

THURSTON, THE WONDER WORKER

Master Magician Coming to the Grand Opera House.

NEW MYSTERIES

The Novelty Entertainment of the Season, Interesting to Both Young and Old.

There is no form of entertainment which appeals more potently to the general public than magic, and to Thurston, the magician, who will appear at the Grand all this week, with matinees on Monday and Saturday, is due the credit for bringing it to its highest expression. Today Thurston stands more firmly entrenched in the affection and esteem of the American public than ever before. Because, not satisfied with his conquests of the past, he is marching onward and upward to grander heights and greater achievements. His expenditures for this season eclipse all other years. His new and startling mysteries, his gorgeous and greatly-enlarged company, combine to make it the greatest show ever presented by Thurston. It is said that his show for this season has reached a size undreamed of even by Thurston himself. To say that he has reached the zenith of his career, however, would be incorrect, for his zenith will never be reached as long as new wonders are discovered on earth. In this mighty twentieth century world of progress new wonders are always coming to light, and it is the mission of Thurston to discover them and present them to the public. It is the proud boast of Thurston that he is able to present the newest and most sensational mysteries of the age every year. This year it is the show of a hundred new wonders.

THREE BIG HEADLINERS AT LOEW'S THIS WEEK

"Oh, You Devil" and "Clever Comedy Drama Are Novelties in Vaudeville."

Headline features galore will comprise this week's offerings at Loew's Yonge Street Theatre and Winter Garden. Featured on the screen will be the great rural success, "The Hired Man," with Chas. Ray and Doris Lee, in the principals, supporting by a clever cast of screen favorites. The musical comedy success, "Oh, You Devil," presented by four principals and a stunning Broadway chorus, will top the vaudeville attractions.

Presented in two scenes, the story deals with the efforts on the part of two young women, whose prototypes are familiar in the modern everyday walk of life. They are entitled "Innocence" and "Vampire," who meet the "Devil" at his home and bring him the upper world to partake of some of the enjoyments of modern life. Walter Percival and his company will be seen in a sketch of domestic life entitled "The Way Out." Percival plays the part of a young husband who is rather careless of his wife's happiness and is not particularly anxious to put himself out at times to make her happy or have her enjoy a good time. It is an excellent drama for young husbands and married people to see, and is complete with laughable situations and real comedy.

A third headliner on this bill will be George Bobbe and Eddie Nelson. These boys are remarkable singers, and have two of the biggest voices in vaudeville, presenting all of the latest song hits. They are also known as comedians, and

THE STAGE DOOR TELLS THE TALE

More Interesting to Watch Actors Enter Theatre Than See Performance.

SUCH IS LIFE

Edna Green at the Gayety Has Novel Scheme of Her Own.

Edna Green, the dainty little sourette with the Bowery Burlesquers, which comes to the Gayety Theatre Monday for a week's engagement, has discovered a novel plan by which one is able to tell unerringly the success or failure of a play.

"For me," said Miss Green, "there is an overpowering attraction in a stage door. To me it is far more interesting to observe the arrival of the actors at the theatre than to see them from a fourth row aisle seat in the orchestra. One cannot extract half the speculative interest, not a moiety of the romance, from a player speaking somebody else's lines, living a character which is pretense—that one can, if he knows how, from the player himself as he wanders along the alley and passes into his workshop."

"One can always discover, and with absolute accuracy, the success or failure of a play by observing the actors as they approach the stage entrance. If the play is a failure you will find that fact unmistakably depicted in the faces of the players. They will appear cheerless, depressed and crestfallen; on the other hand, if it is a success, you will discover that each countenance is jocund, blithe and gay. When I am interested in how a play is going at any playhouse I always take my station at the stage door at 7:15 and observe the performers, and in a few minutes I know to a certainty how long the play will last and how much money has been taken in at the box office the night before."

"Not only do I discover the value of the play, but the good or ill fortunes of the actor, for I am able to know in a few minutes how well each actor has been suited with the role he has undertaken, and as to the bulk of his Saturday night envelope. His countenance reveals the one, his clothes the other. An actor who approaches a stage door early one season with bowed head and lack-lustre eye will often, later on in the season, be discovered entering another with head erect, with swinging step and a countenance radiating happiness. The early play was a failure and he has a bad part, while now he has the limelight in the middle of the stage and is a success! Such is life on the stage."

from start to finish they offer unending delight in either songs or fun. Harry Holden and Lucy Herron offer what they call conversational new songs. Frank Farron, a new comedian who played two weeks on Ziegfeld's Polite Roof, will offer a delightful monologue and several songs and impersonations. Other acts will include Robinson and Dewey, colored entertainers, and the Parshleys, xylophone experts.



