



Stage



STAGE RETROSPECT

WITH MUSICAL NOTES

At the Princess.
I have seen "The Servant in the House" before, and at that time I decided that I would take the first opportunity that presented itself to see it again. It is one of the best recent plays on the stage, and the cast which presented it, last week, at the Princess Theatre, is in every detail, efficient.

Mr. Wilfrid Roger, "The Servant," has the part which it is said is intended by the author to be, at least, typical of the Spirit of Christ. He played it very reverently and with grave dignified restraint which compelled, by measured quiet insistence, the recognition that this character was something more, meant a greater thing than his surface indications showed. In the sharp contrast of these two men that the kernel of the story—a very slight story, allegorical rather than narrative—lies. Of the cleverness of these two, of the grip of the potentialities in their respective parts, it is impossible to speak too highly, and there is, inconspicuously, the sense of bracketing the dignity of the servant with the coarse violence of the Drunkenman. It may nevertheless be done in this regard, although there was complete dissimilarity in the nature of these characters, in the "portrayal" of each, an equally virile artistry projecting the essentials of the types clearly and fixing the idea which evolved them with the full purpose of their author's intent. The rest of the cast was good—very good, but these two, by balanced perspective and effective sense of dramatic art, rather than by anything extraordinary (excepting the root idea) either in the plot or the dialogue of the play, fixed and held the attention which one "feels" is absorbed in and gripping an audience absorbed in a telling—very telling—play such as "The Servant."

At the Royal Alexandra.
There is abundance of fun scattered thru Rupert Hughes' farce, "Excuse Me," which occupied the Royal Alexandra last week, and it was presented by a gathering of apparently gowned girls and broadly humorous comedy merchants with much vim. Probably, however, it was the players themselves and the speed and certainty which comes with custom that carried the play on to the top of favor's wave rather than any latent cleverness in the play itself. It is a sketchy, very sketchy trifle, but it is filled with humorous situations and business which keeps its audience amused from the word "go." As a play it is under a disadvantage in the matter of scenery, for the whole of the three acts are shown in the Pullman Car, a train en route from Chicago to Reno, and naturally this restricts the movement of the characters some, though it adds to, rather than detracts from, the quick funniness of the situations which arise. Mr. James Luckray played as a man with a broken heart, the companion of much laughter. A first-rate picture of a negro porter was presented by Mr. Geo. Day, and Mr. Harrison Ford was excellent as Lieut. Mallory. Miss Geraldine O'Brien put in a cleverly convincing piece of work as the sipping young lady, and Miss Lydia Dickson was admirable as the person's wife. Indeed all connected with the show are well fitted with parts which suit their special capabilities, and much working together has brought the farce to run with such dash as to carry its audience along, content to laugh without worrying to, or even having time to, stay to think why they are in merry mood. It is enough that this should be so, and it is sure that the players of "Excuse Me" will leave a long trail of laughter behind them.

TENTU.

This Week's Attractions

THE PRINCESS.

Alma, Where Do You Live?
Joseph M. Weber's presentation of Geo. V. Hobart's English version of the sensational musical comedy success, "Alma, Where Do You Live?" with the well known prima donna, Vera Michelena, at the head of the original New York cast, will be the attraction at the Princess Theatre this week.

If mirth and melody, beauty and wit, art and gorgeousness are qualities that win, then Alma will continue to sound her interrogative title for many years. Atura is a real musical comedy, not a glorified burlesque show. "Alma, Where Do You Live?" is in French; the Englishman would name it a musical farce; New York called it a musical comedy. The principals are stars and there are only principals. With a new piece the public is always interested in its plot and construction.

