

CYRIL MAUDE COMING To PRINCESS in "GRUMPY"

POSSIBLY no theatrical event of the season is more important or of more interest to the theatre public than the announcement that the distinguished actor-manager, Mr. Cyril Maude, and the all-English company of players, direct from his Playhouse, London, comes to the Princess Theatre for an engagement commencing Monday evening next.

Mr. Maude will present here on his second visit to Toronto the same play, "Grumpy," which created such a future in New York at Wallack's Theatre, breaking all known records. Mr. Maude's success last season in New York is too well known to need any comment.

Coming to this country lightly heralded, Mr. Maude made for himself and his company a reputation never before equaled by any star.

As the engagement here is limited and the first appearance of the distinguished actor in "Grumpy," it is probable that there will be an unusual demand for seats. Mail orders are now being received.

It will be remembered that Mr. Maude began his American tour a year ago last October in this city when his engagement was one of the season's big successes. At that time he presented three plays, "Teddies," a comedy, which, by the way, was not as well received as his other two, "The Second in Command" and "Beauty and the Beast."

After his engagement here, Mr. Maude played a few engagements in Canada and then went into New York where he presented "Grumpy" for the first time in America and it is now a matter of history that this play broke all records at Wallack's Theatre.

CUT RATES HAVE SAVED MANY A SHOW THIS YEAR

Heated Argument Along
Broadway About the Ethics
of the Cut-Rate Ticket.

WARM WEATHER IS CLOSING MANY SHOWS

BY BRETT PAGE.
NEW YORK, May 8.—All this season—which is now swiftly drawing to a close—Broadway and its theatrical environs has been eagerly and heatedly arguing about the ethics and the financial advisability of the cut-rate ticket. The arguments pro and con may be summed up in two short statements.

The theatrical managers who are in favor of the bargain counter sales, have this to say: "Why should we be compelled to sacrifice a near-success and the hope of building it into a real success, discharge our actors and house employees, and pocket a loss on a play that might—by being given a bare living profit—forge ahead in public favor and come into the full-price list at last?"

Those against the cut-rate plan emphatically declare: "The cut-rate ticket is ruining the theatrical business. Many people would rather get a seat at a near-success for half-price than see a real success at full price. The scheme tends to ruin really worth while shows by drawing patronage away from all but the most emphatic hits, and brings upon the business of the theatre the stigma of unfairness and doubtful unrest."

The big producing managers recently met, hoping to agree upon some

scheme by which the cut-rate evil could be settled once for all, but, as yet, there has come no statement of demand for seats. Mail orders are now being received.

The general consensus of opinion seems to be that there is no valid reason why a producing manager should not be permitted to try every scheme he can to make his show a success, save his investment and keep his employees working. Why should he not be permitted to sell his show at a cut-rate, if the manufacturer of soap, shirts and breakfast food may sell his product at a cut-price to the great delight of his patrons? The question of ethics enters into but one phase of the problem. If a man who knows about the cut-rate coupon which reads, "With this coupon you can purchase a \$2 seat for \$1," is permitted to purchase his seat for a dollar and the man next in line, who knows nothing about the free cut-rate coupon, is compelled to pay \$2 for a seat right next to him, is it fair and honest?

That many really notable plays of this season owe their lives to the cut-rate coupon there is no doubt, and there is equally no doubt that many young playwrights, many actors and actresses and some producers have been given employment and profits who would have had a hard time without the cut-rate ticket plan.

Little Theatre No Longer Little.
Winthrop Ames, who has made such an artistic success of his Little Theatre on 44th street, has decided to enlarge it. At present it contains 299 seats, and the new plans call for a seating capacity of 1000. Several lots adjoining are to be purchased and an addition to the theatre built. It is planned to open the theatre again on January first.

Trentini in Vaudeville.
Mme. Trentini, who made such a delightful personal success in "The Peasant Girl," has left the cast of that tuneful comic opera and is reported to be about to take a fling in vaudeville at a very high salary.

Considine in Luck.
The relinquishment of the Sullivan-Considine chain of theatres in the west to John Considine, under the working agreement held by the Marcus Loew interests, is, at this writing, still unsettled. The contention appears to be the summer rent of the theatres. Mr.

THE STAGE

SIX OF THE GOSLINGS IN "SWEETHEARTS"



SOME OF THE WINSOME GIRLS WITH CHRISTIE MACDONALD IN HER CHARMING OPERETTA THAT WILL BE SEEN AT THE PRINCESS THIS WEEK.

Loew declares that the losses have not been nearly as high as reported and that "Warfield is agreeable to anything."

It is interesting to note, in this connection, that the bad season of vaudeville in the west marks the first full season of the Sullivan and Considine Circuit. Certainly it would be strange if this bad year, the only one in many years, and likely to be the only bad year for many years to come, should result in the turning back to Considine and his affiliated interests of a circuit that is exceedingly profitable under normal conditions. In other words, can it be possible that Considine is to have the luck to escape the isolated bad season? It seems hardly likely to anyone who knows the exceedingly efficient management of his properties for which Marcus Loew is famous.

