Mr. Willard Reveals Genius in the

New Play Called the Middleman.

Roland Reed and His New Comedy, A Club Friend, Make a Decided Hit.

CRITICISMS ON ALL THE PLAYS IN TOWN

E. S. Willard is the greatest actor Pittsburg has seen this season; more than that, excepting three or four, he is the greatest the English speaking stage has produced in this generation. The dimensions of his genius and its exact character, one performance in one character, do not of course reyeal, but nobody who saw Mr. Willard last night make Cyrus Blenkarn's troublous life an aching, throbbing reality for several hours, can deny him genius, positive creative genius, as an actor. Nor is there any doubt that besides natural gifts Mr. Willard's art is potent and polished, or potent because it is polished. In the mirror of his art nature is reflected, and then comes that something which is indefinable, but which vaguely we term genius, to illumi-nate the reflection, to make it move our

hearts in sympathy.
This is a triumph; Mt. Willard's perform nnce last night at the Alvin Theater was a triumph, marked with tunultuous applicuse pon the fall of the curtain on the first, second, third and final acts. It was a victory of quict methods and simple maturalness in tone, gesture and expression. When an autor whose face is new plays before us we are apt to believe him the evangelist of a new doctrine, and the more so if the impression he makes is deep. Here, then, it might be said of Mr. Willard that he practices the gospel of quietness; he gives us passion without wild cries, passion without tearing of garments. But it may be after all that what he does is not so near as it is true. That he does what a so new as it is true. That he does what all great netors have done-he acts. THE PLAY DISTINCTIVELY ENGLISH.

The play in which Mr. Willard appeared at the Alvin Theater last night, before a at the Aivin Ineater last night, before a large audience, was "The Middleman," by Henry Arthur Jones. It is an English play, altegether, body and spirit, English. Not alone the scene, the atmosphere, and all the characters; but the play is constructed on the English plan, according to the rules of the school of departments. draumtists who have for the last ten years ariantists who have for the list ten years at least dominated the English stage. Considering the play as a dramatic work of art many serious faults appear. There is far too much preaching in and out of season; too little action—except in the one great act of the play, the third, which is intensely powerful and moves from point to point till the climax is reached. The preaching of several of the minorcharacters such as Jose's harangues in fine language such as no such town would use, may catch an audience, specially an English audience, but they have no place in the play.

The humor is essentially of the pattern proscribed for years, one might almost say centuries, to make English nudiences laugh. It is very meager in quantity and poor in quality, and though it affords relief and atrast in a way, and compels some laughter, the humor of Jose's courtship of Nancy is not worthy of the play. Other light there is none: the principal episodes of the play contain none but grim sardonic grins for seasoning, and the most interesting personages rarely or never smile. But the play contains one act at least of sustained power, and many situa-tions of real human interest, while the story is simple, pure and sweet from beginning to The play is founded upon a grand THE BIGH AND MIGHTY PUT DOWN.

The exemplification of this moral may be phrased in the grand text: "He hath put down the mighty from their seat, and hath alted them of low degree." Curus Blenkarn is a potter of an inventice turn. Joseph Annoller is his employer. The employer grows rich on the labor and genius of his employe. One of the latter's two daughters is loved by and loves Captain Chandler, handler some who recans well. We cannot respect him over much, however, for he deserts his love. The story of shame by chance comes to Cyrar cars. He asks Joseph Chandler to bring back his son, but he won't even try to.
Then Corns bogs heaven to give him riches that he may contound his wealthy employer and his rascally son. Riches come to him through the discovery of the secret of a certain "claze" in making porcelain, and he finally actually takes the place, and the very factories, of his employer, Joseph Chandfor. But Cyrus is magnanimous in his triumph. Then the erring daughter, who was supposed to be dead, reappears, this time is the wife of Captain Chardler, whom she has married abroad, and the play ruds with a conventional binding up of hearts, and general distribution of justice, such as unhappily never happens in real

Mr. Willard's impersonation of Cyrus Blookure would have kept that character in the very from of the play, even if the au-thor had not helped in making it prominent. A beamiful lovable character it is, too, of an enthusiast in rough clother, a potter with territic ambition, but a big, rich heart. In the first set, and through the earlier part of the second this rugged piece of human nature was seen in repose. At the close of the second act where the close of the close of the second act where the close of the close of the close of the close of the close the close of the close the close of th vocation was very long, Mr. Willard struck a wonderful vein of convulsive griefs and anner, which showed in the tremor of his linsky tones, the shaking of his legs and the workings of his worn, wan face, and brought from the audience those thunders of appliance which only work that is supremely true and noble can bring.

