

In the World of Amusement

General Gossip

Rumblings of a new war on the trust are abroad on Broadway. This time not sugar kings, or oil kings, but Abe Erlanger, the Hamvener of the theatres, is the target of the trust busters.

Willie Faversham, matinee idol, hero of the "Squaw Man," now playing in "The World and His Wife," in defiance of Erlanger, is the man who will bring the fight to a head.

Erlanger is after Faversham. Faversham can't play in any syndicate theatre. The Shuberts, and all independent managers have taken up his cause. They threaten to bring the government's Kellogg and Wickersham to their aid. It promises to be a fight to the death.

Erlanger is the strongest man in the theatre world today. He has dominated Klaw, the Frohman, Nixon and Al Hayman. He has under ironclad lease a string of the best theatres from coast to coast. Small theatre owners are afraid to oppose him, lest they be cut off the Erlanger bookings.

David Belasco and Harrison Grey Fiske have maintained their independence through all the theatrical troubles. The Shuberts have played the game with the syndicate when they could. With the blacklisting of Faversham, they have revolted. Abe Erlanger, they say, has gone too far.

Has Erlanger any grudge against Faversham? He has not. What then is the trouble? Just this: Faversham wanted to be a player-manager like Mansfield was, and Sothern and others. That was all right. But Faversham allowed Felix Erlanger to put up money to launch the venture. The trouble was, why? Erlanger wants to put Isman out of the way.

If Faversham cuts loose from Isman, it is the word that goes out, he can play in any syndicate theatre in the land. If he does the doors are closed.

Faversham, tired of playing with Chas. Frohman, filling puppet-like any place Frohman might assign in the play, the manager has bought, revolted. Isman offered his help. The actor accepted. At that time Isman and Erlanger were on good terms.

Then came the break between Isman and Erlanger. Faversham was given his orders. He was still rebellious. He found the Shuberts, Belasco, Fiske and some smaller theatre owners with him. Now he is playing to good houses, for what does the public know of theatre wars in defiance of Erlanger.

The cause of the quarrel between Erlanger and Isman is unknown. Isman is a wealthy Philadelphia real estate man, with leanings toward the theatre, and an independent disposition. He owns five New York theatres, and one in Philadelphia. He is in Erlanger's way, and must be removed.

The crushing of Isman of Faversham is to be one step in the removal process. The independent theatre men, hating Erlanger and his dominating ways, want to see the syndicate broken, and the field thrown open. They have been trying, through competition, to do this for years. They say that overt acts of Erlanger through his attempt to crush Faversham, gives them an opening through the Isman fight.

Through all the fight one thing has been overlooked—the people's interest. That the public has the right to see the best actors and actresses in their best plays, is one thing that has been forgotten.

The independents now vow to get the people into the fight, to call in the law to open up the theatre.

Tunis F. Dean, manager of "The War of the Roses," is rather proud of his unique first name, and when a Toronto furrier addressed a circular to "Miss F. Dean" the manager of Frank Keenan was greatly annoyed. It is the custom of Toronto merchants to get the names of theatrical arrivals every Monday morning and the men sent out by this particular firm evidently interpreted "Tunis" as "Miss." Hereafter Mr. Dean will register in a more legible manner.—Show World.

The late Richard Mansfield, while watching a football contest between two university eleven years ago, earned to his companion with the remark: "And they call that hard work!"

Probably not more than one person out of every hundred in the great crowd who nightly watch the drama game appreciate the severe tax on physical energy that the stage imposes upon the players. A big majority of theatre-goers are wont to believe that acting is one of the easiest of the professions, that actors need pay little attention to the details of their physical well-being, and that stage life is, at best, happy and lucky. They watch the enactment of a play about two and three-quarter hours in length, and file out of the theatre murmuring to themselves: "What an easy way to make a living." But they fail to see the weeks of rehearsal, the strain of learning a long part and, in repertoire, many parts, the tedium of travel, of long "jumps," of one-night stands, the constant and up-to-the-minute physical fitness demanded for the proper enactment of a role, and the thousand and one other working hardships that public performers must combat and surmount if they would survive.

