

PRINCESS—
"RAGGED ROBIN"
ALEXANDRA—
"THE PASSING OF THE THIRD
FLOOR BACK"
GRAND—
"THREE WEEKS"

TORONTO THEATRES

Plays and Players of the week

SHEA'S—
VAUDEVILLE
MAJESTIC—
VAUDEVILLE
STAR—
"MORNING, NOON AND NIGHT"
GAYETY—
MARATHON GIRLS

GREENROOM JOSSIP.

Mark Twain was neither an actor nor a playwright; still he was the greatest comedian the world has ever known. He loved the play; he loved the players. He believed that the drama was degrading and that it was the duty of every man who possessed the ability to act, to portray only that which would edify. Mark Twain was well known and well loved in the theatrical world, and that world will sorely miss the great writer who was always ready to assist the striver.

The theatrical season will soon be over and actor and actress will hie them away to some sequestered nook and breathe freely for a time. And well do they deserve a rest for their has been a strenuous season. The theatrical manager will close his doors and if you ask him if the season was a good one he will say "Let's go to the ball game." It might not hurt you any to know what the theatrical manager knows about his business but there's one thing certain, you won't have to take any risk. You're not going to know.

Jimmy Cowan has a little six-year-old friend named Bob, who sometimes drops into the Grand to see that things are running right. The other afternoon Bob strolled in and informed the management that he had left home for good and all.

"Why Bob, what's the matter?" enquired Jimmy.

"O, me and ma, we can't get along no way," explained the young hopeful. "We had a big quarrel to-day. I wanted to go out on the pond to fish and ma wouldn't let me. When she went out to call on Mrs. Smith, I took my pole and struck out. I'm not going back home any more, least I don't think I will. I'm going fishing this afternoon."

"But that will be very wrong," said Jimmy, trying hard to look serious. "I don't believe I would go Bob, if I were you."

"Why?" asked the lad, his big eyes on his friend's face. "Ma won't see me."

"But God will see you, Bob," said Jimmy piously.

The boys face fell. "That's right," he said, then, Jimmy, if it wasn't for God and ma, I would have lots of fun, wouldn't I?"

Speaking of actors taking a rest reminds me that William Faversham don't rest in the ordinary way. Not long ago he told me that he puts in his summers on his farm in England working like a Trojan in the hay field and trimming whole miles of hedge-fence.

He said that he took full charge of the farm and bossed the men around like a full-fledged foreman should do. I asked him if he milked those milk-eyed Jersey cows that are so much talked of and which supply the cream for his porridge at breakfast and he hesitated.

"I don't actually milk 'em," he replied, "but I boss that job too. I tell you what I do, tho, I do all the churning."

And knowing Faversham for a man that does things thoroughly one must feel that the Faversham table is always supplied with the choicest of butter.

Here are some odd titles of plays that have been produced on the American stage:

"Katy, the Hot Corn Girl."
"Laugh and Grow Fat."
"Elkix of Love."
"A Ghost in Spite of Himself."
"A Hole in the Ground."
"It Takes Two to Quarrel."
"It Takes Two to Make a Bargain."
"My Wife's Dentist."
"A New York Brewer and His Family."
"A New York Merchant and His Clerk."
"Nine Tailors Make a Man."
"Patent Applied For."
"Puddin'-Head Wilson."
"Secrets Worth Knowing."
"The Stage-Struck Barber."
"Strange Scandal of a New England Town."
"To Oblige Benson."
"Tourists in a Pullman Palace Car."
"The Ugliest of Seven."
"The Ugly Duckling."
"Wanted—One Thousand Millionaires."
"Who Stole the Pocketbook?"
"Who Owns the Clothes Line?"
"Will She Divorce Him?"
"Wives as They Were and Maids as They Are."
"The Youth That Never Saw a Woman."
"The Greatest Thing in the World."
"The Fair One With the Golden Locks."
"Everyone Has His Faults."
"The Coroner's Inquest."

James K. Hackett says, in connection with the divorce from him, procured at New York by Mary Manning, that the prohibition to remarry as voiced in the decree is merely a legal form and technical point under the laws of New York State, and does not prohibit his remarrying at any time in any other State or country. James K. seems very anxious to have this point thoroughly understood.