HE MAKES NO MINTAKES. Again in the nervous excitement of the scenes preceding the discovery of the wondrous "glaze," the work at the pattern furnice and the triumphant sesting in the moment when the perfect wase is found, Mr. Willard's the perfect wave is found. Mr. Willard's intensity and subside differentiation of feeling were superly. Perhaps the finest touch of all was in the hollow sardonic peal of laughter with which Cyrus greets his late employer's proposal to buy him back, and which forms such an effective finale to the third act. But all his work was good; there were no mistakes; not even of taste in the matter of taking cartille calls. in the matter of taking curtain calls, which Mr. Willard rightly refuses to do in the common way. Every time the curtain was raised in response to applianse the neters had resolved themselves into a

Mr. Royce Carleton played the unpleas-ant, but not militelike Joseph Chandler with considerable force. Miss Marie Burroughs was meen the singe all too short a time in the sorrowful role of Mary Benkars—the character is a hackneyed one in drawing and larks only. Miss Tilbure and Mr. and lacks color. Miss Tilbury and Mr. Tyler made the most of the small vein of law comedy which fell to their share. Mr. Came made a elever bit of character of Batty Tale. The rest of the company almost jus tilles the nee of a slang phrase, for it was nearly out of sight,

The seenery was in itself a strong part of the play. The realistic features of the pottery furance in operation, which the third not showed, are really of great interest, espossibly in such a community as this. The other sets were English interiors, richly furnished. As has been said, the impression made by the play and Mr. Willard, especially the latter, was very, very favora-

AUNT BRIDGET'S BABY.

Another Candidate for Laughter Presented by G. W. Mouroe at the Bijou. George W. Monroe evidently is as fond of

the name "Bridget" as an old Irish woman

is of her cup of tea. He played one year ago in "My Aunt Bridget," and, whether good or bad, it was successful. So he took, as it might seem, the name "Bridget" and built another play—begging the play's pardon—a farce comedy around it, which was presented last night at the Bijou Theater, and welcomed by a house that was crowded to the door. The audience took the trash cooked up with a sauce of bright lights and some pretty dresses, as they always take it with good nature, and applauded Monroe and his people generously. There are three acts, that is the curtain goes down twice during the performance, before its final drop on the scene as Annt Bridget invites the audience

THE TAR AND TARTARIS A SUCCESS ne as Annt Bridget invites the audience join her "at a hunk of wedding cake." There are some really clever special work introduced, and to say, the quartet singing serious songs, besides playing sweetly, in the last act, was most in favor. Another of the bright bits of this farcical-Another of the bright bits of this farcical-musical mosaic was Nellie Rosebud's reci-tation and acting song of "The Floor Walker." She was so clever and the song was so spicy that she got two encores. Of course, the humor of the plays lies, in Mon-roe's dialogue and his irresistible funny copuetry as a giddy young woman in love. There is nothing more laughable than to see his 200 and some pounds dressed out as an exaggerated woman of the period, playing the fashionable, while he falls over his own ankles. The whole thing is small value, but it serves to amuse and did amuse a couple of thousand people last night.

THE TAR AND TARTAR.

The New Comic Opera Makes a Decided Hit

at the Duquesne. "The Tar and the Tartar" is one of the orightest comic operas that has come this way in years. It has a funny story, a running to points in ridiculous incidents, and bound together with music of the sort that always cheers. For the creation of this capital entertainment Harry B. Smith, the librettist, and Adam Itzel, Jr., the composer, are to be congratulated. It is a distinct boon in these days of dull and half-cooked productions.

