

THEATRES

PRINCESS

Tues. and Wed.—E. A. Reikin's Co., in Yiddish plays, Thurs. (mat. and night), Fri. and Sat.—"Paid in Full."

GRAND

"THE CLANSMAN."

SHEA'S

VAUDEVILLE.

GAYETY

"GOLDEN CROOK EXTRAVANGA CO."

ALEXANDRA

"NATIONAL GRAND OPERA CO."

MAJESTIC

VAUDEVILLE.

STAR

"WINE, WOMEN AND SONG."

GRIFFIN'S

VAUDEVILLE.

Among the Playhouses

Samuel Gompers, the great American labor leader is an absent-minded man. His nephew, Sam Collins, leading comedian of Joe Weber's Travesty Company, which is presenting "The Merry Widow and The Devil" on tour, is a great admirer of his famous uncle. Just before leaving Joe Weber's celebrated theatre in New York City to start out on the road, Collins met Mr. Gompers at an hotel across Broadway from the playhouse and invited him to dinner. Then he suddenly realized that he had nothing but a cheque for his salary. Excusing himself, he ran across the street and borrowed \$10 from Mr. Weber. Then he took the great publicist to the best restaurant he knew of, Reinsweber's, and ordered an elaborate dinner.

In a few minutes, Mr. Weber was surprised to see Collins burst into his office, flushed and breathless. "Was ist los?" asked Mr. Weber, meaning "what is the matter?" "Ein schlechtes geschehen!" exclaimed Collins, "fringing his hands, and meaning "a terrible business!" "Lassen sie mir wissen!" cried Weber, in dismay, meaning "get it off your chest!"

"After we had ordered the dinner," panted Collins, "I took my uncle out to the bar in the electric grill and gave the bartender the ten-dollar bill. When we had tossed off a couple of cocktails, that thoughtless bartender passed the change to Mr. Gompers, and my uncle, who is very absent-minded, swept it into his pocket. I would not offend the old fellow for the world, so I am expecting to inherit his fortune, so I planted him at the table again, pretending to be ill and bolted from the room. Ten dollars more, please, and quick!"

AT THE PRINCESS

Few English speaking companies on the American stage to-day can compare with the visible art and dramatic expression of the Yiddish players, comprising the Edwin A. Reikin's All-Star Yiddish Company, direct from New York City, which will appear at the Princess Theatre on Tuesday and Wednesday next, in two of the best plays of the Yiddish stage, "The Yiddish Vagabond," written by Mr. N. Raskov and "The Proud Jewess," written by the greatest Yiddish playwright, the late Jacob Gordin.

This company is headed by Mr. David Levenson and Mme. Diana Feinman, late stars of the Adler's Grand Theatre, New York City, and are supported by an excellent cast of popular Yiddish players direct from New York City.

Mr. Levenson and Mme. Feinman are very much in earnest in their message of truth telling as the acme of stage art. In these days of puerile drama and machine-made stars, they stand eloquently and passionately for verity in art and the Yiddish embodi-

ment, by which they hope to reach the dramatic consciousness of America. The art of these Yiddish players reaches deeper than words and touches the springs of the primitive passions and emotions common to all human nature, older than words and out of which words came into being. Faces, shoulders, bodies, gait and gesture, all eloquent hands that speak mutually, reflections of the voice, inarticulate accents of feeling, more spontaneous than shaped sentences are witnesses to the eyes of the roles these Yiddish players portray in their own strange tongue.

And they reveal their emotions with an art so perfect and sympathy so true that those in the audience who know no word of Yiddish may follow the action of the play with certainty and miss no crucial situation. To act, with every part of the conscious body, every moment of the play and so spontaneously that a hate, a just, a passion stands naked to the eye without need of words to cloth them, is to produce the truth from life amazingly, and it is for this reason that many of the greatly lauded stars who scintillate along Broadway, go to school at the Yiddish theatre.

The above plays were produced at one of the leading theatres of New York City, where they each had a long and successful run.

