

VAUDEVILLE

Daily at 2.15 and 8.15 p.m.
Week of April 4th

GENARO AND BAILEY

THIS IS THE BANNER SHOW OF THE
SEASON. GRAND GALAXY OF
EUROPEAN STARS

AERIAL LA-PORTS

Mlle. BERTHE
KENNY AND HOLLIS

3 DELTON BROS.

SPINCOLD AND GIRARD
THE VANDARS1000 Seats Reserved at
Matinee Daily 25c

POST AND RUSSELL

WHEN YOU SEE A MORRIS SHOW
YOU SEE A GOOD ONE
PHONE MAIN 1600

VAUDEVILLE

TORONTO THEATRES

Plays and Players of the week

PRINCESS—
"The Servant in the House."
ALEXANDRA—
Earl Grey Competition (Amateur
Players).
GRAND—
Thurston.

SHEA'S—
MAJESTIC—
STAR—
Broadway Gaiety Girls.
GAYETY—
Jersey Lilies.

A. P. MEKISHNIE, DRAMATIC EDITOR.

At the Princess

"The Servant in the House," which comes to the Princess theatre for a week's engagement beginning Monday night, has already proved its great dramatic worth to Toronto theatre-goers when it was seen here last season. This remarkable play, like any other fearless satire, has been subjected to the charge of sensationalism. Those who have attacked the play have supported their claim by pointing to the fact that the character of the "servant," an Indian bishop, is unmistakably intended to represent Christ on the stage. As a matter of fact, the author, Charles Rann Kennedy, has made this character an entirely symbolical personage and his assault on religious and social hypocrisy has been pronounced entirely warranted by the brainiest critics and clergymen in the United States and elsewhere.

The story of the play tells of three brothers, who, after fifteen years of separation, chance to meet in England one morning in the spring. One has become a clergyman, famed for his eloquence, the second is a seafarer, the third is the famous bishop of Benares, the holy city of the far east. This bishop, disguised as a butler, secures employment in the home of a clergyman which has been thrown into a turmoil by domestic and church troubles. His quiet influence is soon felt and before the end of the play he dominates the household. Even the drain-man, who has come to the house nursing a scheme of vengeance against his own brother, comes under the subtle influence of the mysterious Hindoo, and forgetting his private wrongs, fearlessly faces a horrible death down in the darkness of a great sewer that his comrades above may be saved.

This brief synopsis of the plot gives merely a suggestion of the beautiful story of the play. It is written in the purest English to be found in any drama since the day of Shakespeare and offers striking contrast of comedy and pathos, humor and satire, declamation and tableau. The celebrated speech of the drain-man always stirs an audience to enthusiasm and thrills everyone who can conceive a pride of profession in even the lowliest. The famous speech about Mason's mighty temple in India is a literary gem and a bit of natural eloquence that can never be forgotten by those who hear it declaimed in its settings of almost mystic moment in the second act of "The Servant in the House."

Charles Rann Kennedy's drama comes to Toronto with the strongest endorsement ever given to a modern production. Critics of other cities have told their readers that it was one of the few successes of the season which they could not afford to miss. It will be given here by Henry Miller's association players, headed by Tyrone Power, who scored such a hit

here last year. The cast also includes such well known players as George Wilson, Wilfred Roger, Edith Crane, David Glasford, Jessie Glendenning and Harold de Becker.

At the Grand

A change in the style of entertainment will be afforded this week at the Grand when Thurston, the world's greatest magician, will be the attraction, and who will offer some of the most perplexing experiences in magic ever attempted. Thurston now stands without an equal in the field of magic, for, during the past 15 years, he has made a study of weird things, mystic inventions and deceptive illusions, and while he admits his achievements are most plausible, he even deals deftly in theosophic theories by the projection of the astral body, the reincarnation of spirit forms out of air.

His interesting program appeals to the children, for the little ones stare in open-mouthed astonishment at the marvelous acts of Thurston, and for weeks they talk about his wonders, as their parents did of their first visit to the circus.