That rollicking comedy, "Seven Days," will be seen in Toronto early next season.

The play is in its seventh month at the Astor Theatre, and seats are still booking ten weeks in advance. This means that the play will run all summer. Preparations are now being actively made for the production of this funniest of funny plays by six or seven companies, which Messrs. Waggoner and Kemper will send upon the road next season. "Seven Days" has outlasted every production which has been made in New York this year, and its houses are as large as ever.

Chauncey Olcott came out of the stage door of a theatre a short time ago and was approached by a tramp, who said:

"Boss, I hear that you play a tramp in this play 'Ragged Robin.' Now look at these clothes. Ain't they beautiful? Can you beat them for a make-up? I'll sell them to you cheap."

Mr. Olcott explained to the tramp that while the character of Ragged Robin was that of a wanderer he did not wear as dirty and disreputable a costume as the tramp had on. Then taking pity on the poor unfortunate, he said:

"Now, I will do this for you: I'll take you to a clothing store, buy you an entire new outfit, fix you up so that you will look decent and then we will throw these clothes in the river."

Mr. Olcott looked at him and said: "That's the way with you rich guys—always trying to take a man's living away from him."

The tramp could not understand this, and asked for an explanation. The tramp said:

"If I dressed up, do you suppose anyone would give me the price of a drink? Not on your life. I'd die of a horrible thirst in five hours. But with these clothes on anyone is glad to give me a piece of money to get rid of me. Now, you give me ten bits and I'll call it square for the insult."

Mr. Olcott passed over the asked for quarter and the tramp made a dash for the nearest saloon.

Actors as a class are superstitious more or less, especially so just before they make their first entrance on the opening night of a new play.

Robert Edeson, who is starring in "A Man's Man," will never go on unless he has in his pocket a little piece of grease paint broken from the stick used when he made his debut on the stage.

Hedwig Reicher carries with her a German pennant that was given to her in her first week's salary that she earned as an actress.

Helen Ware carries on her person the letter sent her while she was at dramatic school, notifying her that she should report as a "super" with Maude Adams in "The Little Minister."

Edie Ferguson would not dare go on the stage unless she had the play bill on which her name was printed for the first time in her career as an actress.

Rose Stahl is no exception. Her mascot is a piece of ribbon she wore in her hair the first time she ever went on the stage in an amateur performance.

Edmund Breece, who will be starred by Henry B. Harris next season in a coyote's ear, carries as a pocket-piece a coyote's ear, a souvenir of his ranching days out in the Dakotas.

Frank J. McIntyre would as soon court death as to go on the stage without carrying in his pocket the draw string from the football suit he wore in "Strongheart" with Robert Edeson, in which play he scored his first big success.

If all the actors in America would contribute their lucky pieces it would equal a collection of odds and ends such as no curiosity shop has ever equalled.

Chinese students at the University of Pennsylvania recently presented a play written and staged by themselves, entitled "When the East and West Meet." The play was given in English, and cleverly satirized American student life and the attitude of American students towards the Chinese. Now, what's the matter with the Chinese of our city presenting a play showing the attitude of the Toronto police toward the Oriental?

That anti-pass regulation for which the Schuberts are responsible is making some New Yorkers at and take notice.

Recently John Mason who has been in the habit of walking into any of the Schubert Theatres without a pass, because all the doorkeepers knew him, started in to see Mabel Barrison and Harriet Conner in "Lulu's Husband." He was asked for his ticket. For the moment the actor was dumbfounded. When he questioned the ticket-taker, however, he was told that he had orders to admit no one without a ticket.

Mr. Mason then realized that it was a new doorkeeper. "Can it be possible that he doesn't know me?" he said. However, he sought out the house manager, and his wounded vanity was appeased by the official explanation that the recent anti-pass regulation accounted for the doorman's apparent lack of civility.

It's all right for us to sympathize with Mason but wait until next season. Then some of us will be in a better position to know just how he felt.

