



# THE STAGE



## WELCOME RETURN OF "QUAKER GIRL"

Success of Three Continents Coming to Princess Theatre Again This Week.

"The Quaker Girl," the peerless musical comedy success of three continents, and the undisputed triumph of New York, as well as the distinct musical gem of last season's musical productions seen in Toronto, returns to the Princess Theatre tomorrow night for a week's engagement, with practically the same excellent cast headed by Victor Morley.

Two years in London, a year in Paris, a year in New York, and now nearing a year's run in Australia, are some of the records established by the winsome Quaker lassie. The tuneful melodies and the famous "Come to the Ball" waltz are as apt to be heard on the South African veldt or in jungles in India as in one's own parlor. Lionel Monckton wrote the score, which is conceded to be the most tuneful ever brought across from England, while the book is by James T. Tanner, and the lyrics by Adrian Ross and Percy Greenbank. The piece was staged in New York by Mr. Odee, Mr. George Edwards' London producer, exactly as it was presented at the Gaiety Theatre and the Adelphi, so it is correctly termed, the "Un-Americanized" musical comedy.

The story centres on the person of Prudence, a demure little Quaker girl, who in the first act is shown in her quaint Quaker home in an English village. Hither journeys Tony Chute, the gay young attaché of the American embassy in Paris, and he undertakes the not difficult task of teaching Prudence to love. Captain Chatterbox, a king's messenger, is in the village paying court to the Princess Mathilde, who has been exiled from France, and the four slip a glass of wine together, and this proves to be the undoing of Prudence, for when her stern Quaker parents hear of it they cast her off. Madam Hum, a Parisian modiste, is in the village at the time and she agrees to take Prudence to Paris and give her employment in her shop. Thus, in the second act, the audience finds the Quaker girl a Parisian shop girl, and learning Paris very fast, while her companion in the princess, who has taken up the guise of the shop girl in order to remain in Paris. Tony is on hand and is making fine headway in his suit for Prudence, until Diane, an actress and an old flame of his, becomes very jealous and attempts to scheme to break up the affair between Tony and Prudence. She places an old love letter from

## This Week at the Theatres

PRINCESS—  
"THE QUAKER GIRL."  
ROYAL ALEXANDRA—  
"SNOW WHITE AND THE SEVEN DWARFS."

GRAND—  
"IN OLD DUBLIN."

SHEA'S—  
VAUDEVILLE.

STAR—  
"MY LADY'S FAN."

GAYETY—  
MINER'S BIG FROLIC.

STRAND—  
PHOTO PLAYS, SINGING AND MUSICAL NOVELTIES.

PARK THEATRE—  
VAUDEVILLE AND MOTION PICTURES.

TONY IN THE POCKET OF A DRESS PRUDENCE IS TO WEAR. HOWEVER, THE LETTER IS NOT FROM TONY AT ALL, BUT FROM THE MINISTER OF INTERIOR, AND WHEN PRUDENCE RETURNS IT TO HIM HE IS SO HAPPY AT THE AVERSION OF A SCANDAL THAT HE REMOVES THE BAN OF EXILE FROM THE PRINCESS. AT A GORGEOUSLY STAGED BALL-ROOM SCENE IN THE SUBURBS OF PARIS, THE TWO COUPLES ARE REUNITED AND ALL ENDS HAPPILY. PROMINENT IN THE CAST IN ADDITION TO VICTOR MORLEY ARE HARRY SHORT, BERNICE MCCABE, WILLIAM BLAISDELL, DIXIE GIRARD, MILE GORDAY, CONNIE MACK, MURRAY STEPHEN, GLADYS PARSONS, PHIL J. MOORE AND ADELALDE FOLGER. THE PRESENTING COMPANY NUMBERS EIGHTY-SIX PEOPLE, AND INCLUDES A STUNNING CHORUS AND BALLET. THE SCORE IS INTERPRETED BY A SPECIAL ORCHESTRA, WHICH IS A FEATURE OF THE PERFORMANCE. TAKEN AS A WHOLE, "THE QUAKER GIRL" PROMISES TO BE THE REAL MUSICAL GEM OF THE SEASON'S BOOKINGS.

Sprightly remarks are common to "Help Wanted," Jack Lait's successful play recently produced in Los Angeles. The appended extracts suggest the presence of a cynic in the cast:

"When a man wants anything—and he wants everything—he'll promise anything."

"Thank heaven, I haven't a sister—or I wouldn't sleep nights."

"Of two evils most of us choose both."

"Mothers seem to find time nowadays for everything in the world except to look after their daughters."

"Your life is just one stenographer after another."

"A word to the wise is too much."

"I can't let you in on this—it isn't funny enough for two."

## "SNOW WHITE AND SEVEN DWARFS"

Beautiful Fairy Tale at the Royal Alexandra Theatre This Week.

