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CAN MAKE BOTH ENDS MEET BY TAKING HIS TAIL IN HIS MOUTH. WE TAKE OUR TALE IN OUR MOUTH TO SHOW YOU

HOW TO MAKE BOTH ENDS MEET

Our tale is true, and if you heed it, it will enrich you. Be economical and trade with

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CHINA TEA STORE,
PRINCESS STREET, FERGUSON'S BLOCK.

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COOK'S FRIEND BAKING POWDER

IS A PURE FRUIT ACID POWDER. It contains neither alum, lime, nor ammonia and may be used by the most delicate constitution with perfect safety. Its great success arising from its being intrinsically THE BEST VALUE IN THE MARKET, as well as thoroughly adapted to the wants of the kitchen, has excited envious imitations of its name and appearance. Beware of such.

No addition to or variation from the simple name: COOK'S FRIEND IS GENUINE.

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Up-Town Grocery.

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PRINCESS STREET, ABOVE SYDENHAM-ST
A LARGE STOCK,
BOTTOM PRICES,
DESIRE TO PLEASE,
MUST ATTRACT ATTENTION.

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Two Car Loads of the Ontario Brewing and Maltine Co's superior

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In Pints, Quarts and Small Kegs, which judges pronounce the finest in the city.

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CHOICE FAMILY & BAKERS' FLOUR
SEED GRAIN, PRESSED HAY, CLOVER AND TIMOTHY SEED.

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INCORPORATED 1864.

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Claims promptly and equitably adjusted.
Loss by lightning covered whether fire ensues or not.
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FIRE AND LIFE INSURANCE COMPANY.

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The yearly premiums for fire risks alone amount to \$6,447,880.
Insurance effected on Farm and City Property at the lowest possible rates, and of any Three year policies issued on private dwellings and farm buildings at low rates of premium.
Losses paid promptly.
THOMAS BRIGGS, Agent.

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Cash Capital, - - - - - \$4,000,000 00
Total Assets, January 1st, 1882, - - - 8,902,272 90
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The leading Fire Insurance Company on the Continent. Its Annual Premium Receipts in Canada and the United States are larger than those of any other Company, and it has an unblemished record of 63 years.
JAMES SWIFT, Agent

GUARDIAN ASSURANCE COMPANY.
Subscribed Capital, - - - - - \$2,000,000
Total Invested Funds upwards of, - - - \$3,901,000
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Insurances against Loss by Fire accepted at the lowest current rates and claims settled without reference to the Board at London.
W. H. GODWIN, Agent for Kingston,
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THEY HAVE PARTED

Louis James and Marie Wainwright Agree to Disagree.

MAN AND WIFE AND PARTNERS.

Marie Wainwright's Elopement and First Marriage—James' Engagement with Lawrence Barrett—The Jester in Francesca di Rimini—Why Have the Twain Separated?

When it was announced, some time ago, that Stuart Robson and William Crane, for many years theatrical partners and close friends, had resolved to separate and each to paddle his respective theatrical canoe, a very considerable sensation was created. The real reason for the disunion was not given. It is not known now. Inside facts about the quarrels of stage personages are rarely fed to a curious public. "Our interests lie apart. Our desire to advance in our art prompts us to go it alone," they say, with many a proviso that, first, last and all the time, they are "wedded to their profession." It is obvious, however, that the real reason for the separation of Harrigan and Hart was never given. It was only vaguely whispered by the Thespians of the New York Riado.

THE SAME OLD STORY.

And now Louis James and Marie Wainwright, man and wife and dramatic partners, are to dissolve their ties. Their professional ties only, look ye, both say in chorus. No disturbing stone has ruffled the quiescent surface of our matrimonial pool. No domestic infelicity, no quibbling and quirkling. The best of friends, we. Only—well, we intend to star separately, etc., etc. And a great and generous public, weaving about the figures of dramatic personalities a more charitable mantle than is bestowed upon any other class in the world, seems to implicitly believe the whole transparent rigmorale, and sits gazing at the mimetical woe of their heroized players.

It was when James and Wainwright were the leading support of Lawrence Barrett that they began to attract serious attention. James is 47 years old, and was an actor as far back as 1861. He was for six years in the Arch Street theatre, Philadelphia, and early in the '70s was with Augustin Daly at the old Fifth Avenue theatre, New York. In 1875 he was the leading man at McVicker's, Chicago, and afterwards was with nearly all the important combination houses in the United States.