Unlike the audiences, however, the players themselves thoroughly appreciate the demands made by the stage on body as well as mind. And as there can be no sound, exorable mental power without soundness of physique, they exercise far greater care in the preservation of their physical fitness than do the majority of those who are their critics.

Some of the pupils of E. W. Schuch, of Toronto, will give a recital in the school room of Centenary Church on Friday, April 16th. They will be assisted by Miss Bertha May Crawford, of Toronto, who is singing at Mr. Hewlett's recital this afternoon.

The demand for the services of the Dresden, Germany, Philharmonic Orchestra at the spring music festival has proved so great that their leave of absence has been extended one week. R. E. Johnston has already booked them for 45 performances in a period covering 34 days. The orchestra will appear at the Grand here on the afternoon of April 16th.



JAMES MALONE.

The whirlwind dancer, who will appear at the T. M. A. benefit, by permission of the managers of Shea's Theatre, Toronto.

"Caste"

The old high-class English comedy by T. W. Robertson will be given at the Grand on Tuesday evening, April 20th, by the Toronto Garrison Dramatic Company, under the auspices of the officers of the Hamilton Garrison and in aid of the Victorian Order of Nurses, are to be congratulated on securing such a high-class presentation of a popular comedy. This play will be presented by Colonel Denison and his able company in competition for the Earl Grey Music and Dramatic Trophy, to be held at His Majesty's Theatre, Montreal, this month.

Colonel Denison, of Toronto, will interpret the role of the Hon. George D'Alroy, while Miss Carrie Cerar, of Hamilton, will take the part of Polly Eccles. Included in the cast are such well-known amateurs as Captain S. P. Laybourn, Mr. Ernest Kortwright, Mr. H. Walker, Mr. Victor Nordheimer, Miss K. Merritt and Mrs. M. Chapman.

The officers of the Hamilton Garrison and of a number of outside regiments will attend in full uniform, and the presentation of this play in Hamilton promises to be the society event of the season.

A great deal of interest is being taken in the Hamilton presentation of "Caste," and tickets are selling rapidly. These may be secured at Nordheimer's, or from any one of a number of young ladies, who have undertaken their sale.

At Bennett's

The sensational novelty of the vaudeville season is promised next week at Bennett's in the performance of Mrs. Eva Fay, the world-famed and celebrated Thaumaturgist. Mrs. Fay, as an artist of world-wide renown, is beyond the shadow of a doubt the foremost exponent of the psychic arts upon the stage or elsewhere to-day, and her name upon the billboards and the programme is a sure proof of excellence and universal entertaining quality. Mrs. Fay is the only one who ever appeared in the largest theatres of Greater New York and created an untold and almost incredible sensation and furore. Not only is she the only worker in this line upon whom the New York critic and public placed the seal of their approval, but she is the only artist in any line who ever had a run of 30 consecutive weeks in New York and a headliner in all the time. In New York as everywhere it was not so much Mrs. Fay's power of reading questions that were hidden from her, that held up the public interest in her so unwaveringly, as it was the remarkable answers she gave and her magnetic personality, and her sweet, beautiful appearance. Many people have claimed that Mrs. Fay as she appears when not working under the great strain of Thaumaturgy, is the most beautiful woman on the stage. Furthermore, it cannot be denied that



EVA FAY.

Famous Thaumaturgist, who will be seen at Bennett's next week.

Vaudeville Work is Very Trying.

"In order to be a successful vaudeville artist, one must be a mind reader," says Blanche Ring, emphatically.

"In musical comedy it is pretty certain that most people are with you. People don't go to see musical comedy unless they like it. They go to vaudeville to pass judgment on the entire show. Some acts are good and some are 'bum.' I don't believe anybody has thought me bum yet, but I'm scared to death for fear they will.

"When I say in vaudeville a person must be a mind reader, I mean that she must have a certain amount of intuition. When I come out I know in a minute if I'm going to make good. If I feel that I'm not I simply don't trust to luck or anything else—I fight and win—that's all. If I hadn't had the intuition I wouldn't have made the fight and would have lost out.

