



A Fly in the Milk One Second Carries Death for Your Baby

Look out for flies and look out for open milk bottles—look out for milk in its travels from the dairy to your baby's mouth.

If you knew the cow the milk came from, and who milked that cow; if you could be with the milk from the moment it left the cow till it entered the little baby mouth; if you could purify and modify it, as Doctors say should be done, you could give your baby cows' milk without fear. These things you can't do. But you can rely on

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he lives, in comparison to other wage earners, a decidedly easy life. The stock company is a dramatic penitentiary, as one actor has called it, with its daily rehearsals and matinees, and a new part to study every week. But comparatively few actors choose this kind of work. They are generally forced into it, from one cause or another, and usually abandon it whenever the opportunity offers. Then, again, the ratio of stock companies to combination, or traveling, companies is very small.

To return, then, to the hard work of the actor, as a class. All the really hard work comes in the preparation to play. To prepare a new play for production requires an average of four weeks of rehearsal. For one that has been acted for one or more seasons, two weeks are ample.

Rehearsals of a new play are arduous and a great strain on the nerves. For the first two weeks, rehearsals will last from eleven in the morning until four or five in the afternoon. Sometimes—not often—during the fourth week there may be an even-

this is over with, the actor's time is his own, excepting, of course, the time required for the actual performance. He goes to the theater six nights in the week at seven-thirty; he is out by eleven-thirty, at the latest; and, with the exception of two matinee days, when he puts in four hours for each performance, he has nothing to do but to follow his own bent. Four days of four hours each, and two days of eight hours, comprise his working time for the week. In the western cities he puts in an extra day's work, because he must play on Sunday; but this is not a regular thing, as his stay in the west may be comparatively short.

"How about the great physical and mental strain required in the acting of emotional rôles?" some one asks. "Fiddlesticks!" is the answer. Press stuff! Look at Bernhardt! Look at Ellen Terry! Look at Tomasso Salvini! Can you match, off the stage, these magnificent examples of well-preserved workers? If it were true that the playing of emotional and tragic parts racked one's body and mind, would n't this trio of grand old



New York is the reward when waiting in freezing depots in jerk-water towns

ing session. In isolated cases, with big productions, there may be two or three dress rehearsals; but in ninety per cent of companies there is only one.

Dress rehearsals are trying and tiring. They generally last from seven at night until seven in the morning. The manager is cross; the author is peevish, the stage director is cranky; the stage hands are grouchy; and the actors are tired, sleepy, and hungry. Everybody hates everybody else before morning. The actors swear that no other class of people in the world are so hard worked; and, in a measure, this is true—for the time being. But when the dress rehearsals are over, the hard work of the actor is over, whether the play be a success or a failure. If it is a failure, the reason is obvious; if it is a success, this is the explanation:

There may be a few short rehearsals for the purpose of making cuts, quickening the action, and a general brushing up of the play; but when

people of the stage be paralytics and imbeciles? Think of them, in their sixties, seventies, and eighties! Think of the nerve-racking parts they have played since the time of our grandmothers, and then say that acting is exhausting work!

To come a little nearer home: Do Blanche Bates, Julia Marlowe, Mrs. Fiske, or Helen Ware look as if they were likely to go into an early decline? Are n't they a fragile-looking lot! Hardly.

ONE other thing that makes the actor's life seem attractive to the average young person is the desire to travel, to see the country. The old stager hates the sight of a train, and quails at the thought of a trip to the coast; but to the young person who has not traveled, a trip to California, Florida, or anywhere away from home, is a novel and delightful experience; and in becoming an actor he sees the opportunity for all this.

Not only is it true that ninety out of a hundred actors come from

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