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gifted pupil should wonder." He was til he had reached ty, and then appear oroughly developed due solely to him did make his dewhen but 13 years

a violinist, came to a concert. Critics ier that the latter. declared that he who was more reather amused, but his hearers. Auer, te the truth of his han act as his subthe opening con-of the Deutcher important musietersburg. To the success that he

with wonderful Hamburg, Dessel-Leipzig, and at layed at a Gowalmost unheard outhful artist. lişcha Elman rearis, at the Bir-Gloucester fesine festival, erts and at g the visit of the

LIFE"

Spain.

expressions have ning are contained letters I have re-past year. Many m who had surresulting of womb: others had escaped dang operations, as the shad been removed of Orange Lily; had suffered from nstruation, leuco-riods, etc. For her troubles know women's Disorder anishes a positive failing cure. It is rain and beneficial security free, a box was the surresulting from the security of the surresulting cure. Windsor, Ont

### **MURRAY-KAY LIMITED**

# Kay's February Sale of Carpets

During This Sale We Quote Reduced Prices on All Carpets in Stock

A stock of Carpets as large as that now piled on our ground floor was never before gathered in this store, and more will soon be here. That is one reason for the substantial price reductions we quote during this sale — we wish to make room for new Spring importations soon to arrive. Another reason is that February is a "between-seasons month," and the reductions are in effect a handsome commission to February cus tomers for buying now instead of later, when we are crowded with Spring orders.

As to the quality of the Carpets, the magnificent range of designs and the artistic colorings they embody—if you are not acquainted by personal experience with the surpassing excellence of Kay's Carpets in all these points, we cordially invite you to come and see.

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English Balmoral Carpets

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## 'The Lottery Man" A Grand Offering

To be Presented Here For the First Time at Less Than Dollar-Fifty Prices.

er latest comedy, "The Lottery Man," The chief character in the play is band. After the scheme has been launched, however, Jack falls des-

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You liked the "Gar-

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Vale of Dreams Bast and Schmidt

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I'd Like to Tell Your Fortune, Dearie
Maybe You're Not the Only One Who Loves Me

paper which is owned York paper which is owned by which causes him to pour curses upon ton are great friends, despite the himself that he had not met her bewealth of the latter and the most ordinary means of the other.

upon the altar of the lottery scheme. The reporter gets a Well-street tip The lucky number goes and goes to his chief for money with which to back his belief, giving Peyton his promise that if his plunge fails, he will reimburse him by bring-ing their fondness for each other have ton his promise that it his plants the friends of Jack and Heiene, knowfalls, he will reimburse him by bringing their fondness for each other, have ing in the biggest newspaper "beat" New York has known for years. The turning heaven and earth to purchase as many coupons as possible. The complications which follow are said to be most amusing and novel. What may be characterized as a lottery with himself as the prize. mild form of slavery is the theme em-ployed by Rida Johnson Young in tion of coupons which are sold to women in general, the idea being that which the Shuberts will present at the the holder of the lucky number will thus bringing happiness to the star

The third act is given up to the efforts of the friends of Jack to recover the lucky number from Lizze. which they finally succeed in doing, Grand Opera House week of Feb. 20. draw Jack, the reporter as her hus-Mrs. Young, who, by the way, has written "Brown of Harvard" and quite a number of stories, has inlected in "The Lottery Man" not a little of the new thought idea-

fore he decided to sacrifice himself

## The Lure of the Stage

Those who have lived on the stage find much difficulty in deserting it. Once an actress, always an actress, is a tradition as old as tradition itself. and so firmly entrenched that no one ever thinks of opposing it. Margaret Illington, who will be seen at the Royal Alexandra Theatre this week, after a tardy two years, furnishes glaring evidence that it is well nigh impossible for a player, who has once basked in the glare of the footlights, to resist it

Among some of those who have retired and remained retired are: Mary Anderson, Julia Arthur, Elizabeth Mrs. Thorndyke-Boucicault, Miss Mabelle Gilman and Miss Edna

But how about those who renounced the stage and all its triumphs, and who, no doubt, were just as sincere as was Margaret Illington, when, two years ago she caused to be published her ukase in favor of darning sox, domesticity and all that goes with a happy fireside. When Minnie Maddern in 1890 became Mrs. Fiske her determination to retire from the stage seemed firm enough, and what about Clara Morris, Annie Russell, May Irwin Viola Allen, Minna Gale, not overlooking Sarah Cowell Le Moyne, who came back after a quarter of a century spent in retirement. After all Margaret Illington has committed no greater sin in returning to the stage, than the many others who have done the same thing before her, and who will continue to do the same thing as long as the

A Mark of Distinction.