At the Princess

"Ragged Robin," by Rida Johnson Young, in collaboration with Rita Olcott, will be presented at the Princess Theatre all of this week.

Ireland is pre-eminently the land of mystery. And as the opal, from its soft, cloudy beauty sends forth its gleams of molten fire, so the mist of the Irish past emit in flaming love-liness, thru myth and folk tale, flashing glimpses of Erin's golden age of chivalry, of her ancient religious beliefs and of the highly developed imagination and cultured intellect of her ancient people.

And what country is so rich in picturesque and delightful fairy lore? Every old rath and ruin is the abiding place of numberless elves, eagerly awaiting the call of their king to moonlight revels. Over the bog still dances the mischievous will-o'-the-wisp; the leprechaun, or fairy shoemaker, can still be heard in the mountain nooks, tapping away on the dancing slippers of his queen; in the wind-whirled leaves and dust, the wayfarer hears the passing of the fairy host on its way to visit far-distant kinsmen and even to-day the peasant devoutly whispers a prayer as the walling breeze brings to him the mournful croon of the banshees, the dreaded harbingers of death.

Many of the fascinating bits of old folklore have been drawn upon by the authors of "Ragged Robin" as an enchantment of the interest in the every-day human theme on which the play is constructed. Interspersed with the doings of men and women we have the work of the little people and the

At the Royal Alexandra

The mail orders which have been streaming in for the past few days, and, indeed, weeks, and the telephones which have been ringing almost incessantly at the Royal Alexandra Theatre since the date of Forbes-Robertson's welcome engagement was fixed, gave only a suggestion of the enormous demand to be made for seats.

A long queue of eager playgoers and admirers of Forbes-Robertson lined the street and front of the theatre long before 9 o'clock on Thursday morning, and almost fought for admission to the small square aperture where two nervous treasure hunters endeavored to protect themselves in vain from demands more clamorous even than "Votes for Women."

"The Passing of Forbes-Robertson," as Jerome's play might more appropriately be called, since it relies so greatly and successfully on his own remarkable and sympathetic personality, takes place this week for six nights and two matinees, on Thursday and Saturday, his visit to Toronto and Saturday, his visit to Toronto.

It is only and solely due to the direct invitation of Earl Grey, the Governor-General, that Forbes-Robertson is seen in Canada prior to his return to England by the Maritima on May 11, having brought his seven-months' season to a close on purpose to give Canadian friends an opportunity of seeing him in his latest and greatest success before other large cities in the States. The Governor-General himself has seen the play no less than three times within the past three weeks, which should be sufficient

At the Majestic

With the change of policy at this popular playhouse, Mr. William Morris, has, during the past couple of weeks, presented vaudeville bills which have set theatrical magnates wondering how it is possible for him to offer bills of such magnitude and quality popular prices. Commencing to-morrow, Mr. Morris will put on another excellent combination of variety performers, headed by Gladys Van, a clever comedienne, who is known as the Dainty delight of vaudeville.

Miss Van, who has appeared in several leading musical comedies with marked success, will be seen in a clever act, in which she gives imitations of well-known foot-light favorites. She is a comedienne of the first rank, and there is little doubt that she will be given a most hearty welcome by local playgoers.

Bert and Ethel Stoddart, America's unsurpassed instrumentalists and vocalists, in a novelty act, promise something far ahead of the commonplace, particularly in the musical lines. Ernie and Ernie are down on the bill for a few vaudeville ideas, their specialty consisting of songs, dances and imitations, which are said to be out of the ordinary. Eleton and Gold-

will sing several new illustrated songs. There will be several other interesting features on the bill, including "Henry," the motion picture lecturer, whose performance is interesting and instructive. His line of work calls for quick wit, dramatic power and education, for frequently he sees a picture but once before he describes it. He gives the dialog in which the characters are supposed to indulge, and describes the various incidents all in a way to bring the full force of the picture vividly before the mind.

Popular prices will prevail, namely, matinees, 10 and 20 cents; evenings, 10, 20 and 30 cents.

At the Star

The attraction at the Star Theatre this week is "Morning, Noon and Night," which is said to be one of the few novelties to be presented here this season, and if it is all the management claims, should be one of the banner weeks of the season.