Marie Wainwright's first appearance was as Juliet, in New York, in 1878. She was one of the six Juliets at the Rignold benefit. She was a member of the Boston Museum company until she joined James, to whom she had been married some time before, in the Barrett company.

WITH BARRETT.

Everybody who saw the Barrett company in "Francesca di Rimini" was enthusiastic in commending James' magnificent acting in Boker's great play. He played the part of the Jester—a mop his tophellean humorist, vindictive, unhandled, reckless. James' representation of the character was masterful, full of intensity and reserved force. It was one of his best parts. Indeed, he claimed so large a share of the admiration of the spectators of the play that it is said that the nervous Barrett became jealous, and that this had considerable to do with the disagreement that afterwards took place between them.

In Marie Wainwright, James' wife, Barrett had another valuable artist. Marie Wainwright was never a great actress, probably never will be. She is not powerful or heroic, and has none of that classic repose so often attributed to Mary Anderson (who, by the way, received such a tremendous coal raking at the hands of the St. Louis critics the other day). But in parts that call for tenderness, womanly sympathy, clinging limps and vibrant half tones to the sound of slow music, Marie Wainwright is almost unapproachable. She is the very personification of impassible innocence. Her large eyes, always wide open as a startled deer's, look unutterable simplicity. In figure she is almost perfect, and in graceful posturing she is envied by one half of the actresses of America. The other half hasn't seen her.

The personal popularity of James and Wainwright has served to intensify interest in their departure from each other, and wild stories on the subject are in circulation. It is conjectured that when James discovered the loss of his wife's affection they agreed upon a mutual good-by.

WHEN THE TWAIN MARRIED.

James first met Marie Wainwright when the two were playing together at the Boston theatre twelve years ago. Marie Wainwright was then the wife of a man named Henry Slaughter. James and Wainwright played the lovers in many a drama.

Pretty soon Mr. Slaughter became convinced that the mimicry of passion had become reality to them, and bested detectives on the watch. It is said that the pair were discovered by these spies in Ober's saloon, a Boston restaurant with private rooms. A divorce soon set them free and she was almost immediately married to James. Slaughter had not prior to this connected himself at all with theatrical business, but a little later he became an actor, went to Australia and died there.

It would seem that James now voluntarily loses the wife whom he won in the manner described. They had planned to continue starting together next season, as they had done fairly well up to this time artistically and financially. It is true that each had sacrificed something to the other's welfare on the stage. She had consented to play Demodema, a part in which she was not successful, because his Othello was one of his strong features; and he had made himself absurd as Malvolvo because her Viola was an admirable performance. But they gave out no indication of dissolving their professional association until an explosion shattered their domestic relations. Neither will say a word against the other. They have seemingly agreed upon silence regarding their troubles. Mrs. James will sail for Europe next month to re-

main away all summer. They are now living apart.

A distant relative of Marie Wainwright, in writing about the actress in the Louisville Courier-Journal, has the following to say about her marriage to the man with the euphonious name:

"Marie met Mr. Slaughter in London, where she had gone with her aunt. It was love at first sight—an old, old story. Mrs. Pleasants took fright, but too late. She left London—as she supposed—secretly, but on the night of her arrival in Paris the first person she met at the tea table was Mr. Slaughter. Days passed on, and Mrs. Pleasants, being at her wits' end to know what to do, as a last resort, locked Marie up on bread and water in a room in the third story of an immense hotel. Bolts and bars were not sufficient, fate being stronger still.

"After two or three days of confinement, Marie knotted the sheets together, swung herself from the window, and was received by Mr. Slaughter from a window on the second floor of the hotel. After that attempt to keep them apart would have been more than useless, and Mrs. Pleasants one morning found her darling gone, and not until the end of the third day did she get the least clue to her whereabouts. When found she had married, married on the first morning of her disappearance. Mrs. Pleasants was not satisfied, until the marriage ceremony was again performed by an English clergyman, which was done at a little English chapel.

