

# ALEXANDRA TUES. & WED. JAN. 18 & 19

MATINEE WEDNESDAY JAN. 19

BOSTON GRAND OPERA CO.  
AND

PAVLOVA BALLET RUSSE

MAX RABINOFF, Managing Director

Tues. Jan. 18, 'Pagliacci' &amp; 'Coppelia'

Wed. Jan. 19, 'Madama Butterfly' &amp; 'Snowflakes'

Wed. Jan. 19, 'La Boheme' &amp; New 'Spanish Ballet'

Casts include: Maggie Teyte, Felice Lye, Giovanni Zenatello, Olivet Marcel, Riccardo Martin, Tamaki Miura, Thomas Chalmers, Elvira Leveroni, Paolo Anselmi, Romeo Boscacci. Conductors: Roberto Moranzoni, Agide Jacchia.

Entire Boston Opera House Orchestra of 50. Chorus of 100 and Anna Pavlova, With Pavlova Imperial Ballet Russe of 40 at Every Performance.

PRICES: \$4.00, \$3.00, \$2.00, \$1.50 and \$1.00. Box Seats, \$5.00

Thurs., Fri., & Sat., Jan. 20, 21, 22  
THREE NIGHTS, TWO MATS, FRI. and SAT.  
The World's Greatest Entertainer

# HARRY LAUDER

AND HIS COMPANY OF ENGLISH ARTISTS  
Hear LAUDER Sing  
"THE BRITISH BULL-DOG WATCHING AT THE DOOR"  
Seat Sale Tomorrow. Nights, 50c to \$2.00. Mats., 50c to \$1.50

Week Commencing Monday, Jan. 24th

"Most charming of all English importations."—The Nation.  
Frederick Harrison's Company and Production From the Haymarket Theatre, London.

# THE QUINNEYS

Or, The Antique Shop

New Comedy in Four Acts by Horace Annesley Vachell.

EIGHT WEEKS AT THE MAXINE ELLIOTT THEATRE—NEW YORK.

FORTY WEEKS IN LONDON—Get a Butterfly Kiss.

Sixty Laughs a Minute. FIRST REAL COMEDY IN TORONTO IN TEN WEEKS.

Prices: 50c to \$1.50. Wednesday and Saturday Matinee—Best Seats, \$1.00.

# STRUTS and FRETS

BY E. Y. WATSON

CYRIL MAUDE, the English actor who has just completed a tour of the Canadian west in "Grumpy," submits thru his press representative the following bit of restaurant dialogue:

Guest: "I'll have some Turkey without Greece."  
Waiter: "Sorry, sir, I can't serve."Guest: "Then I won't Roumania."  
Waiter: "No, sir, I can't serve."Guest: "Then I won't Roumania."  
Waiter: "No, sir, I can't serve."

The Hippodrome, New York, will celebrate its two-hundredth performance of "Hip, Hip, Hooray!" under the Dillingham management. The one-millionth ticket is to be preserved as a souvenir.

# SHEA'S THEATRE

MATINEES DAILY 25c

WEEK OF MON., JAN. 17

EVENINGS 25c, 50c, 75c

# "THE HOME OF VAUDEVILLE"

HEADLINE ATTRACTION

# "THE PASSION PLAY OF WASHINGTON SQUARE"

(A Comedy of the Tragic)

With ALMA TELL and a Capable Cast

6-AMERICAN DANGERS-6 DANUBE QUARTETTE

Sextette of Stylish Steppers Europe's Casting Marvels

SPECIAL FEATURES

MR. AND MRS. JIMMIE BARRY

Present "THE RUDE"

Boomerang Hat Throwers

THE KINETOGRAPH, With all New Pictures

SPECIAL EXTRA ATTRACTION

BEATRICE MORRELLE'S

GRAND OPERA SEXTETTE

"A STUDY IN ROYAL BLUE"

Next Week—PHYLLIS NEILSON-TERRY

# Strand THEATRE

MON-TUES-WED

## THE NEW GOVERNOR

EDWARD SHELDON'S SOUL-SHAKING DRAMA

WITH WM. FARNUM

THURS-FRI-SAT

## ANITA STEWART

# THE NIGGER

THE MOST COLOSSAL OF ALL MODERN RAILROAD DRAMAS



ness man who works out his own regeneration.

Felyne Verlist, Belgium's premier danseuse, has arrived in New York, and is seeking a Broadway engagement. Among her most prized possessions is an autographed picture of King Alfonso of Spain.

Mrs. Elske is to make her first appearance in two years at the Gaiety Theatre, on Jan. 18, in her new play

of Pennsylvania Dutch life, "Erstwhile Susan."

Miss Elsie Janis, whose mother is noted for the acute business sense with which she conducts her daughter's honey-producing state activities, recently returned from England, where she has won the distinction of being presented to Queen Mary, Mother of the Empire.