This same place, with the same cast of principals, last season played the high-priced comedy, and was declared a success by both press and public—at the latter part of the season it went into the Empire Circuit for a few weeks, and made a pronounced hit in the burlesque houses.

Among the cast is Teddy Burns, who was a number of years, one of the principal comedians with "Happened in Nordland" Company, and who has a part in this show written around him and one that he fills to perfection. Miss Virginia Ware, who for the past few years has been with Henry W. Savage, and later with "Mayor of Tokio," portrays the leading feminine role, and her singing and dancing is said to have received great commendation from the audience.

The play is said to be a powerful love tragedy. It will be presented in its revised form at the Grand this week, with a special cast of players. The play will be mounted with special scenery, the two notable effects being the lawn before the hotel at Lucerne and the Loggia of the Palace of Venice, where the "Feast of the Roses" occurred.

Miss Glyn had a great motive in her book which was purposely, or otherwise, misinterpreted by a host of readers; but, in her own dramatization of the story she has left no room for doubt. The moral strength and object lessons are obvious to all.

The play begins with a prolog, showing the home of the Queen at Saradalla, and introduces the character of the drunken and vicious husband, thus supplying a plausible motive for all that followed in her life. The far interest of this queen is of particular interest to women, who have comprehended and understood her better than men. They have wept with sorrow at her misfortune and sympathy with her in her great love. This queen had a glorious motive for her sin, which cannot be attributed to

At the Grand

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Al. H. Wilson Will Be Here Four Weeks

Popular Singing Comedian to Make an Extended Visit at the Grand Opera House.

The singing ambassador of German dialect, Al. H. Wilson, who occupies a prominent position in the front ranks of Teutonic comedians, and who has built up a clientele that equals the proportions of that enjoyed by the older Emmet, of pleasant memory, will be the next attraction at the theatre, when he will give his many admirers in this city an opportunity to witness his new musical play, "Metz in Ireland." Mr. Wilson is possessed of a magnetic personality, and his always certain conquest of an audience is aided and accentuated this season thru an uncommonly bright and interesting play.

The production will be under the personal supervision of Manager Sidney H. Ellis, and the plot affords Mr. Wilson ample opportunity for the introduction of that particular kind of comedy for which he is noted; also for the interpolation of several new musical numbers that are said to be as sweet and tuneful as any of his past song successes.

Of this play, which is in three acts, is laid in Ireland and Wilson portrays the character of "Metz," a young German born and reared in Germany, but whose father was of Irish birth. On returning to the land of his father, where he becomes a landlubber and a lasses, who love him for his quaint German dialect and his melodious singing voice.

"Love Thoughts," "Ernie's Isle," "The Banishes," "The Nightingale Song" and "Mixed German" are the titles of the new songs that Mr. Wilson is singing this season. In addition to his new songs he will also sing "I'll Take You Back Again Kathleen" and "Believe Me of All Those Endearing Young Charms."

So popular is Mr. Wilson in Toronto that he will remain four weeks, presenting one of his big musical successes every week.

Chauncey Olcott's Dog

Close Companion of the Actor and Enjoys the Play.

More than one man has learned that a dog has no equal in the animal world for that matter, in any world when it comes to the consideration of the possession of loyalty and faithfulness. The manner with which dogs have connected themselves with their masters has been noted at times in literature, to its everlasting credit.

Everyone has read the Scott story of "Bob, Son of Battle," and remembers it because of the dog's central place in the story. The story of "Bab," the Scotch shepherd's dog, has also taken a firm place in the classics. But to those better acquainted with the stage, Rip Van Winkle's dog is the one that comes quickest to mind. Since the death of Jefferson, Schnitzler has not been heard of as frequently as he was when Jefferson was alive.

In line for the place that was held with so much distinction for a long time by Schnitzler, the basis that "Comrade" in "Ragged Robin" the play that his master is using this season.