"This stunt of singing four songs is the hardest thing I ever had to do. You see, in musical comedy if you don't win out in one thing you know that there are other chances coming. Then there are a lot of people about and you don't feel so lonesome. Doing this I'm all by myself on a narrow strip of platform with my four songs—light.

"You've heard of my 'Vip-E-Adder' song? It's a simple little thing, but those are the kind the people like. In New York they went crazy over it. There's nothing like having a song of this kind to get you close to your audience. I always look forward to it to make those that have liked me in the other songs love me and those who have not liked me feel at least that I'm not absolutely worthless. You see I 'yip yip' in the song until the audience catches the fever and 'yips' with me."

"You have more time to yourself than when in regular musical comedy, do you not?" was asked.

"I do not. Looks as if I ought to, doesn't it? Only about two hours a day to work. The trouble with this stunt is, you see, that it breaks into every-

thing so. If I'm out to luncheon I have to eat with an eye on the clock and my foot on the threshold, so to speak. And—confidentially and with great emphasis—there's one thing above all other that I do hate it to be compelled to eat in a hurry. You know, doctor's say it's fattening. Anyhow, I have to, and then I am compelled to say, 'I beg your pardon, but I'll have to be at the theatre by 3.' Then I must get on and under way. By the time my act is over and I've gotten rid of my makeup the afternoon's gone. Dinner time then. Then the same old thing again at night. I can't see an entire show through. I see second acts and last acts and that's all. Keeps my imagination working overtime.

"Talking about imagination makes me think of superstitions, and I suppose you want to know of my latest and most successful one. I believe, contrary to what every other actor and actress that I know believes, that there is nothing so lucky as breaking mirrors. I've broken seven of them since the coming of the New Year—all by accident, too—and I never had so much luck. I've got plenty of money and—however and what I speak of vaudeville, though, I hold that a really successful vaudeville artist is a wonder. To my way of thinking it takes more real talent, more tact, more a lot of things, than it does to succeed in any other line of the profession. The person who, failing in musical comedy, says, 'Guess that isn't my line. Too much for me. I'll go into vaudeville,' is setting out for the most awful bump that person ever got.

"Vaudeville is no joke. It's one mighty hard proposition. It is sure a searchlight—X-ray—anything of the kind that you can think of—to find out all that's the matter, and then some. If I escape with a creditable record I'll label myself with the rest of the wonders."

"I do not. Looks as if I ought to, doesn't it? Only about two hours a day to work. The trouble with this stunt is, you see, that it breaks into every-

her personality is in a great measure the mainstay of her power over the hearts and minds of the theatregoing public. But the great secret of her success is the marvelous, inspired answers she gives. The distant past, the hidden, present and the veiled future are not too carefully guarded for her vision to penetrate. With a hand, ruthless it sometimes seems, yet careful never to uncover any skeletons in the closet, she tears aside the cloak of mystery and gazes behind for her audiences and tells them the strange things she sees. As a result the lost is found, the right paths are disclosed, and the future is revealed. Day after day all over this country are things happening as she foretold many months and years ago. Marvellous as her work is she steadfastly refuses to make any claim for it, simply presenting it as an experiment in art and entertainment, nothing more. Miss Fay promises to make some sensational revelations during her stay in Hamilton.

Charles E. Semon, better known as "The Narrow Fellow," will be the special added attraction. Semon is one of vaudeville's best monologue artists, and so different from the ordinary run that he is featured wherever he appears. A beautiful act, prettily costumed, contributed by artists who really do something worth while, will be the offering of Earle Reynolds and Nellie Donagan, direct from the Anna Held Parisian Model company, which played a year and a half engagement at the Broadway Theatre, New York, in which they were the big feature of the elaborate skating show. All the musical comedy dance hits of the day will be presented by these two champions as gracefully on the rollers as they can be done by the best dancers upon the stage. Rollers skaters and dancers will see in this offering and two artists who really do

something besides jump up and down to the strains of music.