They were talking about the manners of children, and how those of the city differed from those of the country. Finally, old Mr. Beesom, who was the grandfather of sixteen boys and girls, in town and out, said: "Manners depend, like everything else; but my experience is that country children will refuse a nickel twice before taking it, and they always say "Thank you." "-Youth's Companion. Telephone, Local and Long Distance, North 4538. CAN'T STOP.

The condition of nervousness is due to accumulated alcoholic poison in their systems. Before they can or will stop drinking liquor every trace of this poison must be driven out. The Gatlin treatment is the only one in the world that will eliminate this poison; other methods of treatment will not because EFFECTS are treated instead of CAUSE. The Gatlin does away with the CAUSE, and with it go craving, desire, nervousness and all other effects of alcoholic poisoning. But THREE DAYS TIME is required to cure any case by either Institute or Home treatment.

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There is a kind of nervousness that no sedative in the world will have the least effect upon—nothing will allay it but alcohol. That is why men keep right on drinking when they know just as well as the contract to cure in three days or the full fee paid shall be refunded on leaving the institute.

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# Kicks of the Playgoers

Last week The Sunday World invited its readers to write about their grievances—if any—against the theatre nuisances, naming a few classes of individuals who ought, in the opinion of the writer, to be suppressed. Quite a number of letters have come in response. They are not all directed against the people we want to get rid of, namely the chap who comes in late, the chap who applauds too vigorously and too long, the chap who talks gush to his best girl, and that like, but some of the writers want to go in for a reformation of the stage. That isn't the business The Sunday World is in—yet—that may come in orld is in—yet—that may come in me; at present we are going to re-rm the manners of the theatre-ing public—if we can, and on that

havior. But it is different at a dramatic production where a great deal hinges upon a word and where one wants to get the full benefit of the story without having to listen to the stilly gossip of his neighbor, or to let in some belated patron after the play has been in progress a few minutes.

George Catton, 112 McCaul-street, thinks that the annoyances mentioned last Sunday are slight, "If our stomachs are all right and we are optimistically inclined." The one aggravating thing, he says, that is always bound to occur, especially in vaudeville houses, which makes a great number of theatre goers wild, is the performer's lack of sense of the fitness of things.

"I may venture to say that mos theatre patrons have grown so accus-tomed to the petty annoyances that accepting them as part of the neral inconvenience occasioned by crowd of all classes and conditions of people. But these same people would never grow accustomed to "Has Anybody Here Seen Kelly?" following "Come Back to Erin" by the same voice. That's what annoys. Again, suppose we have with us a friend or a reaction of the a sweetheart or an acquaintance of the gentler sex and some funny (?) man gets too close to the risque line. No, it it is hardly the crunching of apples or peanuts, or the simpre giggle of the Willie. Let those laugh too long who will. Let those eat who are hungry. We can afford to let their display of disregard for others pass unnoticed. At the most it is merely bad manners, bad breeding and ignorance."

"A constant playgoer" writes: The most absurd and inconsistent action on the part of the theatre goer is the recall of the actor or actress at the end of a scene or act. The actor has striven for a space of several minutes, or longer, to personate a certain character types are given and not caricatures they will reach their mark anywhere. If acter. The value of his work lies in the success with which he has done this. Yet this absurd custom of recall and curtain lifting at the end of the act or scene entirely dispels the illusion which it has been the actors chief aim to create. There are, too, many objections to this senseless practice from the other side of the footlights, one does grow awfully tired of the repeated bowing of the actor or actrepeated bowing of the actor or act-ress who has made a hit. Frequently he or she has been recalled six or more times, not by the great body of the audience, but by a half dozen Choille's perately in love with Helene Heyer, which causes him to pour curses upon

sitting in a prominent place. There ought to be a limit to the number of recalls, if we must have them. This from "A Sufferer." Your request for comment on the behaviour of a certain class of people who nightly afflict themselves upon Toronto theatregoers is weel-timed. There are many ways in which an individual may give offence to those sitting near him in a playhouse. Perhaps the two most notable are arriving late and continua Italking.