"PAID IN FULL"

For local playgoers the treat of the season comes next Thursday afternoon, when at the Princess, the Wagons & Kemper Company will present Eugene Walter's drama of New York life of to-day, "Paid in Full," opening with a matinee. Not to know of this most celebrated play of the time is to confess one's self uninformed as to the exceptional features of the American stage, not to have seen it is to be outside the 2,500,000 persons who had witnessed its 2012 performances up to the end of last season. No play ever produced in this country or abroad has the brilliant record of "Paid in Full." It has been seen by more persons, it has been played by more companies and more times than any other, it has had longer runs. Two years straight away and several return engagements are to its credit in New York, where as in Chicago it won celebrity as the only drama ever to go thru a summer. Five companies appeared in it all last season, and the same are touring with it now. Not to know of this play ever acted by so large a number of companies at the same time. All this goes to show that "Paid in Full" generously merits its fame as the greatest play of the age. "A triumph" is the tribute paid to it by Renold Wolf, the clever writer of the New York Morning Telegraph. "A real play of real life, with real human beings," he said, which is a fitting summary. It is a play of America with strong characters and strong situations. It is singularly lifelike and of engrossing interest. Those who have seen it are its most enthusiastic admirers; those who have not will surely welcome this opportunity. It will be acted by a magnificent cast and every detail of the performance will be precisely the same as in New York. Every character in "Paid in Full" is a striking type, every scene and situation holds deep

emotion or gay humor. To see these characters played and these effects produced by a talented New York cast is a good fortune that local theatre patrons will surely aim to enjoy.

THE ALEXANDRA

The musical event of the season will be the engagement of the National Grand Opera Company, at the Royal Alexandra this week, with a change of bill at each performance. This is the company which has just closed a successful season at the Academy of Music, New York, augmented by several principal artists from Hammerstein's forces. The principal artists include: Tenors, Battalini, Amadi and Torre; sopranos, Perry, Zavaschi and Tosi; baritone, Alessandrini and Secchi-Corral; contraltos, Fox and Perigo; and basses, Gravina and Farnelli. Conductors Angelini and Terrasano.

The company numbers one hundred, with a picked orchestra of nearly fifty musicians, and is an aggregation not often heard except in a few of the world's largest musical centres.

"Aida" on Monday evening will be given, with Perry, the French dramatic soprano, who is well known at the Paris Opera House, where she graduated, and is a favorite at Milan and in Spain, and in such critical opera centres as Buenos Ayres, Caracas and Rio, in the South American republics; Miss Fox, the gifted American mezzo-soprano, and one of the few American girls who have achieved real success in grand opera. Her work has been praised by the most conservative critics of both Europe and America; Eugenio Battalini, a tenor who can fill lyric or dramatic roles with equal ease, and whose high C has most recently created a sensation among the music lovers of New York, Providence and Montreal; Alessandrini, dramatic baritone, whose range is marvelous, and who is as popular in America as in his native Rome; Gravina, whose voice possesses the low notes of a basso profundo as well as strong high notes of fine quality. He has sung frequently at La Scala, Milan, the most celebrated opera house in the world.

"Lucia" will be sung on Tuesday evening, with Zavaschi, the coloratura soprano, whose fame is well established both in Europe and America, and whose rendition of "Caro Nome," from "Rigoletto" and the music from the "mad scene" in "Lucia" is little short of marvelous. Secchi-Corral, who has appeared often with Hammerstein at the Manhattan Opera House, New York, in "Provincenet" and "Pagliaccio"; Gravina, Perigo, Del Campo, Tosi, Secchi-Corral, Farnelli and Gulliani.

"Trovatore" Wednesday evening, with Perry, Fox, Battalini, Farnelli, Secchi-Corral, Gulliani and Pezzetti. "Traviata" Thursday matinee, with Zavaschi, Amadi, Farnelli, Alessandrini, Perigo, Del Campo, Tosi, Secchi-Corral, Farnelli and Gulliani.

"Carmen" (in French), with Fox, Torre (the great tenor), Perigo, Tosi, Del Campo, Secchi-Corral, Farnelli and Gulliani, will be Thursday evening's bill.

"Rigoletto" for Friday evening, with Zavaschi, Perigo, Del Campo, Tosi, Alessandrini, Gravina, Farnelli and Gulliani.

"Aida" will be sung for Saturday evening, with the cast of Monday matinee.

"Cavalleria Rusticana" and "I Pagliacci" will be the great double bill for Saturday evening, with Tosi, Perigo, Del Campo, Secchi-Corral, Amadi, Martella and Gulliani.

Of the performers given by this company it may be said that the critics of the leading papers of the American metropolises in particular The New York Times, Sun, Tribune, Telegraph and Evening Post, who do not bestow praise lavishly or unworthily, and whose opinions are authoritative, have accorded them the commendation that performances at the Metropolitan and Manhattan often fall to secure, as far as the all-round quality of the performances is concerned.

During the engagement at the Royal Alexandra the same costumes, scenery and ballet will be used as during the New York run. Two rows of seats will have to be removed from the orchestra, in order to accommodate the augmented orchestra.