Two recruits from the legitimate stage who have made a big hit in vaudeville are Robert Rogers and Louise Mackin, who will present their clever little play, "The Green Mouse." It is a classed little affair that depicts in a refined way a frequent domestic trouble, and has a great and unexpected finish, something a great number of comedy sketches lack. Both Mr. Rogers and Miss Mackin have splendid voices, and a thorough knowledge of the art of acting.

"Writing a Song Hit" affords Smith and Heagerty a chance for some catchy singing and piano numbers.

Laura Buckley is a clever character singer and impersonator, and another entertaining number will be provided by Amos, comedy juggler.

With the Tin Woodman, the Scarecrow, the roaring Lion, the comical Cow and a half hundred pretty girls, "The Wizard of Oz" comes to the Grand Good Friday afternoon and evening. In addition to the features mentioned above—and of course a person would expect to see all of them with "The Wizard of Oz"—an abundance of novelties is promised always centered in the most remarkable characteristics, the Tin Woodman and the Scarecrow, and the fantastic bizarre and altogether extraordinary comedy contributed by this droll quartet permeates and characterizes the whole performance. But just as allowed to become tiresome, for just as the audience is enjoying them the most, presto, on comes the beauty brigade, a big musical number, or one of those big dancing numbers, and the Scarecrow and Tin Woodman are allowed to gather their energies preparatory to another convulsing the audience by their eccentric drolleries.

Cole and Johnson, in "The Red Moon," is the attraction at the Grand this afternoon and evening, and from all accounts this is the best show these clever colored entertainers have ever had. The music is unusually good, and there are a number of very catchy airs. The singing is a strong feature, and altogether "The Red Moon" is a capital show.

Lulu Glaser, in her new musical success, the Viennese operetta, "Mlle. Mischief," which will be disclosed for the first time in this city at the Grand Tuesday, is said to have come into her own again, as the work has been accepted as the best play of her career, not excepting either "Dolly Varden" and "Dolly Dollars," "Mlle. Mischief," like "The Merry Widow" and "A Waltz Dream," come from Vienna, in which city and in Berlin also it has been already produced. Originally it was known under the title of "Ein Tollis Madel." The book has been changed to suit American ideas of musical comedy by Sydney Rosenfeld—in making the adaptation, however, all the original music, which is by Carl Ziehrer, has been retained. Miss Glaser's company is the original one which gave her such excellent support during her long season of twenty-two weeks in New York.

William Faversham will present "The World and His Wife" at the Grand shortly. As a chastening of the idle gossip, "The World and His Wife" has had no equal. There have been many plays in which cattiness has been held up to scorn; but usually in a facetious way. But Eccegaray made it the theme of "El Gran Galeoto," from which Chas. Frederic Kirdlinger made his play, "The World and His Wife." In saying that this play produces "a powerful spinal quiver," one reviewer was not far from the mark. It is a drama that gives the wagging tongue of the gossip an object lesson that is not likely to forget with alacrity. While a powerful, enthralling story, the action of "The World and His Wife" is simple and direct. It moves forward with relentless force to a startling finish. Instead of being placed at



MISS ROSE CURRY.

The new leading lady of the Selman Stock Co.

the end of the second act, as is often the case in three act plays, the climax comes, where it rightly belongs, at the end of the play.

"The Virginian," one of the best plays of its kind, will be seen at the Grand next Saturday, matinee and night. The company is an excellent one. W. S. Hart, who played Chas. Hawkins in "The Squawman," will be seen in the title role and Frank Campeau as Trampas.

The costumes of Messrs. Martin and Emery's production of "Parisian" which comes to the Grand this month, are kept in charge by an old German wardrobe woman, who was present at the first performance of the famous Wagner festival at Bayreuth. Mrs. Leiter is her name and she was wardrobe woman for the production when produced by Richard Wagner himself. She was sent over to this country by the costumers who dressed Messrs. Martin and Emery's production, and she has now been with that firm for four years.

"Lena Rivers," an established favorite of two seasons, comes to the Grand on Easter Monday for an engagement of two performances. The company, consisting of Miss Gladys George, Sylvia Starr, Emma Butler, Marie Day, Nettie Louden, Georgianna Wilson, Frank Tobin, J. Irving White, L. J. Loring, Sam J. Burton and Ted V. Armond, will be seen. A new and elaborate mounting has been provided for the four acts, and many new and fetching gowns will be worn by the ladies of the company.

