

PLAYING TWO PARTS.

INSTANCES IN WHICH AN ACTOR HAS BEEN TWO MEN AT ONCE.

The "Prisoner of Zenda," "Corsican Brothers" and the "Lyons Mail" Are Plays in Which It is Necessary for the Star to Make These Quick Changes.

To be able to play two parts in the same piece—to portray, perhaps two characters of totally different caliber—is not an undertaking which many actors care to attempt. It is only the experienced artist who may attempt the feat with impunity, and even then, though he may appear to the audience to achieve his end without an effort, there are many more difficulties in his path than meet the eye of the habitual theater goer.

Not only must the actor be possessed of no small amount of histrionic talent, but he must often call in the aid of an understudy, whose duty it is to gull the onlooker into the belief that their favorite is performing the impossible feat of being in two places at one and the same time. For in nearly every play of such a character it is well nigh impossible for the actor to arrange his piece that the actor may never be called upon to be on the stage with his double.

Any one who has been to see "The Prisoner of Zenda" performed at the St. James theater, must have marveled at the lightning celerity with which Mr. George Alexander, a moment before the drunken king of Ruritania, suddenly, as by some act of witchcraft, reappeared as Rudolf Rasendyll, clad in the ordinary costume of the English tourist. Then, to every one's surprise, the supine body of the king was carried in so that to all appearances Mr. Alexander was gazing upon his own person. In reality, of course, it was merely a lightning change, and the understudy had to be requisitioned to supply the person of the king.

A more famous case of double impersonation, however, is that of "The Corsican Brothers," the first play perhaps in which Sir Henry Irving gave us a taste of his wonderful talent.

In the first act—to give a slight resume of the play—the ghost of Louis, killed in a duel by a certain Chateau Renaud in the forest of Fontainebleau, appears to Fabien, his brother. The second act takes us to Paris, and through varied incident to the death of Louis. Here Irving was Louis.

In the third act, however, it is Fabien who is once more before us, who has constituted himself the avenger of his brother's death. He meets Chateau Renaud and demands satisfaction. Renaud is worsted and falls to the ground. Then suddenly the ghost of Louis appears, and, to perorate the spirit of the dead man, Irving had had to fly to the wings, make his way below the stage and take his stand upon the trap, which conveyed him upward to the gaze of the thrilled spectators.

How was it done? The audience was amazed. Yet the explanation is comparatively simple: Irving stepped behind a "property" tree. His "double" instantly filled his place, taking good care not to face the audience when it was necessary for him to confront the ghost. Hence the lightning change from mortal to spirit and the resultant bewilderment of the beholders.

Neither is the "Corsican Brothers" the only play in which Irving has contrived to take a double part and yet nonplus the audience by the adroitness of his metamorphosis.

Those who are familiar with the "Lyons Mail" will doubtless remember



The athletic woman is the woman of the day. The past twenty years has seen wonderful progress in this respect. That this tendency will result in a more robust womanhood, better able to bear the burdens and duties of life, there can be no question. But this result will be accomplished by the building up of these women already in reasonably robust health, and the killing off of their weaker sisters. Athletics will make a naturally strong woman stronger and healthier; they will make a naturally weak, sickly woman weaker and more sickly, and if indulged in to excess, may result fatally.

A woman who suffers from weakness and disease of the delicate and important organs distinctly feminine, cannot hope to recover her general health through athletics, so long as she remains locally weak. A woman suffering in this way is unfitted to bear the strain of athletics, just as much as she is unfitted to bear the duties and burdens of wifehood and motherhood. There is a sure, safe, speedy and permanent cure for all disorders of this description. It is Dr. Pierce's Favorite Prescription. It acts directly on the organs concerned in wifehood and maternity, making them strong and healthy and vigorous. It soothes pain, allays inflammation, heals ulceration and tones the nerves. It fits a woman to indulge in, and be benefited by, athletics. All good medicine stores sell it.

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but the most telling scene in the play. Here Dubosc, the murderer, is in an attic, gazing down upon the preparations being made for the execution of the innocent Lesurques—whose likeness to the real murderer has brought him to such a terrible pass—an expression of horrible glee upon his face, clapping his hands as he sees the apparently doomed man step forward to his death.

