

ENTERTAINMENTS.

Hyperion Theater.

Nowadays play lovers refuse absolutely to accept farce without embellishment, and require, in addition to the story, fifteen or twenty musical numbers, an endless parade of pretty girls, an augmented orchestra and scenery and costumes that would have been impossible in the day when "The Mikado" was produced at the Savoy theater, London, on two weeks' notice. Such a combination of merriment and melody is said to be "The Earl and the Girl," which the Messrs. Shubert are to offer on Monday and Tuesday evenings at the Hyperion. The piece is the work of Seymour Hicks, Ivan Caryll and Percy Greenback, who have been responsible for a great many successes of the kind.

"The Earl and the Girl" tells the story of a penniless young nobleman whose creditors come about his ears at the critical moment when he is on the point of welcoming a wealthy American girl—object matrimony. In desperation lest this young woman should find out the state of his finances, he engages Jim Cheese, an animal trainer, to impersonate him. Through a mistake the creditors get on the track of the real earl, while the American girl, Elphin Hays by name, meets the dog trainer and is horrified with his vulgarities.

In the course of events these complications are straightened out to the satisfaction of every one concerned, but not before the audience has enjoyed many happy laughs and has heard a variety of pleasing melodies. Among these are "I Would Like to Marry You," "I Want a Can Made to Order," "Won't You Change Your Name?" "Mediterranean Blue" and "How'd You Like to Spoon With Me?" This last number is accompanied by a novel bit of business, which provides ten girls with swings that project over the heads of the audience.

The presenting company is headed by Eddie Foy, a comedian whose mirth-provoking qualities are well known in this city. Besides Mr. Foy, there are eighty-four other artists, including Harry B. Lester, Clara Inge, Zelma Rawlston, Isabelle D'Armond, William Armstrong and Frank Lavarnia.



SCENE FROM THE EARL AND THE GIRL.

YIDDISH PLAY.

During the past season the Yiddish company that has been playing at the Hyperion theater has won for itself a large following in this city. It has won the respect of all the theater-going people, as it produces only the very best Yiddish plays by the very best Yiddish writers. For its next engagement here, which will occur on Wednesday evening, January 16, it will present for the first time the latest Yiddish play, "On the Mountains," a powerful Yiddish drama in four acts, with a prologue and epilogue, written especially for Mme. Kenny Lipzin and her own company of Yiddish players. In the cast are included two of the most distinguished Yiddish players, Maurice Moskowitz and Samuel Tornberg, and a splendid cast.

For this performance here the original New York production, including the magnificent scenery, electrical and mechanical effects, will be seen. The management of this theater guar-



MAURICE MOSKOWITZ.

antees for this splendid organization of Yiddish players, who have established a splendid reputation by their past performances at this theater.

FANTANA.

It seems hardly necessary to go into details about "Fantana," which comes to the Hyperion next Thursday and Friday. No musical comedy that appeared here last season received more enthusiastic commendation and the local scribes used up practically their whole stock of superlatives in describing it. There is a dash of the quaintness about the piece which is all its own; there are more big song hits than in almost any other piece before the public, and in the costuming and mounting the atmosphere of the land of lotus and cherry blossoms has been faithfully reproduced.

This particular engagement is unique, inasmuch as the composer, Raymond Hubbell, is to be present and conduct the orchestra through part of the performance each night, while for the balance of the evening the baton will be held by Maurice Levi, one of the best-known musical directors in the country, who has come to the front of late as the conductor of one of the greatest military bands ever organized and which he will take to Paris this summer to fill a lengthy engagement. He was for years with the famous Weber-Feldts aggregation, and is known far and wide as "the man who taught the gallery boys to whistle with the band."

The company this year is an excellent one and is headed by Mr. Blaisdell and Georgia Boyton. Glancing down the cast, one strikes a name after name that belonged to that peculiarly fascinating type formerly known as "Websterfeldts," including Dorothy Bertrand, Catherine Lingard, Catherine Cooper, May Carlisle, Bobby Atwater and many others.

All the big song hits are retained, including "In My Rickshaw," "Darby and Joan," "Just My Style," "My Word," "Song of the Pipe," "That's Art," "The Girl at the Helm," "Laughing Little Almond Eyes," etc.

New Haven Theatre.