Ambrose Cadillac, a wealthy Parisian, died and left his fortune in a peculiar way. Aside from ordinary bequests, he willed his entire residuary nephew, Pierre Le Pasche, provided he had not made love to any woman, or proposed to any by a certain date, which happened to fall twenty-four hours after the reading of the will. If the youth violated this provision the entire fortune was to revert to Theobald and Gaston, the executors of the estate. These executors, naturally plotted to obtain the money by enlisting the services of the beautiful and fascinating Alma, a milliner, who is hired for a large sum of money to use all her wiles to lure Pierre into a proposal. But she falls in love with the innocent and ingenuous youth, and instead of luring him protects him. So Pierre gets the fortune and marries Alma. Vera Michelena as Alma is happily cast and plays the part in such a fascinating manner that she challenges admiration to the point of love. The women will be interested in her many gowns and wondrous beauty and her millinery, which seems to have exhausted the art of the makers of the chapeaux. The piece is gorgeously staged and the set designs are sumptuous to the most minute detail. The music of the piece is contagious, the principal number being caught as catchy as "The Merry Widow Waltz."

THE ALEXANDRA.

Fritz Scheff in "Night Birds."
The announcement that at the Royal Alexandra Theatre this week, the Messrs. Schubert will present Fritz Scheff in a magnificent production of the famous comic opera "Night Birds" (Die Fledermaus), by the greatest writer of Viennese operatic music the world has ever known, Johann Strauss, presages an unusual opportunity to see and hear this queen of light opera at her best.

"Night Birds" has been performed in all the capital cities of Europe and is now running at the Lyric Theatre, London. Strauss is known to fame as the "waltz king," composer of "Beautiful Blue Danube" and other celebrated waltzes. It is said of Strauss that he set the whole world dancing—and the score of "Night Birds" which is full of charming waltzes, carols, polkas, romanzas and other dancing music, is representative of the pliancy, coquetry and vigor of which he is an acknowledged master. The picturesque scenes of this gay comedy are laid in Germany in the last century. The first act takes place in the home of Baron von Eisenstein; the second act shows the ballroom at the Villa Cravsky, and the final act is consummated in the office of a prison.

The story has to do with the humorous results of a practical joke played by Dr. Falke on his friend Baron von Eisenstein. In the first act Falke plots to have the various

characters unknown to each other invited to the masked ball of the second act. There each pretends to be somebody else, and as a result there are compromising love affairs, flirtations that should never be and a tangle of other effects of such importance that the office of a prison is the final climax. Here, in order to prevent further trouble the joker explains and everything is happily straightened out.

The costumes are oddly attractive and the supporting company, which includes George Anderson, Jack Hazard, Frank Rushworth, Frank Harrington, Milbury Ryder, Morgan Williams, Jean Laurence, Hazel Cox, Edith Bradford and Josephine Brandell, is commensurate with Madame Scheff's prestige.

Madame Scheff has the tantalizing role of Adèle, a pretty and coquettish maid in the home of Baron von Eisenstein. The only matinee of the week will be on Saturday.

THE GRAND.

Al. H. Wilson.
Like a breath from the vine-clad hills of Germany is the atmosphere of the new song-adorned comedy, "It Happened in Potsdam," in which Al. H. Wilson, the singing German dialect comedian, will make his appearance at the Grand Opera House Monday night. The engagement is for one week with the usual matinees. There is a charm in the German drama when presented by a comedian of Mr. Wilson's ability that is shared by no other kind of play. There is no sting to the wit dispensed by the star and the notes of his tune-



VERA MICHELENA, IN "ALMA, WHERE DO YOU LIVE?" AT THE PRINCESS THIS WEEK.

ful love songs flow while laughter reigns supreme.

Many have often wondered why "Metz" is always attached to Mr. Wilson's name; whether it is his given name, or used to indicate a place or his nationality. For the enlightenment of those interested it can be stated that Metz is the title of his character in his various plays. On the same idea as "Fritz," and who became so identified with that appellation that it was only necessary to say that Fritz was playing to let the public understand that it meant Emmett. In many of the cities visited by Mr. Wilson this same condition prevails and the coming

This Week at the Theatres

PRINCESS—
"ALMA, WHERE DO YOU LIVE?"
ROYAL ALEXANDRA—
"NIGHT BIRDS."
GRAND—
"IT HAPPENED IN POTSDAM."
SHEA'S—
VAUDEVILLE.
STAR—
MERRY MAIDENS.
GAYETY—
GIRLS FROM HAPPYLAND.
STRAND THEATRE—
PHOTO PLAYS, MUSICAL AND SINGING NOVELTIES.
THE GARDEN THEATRE—
MOTION PICTURES.

of Metz is all that is necessary to herald his appearance.