The success of the comic opera is due, however, in a very large measure to the remarkable strength of the company. With such a comedian as Digby Bell as Muley Hassan, the shipwrecked sailor could not by any possible means fail to be very funny. Mr. Bell seemed last night in unusually good trim, both vocally and comically. He good frim, both vocally and comically. He sang with more than his usual spirit, and in his own patent style flashed a bewildering cloud of jests across almost every scene. As a result, before the opera was over he was growling good-naturedly because the audience demanded so many encores. He was well seconded by Hubert Wilke, who is a remarkably clever actor as well as singer. In the latter caactor as well as singer. In the latter ca-pacity Mr. Wilke was effective in several solos and in the interpolated duet in act 2. Charles Wayne as Kharloon also tumbled in a good deal of amusing comedy.

But the brightest figure in the opera many will think is Miss Marion Manola, who is as bright and winsome as ever, and whose voice seems to have mellowed and grown richer by her comparative rest for the past two years. Undoubtedly she handles her voice far better than she far better than she before. Some new did music written by Mr. Julian Edwards, the conductor for the company, has been inter-polated for Miss Manola's benefit. Farina's first number is a rather elaborate waltz song of the conventional Italian pattern, which toward the close permitted Miss Manola to display some smooth and graceful vocalization. The chansonette in the last act, also by Mr. Edwards, was sung by Miss Manola with much skill, but the effort to declaim some of the lines did not improve it, and did not help the singer to catch the audience. to catch the audience. Miss Jo-sephine Krapp, especially in the earlier scenes, and Miss Laura Joyce Bell in her air at the opening of act 2, sang very nicely. The chorus is remarkably strong vocally and well-drilled; the ensembles were sung in a manner far above the average. There were lots of pretty forces contumes and sewery in the producfaces, costumes and scenery in the produc-tion, and these, with notable bright features, such as the medley of national airs in the last act—encored again and again— Digby Bell's topical songs-make the very favorable verdict of the audience last night entirely just. There was a very large audi-

A CLUB FRIEND.

Roland Reed Takes a Big Step Forward in

His New Play. Mr. Roland Reed's dramatic reputation has heretofore been connected with productions in which the farcical tone predominates over the higher qualities of the drama. In "The Club Friend" he has undertaken comedy of a higher order, and made a creditable success in a production containing lots of laughter, an element of finish and a touch of really strong pathos. The play abounds in amusing complications, which are shifted from one combination to arother with kaleidoscopic suddenness, but which involve less absurdity than those of Rosenfeld's other success, the "Possible Case." It serves admirably the purpose of keeping the audience in constant good humor through four nets, and has hardly a moment without a bright point or an amusing situation.

Mr. Reed's conception of the keen man of the world, whose reputation for wit and joility hampers his effort to carry out a serious purpose, and whose serious purpose in turn interposes obstacles to his energetic and finally successful wooing, is refined, easy, and for that reason the more effective. In the last act, the one situation of the play in which humor gives place to the pathetic, Mr. Reed had the opportunity to show how the same qualities which give effect to his humor enable him to bring out the pathos of the scene to the most impressive degree. The part, therefore, has a broader scope than any of his former roles, and ranks in the higher class of comedy impersonations.
Of course, Mr. Reed's part is the central figure of the couledy; but it does not absorb all its excellence or dwarf the merits of the other parts. Indeed the great merit of the play was the evenness and brightness of the entire cast. There was not a role that did not present characteristic features, Mr. Davidges' Makepone Francey and Mr. Friend's Maximitian being noticeably original in their comie attributes. One of the most attractive features of the support was Miss Percy Haswell's Sylvia, which as a pic-ture of impulsive and innocent girlishness was especially charming. But as there is not a weak spot in the cast it is hardly nec-

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Two teaspooniuls Cleveland's Super rior baking powder; one quart flour; one teaspoonful sugar; one teaspoonful salt; one egg; two tablespoonfuls butter; one pint milk.

Sift together baking powder, flour, sugar and salt. Rub the butter thoroughly into the flour, add the milk and egg well beaten. Mix quickly into a smooth soft dough, Roll quarter inch thick. Cut with large round cutter. Spread tops with soft butter, then double one half over. Bake fifteen to twenty minutes.

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essary to specify the merits of each per-former. "The Club Friend" will be receated each evening this week.

