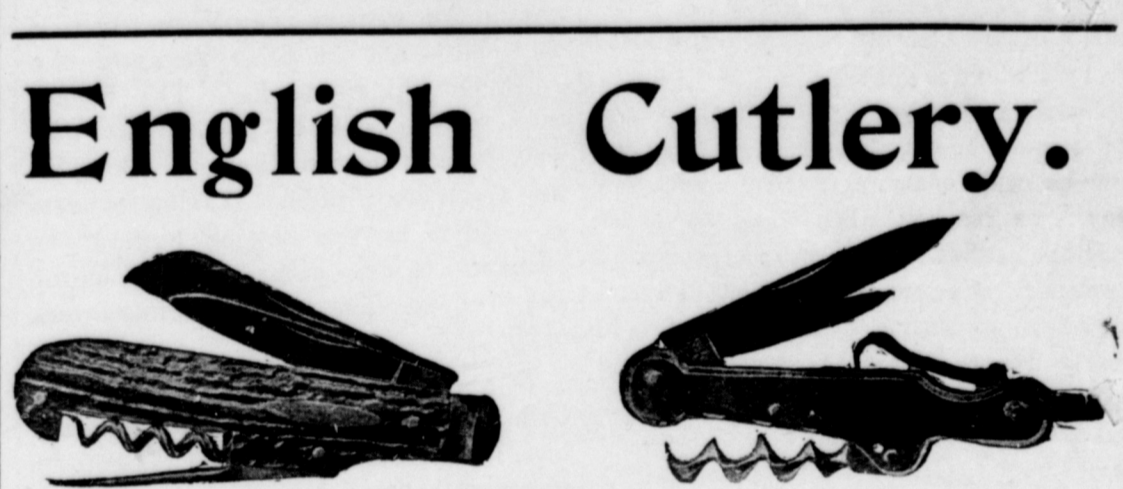
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