The "Lamb's Gambol" is scheduled to start its annual "happy doings" at the Metropolitan Opera House on the twenty-ninth of this month. The following week the entertainment will be given in Boston, Cleveland, Detroit, Chicago, Pittsburgh and Philadelphia. The entire proceeds are to be donated to the Actors' Fund.

Summer is Here.
The sudden unseasonable hot spell that overtook New York two weeks ago caused the managers to give ear to the robins in the park who have been heralding the return of summer. A list of the productions that have closed would take more space than is at my disposal. And if I added the 86 burlesque shows that have closed on the road because the robins have whispered into their ears also, and furthermore, because the new transportation rates have gone into effect, there would not be space enough left even to write this last line.

Summer is theatrically here.

DORA THORN IS COMING NEXT WEEK

Dramatization of Bertha M. Clay's Famous Novel to Be Presented at Grand.

Every woman has read the fascinating love story by Bertha M. Clay, entitled "Dora Thorne," but few have ever had the opportunity to witness a stage production of this delightful story. Next week at the Grand arrangements have been made by the Phillips-Shaw Company to present this popular drama exactly as it was done in New York recently by an all-star cast, the production of which caused considerable interest among the public of the big city. It was an immense success, but as the production was not built for a traveling company, the play was not put on the road. Its revival here should attract the interest of the women folk, because there is no writer who has endeared herself to the young woman like Bertha M. Clay.

FRED TIDEN



Who Rejoins Miss Haswell's Company as Leading Man, and Who Will Be Seen in "A Celebrated Case" at the Alexandra Theatre, This Week.

FRITZI SCHEFF ON FILM AT STRAND

"Pretty Mrs. Smith" at Strand First Half of Week.

ANOTHER program of remarkable quality is promised by Manager Leon Schlesinger for this week at the Strand Theatre. On Monday, Tuesday and Wednesday, the feature photo-play will be that most sparkling and amusing of all modern comedies, "Pretty Mrs. Smith," with Fritzi Scheff, the inimitable in the title role. If ever there was an actress associated with the words "chic" and "verve," and "abandon"—one has to have recourse to the French language to do justice to the qualities that are peculiarly her own—it is Fritzi, the frisky, the frolicsome and the facetious. "Pretty Mrs. Smith," was seen in Toronto on the regular stage not long ago, when the unanimous verdict on it was that it was the "funniest ever." It is a safe bet that those who were charmed with it then will be enraptured with it in photo-play form. Fritzi Scheff in the title role is supported by an all-star cast, which includes Owen Moore. The photo-play, which is in five superbly-staged acts, is presented by Oliver Morosco.

Sings the poet:
"She's adorned
Amplify that in her husband's eye
looks lovely."

And "Pretty Mrs. Smith" looked lovely in the eyes of three husbands. One of them was supposed to die, from the second she separated, and with the third she started a lover's quarrel. Then all three husbands reappeared on the scene at one and the same time, and various tangles had to be unraveled, and various explanations forthcoming. Through the play the charming Fritzi, as the "Pretty Mrs. Smith," exhibits a wonderful array of artistic costumes, specially designed for this role. A crystal robe worn in a fire scene and a woman whom he is to be out of place among the new surroundings of wealth and power. When the husband asks for a divorce, she refuses to marry a woman whom he believes to be more of his own mettle, the wife refuses to take a step which she believes will mean ruin for three lives. Finally, the husband becomes governor and, finding the honor at last an empty one, eventually per-

suares his wife to return to him to take her rightful place.

There will also be a fresh installment of the Pathe news pictures during the latter half of the week. And Luigi Romanelli and his Symphony Six, will give several high-class concerts daily throughout the week.

ANDROcles AND LION TO TOUR BIG CITIES

GRANVILLE BAKER and Percy Burton in conjunction with Miss Lillah McCarthy, Mr. Barker's wife, have formed a partnership to present thruout the leading American and Canadian cities next season, George Bernard Shaw's "Androcles and the Lion," and Anatole France's one act comedy, "The Man Who Married a Dumb Wife," which have formed one of the most successful and artistic productions of the past New York theatrical year. These two plays were the features of Granville Barker's repertory season at Wallack's Theatre, which closed on Saturday night, May 1. Aside from the unusual interest attached to the work of such famous men as Shaw and France, Barker's new style of staging, which has found an excellent medium in these two plays, created nothing short of a sensation in New York and London. The tour of "Androcles and the Lion" and "The Man Who Married a Dumb Wife," both plays, by the way, being given on the same evening, will introduce to the theatres here a new managerial partnership which promises to be of unusual interest.

GUS HILL CLOSES PLAYS.