The Theatrical Mechanical Association's benefit, to be held in the Grand on Friday afternoon, April 16th, will undoubtedly be a great success. The arrangements for an excellent entertainment have been arranged. One of the features of the afternoon will be the appearance of Miss Lasche, who has kindly offered her services for this occasion, coming all the way from Milwaukee. A number of other good acts have been secured, and an enjoyable afternoon is assured. The sale of tickets will be limited, so as to avoid overcrowding. Seats will go on sale Wednesday, April 14th.

At the Savoy

The great English rural play, "As a Man Sows," has been chosen for the offering next week at the Savoy. This is a most happy thought as no finer story, told by a woman, has been given on the local stage this season. The drama is filled with stirring situations and brilliant dialogue and playgoers who delight in good, wholesome drama should not fail to see this production. Miss Rose Curry, who made her debut with the Selmans as Lady Isabel, in "East Lynne," has made a splendid impression by her artistic work, and her exquisite beauty of face and figure has delighted the eye. This way, should prove one of the finest productions of the season and from an artistic point of view the best cast play the stock has given. All the members are well placed. The announcement that Robert Robson has been engaged as director, has brought back many pleasant recollections of this genial comedian who was one of the original members of this clever organization. Mr. Robson has been on tour with a New York production and has directed this offering. Mr. Selman will play Brandon Northcote, a character absolutely different from any he has assumed this season. Little Dorothy Wilson will play Baby Geoffrey. Frank Farrell is cast for Captain Travers, the villainous friends. Miss Claudia Lucas will appear as Miss Fitzhugh. Miss Helena Rapoport has scored a hit with Savoyards is entrusted with the part of Alada Varing. All the members are cast in congenial roles, the entire strength of the organization being required. The play is in progress and three at least have been being Brandon Northcote's cottage in near Whithal, Scotland. "A man's peridy and a woman's love." The first act takes place in the gardens of Alada Varing's home, near Ballynabough Castle, Ireland. "Face to face after twenty years." The second act is laid in the drawing room of Northcote mansion. "The day of retribution and the last act at the home of Reginald Lumley. "To err is human, to forgive is divine." Seats are now selling for the entire week.

"The Prisoner of Zenda" is in preparation at the Savoy for early production. This was presented some few weeks since in Toronto, by James K. Hackett—though the royalty is very high, Mr. Selman has been able to secure it. Perhaps no dramatized novel ever scored the success of this stirring romance from the brilliant pen of Anthony Hope. George Alexander is now reviving it in London and it is the featured play of Hackett for his New York engagement.

Mr. Selman has been identified with the role of Rudolph Rassendylle, having played it in on four many times. Miss Curry will be the Princess Flavia, and Helena Rapoport, the fascinating Antoinette de Mauban. An elaborate scenic production will be made and from every point of view will be the finest production of the season.

It is nearing the end of the Selman (Continued on Page 5.)

Additional Dramatic Matter on Page 5

Use of Word "The" in Titles of Plays.

From the earliest days of the stone age down to the present moment dramatists have shown a weakness for "the" as a beginning for theatrical signs, but never before has there been such a reckless abandon in the use of the article.

Nine current plays use the favorite word in their titles. "The Family," "The Writing on the Wall," "The Great Divide," "The Great John Ganton," "The Head of the House," "The Prince of Tonight," "The Boy and the Girl," "The Cowboy and the Thief," and "The Golden Girl." Nine in one city seems a reasonably large number.

But New York goes Chicago six better. The great white way and its environs can make a showing of fifteen "the" titles. The list includes "The Fair Co-Ed," "The Third Degree," "The Battle," "The Dawn of a Tomorrow," "The Patriot," "The Richest Girl," "The East-est Way," "The Girl From Rector's," "The Fighting Hope," "The Man From Home," "The Travelling Salesman," "The Merchant of Venice," "The Three Twins," "The County Fair," and "The Queen of the Moulin Rouge."