Valeska Suratt, noted star of stage and screen, who will be featured in "The Purple Poppy," comedy dramatic sketch at Shea's Theatre this week.

"THE JOLLY GIRLS" SHOW OFFERING AT THE STAR

Maurice Jacobs Discusses Burlesque Qualifications of the Old-Timers.

Maurice Jacobs, that dean of burlesque managers, whose big offering, "The Jolly Girls," is the attraction at the Star this week, recently said that all the principal women of the good old days were called "Burlesque Queens," and the requirement was that they should be big women, be able to sing a popular ditty fairly well, and have a good figure. Among the foremost was Ida Sidioms, Pauline Markham (the famous \$10,000 dollar beauty), May Howard, Pauline Batcheller (now in Australia leading a Salvation Army Corps), Nellie Hanley, Fannie Everett, Truly Shetlock (still a prominent artiste on the musical stage), and Zitiella.

The prime donna of today, who really has a cultivated voice or the lyric soprano, without which no aristocratic burlesque company would be complete, was an unknown quantity. In the olden days, a burlesque show that had 12 chorus girls was a big show, and as for scenery, well any old thing would do. Again Mr. Jacobs mentioned the names of a number of comedians, who graduated from the burlesque and variety stage and have since become famous. He mentioned the names of Sam Bernard, Weber and Fields, Harry Morris, Dave Wardfield, the Rogers Bros., Nat Goodwin, Dan McElroy, Neil O'Brien (the minstrel star), Frances Wilson, Eddie Foy, June McCree, and John Perry (now the manager of "The Jolly Girls").

"The Jolly Girls," which will be seen at the Star this week, is heralded as one of the best that this veteran manager has organized in his many years in the game.

RIGHT!

Reactor: "Can you tell me what two things are necessary to baptism?" Little Boy: "Water and a baby!"



Peggy Lundeen, in "Some Little Girl," the musical comedy hit at the Princess this week.

Come Out of the Kitchen

"Come Out of the Kitchen," which comes to the Princess the week of March 25, is the whimsical comedy of now-a-days Virginia, in which Ruth Chatterton played a record-breaking engagement of 22 weeks in New York. It is from the pen of that brilliant young playwright, A. E. Thomas, who based the play on the novel of the same name by Alice Duer Miller.

Mr. Thomas, seven years ago, was a reporter on the New York Sun, but over night became a full-fledged playwright when Henry Miller produced his maiden effort "Her Husband's Wife." The promise contained in this first play has since been more than fulfilled by Mr. Thomas in such successes as "What the Doctor Ordered," "The Big Idea," and "The Rainbow," in which Mr. Miller and Miss Chatterton jointly starred several seasons ago.

The many records which Miss Chatterton established in New York during the run of her triumphant success, "Daddy Long Legs," have all been left far behind by her achievements in "Come Out of the Kitchen." Newspaper critics and the public are of a common mind as to both the charming little star and her newest vehicle.



Lotty Parshley, with "The Parshleys," international instrumentalists, at Loew's this week.

MIMIC WORLD

BY H. M. BALL

Henry W. Savage's latest musical hit, "Toot-Toot," based upon Capt. Rupert Hughes merry farce, "Excuse Me," is described as a train of mirth and melody on a trip to Laughland with eighty joyous passengers, including Flora Zabelle, Louise Allen, Louise Goody, Edward Garvie, Donald Macdonald, Billy Kent, Harry Fern, Ben Hendricks, Greek Evans, Florence Johns, Oskentont, Earl Benham.

Miss Zabelle, in private life, Mrs. Raymond Hitchcock, will be remembered by Toronto theatre patrons for her excellent work in "Have a Heart," earlier this season when Mr. Macdonald, also popularly known here, played the juvenile lead in the same company.

The Mad Madonna Habit

How One Can't Stay Away From Emily Stevens, Also Mr. Stevens and the Sad, Bad, Cynical Butler.

By Harriette Underhill.