Thurston has a gentle, refined personality, with just enough humor to his patter to keep his audience in good humor, while astonishing them with

his mystic art, and it is with a feeling of regret that the curtain falls on his last creation; that one is obliged to step out of his mystic land of wonders to actualities of a daily existence.

During the engagement the regular Wednesday and Saturday matinees will be given.

At the Majestic

Genaro and Bailey, the originators of the famous "Flirtation Dance," the season's sensation in vaudeville, will be the feature attraction on a European vaudeville bill this week at the New Majestic Music Hall, commencing to-morrow afternoon. The act embraces a number of clever character changes, during the progress of which the couple introduce costumes of dazzling splendor, while the scenic embellishments enhance the effectiveness



MISS KITTY PEMBROKE, WITH THE BROADWAY GAIETY GIRLS, AT THE STAR THIS WEEK.

No musical comedy in recent years, if large and appreciative audiences all over the circuit is any criterion, has attained such phenomenal success as has "At Monaco," a mirth provoker in two acts, which, as presented by James H. Curtin's popular "Broadway Gaiety Girls" Company, will be the attraction at the Star Theatre this week.

In selecting his company, Mr. Curtin has gone outside the confines of burlesque, with the result that he has gathered an aggregation of stars of both sexes seldom found in one troupe. Everything is new about the company, save the title, and, were this not so well known, this too, would have been changed. "At Monaco" contains a plot of more than momentary interest. It literally bristles with sparkling and effervescent fun, bright and catchy music, interspersed with novel electrical and mechanical effects, features and surprises, calculated to meet the approval of the most exacting and fastidious seeker of wholesome and enjoyable entertainment. The comedy is clean cut and pungent, without containing a coarse or suggestive line or situation. Frank Carlton and Willard Terre wrote the book, lyrics and music. They have a prominent part in the fun-making, ably assisted by Miss May Strehl, Miss Kitty Pembroke, Harry Antrim, Yetta Peters, Miss Amy Allyn and the five Brown Brothers. The olio, which is an attraction in itself, is composed of headline acts of a high class and superlative character. One of the features will be the first production in this country of the latest European dancing sensation, entitled "The Spirit of Life," by Mlle. Lucila Romanos. A domestic, who has appeared in all the principal musical halls and theatres abroad, is said to be one of the finest and withal most graceful dancers seen on any stage in many a day. A complete and expensive setting is used in the act, which is described as considerably above the ordinary. The company is a large one, employing 40 talented people, including a singing and dancing chorus of acknowledged beauty and ability.

Outdistanced. Kansas City Journal: "Then you like these moving picture plays?" "I confess that I do. The action develops too fast for the man who has seen the performance and wants to tell me about it."

The big musical comedy and extravaganza company, "The Jersey Lilies," will be seen at the Gayety Theatre commencing Monday matinee. This company is entirely new through and comes to us well recommended, and is composed of some of the brightest stars in the musical comedy and specialty line. The opening and closing skits abound in many bright, catchy musical numbers, mounted in a most lavish style, and brightened by many pretty faces of chorus girls, known as "Lily Singing Beauties." Forty people are required for this production. There is not a dull moment from the rise of the curtain until the final. The two acts, billed as "A Merry Frolic" and "A Love Potion" are the most enjoyable plays ever written, and, with the special cast, are pronounced successes. If the long ringing laughter of the audiences is a criterion, the public seems to enjoy every line spoken and every note sung, and the dancing is above the usual excellence of these productions. The cast and specialties are the best ever selected for a musical extravaganza, and the scenic and electrical effects, with the costumes and gowns, are simply magnificent. Amusing complications and mistaken identity are the two themes on which the opening and closing skits are founded. The manner of these complications is ingenious, and the dialogue is brisk and up-to-date, interspersed with musical numbers not merely to fill in the time but which go to make up part of the story. At no time does the audience lose sight of the story around "A Merry Frolic," dealing with complications of love affairs during the summer season at Atlantic City, hobnobbing among the millionaires. The closing skit is entitled "A Love Potion," the troubles of a board of directors trying to put the above on the market to gain results. Among the specialists are such well-known names as Leon Errol, James and Lucile Cooper, Fannie Yelder, National Four, James and Prior, Three Alvarados, Mackey and Croix, Robert Jackson, Matt Taylor, and Stella Chastaine. Matinee as usual.