But his exultation is premature. Lesurques is reprieved, and the crowd suddenly catches sight of the villainous face of the real murderer at the attic window. The door of the room is battered in. Behind it stands Dubosc. The wretch is dragged from his refuge, and as they do so Irving-Lesurques coolly walks in upon the scene of turmoil.

The door of the attic is made to open inward, thus shutting Irving Dubosc from view of the auditorium. In a moment he slips through a trap. His "double" takes his place, to be hustled unceremoniously by the crowd of "supers," whose duty it is also to conceal the man's face in case the fraud should be discovered. Irving-Lesurques can then come on in his new role.

But an actor has been known to play two parts without the assistance of a dummy.

In a certain play it was the duty of the hero to leap out of the window of his room and to enter from a door on the opposite side of the stage clad in different clothes, though otherwise the same.

This, however, was juggling pure and simple. The actor dropped into his second dress in much the same way as an American fireman is reputed to jump into his uniform. The costume consisted of but one piece with a patent fastening down the back, and as he leaped through the window frame he leaped into his clothes, which, so to speak, shut behind him and left him rehabilitated.

Neither is the part of the understudy one to be given to any ordinary "super" from the mass of warriors, countrymen and the like that go to make up a stage crowd. He must be possessed of no slight amount of adaptability and smartness to enable his principal to go through his arduous task without a hitch.—Pearson's Weekly.

Da Vinci's Wheelbarrow.

Leonardo da Vinci, the painter who painted the famous picture of the "Last Supper," is said to have invented the wheelbarrow.—Boston Budget.

AGURAI IN MAROCCO.

The Whole Population of the Town Is Descended From Renegades.

Agura is a small town surrounded with walls of from 40 to 50 feet in height and built of tabla, or consolidated rubble. It owes its existence to Mulai Ismail, who held the throne of Morocco from 1722-1757. One gate alone gives entrance to the place, and in this respect, as well as in its architecture within and without, it much resembles the "ksor" of the Sahara described in the writer's "Taflet." But it owns one feature of curiosity which was lacking in the desert, for almost without exception the entire population are descendants of the renegades and Christian slaves of the time of Mulai Ismail, with the addition of stray renegades who have been sent there since. Probably no such cosmopolitan place exists in the world, for its 300 or 400 inhabitants are representative of no less than 13 nationalities. Each family remembers and is proud of its origin, the Arab equivalent being applied as surnames.

The family in whose home the writer spent the few days of his visit were Flemish, while the next door neighbor on one side was an elderly female, whose father, an Englishman, had become a renegade some 80 years since, and who quickly tired of it, leaving a wife and daughter, the neighbor in question. The other neighbors were the descendants of Spanish gypsies, the head of the family being "Absalam ben Mohammed el Gitano el Espanoli." They were particularly proud of the "Gitano" (gypsy) part of the surname and begged me not to confound them with the ordinary Spaniards, of whom there were many descendants in Agura. The ancestor of this gypsy family was two generations back. He had left his country, they naively told the writer, because he was not on good terms with his sultan, who wanted to imprison him, being afraid of his influence. Probably it was more of an affair of the police courts than political intrigue.

The "Ulud el Aluj" ('sons of the converts'), as the inhabitants of Agura are called, have entirely, except in one or two cases, lost the type of their European ancestry, and through marriage, no doubt, are as largely Berber in appearance as the wild tribes that surround them. They speak among themselves both Arabic and Berber, and both, curiously enough, with a strong foreign accent, easily distinguishable. They are exempt from all taxation, but have to serve in the sultan's army, where they perform the duties of cooks and butchers.—Geographical Journal.

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The time may have been when a courier could save a traveler more than his cost. Most certainly that is not the case now. On the contrary, as he gets a percentage on every purchase his party makes, which, of course, comes out of the purchaser in increased price, and as it is often for his interest to advise the more costly route, the more costly hotel or the more costly excursion, he eats up much more than his wages, while saving positively nothing. Bean declares that in a two weeks' trip in southern Spain, which he made side by side with a couple having a courier, he invariably reached the hotel first, got better rooms and saw all the sights to us good advantage, yet the courier was, of his kind, an expert. The fact is that travel has become so general, tourist companies, railroads and landlords have so well studied its needs, books are so plentiful, that you couldn't very well get off the track or have a mishap if you tried.—Herbert Lucas in "Going Abroad."



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