In order to devote himself more exclusively to his theatrical work, Joseph Brooks has accepted for production a new play of Scotch life by John Macdonald, entitled "Heart of the Heather." He is also to present Phyllis Neilson-Terry in a new play.

Answorth Arnold is to make a tour of Canada in the Belux play, "Damaged Goods."

"Broadway and Butterflies," the title first chosen for Blanche King's O'Day play, has been changed to "O'Day of Broadway." At J. J. Woods' objection to the first title on the ground that it might drive away the liquor element.

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As he stepped into the doorway of a taxi a street urchin yelled:

"Harry, your overcoat has seen better days."

Lauder stuck his head out and shouted back: "Yes, and better towns."

Gayety

BEN WELCH and his New Show, which will be presented at the Gayety Theatre for one week, with daily matinees, bears the distinction of containing in its roster the name of many of the best-known stellar lights of the operatic and vaudeville stage. Particular attention has been paid to the casting of the show, and the costumes were designed by C. C. and F. F. The musical numbers, of which there are twenty, were written by the writers of song hits, Irving Berlin and Len Hayman, and the entire production was supervised by James J. Frawley, general stage director for C. C. and F. F. The show is a real pleasure and satisfaction. The sun-shining personality of the players give your pleasure and satisfaction. The show is a real pleasure and satisfaction. The sun-shining personality of the players give your pleasure and satisfaction.

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lesque patrons that the show is up-to-date and abreast of the time. The first half of the show is closed with "The Worth of a Nation," which travesties the successful movie play, "The Birth of a Nation." In this burlesque is introduced a dramatic recital in "Hero of '61," which forms an effective finale, that arouses the audience to great enthusiasm. The last half of the show is divided into two parts, including two big vaudeville specialties and a rattling burlesque, entitled, "Gals and Jingles." During the performance the show is considerably in evidence, and the most wisely acted in giving the handsome girls plenty to do and furnished them with lots of excellent costumes. The company includes Johnston and Buckley, and Ben Small, Hughy Bernard, Vogan, and the Lawrence Sisters and others.

MUCH DISCUSSED

DRAMA AT STRAND

"The New Governor" Film Version of "The Nigger" Is Strong Play.

ON Monday, Tuesday and Wednesday, "The New Governor," with William Farnum in the title role, will be presented at the Strand Theatre. This play is the film version of "The Nigger," by Edward Sheldon. The title "The Nigger" aroused tremendous discussion in the United States, and before the film could be shown here the censors required the title to be changed. It deals uncompromisingly, and with rare courage, with a theme that has engaged countless thousands in bitter controversy, and was at least a controversial cause of one of the bloodiest wars of history. To handle such a subject without gloves requires the highest skill of the dramatist, and the highest skill of the director. The subject matter of "The New Governor" is not one to be treated lightly. It touches the heights and depths of human nature. It is like a mountain, rooted in the living rock and rearing its summit above the clouds.

Philip Morrow, master of Morrow's Rest, an old-fashioned southern plantation with its colonial mansion, surrounded by magnolias and up and grown to manhood in the belief that the blood in his veins is the true Morrow strain, the most aristocratic of the south. Toward the negroes on his plantation he is kind, with the patronizing air of a man who knows that he holds their destinies in his hands.

At the beginning of the drama, as plotted for William Fox, starring William Farnum, the eminent \$100,000 dramatic star under the direction of Edgar Lewis, Morrow is sheriff of his county, popular and engaged to the belle of the state Georgiana Byrd. The gods have been good to him and his cup of happiness is filled to overflowing. He has no suspicion that it is soon to be dashed ruthlessly from his hand.

Morrow tries to save, for the law, a negro Joe White, the offspring of a white man and a black woman, whom a mob wants to lynch for the "usual crime," as one of the characters calls it. But he is powerless and Walter pays the penalty. Clifton Noyes, a distiller and political boss persuades Morrow to run for governor. Morrow is elected on the "liquor ticket." Soon after he assumes office two riots occur. Whites and blacks, incited by liquor, kill each other. His militia is called out. Morrow is convinced that whitey is at the bottom of the "riots."

He decides, therefore, to sign a prohibition bill. But, alas, by the time the bill is passed, the rioting has begun. The signing of the bill, of course, means that Noyes will be "wiped out" as a traitor to his party.

Morrow meets Georgiana and tells her the truth. The girl is utterly crushed. But her great love for Morrow makes her even then come bravely to his side. She declares they will go north, where Morrow's secret will not be known and start all over again. But Morrow's self-abnegation is complete. He thrusts her aside gently. The distant strains of a band, heading a great delegation on its way to be addressed at the capitol by the governor, is heard. As the music grows louder Morrow steps gravely and quietly out onto the balcony of his private office, prepared to address the marchers, and make the speech in which he resigns his office, brands himself an outcast and becomes a "white nigger." As he stands waiting for silence the late afternoon sun envelops his erect figure.