There was a large and well pleased audience at the New Haven theater last night to see "The Phantom De-

scription. The original company, including all of the principal members and the choruses and dancers, will appear here. Among the former are Stella Mayhew, Frank Lator, Alma Youlin, Beattie Gibson, Florence Townsend, Frank Doane, Billie Taylor, John Park, Percival Jennings, Charles Wallace and the beautiful "girl with the white horse." The scenes are all laid in fashionable Newport, and are exact re-

World" will be the attraction at the New Haven theater Thursday, Friday and Saturday, January 17, 18, 19, and at the matinee Saturday. This farce comedy, which is full of mirth and melody, is one of the great, big solid theatrical successes of the past two seasons. The present edition is said to be beautifully costumed and staged and in the company are many well known favorites.



SCENE FROM "THE FOOL HOUSE."

Poli's New Theater.

plicas of that famous resort. So much has been said and written in praise of "Coming Thro' the Rye" that anticipa-

But a few more opportunities are offered for vaudeville devotees to see the



GEORGIA BOYTON IN FANTANA, AT THE HYPERION.

tions of unusual enjoyment may reasonably be indulged in. Seat sale opens on Monday morning.

"HAPPY HOOLIGAN."

"Happy Hooligan's Trip Around the Bell Veola, Rawls and Kaufman and

thrilling playlet of Edwards Davis and his company styled "The Unmasking," which heads the Poll bill this week. Al H. Weston and company, Avery and Hart, Julia Richmond and company.



BESSIE GIBSON IN "COMING THRO' THE RYE."

the Piccolo Midgets are very pleasing features.

Joe Hart's latest Japanese fantasy styled "O Hana San," a pretty stage picture in which a large number of pretty girls participate, will headline the Poll bill next week. Dolly and Milton Nobles, in "Why Walker Reform-ed," the Doherty sisters and many others will form a good bill.

Bijou Theater.

"The Man from Mexico" is announced for next week at the Bijou theater. It is a comedy. Comedy of the comedian order is "The Man from Mexico." A gurgler, a giggle, a snicker, a ha-ha, a shriek, then a howl, and from the howl period till the final dropping of the curtain on the last act a rib-cracking roar—that is the effect of "The Man from Mexico" on the average audience.

Story? Oh, yes, the play has a story. It's about a man and woman who are married. The woman is somewhat jealous of her "Hub." "Hub" goes to dine at a restaurant and dear little wifey follows. Unfortunately the restaurant is "pulled" by the cops and husband and wife are arrested. Neither, however, is aware of the predicament the other is in.

Act two. Hub is sent to jail for thirty days. He sends wifey a letter that he has gone to Mexico on a hurried business errand. Wifey pays a visit to the jail for the purpose of offering

idea that it might be used as a substitute for soap, and it was discovered that while the substance had no saponaceous qualities it was that very kaolin, from which the famous porcelain of the Orient were made. The town of Limoges, famous since the sixteenth century for fine work in enamel and other artistic handicraft, already had its potteries, and when it was discovered that in the near neighborhood were the largest deposits of kaolin yet discovered the china industry grew with mushroom-like rapidity, and attained also the stability of the oak. It is the kaolin in this neighborhood which gives the Limoges china its clear, white color and fine texture.

There are large deposits of the kaolin in Australia and in other parts of Europe. One of the oldest potteries in England is that which produces the Doulton ware at Burslem—contraction of the old Saxon Burwardeslea; in fact wherever you find famous potteries you will probably discover that the people of that neighborhood come of generation upon generation of potters, and have the knowledge of this delicate craft in their very blood.

The story of Pallas is a household tale, and his is only one among the romance of pottery. There is no zeal like the zeal of the artisan who is also an artist. He will sacrifice his money, his strength, his time, even his

truth of this statement. What then must be the responsibility involved in tending a fire which is to make an exquisite design, the work of many hours perhaps of days or weeks, a permanent part of clay on which it is drawn!

In consequence of this, in the past a great many potters have had hard and disagreeable work to do in personally attending to the manual labor end of their business. The perfect fuel is not easy to find. Shovelling coal is stoker's work. It is unreasonable to expect a man to be skilful with his hands and at the same time to have the muscle of a navy.