Theatrical Notes.

THE World's Museum-Theater has a very good bill this week, thanks to the ability of the principal performers in the World's Specialty Company. The curiosity hall also contains many wonders worth seeing. A REGULAR minstrel performance of the old-fashioned kind, with "Watermelon" J.

W. Andrews in the lead, is the chief attrac-tion at Davis' Museum-Theater. The three-legged man and other curious things are on view, and the great Lailoo is promised. Two large and delighted audiences witnessed the sensational melodrama, "The New Shadow Detective," at Harris Theater New Shadow Detective," at Harris Theater yesterday. The play is a good one of its class and the company, as a whole, is clever, Daniel A. Kelly as the Shadow Detective, who assumes a number or disguises, shows himself to be an artistic character actor. There are sensational effects that are skillfully managed.

THE best company that Gus Hill has brought to Pittsburg for a long while gave a capital performance at Harry Williams' Academy last night. Besides Gus Hill's own specialty, the comedy work of William A. Mason and Bobby Ralston is very good. Annie Wilmuth's songs, the wonderful acrobatic act of Los Barilistos, and Field's and Hanson's musical act, are also worthy of high praise.

Grand Millinery Opening.

Our opening of September having been delayed by fire, we have taken advantage of the interval to secure the very latest novelties in French pattern hats, etc., etc., and will display same on Thursday and Friday, October 15-16. Yours respectfully, E. S. GILES, 92, 94, 96 Federal street, Allegheny, and 56 Sixth street, Pittsburg.

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SWEARINGEN-PORTER-On Tuesday October 6, 1891, at the residence of George H. Swearingen, Esq., Dunbar, Pa., by Rev. J. M. Barnett, D. D., Miss Eliza Ann Porter Pa. No cards.

DIED.

ACKLIN-On Sunday, October 11, 1891, at 11 a. M., Many R. Acklin, aged 22 years. COATS—Suddenly, on Monday evening, 7 o'clock, EDNA W., daughter of Henry and Elizabeth Coats, aged 2 years, 10 months and

Sdays. Funeral from parents' residence, No. 17 Boquet street, above Fifth avenue, Oakland, on Wednesday, October 14, at 2 P. M. Friends of the family are respectfully invited to attend.

CRANE—On Sunday morning, October 11, 1891, Mary Chane, in her 73d year. DISKIN—On Sunday, October 11, 1891, at 2:30 p. M., WILLIE, son of William and Hannah Diskin, aged 7 months.

FENEIS—At his residence, Flowers avenue, Hazelwood, on Saturday at 9:45 p. n., Joseph Feneis, aged 71 years. HUNNESHAGEN—On Monday, October 12, 1891. at 7:45 a. m., ELIZABETH J., wife of Peter Hunneshagen.

Funeral on WEDNESDAY, October, 14, 1891, at 1:30 r. M., from her late residence, No. 42 Iten street, Allegheny. Services at German Evangelical St. Paul's Church, South Canal street, at 2 o'clock. Friends of the family are respectfully invited to attend.

KING-On Monday, October 12.at 12:15 A.M., 1891, Many, youngest daughter of Peter and Hanna King, aged 4 years, 4 months and 8 Funeral from parents' residence, No. 25, Penn avenue, on Tuesday, the 13th inst., at 2 r. M. Friends of the family are respectfully

invited to attend.

LINDSAY—Of diphtheria, on Monday, October 12, at 4:35 p. M., ROWLAND ARMSTRONG, eldest son of Reese and Bella M. Lindsay, aged 3 years 9 months and 7 days, Interment private, Tussday at 4 p. M.

McDONOUGH-On Monday, October 12, 891, at 4:30, William McDonough, aged 18 years and 4 months. Funeral from residence of his mother, No. 4 Liberty street, on WEDNESDAY MORNING at 9 o'clock. Friends of the family are respect-fully invited to attend.

STURM-October 12th, at 3:15 P. M., HENRY STURM, Sr., in the 67th year of his age. Notice of funeral in morning papers.

Dyspepsia is the bane of the present generation. It is for its cure and its attendants, sick headache, constipation and piles, that Tutt's Pills

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