When one begins to associate "the" titles with certain authors or managers it is interesting to observe how swiftly the list develops. Charles Klein, for example, has a striking penchant for the article. His writings include "The Third Degree," "The Step-Sister," "The Daughters of Men," "The Music Master," and "The Lion and the Mouse."

Charles Rann Kennedy is likewise under the spell of the magic letters. He has written "The Servant in the House" and "The Winterfeast," and is now writing "The Idol Breaker," and "The Rib of Man." He planned to use "The Great Divide" for a play that has been developing in his mind for several years, but William Vaughn Moody anticipated him. Mr. Moody has written just two plays. The names of both of them follow the fashionable form, "The Great Divide" and "The Faith Healer."

Reference to Kennedy and Moody recalls the fact that Henry H. Holt has been associated with a respectable number of "the" title plays. As actor or manager he has at one time or another been responsible for "The Great Divide," "The Servant in the House," "The Laureate," "The Winterfeast," "The Light Eternal," "The Master," "The Only Way," "The Master Builder," "The Faith Healer," and now "The Family."

If one William Shakespeare were among our leading playwrights of the present, he would find himself sadly behind the record. "The Tempest," "The Merry Wives of Windsor," "The Merchant of Venice," and "The Taming of the Shrew" make a poor showing in proportion to the near-fifty number of plays he turned out in the course of a strenuous career. For Holt, that innumerable playwright never once used the article. But he offset his shortcomings in that particular by working the rival article overtime. Ev-

ery play he wrote boasted a title that began with "A."

The popular article has an odd way of tying together certain classifications of plays. For example, there has been heated discussion in regard to the deleterious effect on community uplifts exercised by such dramatic masterpieces as "The Blue Mouse," "The Moulin Rouge," "The Girl From Rector's," "The Music World," "The Follies of 1907," "The Parisian Model" and "The Devil."

The plays that are exactly opposite in character and moral influence to this dramatic seven-up are "The Servant in the House," "The Passing of the Third Floor Back," and "The Faith Healer"—not to mention "The Passion Play."

If playwrighting were controlled by the business departments of theatres the first and most important consideration in the selection of titles would be a proper respect for the soul of wit. One word titles, such as "Hamlet," "Samson," "Israel," "Caste," or even "Ben-Hur" would have the right of way wherever electric signs are used. Unfortunately, it is not always easy to unearth an effective one-word title, and that is why the article proves so helpful.

Two word titles which begin with "the," are both effective and inexpensive, as, for instance, "The Devil," "The Battle," "The Thief," and "The Family." All four plays have titles that are spelled with less than ten electric letters. And, the four names are decidedly more striking and interest compelling than the title of Mr. Sothern's play of last season, "The Fool Hath Said in His Heart, There Is No God." Yet the title contains two more letters than the aggregate of letters in the four shorter titles.

The idiosyncrasies of authors in the matter of titles is well illustrated by Henri Bernstein, author of "The Thief." Every title he has selected, or will select, according to his own confession, contains exactly six letters, as, for example, "Samson," "Israel," and the French original of "The Thief"—"Voleur." Charles Rann Kennedy admits that the title of every play he purposes to write will begin with "the."

Holt was absolutely superstitious about "A." After the success of "A Tin Soldier," he refused to desert the article which he considered his mascot. "Tom Robertson, author of the "Tecum and Sauer" comedies, was almost as superstitious about one word titles. And he scored a series of successes with "Caste," "Society," "Play," "Birth," "Progress," "School," and a half dozen others. But he broke his own rule when he wrote "David Garrick."

Playgoers who are not close observers of the tendency of the times may urge that the overworked article has always been exceptionally popular. So it has, but never as popular as this season. It may surprise the skeptics to learn that over a hundred plays produced this season, or left over from former seasons—but still running—have titles that begin with "the." And one may count on the fingers of one's two hands the plays that have scored successes this year which do not feature "the" in their titles.



LULU GLASER.

As she will be seen in her famous impersonation act at the Grand on Tuesday next.

NOTICE

Matter for the Saturday music and dramatic page must be at this office before 3 o'clock on Friday afternoon.