"Snow White and the Seven Dwarfs," the fairy tale play for children, dramatized from the fairy story of Brothers Grimm, by Jessie Braham White, will be produced in Toronto for the first time at the Alexandra Theatre, commencing Monday evening. The play is staged under the direction of Winthrop Ames, by George Foster Platt. The special and entire acts music of a simple and "child" nature, has been written by Edmond Rickett, the composer of the music for "Twenty Nursery Rhymes," and for two of the London Christmas pantomimes, "Red Riding Hood," and "The Forty Thieves." The dances, marches and children's games have been rehearsed by Caroline Crawford, of Middlebury College, Middlebury, Vermont, who staged the dances and romps for "The Blue Bird," at the New Theatre when it was first produced.

Miss White's dramatization of "Snow White" has been made especially for children. The original Grimm story has been closely followed in the general plot outlines, although details have been altered to suit the exigencies of dramatic treatment. The play is intended solely as a glimpse of the fairland of "once upon a time." The characters of the famous story—the little princess who goes a-housekeeping for the "Seven Dwarfs," the wicked queen with her magic mirror, the old witch, the young prince, etc., are in the play, and of course "live happy ever after," at the end.

The settings are unique—simplicity and effectiveness having been sought instead of elaborateness. In fact, the pictures in old nursery books were, without having been copied, the models for the scenes. Many of the scenic and pictorial effects have been striven for by the simplest means. The costumes, however, are splendid in fabric and coloring as befits the court of a fairy story queen. Two of the scenes take place in the throne room of the queen, two in the house of the Seven Dwarfs, and two in different parts of the forest, and one in the witch's cave. There will be matinees every afternoon, starting Tuesday, at 2.30 o'clock, and Saturday, at 2.15.

## A VAUDEVILLE PRIMA DONNA



MISS MABEL BERRA, THE SPECIAL ATTRACTION AT SHEA'S THIS WEEK.

Matheson Lang, who, for the last six or seven years has been one of London's idolized leading men, is coming across the Atlantic to act in Canada. He was brought over in the first season of the New Theatre, New York City, and made his first performance there as Charles Surface to the Lady Teasdale of Miss Grace George. Like everybody else in the cast, he was completely submerged by Miss George's personal success, but, unlike the other players, he did not make good in any of his later roles, and was soon replaced by Henry Kolker.

Miss Fritz Scheff is seeking relief from a portion of her troubles in the bankruptcy court, the while she is getting \$2,000 a week singing in the variety theatres.

## WARFIELD NEVER MAKES A SPEECH

Dislikes Applause, and Never Bows to His Audience—His Rules.

David Warfield, who will appear in a revival of "The Auctioneer" this season, submits the following remarks as expressing his point of view towards acting and life:

"Personally I dislike applause, and I wish that people would make it a rule to refrain from applauding when I act."

"I make it a rule never to bow to an audience while acting and never to make a speech."

"The artist finds his reward for his efforts from within his own consciousness."

efforts from within his own consciousness.

"I believe that I am as happy as any one can be, but I do not believe that happiness comes from getting what we want."

"Acting is the art of reproduction. The actor or actress who cannot feel great moments cannot make any one else feel them. There must be something that passes from the heart of the player to the hearts of every one in the audience."

"Great acting is a form of hysteria. The great trouble with the stage today is that it is swamped with actors and actresses who have been educated in the so-called dramatic schools, but who have no natural qualifications for the profession."

"I never took an important step in all my career that my friends did not all strongly advise me against taking."

## STAR THEATRE MATINEE DAILY

FIRST TIME IN CANADA

JEAN BEDINI'S

25 PALAIS DE 25  
DANSE  
GIRLS

EXTRA FEATURE

"MY LADY'S FAN"

ILLUSION NOVELTY WITH BEAUTIFUL MODELS

DIRECT FROM HAMMERSTEIN'S ROOF

COMBINED WITH THE

MISCHIEF MAKERS

Next Week—DOLLY DIMPLE GIRLS

# THE STRAND THEATRE

## TRAPPED IN THE DEATH PIT

YONGEST NEAR KING E.L. WEILL MCR

ENTIRE WEEK OF SEP 22

THIS thrilling dramatization of a series of intensely gripping incidents reaches the pinnacle of realism in a sensational scene at the bottom of the sea. Much of the action takes place in the blazing hold of an ocean liner.

Standing out in bold relief among the various characters are the figures of Marx, the notorious thief, Desroget, the famous Parisian banker, and La Farge, the deep-sea diver.

Evening	Matinee
5c, 10c, 20c	400 Seats at 5c
Reserved Seats and Boxes 35c	1000 Seats at 10c Boxes 25c

CONTINUOUS 10 A.M. TILL 10.45 P.M.

RESCUED FROM THE FLAMES

RETRIBUTION

## ALEX

COMM SEPTEMBER FOR ELEV

WINTH

THE FAIR

SN

SEV

AS PLAY

MATI NIGHT

There is in every a spark of heavenly and biases in the verity.—Washington

The Jolly Of Bu

SAM RICE, WITH FROLIC, AT THE ATREE THIS W

THE WONDRE