A producer of plays who is believed to have made at least \$3,000,000 in low priced theatricals, Gus Hill, last week closed ten of his touring companies, giving as his reason that his profits would be consumed by the increase in railroad rates. Hill, whose name is not at all familiar to \$2 players, is a man whose opinions on the "show business" are regarded with respect by the \$2 managers, some of whom are known to have sought his financial aid in times of stress. He was at one time a club swinger in the variety theatres, with Weber and Fields as his employees. As a producer he is an opportunist. Thus, two of the ten companies he closed last evening have been playing a piece called "It's a Long Way to Tipperary," and five others were active in "Mutt and Jeff in Mexico." He is the chief holder of stock in the

IN "SIDELIGHTS"



Miss Harriet Clark With Henry B. Toomer and Co., at Loew's Winter Garden, This Week.

NOTICE
See the Huge
Display "Ad"
for the Grand
Opera House on
Last Page of
Illustrated Section

10 AM - CONTINUOUS - 11 PM
THE Strand
PALACE
OF ARTISTIC PHOTO PLAYS
LEON SCHLESINGER MANAGER

MATS. 5c-10c EVGS. 5-10-15c

MONDAY — TUESDAY — WEDNESDAY
OLIVER MOROSCO Presents
FRITZI SCHEFF
—IN—
PRETTY MRS. SMITH
WITH OWEN MOORE AND A BIG CAST
5-FUNNY ACTS-5
PATHE NEWS
The Original Animated Newspaper
—SHOWING—
CRISP HAPPENINGS FROM EVERY CORNER OF THE EARTH

MUSIC BY LUIGI ROMANELLI AND HIS SYMPHONY SIX

THURSDAY — FRIDAY — SATURDAY
DAVID BELASCO Presents
EDITH WYNNE MATHISON
IN BELASCO'S NOTED SUCCESS
"THE GOVERNOR'S LADY"
5-BEAUTIFUL ACTS-5
PATHE NEWS
—SECOND EDITION—
"REEL NEWS AS IT HAPPENS"
ENTIRE WEEK COMMENCING
MONDAY, MAY 17th
MARGUERITE CLARK
—IN REPERTOIRE—
THREE OF HER GREATEST SUCCESSES FOR TWO DAYS EACH.

corporation which operates the so-called "burlesque" theatres and their "wheeling" companies. Summing up the general effect, if the new American rates for transporting theatrical companies are not prohibited by the interstate commerce commission, Mr. Hill says: "Hundreds of actors will be compelled to change their business, the members of the stage hands' union will be compelled to learn useful trades or starve, and the painters and builders of scenery will be compelled to turn their talents to another field."

WHAT MRS. O'HARA THINKS OF FISKE

FISKE O'Hara is forming the family company habit that marks the amiably human stars. For instance, J. P. Sullivan, who plays

Sandy MacFarland so well in "Jack's Romance," has been with the young Irish star for eight years and Fiske O'Hara with a ringing slap on the fine character actor's shoulder, says: "I don't know what I could do without Sully."

While on the subject of happy families, Marie Quin, a Toronto girl, the attractive little comedienne of "Jack's Romance," in private life Mrs. Fiske O'Hara, is in no sense a discontented wife.

Said she to a matinee matron who was voicing her admiration of the Irish star: "See, I think I've done well in marrying Fiske O'Hara. You see, if he ever gets tired acting he would be a fine hotel keeper. He learned that while his parents kept the Essex Hotel in Salem, Mass., for seventeen years. And he's the safest chauffeur in Manhattan. I can recommend him to thread the most crowded street on a shopping tour in the busiest hours."

SHEA'S THEATRE
MATINEES DAILY 25c WEEK OF MONDAY, MAY 10 EVENINGS 25-50-75c

"THE HOME OF VAUDEVILLE"

HEADLINE ATTRACTION
Exclusive Vaudeville Engagement of
CAROLINA WHITE
Late Prima-Donna of the Philadelphia-Chicago Grand Opera Company in a Selected Program, Including
ARIAS FROM HER FAVORITE OPERAS
Hector McCarty at the Piano

ALF. JAMES HOLT "Master Mimic"
EMMET DEVROY & CO. "His Wife's Mother"

SPECIAL FEATURE
The Fascinating Pair
BYAL and EARLY
"The Aristocrats of Vaudeville," in
DANCES CLASSICAL AND MODERN

WILL & KEMP "The Laughter Kings"
THE LE GROHS European Novelty

"Mutual," "Keystone" and "Kay Bee" Film Features

SPECIAL EXTRA ATTRACTION
The Rulers of the World of Melody
4---PRIMROSE---4
One Thousand Pounds of Harmony

AMERICA'S QUEEN OF SONG



The Wonderful Carolina White, Famous Beauty of the Chicago-Philadelphia Grand Opera Company, Who Will Headline the Bill at Shea's This Week in a Selected Program Including Arias From Her Favorite Operas.

AT THE STRAND THIS WEEK



EDITH WYNNE MATHISON IN DAVID BELASCO'S GREAT SUCCESS "THE GOVERNOR'S LADY," STRAND THEATRE, THURSDAY, FRIDAY AND SATURDAY.