NOTICE

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

EVELYN FABER, WHO WILL BE SEEN AS "ELSIE STONEMAN," IN "THE SOUTHERN PLAY," "THE CLANSMAN," AT THE GRAND THIS WEEK.

AT THE GRAND

Horses have helped to make the fortune of several plays and they figure conspicuously in "The Clansman," which comes to the Grand this week for the first time in Canada.

It is a regular small squadron of cavalry steeds that "The Clansman" carries and each horse can "act out" as the occasion requires. No ordinary nag could view without a panic of fear the outlandish costumes in which the Ku Klux array themselves or see his equine comrades comparatively in the white ghostly shrouds and face-pieces without bolting clear over the footlights. These well trained animals stand perfectly still while the stage is filled with cries and gunshots and the confused noise of men and women running to and fro. Then at the quiet command from their riders without whip or spur they dash at a wild gallop across the stage and around the scenes, stopping again abruptly at the order of halt. It is a thrilling moment in the play, and when the animals trot out of the wings again to acknowledge the well-deserved encores there is salvo after salvo of applause.

"Erlanger," the leader of the horse squadron, was named after the head of the Theatrical Syndicate. He entered the theatrical profession as the right-hand wheeler of the chariot race in "Ben Hur." "Erlanger" had a knack of breaking in equine newcomers just as if he were a human. Rarely instead of a quadruped. For three months this veteran actor led the drills till Uncle Sam's ex-cavalry steeds were as thoroughly habituated to the stage as old-time Theatians.

"The Clansman" actors travel about 25,000 miles every season. They practically live in baggage cars nine months in the year, and when they are not riding or acting they are often to be found stair-climbing. "Upstairs theatres" present no difficulties to these agile steeds, for they can manage almost any stride, straight flights of stairs or when the stairs are too crooked allow themselves to be hoisted in by pulley, cage and derrick. Altogether "The Clansman" steeds are near-humans. In fact, if some human beings had their qualities of patience, docility and courage, the former would find themselves much better off.

"The Clansman" is a play of the future, a play of the past, a play of the present, a play of the world.

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AT THE STAR

In these prosaic days the seriousness of the heavy dramatic productions is but little to the taste of the theatre-goers who are more fond of a mythical and melodious beauty of a mythical musical comedy production. The management of "Wine, Woman and Song" realizing this fact, combined money and untiring efforts to organize, what since its initial performance is known to be the most boisterous, hilarious and enchanting offering of this season. It is therefore but natural that extraordinary activity is displayed around the box office of the Star Theatre, where "Wine, Woman and Song" is the attraction this week.

Like most offerings presented at this popular playhouse, "Wine, Woman and Song" presents a conglomeration of furious and fantastic frivolities woven into two burlesques and linked together by a bully good olio.

The company embraces a cast of fifty and has among its vaudeville features, the most spectacular of the ever popular "Hallelujahs," Sam Goldman, funniest Helrew comedian on the stage, Wm. J. Patton and Violet Pearl, Burd Jash, James Horrihan, Cooper and Zeigler and others.

One of the special features is "Romance Du Apache," the most sensational dance ever seen.

Violet Pearl of the "Wine, Woman and Song" Company, which will be seen at the Star this week, tells the following story:

"I was sitting in the drawing-room of the Kalkreuth Hotel, New York City, when a young lady approached me asking if I were Miss Pearl?" "Yes," I replied. She then introduced herself, saying that she was very anxious to become an actress, that she had a good voice, was a clever dancer and an accomplished pianist, also the composer of a catchy little song entitled "Farwell Pretty Maiden, Farwell." I took quite an interest in the young lady, and told her that I would be pleased to introduce her to Manager Theise, and an appointment was made for the next day.

"The young lady insisted on playing and singing for me, and after listening to one verse and chorus of her beautiful song, I said: 'Farwell Pretty Maiden, Farwell!'"

"The appointment to meet Manager Theise was called off."



Scene from "Paid in Full"

THE GREAT AMERICAN PLAY TO BE SEEN AT THE PRINCESS THURSDAY (Mat and Night), FRIDAY, AND SATURDAY (Mat and Night.)

AT THE MAJESTIC

Many people wonder at the success of modern vaudeville, the record is variety, always something different coming on. In England and the greatest success is the pantomime, same in France.

This week at the popular New Majestic Music Hall, Wm. Morris will offer Severin, the great French pantomimist, and his company of twenty people. This act is full of bright novelties and situations. In New York Severin scored the triumph of the season, and no doubt he will pack the Majestic, as the English public loves a good pantomime. None other big acts will pass in the weekly review of the world's best vaudeville, one of which is away out of the ordinary, that of the Taylors, known as expert rifle shooters. This team do many death defying bits of work. Mr. Morris assures his many patrons plenty of comedy, and the same saying, Always a good show at the New Majestic, holds good this week.