Going to see Emily Stevens in "The Madonna of the Future" is a habit. It has become so with us, at any rate, and we are not addicted to habits. As soon as one finds that he cannot do without a thing, he should immediately prove that he can, but this is different. We revel in our thralldom, and do not even try to resist. Every night, when we feel the nostalgia attacking us, we lie gaily to the Broadhurst Theatre, and taking Jay Barnes aside, we say, confidentially, "I must see Emily Stevens again." Of course, by this time, we know all of the lines. Why we could even prompt Alan Dale.

But what fun to wonder if the tescup which Mrs. Van Dusen drops on the floor each night when Miss Stevens says: "I'm going to have a son, but I'm not going to have a husband, will break just the right way, so that Reginald, the butler, may use the handle for a forgerie which will return the stars of Mrs. Wallingford. And how delicious to know that one has only to wait a few minutes from the time Miss Stevens makes her first entrance, to hear her say, "How do you know I won't finally surrender?" and to watch the horror spread over the countenances of three of the very best people in "Tarrytown. And how agitating to wonder each night if, some day, Mrs. Van Dusen won't be one of those Charlie Chaplin falls when Iris says to her with the utmost unconcern, "You see, Mr. Litherick thinks I ought to marry me just because he happens to be my son's father." Up to last night Mrs. Van Dusen had not fallen, but some day she will, and we want to be on hand to see it. She only says, "How, you know my son had a father?" in the form of a question, so that Mrs. Van Dusen may answer indignantly and emphatically, "Nothing of the sort."

But here we are doing just what Miss Stevens said no one should do, viz., telling about the play. One day last summer, when Miss Stevens was making pictures, we called on her in the studio and spent an hour of unalloyed joy. The silent drama for Emily Stevens? Never! Why, she could go on the stage without even thinking about it and say more funny things in two minutes than most playwrights could inject into a full-act comedy.

And so, because we had enjoyed the interview so completely and because we had sat out in front and watched Miss Stevens in the person of Iris Fotheringay, we felt very well acquainted with her, and last night when, in answer to our card, she sent out the message, "After the first act, in my dressing-room," we expected to be remembered—then Miss Stevens did.

Mr. Stevens is an English bulldog. His Christian name is Brutus, but the butler started calling him Mr. Stevens, and now every one does it. And Mr. Stevens remembered us! And then Miss Stevens did, too, and we talked of everything except Iris Fotheringay, and Miss Stevens wouldn't discuss her at all. And we were particularly anxious to find out if she liked her as

well as we did; somehow, we were almost inclined to believe that Miss Stevens disapproved of her almost as strongly as did Mrs. Van Dusen and Mrs. Wallingford and Miss Pettibon. And then, when we wanted to stay and get a good look at the blue and red and gold brocaded frock which so gracefully adorns a figure as free and untrammelled as Iris's own views, and to watch the maid put on the cape and harem veil in which Iris arrives in the second act, Miss Stevens put out her hand and said, "I'm afraid I haven't said a word that you wanted me to say, and now you must go, for the second act is on." Just as she said something and let us look at her when she said it.

And she herself accompanied us to the mysterious iron door with a weight on it which leads from the beautiful never-never land into the world of stern facts and red velvet draperies. And we held on to the weight and let the door close ever so gently, so that we might hear Reginald, the butler, say, "My girl, you don't know society." We love that butler, too.

ALBERT BROWN IN "THE WHITE FEATHER"

Talented Character Actor Revives His First Big Success.

Canada's own theatrical star, Albert Brown, is coming back to Toronto, this time in a big revival of the play that made him famous, "The White Feather." His engagement opens at the Grand Opera House on Monday, March 25, and it will be the first time this popular character actor has appeared in the play at less than a dollar-fifty scale of prices. As the story is one that appeals to the masses, because of the timeliness of its theme and as it will be the last time that Mr. Brown will present it in his repertoire it was suggested by him that Toronto should see it at popular prices, with matinees at the Grand's scale of fifty and twenty-five cents. "The White Feather" with Mr. Brown's own company should play to capacity business during the entire engagement. After playing from coast to coast in the romantic drama, "The Love of a King," and meeting with the greatest success, Mr. Brown decided to give a supplementary season with "The White Feather," and its revival has met with public approval in a measure exceeding the anticipations of the management. The stagegoers today want either a good drama with plenty of action, such as "The White Feather," or bright and snappy musical productions.

HERE, TOO.

"Property has ruined many a man," said the moralizer. "Well," remarked the reprobate, "if I were to be ruined, I'd prefer property to do it."

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