Twice in the play does "Comrade" come on: first, when the curtain rises in the first act. It is the dog who, Ragged Robin who are asleep, and the fairies find out. They (the dog and the man) are on for ten minutes before they are recognized. Should "Comrade" utter one sound during that time the scene would be ruined. But he knows better. His other chance comes in the last act, when he is found with the family who live in the bog country. They are the ones whom Ragged Robin has set out to find, and in finding them he finds his old pal "Comrade."



MR. AL. H. WILSON, WHO OPENS A FOUR WEEKS' ENGAGEMENT AT THE GRAND, MAY 9TH.

At the Gayety

Phil Sheridan's new big musical travesty show, the Marathon Girls, with a cast of fifty clever people, is said to be just as up-to-date in every particular as it is in title, and a rare treat is promised those who attend the Gayety Theatre, beginning with the usual Monday matinee. The time-worn "Salome" dance has been replaced by a new sensational, innocent and artistic terpsichorean novelty called the Samson Hula Hula Dance, and is participated in by the famous little woman, Babetta, assisted by twelve men, and no other organization in burlesque is producing the novelty, which is a huge success wherever played. The extra added attraction will be Amee Abou Hamad's troupe of fifteen Arabian Whirlwinds, the greatest and heaviest act in burlesque, and it combines the most marvellous ground and lofty acrobatics with screamingly funny comedy.

Besides the two gorgeously mounted and costumed musical comedies, which are built around a light, interesting plot, entitled "A Run for Your Money," and bubbling with bright, new, clean comedy, there will be a first-class bill of vaudeville acts, including a new importation from abroad, called the Six Irish Colleens, Hayes and Sults, another European success; Evans, Babette and Co., in the challenge laughing act; Johnstone Flynn and Hugo Angelo, the famous Italian tenor, with very best Broadway musical shows, and the pony ballet is the most captivating one in the business. Besides wearing some new and startling creations in stunning gowns, they are the best singing girls in burlesque, and every principal in the show is a soloist. In every respect it looks as tho "A Run for Your Money" were right.

CHAUNCEY OLCOTT, IN "RAGGED ROBIN," AT THE PRINCESS THIS WEEK.

supernatural element is used in a charming and delightful manner to tinge with golden romance the dainty, the mundane, portion of the story.

While the fairy element is strong in the story of Ragged Robin, it is purely incidental. The story in itself is of powerful human interest, and rests on the loves of Robert Harcourt and Margaret Grattan. Robert, known to the countryside as Ragged Robin, has been driven from home and disinherited by his father, thru the machinations of a foster-brother, Martin Darcy. He becomes a minstrel, welcome everywhere for his gift of song.

In his wanderings he comes to Inishannon and meets pretty Margaret, with whom the fairies are determined to unite him. Under the spell of the well fairy they are drawn closer together to the jealousy, rage of Darcy, who is about to marry her thru her father's coercion. Robin is driven from the house into the world again, and the fairies show their anger by sending a banshee to wall at the window as the wedding party is about to depart for the church. It is three years until Robin again visits Inishannon. This time he comes as Sir Robert Harcourt, having been reconciled to his father, who bequeaths to him vast estates and a title. He finds the disquieted, famine-stricken and Andrew Grattan financially ruined, cutting turf in a bog for a livelihood. Robert is shown the path across the bog by the fairies in a dream, and donning his Ragged Robin clothes he crosses the moorland, lighted by the will-o'-the-wisp lanterns, and at daybreak reaches the cabin of his sweetheart.

The music is an important feature of "Ragged Robin." In a dition of Mr. Olcott's new songs, which are among the best he has yet given to the public, there is an exquisite musical setting for the fairy song, "The pen of Frederick Knight Logan, who has drawn largely upon the ancient Gaelic music for his themes, and several beautiful old melodies are heard in the incidental music. The scenery, as in all of Mr. Augustus Plott's productions, is both magnificent and abundant.

proof of its interest or the attractiveness of the portrayal, while he paid the great English actor and artist the compliment of making him his guest at Government House, and, incidentally, enjoyed several games of golf with him, rumor whispering that His Excellency generally came off an easy winner.

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SCENE FROM FORBES ROBERTSON'S PLAY "THE PASSING OF THE THIRD FLOOR BACK," AT THE ROYAL ALEXANDRA THIS WEEK.