The seat sale for Cissy Loftus, week of November 29, has broken all known records for Toronto, but the Majestic is large and there is still lots of good seats left, but they should be taken at once. No increase in prices.

An Original Company.

At the Gayety Theatre, week of Nov. 29, with the usual matinees, Sam A. Ferber presents his famous "Oh, You Woman" company as the next attraction. Unlike similar offerings, there is nothing hack-said about the production, even the title, which it must be admitted, is certainly original. The organization includes some of the best known vaudeville comedians, artists and headliners ever mustered on any stage, as is attested by the following array of talent: Jean Bialini, Sid Sidman, Mike McDonald, Miss Carrie Dreher, Miss Lillie English, Roy Arthur, Miss Ghenton, Miss Lydia Jospy, William Maney, Edward L. Nelson, Miss Mabel Dupree, Joseph Fairbro and the noted Brianzo Trio. The company will be seen in three distinct entertainments: "Lady Godiva," "Brainstorm" and "It Happened Here; Where? There." No fewer than sixteen original songs are introduced in addition to a number of exquisite dances, ensembles and choruses, etc. The music is said to be bright and catchy, and just the sort to be hummed.

It has remained for Messrs. Jacobs and Jernon, the owners of the great "Golden Crook" Extravaganza Company and other burlesque shows to raise burlesque fallen in disrepute, thru long years of abuse at the hands of unscrupulous managers, to the proper place as a legitimate theatrical form. The stigma which so long attached to the name burlesque as applied to (theatrical performances) is due to it is maintained to the introduction of features which made the performance almost impossible before a mixed audience and it is for the complete eradication that Messrs. Jacobs and Jernon say they are taking a stand.

The legitimate function of the burlesque in the field of Dramatic Art is almost identical with that of the artist in the realm of painting. Satirical and unusually humorous exaggeration of prevailing human foibles and frailties. The burlesque differs from a pure comedy of manners in that its satirical effects may be obtained without reference to the truth of its situation to nature. It differs also from the farce, and that of fiction and of pure comedy in that musical and spectacular may be introduced. Its range it will be seen is therefore unlimited so long as adherence is maintained to the idea of satire. It is of this ordinarily justifiable liberty of invention that rapacious managers have taken advantage by introducing features which also undeniably satirical are so far from edifying as to be unrepresentative except to an audience of men.

The production of the "Golden Crook" Extravaganza Company, which appears at the Gayety this week, is said to be free from vulgar witlessness being clean enough to be witnessed by the most fastidious without embarrassment. It is an unusually strong company numbering fifty people and an entirely different performance from the general run of burlesque shows.

The producers, Messrs. Jacobs and Jernon, deserve their portion of the applause for the great excellence of the company, which includes Miss Ida Crisp, Miss Swan and Pimbar, Florence Brown, Mlle. Barnabo, The Grand Opera Four, the Le Asprelles, whirlwind dancers and Billy Arlington.

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MME. ANNIE FRERY, FRENCH DRAMATIC SOPRANO, WITH "NATIONAL GRAND OPERA CO." AT THE ROYAL ALEXANDRA THIS WEEK.

MISS FOX IN GRAND OPERA

Blanche Hamilton Fox, one of America's best known mezzo-sopranos, will be seen here with the National Grand Opera. She has sung with great success in the leading opera houses in Europe for the past three years. Miss Fox is a Boston girl, and received her early training in that city. In 1904 she went to Berlin and 1905, where she added several operas to her repertoire. In French and German. During the carnival season of 1904, she made her debut as Leonora in "La Favorita," in Italy.

In America she has won her best praise from both eastern and western critics. Miss Fox sounds a note of warning to American girls who propose to go abroad to study. "There are two things to observe," she says. "Firstly, I go chaperoned. Have a brother, father, mother or some mature person, who can act as a buffer between you and the manifold annoyances and ills which will be yours if alone and unprotected. Secondly, prepare war at home. Be sure of your voice and of its placing, and acquire the rudiments of singing."

Miss Fox recently refused a five-year contract for Hammarstrom, as she did not wish to be tied up for so long a period.

"Rebecca of Sunnybrook Farm," a new production by Klaw & Erlanger and Joseph Brooks, will be presented for the first time this week in Springfield, Mass., with Violet Heming in the role of Rebecca.

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