"Telegrams were then sent to New York to Mr. Slaughter's family and others, to receive the newly married pair. On the arrival of the vessel in New York they were met by Marie's guardian, Dr. Edward Pease, of Philadelphia, who, not being satisfied with the scraps of information that had come over the wires, had in waiting a clergyman and witnesses, and they were for the third time pronounced man and wife.

"Marie had all her life a great talent and taste for the stage, was always first in any amateur performance that might be gotten up by herself or friends, and three years after her marriage, if some speculation, her own independent fortune was lost, and not being able to brook the feelings of dependence for herself and children she readily, even glacially, acceded, at the suggestion of her husband, to go on the stage.

"Mr. Slaughter, too, had a fancy for the life, and soon after his wife joined Rignold as his 'best lady.' He (Slaughter) took a minor part in the same company. Marie first appeared in public as Juliet. Rignold was pleased with her success, but said it would have been better had she consented to being coached. Marie's married life had been a happy one up to this time. She had had one great grief to cast its shadow in the death of a lovely little girl, her first born; and it was shortly after the birth of her third and youngest child that she determined to go on the stage.

There are many in the United States who will regret that they will no more have an opportunity of seeing James and Wainwright together. But the public is easily comforted, and by the time James and Wainwright appear in the theatrical skies as distinct luminous orbs the separation will be but a recollection.

SHE RIVALTS THE BIRDS.

Miss Mamie Horton, the New Star in the Whistling World.

Pretty, petite and on the sunny side of 20 is Miss Mamie Horton, the whistling wonder, who came before the New York public recently at a Steinway concert. "Whistle and I'll come to you, my lad," refers to the old fashioned male device for attracting sweethearts, but this has been cast entirely in the shade by the trained, bird-like whistle of the modern lady song birds. Don't fancy that these melodious lark notes are any more of an inspiration than the exquisite flute notes of a virtuoso. They come, as do all musical triumphs, by long and patient practice of the art.

"Whistling," said Miss Horton to a New York World man, "was not a cradle gift with me, as some claim for themselves. I never whistled at all in my girlhood, and certainly never thought of it as an art till about four years ago. I first took it up as a rather odd amusement only, but friends began to talk of a light under a bushel, you know, till they flattered my vanity into hopes of becoming an artist. Then I went to Professor Belli with all my imperfections on my head, or rather in my lips, and he backed up the friendly verdict so cordially that I began work in the professional whistling line. But it isn't anything of a holiday. Four years I've been taking almost daily lessons, just as other artists would have to do, both from Professor Belli and Professor Vicarino. The mere reading of notes is a small part of the battle; the real fight comes on the phrasing. Tone, expression and versatility all come under this head."

Miss Horton has such a trim, girlish figure that you wonder where she gets the "sweet wind" capital required to fill a huge music hall, but her big, gray eyes betray will power and ambition, and art does the rest.

About Charlie Perkins.

Charles Perkins, who died at his home in Rochester, N. Y., recently, was one of the best known sporting men in the country. He was 55 years old, and was sick but a few hours. Heart disease was the trouble. A wife in Rochester and a son, George Perkins, of Minneapolis, survive him. Perkins became especially well known in connection with pugilist Heenan, whom he frequently accompanied. He was the principal backer of Ryan in the Sullivan-Ryan fight, and lost heavily on him. He was an expert at all games of chance, and was never afraid to "sit in" with the best of them.

In war times, when money was plenty, he used to go around with \$500 bills stuffed in his overcoat pocket, and in those times of stiff games he made money fast. Almost before he was in trousers he began to show a love for athletic sports and games of all kinds, and the proficiency he afterward gained as a scientific boxer came to him naturally. He was married thirty-three years ago, and although his travels and engagements took him into strange places he was always tenderly devoted to his family. When his daughter died at the age of 18 he went about the streets almost inconsolable and with tears in his eyes.

Perkins was also a splendid billiard player, and has been known to play with Stokes at the Hoffman house, New York, who was his friend, for \$250 a game. Perkins was a lover of horse racing, the chief attraction of which to him was the opportunities it afforded for betting. He followed the trotters through the grand circuit for several years, and was always to be found heatedly backing his opinions. Of late he lived quietly at home.

The extension to the grand stand of the Brooklyn Jockey club at Gravesend and the removal of the new club house will cost about \$30,000.

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SPECIAL BARGAINS
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