Here is where gas comes to solve the problem, as it has solved a hundred others. The gas kilns which are used by many modern potters give an absolutely even heat and require no heavy manual labor. This kiln makes the ideal equipment for the little studios which are dotting themselves all over the land, places where beauty loving men and women are dreaming beautiful things and making their dreams into a fragile but enduring reality of porcelain. There is no craft in which the individual finds fuller play than in china making, none which so etherealizes and makes lovely the common things of every day life.

When you see a slender stemmed cup frosted over with the most delicate and exquisite silver tracery, a plate garlanded with flowers, a vase as lovely as the roses it is meant to hold—these things have the peculiar charm of all things which are both beautiful and unobtainable, the intense fascination of sunsets and rainbows. And yet they may last for hundreds of years—the porcelain made for state banquets a century ago is still in existence.

Many a woman has taken up this work as her grandmother may have bent herself to the patient toll of the embroidery frame, merely as a pleasant occupation for leisure moments, a dallying now and then with the marvelous secrets of color, and has ended by making it her profession. Artists have felt the allurements of the gentle craft.

These workers, as well as the larger potteries and the gas kilns a boon—and all through Ohio and the Middle West gas kilns supplied with natural gas. On the whole, perhaps, the studio worker in pottery benefits most by the invention. The larger concern can afford to subdivide its working force; in a small establishment every one employed is likely to take a hand at every task. It is the latter that the labor saving devices are the greatest blessing.—Gas Logic.



HAPPY HOOLIGAN AT THE NEW HAVEN THEATER.

cheer and comfort to the inmates, supposing, of course, Hub is in Mexico. Hub spies wife and makes desperate endeavors to keep out of her sight, meeting with considerable success.

Act three. Hub is released from prison and proceeds homeward, where he attempts to describe his trip to Mexico and tells wife all about it. Of course, everything ends well, but it is a hard trial to Hub's nerves, and the predicaments into which Hub is thrust during the course of the play would bring a torrent of sympathy from the lips of any married man in the audience.

Gertrude Shipman is to play Mrs. Benjamin Fitzhugh (that's the wife). Lawrence B. McGill is cast as Benjamin Fitzhugh (that's the hubby). Harry Langdon is cast as a friend who is always attempting to straighten things out, with the inevitable result of making them worse. Mr. Simonds is to play Bismark Schmitt, a very essential character, and Frank Wallace, Jr., will interpret the lines allotted to Cook, the Tammany deputy.

IN THE PALACE OF THE KING.

The final production of Viola Allen's great success, "In the Palace of the King," will be given this afternoon and evening at the Bijou. The company has done excellent work in the piece, and crowded houses have witnessed each performance.

THE MODERN POTTERY.

Some Important Improvements Over Old Methods.

The potter's wheel was among the first mechanical devices of civilization, and it is practically the same to-day, primitive as it may seem, that it was when the Etruscan potters moulded the jars and pitchers of red-brown clay and decorated them with rude figures and conventional designs to please the taste of the housewife.

Early pottery is mostly of the unglazed colored earth with which we are familiar in the museums, in the collections from ancient Rome, Greece and Egypt, and in the work of our own American Indians. The work earthen casseroles, which one may see to-day in the little Italian shops of New York, are probably not far removed in design from the cooking pots in which Roman slaves prepared their masters' feasts in the days of the Caesars.

The Chinese were the first to make what we call fine china, and the brilliant whiteness and fine, smooth surface of their porcelains were due to their use of a very fine peculiar white earth, which still bears its Chinese name of kaolin. The secret, like that of the silkwork and the making of gunpowder, and a dozen other trades of these cunning Oriental workers, was jealously guarded, and for hundreds of years the ships of Europe brought cargoes of Oriental china to the markets of England, France and Holland without any one being able to discover why the Chinese ware was so different from anything made by Western potters. It was an age of queer superstitions, and all sorts of curious theories were advanced concerning the porcelains. One was that the clay had to be buried for fifty years before being used, and that sorcery was responsible for its clarity and exquisite coloring. When the people of the Middle Ages came across anything they could not understand they usually called it sorcery.

But, finally an inquisitive monk discovered the secret and brought a small quantity of white earth from the East, and then European potters began to experiment along the lines of the Chinese. The story of the development of the china factories of Limoges reads like a romance. In searching for herbs, the wife of a physician near St. Yrieix pulled up a shrub, the roots of which clung a fine, white earth. She took it home with the



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