Throughout the entire story of "It Happened in Potsdam," an adaptation from the French by Cyril Redd, run many threads of mirth and comedy and the pictures of life it portrays are said to be faithful in every detail. The role portrayed by Mr. Wilson is that of Metz Von Klitz, an eccentric German, who returns to Potsdam from a three-year journey of the orient for the pur-

pose of securing a suitable wife and locating on his ancestral estate. The love element centres around Metz, and a charming young American heiress who is in Potsdam. The music and comedy elements are mostly supplied by songs in the character of Metz, who sings his way into the hearts of all who hear him.

Manager Sidney R. Ellis is credited with having secured a most capable supporting company, while brilliant electrical effects and beautiful costumes enhance the charms of the story. The home of Frederick the Great, and the present summer residence of Kaiser Wilhelm.

Mr. Wilson can always be depended upon for a budget of new songs and he has not made an exception this season. "It Happened in Potsdam" is said to be among his best. They in "You Love," "Songs of Old Fatherland," "Her Smile" and "Loves of Bygone Days."

SHEA'S THEATRE.
English Actor Will Appear in Scrooge.
Manager Shea, with his usual determination to give his Toronto patrons at Shea's Theatre the best obtainable in the entertainment line, has secured for this week the first American production of Charles Dickens' Christmas Carol, made by Tom Terriss, the distinguished English actor, who will appear in the title role, surrounded by his own special company of English actors. In Charles Dickens, lovers of the English story writer and the literature of this country have done much to awaken this Dickens spirit. No actor could be better qualified to prepare an adaptation from his own home in Kent in the Bleak House, the home of Dickens. The grandeur of the actor was a close friend of the great writer. Much interest in the coming of Mr. Terriss will be felt by teachers and English students in the schools.

As a special attraction on the week's bill Manager Shea has secured George H. Primrose, dean of American dancers.

Mrs. Gene Hughes is a feature, with her delightful one-act comedy, "Youth." Mrs. Hughes was seen in Toronto last season, and her success is remembered. Ed. Stepp, Mehlinger and King are

clever and the boy at the piano, the boy with the voice, and the boy with the banjo have a new budget of songs and are better than ever.

The Four Onnet Sisters with their aerial stunts, rival the strongest men in feats of strength, and H. T. MacConnell, the president of the 18 Club, is a scream, much interest is felt about the appearance of Col. Sam Holdsworth, the world's oldest professional tancer, and the children have a special act this week in Neshan's Dogs. The Kinetograph closes the show with new pictures.

THE STRAND.
Photoplay "Chumps".
For the week beginning Monday The Strand has provided a riotously funny photoplay entitled "Chumps" as the leading feature in a very attractive program. It turns on the adventures of two friends, Bunny and Marsh, one a big and the other a little fellow. They go to the theatre and fall in love with a charming danseuse who encourages both and invites them to call on her. Bunny arrives first with a five-pound box of candy but before the tete-a-tete is over Marsh is announced and Bunny hides behind the footers. Marsh has brought an immense box of Jacques Ross and has just got settled down finely when he is compelled to hide behind the lid on top of the grand piano by the advent of a tall, handsome and attractive young man. Then the lady's father returns and the last arrival promptly gets underneath the sofa. At last the three face the music. Bunny and Marsh avow their honorable love but are bowled over by the announcement that Lauretta is already the wife of the tall youth who dubs them a couple of chumps. The little chump collapses and is carried from the room in tears by the big chump. The amusing situations are most humorously and cleverly contrived.

The Strand's series of new world events will be found extremely interesting this week. Among them is the annual ladder climbing contest by the Fire Department of Nashville, Tenn., and the presentation of the prize cup to the man who holds the world record for ladder climbing. Of historic value is the caravan of the Sacred Carpet bound for Mecca thru the streets of Alexandria, Egypt. This will be found a stirring and striking spectacle. Another set of views presents Lieut. Arretoux of the French artillery driving 40 untrained horses tandem-fashion round the parade ground at Lissone. Many other important events are also included. On the musical side, the Strand will be strong and an unusual attraction is provided by the appearance of Charles R. Sherman, eminent baritone from London, England, at the evening performance. Miss St. Clair, now a general favorite, will sing at the matinees and The Strand Orchestra will have a highly artistic selection. The Strand is the popular matinee house for ladies and young people and its constant performance from 12 o'clock noon and cheap prices make it within the reach of all.