It is a common experience when one male person appear at the end of the "Mercy". A burglar?"
row. She is determined looking and "No. My husband. He heard the her steady eye reveals her purpose of noise first."

disturbed again by some other late ar riving party of male or female cads.
The persistent talker is almost as great a nuisance as the late arrival. In the middle of the tenor's most touching warble over the grave of his going public—if we can, and on that sometimes we even have doubts.

The present campaign is not directed against the burlesque crowds. If a man wants to go to a burlesque house for a smoke and a good laugh, let him enjoy himself without having to submit to hard and fast rules as to his behavior. But it is different at a dramatic production where a great deal duce evidence that will crush the rich banker, the young gentleman on your right informs a friend in a bored but perfectely audible tone that ine may be long on acting but she's surely short on curves."

Speaking seriously these pleasure destroyers in the theatre are a very real affliction and some definite action on the part of the managers to sup-press them would meet with strong public support.

### Audiences the Same All Over the World

or disapproval of an act or a bit of acting in different ways. Such is not the case—at least it has not been my experience. I have found the auditheatre to be interested, amused and moved, and what pleases or sways an audience in one country will do the same in another. I put on my "Scrubin French and German and it went jus as well as in New York and was received in exactly the same manner. If a person's acting reveals real charabout it-if it is informed with sincer ity and has the saving grace of humo where it is seen: an audience in Kam-chatka will find it as interesting and amusing as one gathered in a fashion-able London west end theatre. Hu-

be more critical than one in New York or Chicago because the French premlere is for criticism only. The curtain rises at midnight when all the the members of the profession,

critics, prominent literary, social, jegal and military persons are present At my first performance in Paris, did not go on the stage until 1 o'clock in the morning. After that "repre-sentation generale" the performances began at 8 o'clock in the evening. Aside from this first night pecularity I foun Parisian audiences the same as in Am

Shocked.

"A noise awakened me last night, is comfortably seated and enjoying and when I got up and looked under the first act to have a voluminous fe-male person appear at the end of the "Mercy! A burglar?"

TUESDAY EVENING, APRIL 4, AT 8.15 O'CLOCK. Positive Appearance in Toronto of SIR EDWARD ELGAR, Who Will Conduct His Choral THE DREAM OF GERONTIUS.

BY CHARLES HARRISS. , Song of Mine (Elgar), Blest r of Sirens (Parry), Symphonic m "Les Preludes" (Lizzt), Glees, Irigals, Part Songs.

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AMUSEMENTS.

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SYMPHONIC CHORIC IDYL,

Prices—Elgar Night, \$2.50, \$2, \$1.50, \$1; Coward Night, Coronation Empire Night, \$2, \$1.50, \$1; Subscribers' lists now at Massey Hall, Heintzman's Music Store, Whaley-Royce and Nordheimer's.

\$1.50 Subcribers... Monday, Feb. 13 \$1.00 Subscribers... Tuesday, Feb. 14 75c Subscribers... Wednesday, Feb. 15 To general public. Thursday, Feb. 16 Prices—\$1.50, \$1.00, 75c.

Music of refreshing originality and tunefulness, a pleasing story of ro-mance and picturesque costuming and scenery are the features of the Red Cross Princess, the military comic opera, which comoes to the Princess Theatre on February 20, under the direction of National Theatrical At-Theatre on February 20, under the direction of National Theatrical Attractions. The authors: J. Ernest capable hands of Fred M. Fisher and Lawrence, of "Westerners" fame, and Ambrose T. Pike, have written an opera, the locale of which centres matinee on Wednesday.

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about two small German principalities, Carpathia and Danubia. The theme has offorded the composer and the librettist the opportunivt of creating several musical numbers which are bound to strike a popular chord. Stirring martial choruses, together with sentimental and topical songs make up the total of eighteen concerted numbers which lend variety to the unfoldbers which lend variety to the unfolding of the story. The company will be 75 in number. The cast includes Ade Shields, Thomas A. Ross, Charles H. Downey, James Broomhall, Mildred Martin, Campbell H. Duncan, Munel Buckley, Frank Secretan and Eldridge