Wherein Both Fail. St. Paul Pioneer Press: "Anybody neither Mr. Bollinger nor Mr. Pinch has made a record in conserving language."

GREENROOM GOSSIP.



New York and Chicago theatres report big receipts from the Actors' Home benefits. Toronto must not be behind in the race, and when the big benefit is given here, in the Princess Theatre, on April 22, the house should be packed to the doors.

A. L. Erlanger, the national chairman of the Actors' Fund Fair benefits, received \$10,748 last week from benefits and subscriptions, the first returns from the series of benefits that have been arranged by Mr. Erlanger in 22 cities. Of this amount, \$1200 was received from Washington and more than \$7000 from Chicago. The balance was subscribed by the members of the various Klaw & Erlanger companies now on tour.

Harry J. Powers of Chicago, manager of the benefit in that city, sent the following wire to Mr. Erlanger: "Chicago is pleased to inaugurate your series of benefits with funds of over \$7000, this being the net results of the testimonial to-day. The Auditorium was donated. Newspaper publishers contributed all advertising. The program embraced stars and attractions from our leading Chicago theatres. The benefit was a brilliant success, and I congratulate you and the Actors' Fund." The majority of the benefits will be given in the week of April 22. The programs in all of the cities will include the stars and leading attractions playing in that city during the week of the performance.

Mary Anna Wilson, who has been joined a moving picture show; Mary Anna's voice and phiz killed the Crystal Film-Flam's biz.

So she got the bounce one day. Now she sings grand opera.

McIntyre & Heath, who are appearing in "In Hayti," under the management of Klaw & Erlanger, are eastward-bound, after a pleasant and profitable Pacific coast tour. While in San Francisco, they took part with Korb & Dill in a benefit performance and ball game for the Actors' Home and the widow of Jack Haverley. They also opened the new theatre in Reno, built by Senator Nixon. This theatre, the finest houses in the United States, surpassing in size and beauty many of the metropolitan theatres. This trip was in the nature of a home-coming for two members of the company—Carrie Reynolds and Fletcher Norton. Miss Reynolds made her theatrical beginning in the chorus of the Eddy-street Opera House in San Francisco, and ended as the comedienne of the company. Mr. Norton was born in San Francisco. His musical inclinations came to him naturally enough, his mother being Mrs. Henry Norton, at one time soloist at the Calvary and Horatio Stebbins Churches and with the Philharmonic Orchestra. In his early youth, young Norton was sent to Italy and France for his education, and later studied under the famous Halevy, in London. Miss Reynolds, it will be remembered, played in the Imperial Opera Company at the Royal Alexandra two seasons ago.

Mr. Henry Miller, who played here last season in "The Great Divide," is this year playing the leading role in "Her Husband's Wife," a strong comedy of modern society, by E. B. Thomas, a New York newspaper man. Mr. Miller had planned to make a tour with "The Great Divide," but the Thomas comedy made such a strong appeal to him that he had the playwright alter the leading character a bit in order to play it himself. Another female role was added to the play, to provide a foil for Mr. Miller. Mr. Miller and the play have met with uniform success so far on the tour. In Mr. Miller's company are Grace Elliston, Laura Hope Crews and Robert Wardle, each of whom has headed a company.

"I left Canada when I was three years old, but I am an unadulterated Canadian just the same, and love my native land."

In this manner did Mr. Walter Courtleigh, from his cramped quarters

of paints and ready-fits at the Princess, talk to the man who had gone behind to meet him.

Mr. Courtleigh has been Mr. Hilliard's "friend" for a year. Two years ago he played here at Shea's in that mellow sketch, "Peaches," with Miss Gladys Claire, now in "Kitty Grey."