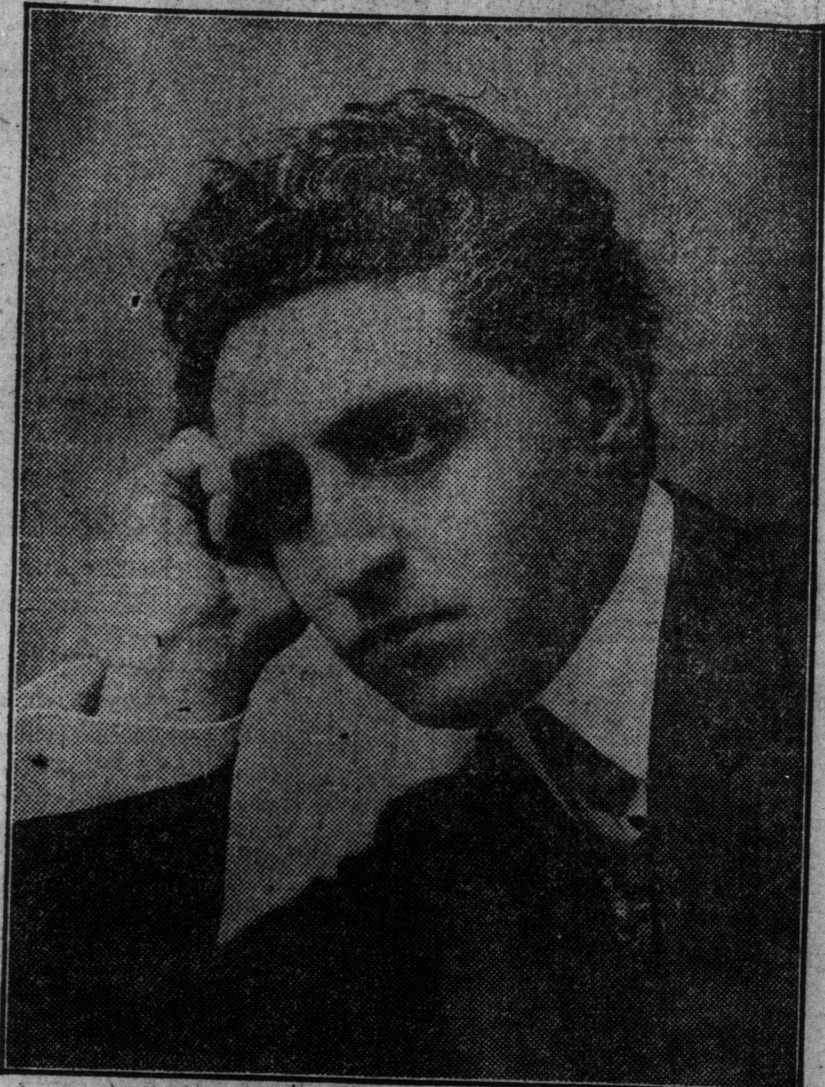
THE STAR.
"The Merry Maidens."
Presenting two musical burlettas, the first entitled "Studio Life" and the second, "Dashing Widow," the "Merry Maidens" Company comes to the Star this week.

Both of these pieces are composed of clever and original songs and are equally thin texture—absolutely no effort having been made by the authors to shadow any portion of the comedy by the introduction of a plot of any consequence. They are designed solely as penances for every conceivable ill, and are vehicles warranted to send an audience home in an exceedingly pleasant frame of mind. There are plenty of song hits which need not be mentioned in detail, but in the achievement of which a young and pretty chorus plays an important part. The scenic equipment offered for inspection is probably the most elaborate of that with any burlesque organization, and is spoken of as a resplendently mounted tribute to the art of the scene builders' studio. Scatteredly, the two burlettas are dazzling affairs—the costumes equalling that of the higher priced musical comedies in richness and likewise, in scantiness. A well defined effort has been made to take the measure of the state of mind of the average patron of this burlesque house—and give him what he wants. Irving Gear and Mike J. Kelly sustain the principal comedy roles in the pieces presented, and Fern Melrose and Lilla Brennan capably handle the keystone feminine parts. The cast in its entirety fits the requirements of a lively show—the several lesser roles being satisfactorily performed. Chocobeta, programmed as "The Dancer De Liza," is an announced "extra attraction" and as this supple young lady's talents are well known around the circuit, it is not considered essential that they be dwelt upon.