The "man with a thousand cousins" in Guelph was a friend of the late W. H. Drummond, and is a devotee of that illustrious poet's works.

"Five years ago I recited some of his poems in Atlantic City with marked effect. I didn't know Mr. Drummond then, but after the recital I knew him; he had been listening almost at my elbow."

Before his death the Canadian poet promised to write a play something after the style of the present "Pierre of the Plains," at Mr. Courtleigh's express request, but circumstances arose which forestalled his efforts in that direction. Mr. Courtleigh has long been agitating the cause of the Canadian play. Evidently his growth was not stunted at the age of three!

The good "Fool's" good friend "Tom" appreciated the manner in which the Toronto audience snatched up his adoring witticisms last week. It required the attention and "brains" of the men and all of the feminine "intuition" to fully appreciate Mr. Courtleigh's healthy, hearty humor.

"Some parts of my role have never been so enthusiastically received."

The Smart Set says, in its smart, set way: "One advantage a dramatic critic has it, at least some people believe he knows what he is talking about." Maybe some people believe The Smart Set knows what it's talking about. Anybody know the answer?

"Lulu's Husbands," the farce from the German, in which the Shuberts will present Mabel Barrison, Harry Connor and Robert Dempster, has begun its season in Buffalo.

May Irwin, who has ever been popular in Toronto, and who retired some time ago with a prodigious fortune gleaned from the stage, is coming back to Toronto, in a brand new play, "Mrs. Jim," written by Booth Tarkington and Harry L. Wilson. Miss Irwin is now playing under the management of the firm of Lebler and Company. The famous actress is a noted cook, a good shot and a great lover of all out-door sports. During her retirement she compiled a cook book, which found instant favor with thousands of housewives and upon which the authors reaped enormous royalties.

Miss Irwin has a shooting box on the Florida coast, and delights in sending hampers of game to her many friends.

Miss Irwin was born in Whitby, Ont., her real name is Campbell. She is a sister of Flo. Irwin, also well known to Toronto theatre-goers. The Campbell girls were great favorites in their home town, and, early showed marked ability in the dramatic line.

Laurence Irving and Mabel Hackney's tour in "The Affinity" came to an end in Brooklyn Saturday night. Mr. Irving and his talented wife are now busily engaged in rehearsing a play from the French of Eugene Brieux, entitled "The Three Daughters of Monsieur Dupont."

Some of the stars to come to Toronto to early next season, and who claim Canada as their birthplace, are: Margaret Anglin, Clara Morris, James K. Hackett, Julia Arthur, Lena Ashwell, Rose Stahl, Marie Dressler, Matheson Lang, McKee Rankin, Chas. J. Ross, Donald Brian and Walter Courtleigh.

"The police officers of Salt Lake City are right Johnnie on the spot when it comes to a mix-up of any kind," said Walter Courtleigh, who played at the Princess last week. "In Klaw & Erlanger's production 'The Roun Up,' which played that place not long ago, there is a lot of shooting. A rehearsal is always given on the afternoon of the first day in town for the 'local' addition to the corps of soldiers and Indians in the battle scene. During this rehearsal, of course, the battle between the Indians and whites occurred; in fact, it is in the third act only where the 'local' is used, and it is in this act that the machine gun is brought into play.

"When the first shot was fired at the rehearsal, an officer stood in the direction of the firing. Before he had taken five steps, another shot rang out, and he started on the run. Other shots followed in quick succession, and the policeman sounded a riot alarm. Other officers came from the police station, and ten bluecoats reached the stage entrance at the same time, a big crowd having congregated at that point. Just as they attempted to force their way thru the crowd, the machine gun was turned loose, and then it dawned upon them what the trouble was. They returned to the station in good order, and were highly complimented for the riot alarm."



JULIE OPP, AS MARIANAE, IN "HEROD," AT THE ROYAL ALEXANDRA NEXT WEEK.