THE GAYETY.

"Girls From Happyland."
That funny little Dutchman with the funny side, Billy W. Watson and the "Girls From Happyland" will be the attraction at the Gayety Theatre during the coming week. Those familiar with burlesque entertainments know only too well that the name of Billy W. Watson bears more than a mere guarantee of excellence and merit. Among the many burlesque comedians none has achieved greater prominence than "Billy," the fast and furious merrymaker who is known throughout the country as "the whirlwind comedian of the nation."

This season's offering consists of two bright and brilliant burlettas, including a new version of the two ever-lasting fun creations, "Two Hot Knights" and "The Gay Modiste." No greater vehicle for continuous outbursts of laughter has ever been on the burlesque stage. In this particular burletta Watson is seen at his best. No opportunity is overlooked to crowd laughter on top of laughter with results which must be most flattering to the popular comedian as well as to



AGIDE JACCHIA, THE FAMOUS ITALIAN CONDUCTOR OF THE MONTEAL ALEXANDRA OPERA COMPANY, WHICH WILL VISIT THE ROYAL ALEXANDRA DURING THE FORTHCOMING FEBRUARY 12. SINGING JACCHIA HAS CONDUCTED BOTH AT LA SCALA, MILAN, AND THE METROPOLITAN OPERA HOUSE, NEW YORK.

his well selected support. Among the many extravagantly beautiful and fascinating scenes, the one laid in the city of the Grand Opera in Paris will undoubtedly create the greatest admiration.

There is no end in the display of charm, grace, vivacity and merit. Forty girls furnishing their sweetest smiles and melodies to those fond of feminine loveliness.

Rose Stahl Coming
One of the most attractive offerings of the season will be presented at the Princess Theatre during the week beginning Monday, Feb. 12, when Henry L. Harris presents Rose Stahl in her great success "Maggie Pepper." Miss Stahl comes direct from an engagement of six months at the Harris Theatre in New York City and her manager is sending her the same company and production seen there during the long engagement.

"Maggie Pepper" was written for Miss Stahl by Charles Klein, and he entitles it a department store romance. These organizations in which may be obtained all sorts of goods have become little communities in themselves and the little world in which their people live is of great interest. Mr. Klein has told the story of Maggie Pepper in such manner that it absorbs the attention and wins the sympathy of the audience from first to last.

Maggie Pepper has been a department store girl all her life, from cash girl she gradually works up to assistant buyer. Her chief leaves and as she is not given the position she is in a mood to express her opinion of the way the store is run. The young man who has inherited the business happens along and she tells him all about it, unconsciously of his identity. This leads to her promotion; involves her in scandal, terminating, by her leaving the store to protect her own

NOTICE

See the Huge Display "Ad" for the Grand Opera House on Last Page of Illustrated Section



AL. H. WILSON, POPULAR SINGING COMEDIAN, IN HIS NEW SONG PLAY, "IT HAPPENED IN POTSDAM," AT THE GRAND THIS WEEK.

GAYETY DAILY MATS. LADIES-10¢

BURLESQUE & VAUDEVILLE

PRICES: MATINEE—15c, 25c, 35c, 50c, 75c
EVENING—15c, 25c, 35c, 50c, 75c, \$1.00

THAT FUNNY LITTLE DUTCHMAN
BILLY W. WATSON
WITH THE FUNNY SLIDE, AND
THE GIRLS FROM HAPPYLAND
PRESENTING EVERYTHING NEW
THE FASTEST SHOW IN BURLESQUE

NEXT WEEK—"PASSING PARADE." A LAVISH DISPLAY OF BEAUTY AND SPLENDOR