

Music and the Drama

THE GRAND.
Today, matinee and night.
Tuesday, "The Genius and the Model."
Wednesday, "The Woman in the Case."
Thursday, "His Last Dollar."
Saturday, "The Duke of Killarney."

BENNETT'S VAUDEVILLE.
All week, every afternoon and night.
First-class Vaudeville.

The Grand Opera House will have a fine attraction this afternoon and evening, when the successful new farce-comedy, "The Genius and the Model," by two young American authors, who have already distinguished themselves in the field of playwriting, will have its first presentation in this city, by a company headed by Mr. Henry Woodruff and Miss Edna Goodrich. William C. Feltz is the author of the great Indian drama, "Strongheart," in which Robert Edson is now starring, with the greatest success of his stellar career. It is an original comedy, satirizing in a humorous vein the extravagant artistic pretensions of a certain type of people in the art-life of the great metropolis. Mr. Woodruff has long since occupied a prominent place



ELEANOR SABISTON.
Who Will Appear in "His Last Dollar."

In the theatrical profession, he has been the leading man in the companies of Minnie Madern, Fiske, Henrietta Crossman, Amelia Birmingham and other prominent stars, and also played "Ben Hur" in General Lew Wallace's great biblical play during six months of his New York engagement. Miss Goodrich has heretofore shone in comic opera, which field she has decided to leave for the more serious work of the drama. She is exceedingly pretty, and is credited with fine dramatic ability. The production of the play is a very complete one, and the scenic environment is very beautiful. The story, which takes place in the Fifth Avenue home of a wealthy society woman, and the gowns worn by the women are exceedingly rich. The play is one of the latest creations of the modern's art.

Few plays in recent years have created so much comment as Clyde Fitch's "The Woman in the Case," which for four months crowded the Herald Square Theater, New York, to its capacity, and which, after a brief summer vacation, returned to the Madison Square Theater in August, only to duplicate the impression made on its previous visit to New York. There is likely to be an unusual demand for seats when Miss Walsh presents her now famous play at the Grand on Tuesday evening next. Like most of Mr. Fitch's contributions to the stage, "The Woman in the Case" is very much up-to-date. Briefly speaking, it tells the story of a loving, faithful wife who will not believe in the accusations against her husband, although they are supported by sufficient evidence to land him in prison. She not only believes him to be innocent, but proves him so. He is the victim of a woman's revenge, a woman of the type that have supplied the yellow journals with the biggest headlines in recent criminal cases.

While the action of the play, which culminates in what has come to be called in New York the famous third act, is somewhat melodramatic, it is perfectly plausible. Indeed, the success the play has enjoyed is chiefly due to the fact that the story in its main features is almost identical with that of one of the most famous actual life dramas with which the courts of justice have had to deal recently. As for Miss Walsh herself, local playgoers will be glad to see her again in a role in which her well-known feminine charms have opportunity of display. Her former roles are the creations of the famous Mrs. Osborne, and they are



MISS BLANCHE WALSH, IN "THE WOMAN IN THE CASE."

said to be for the feminine playgoers, alluring attraction in themselves. The play is in four scenes, two of which are richly decorated interiors that are intended to reflect the art, luxury and comfort of the Fifth Avenue palaces in New York. Another hardly less interesting to the visitors' room in the famous Tombs Prison. The fourth shows the tawdry home of a famous "show girl."

The fourth act of "His Last Dollar," the great American facing play, is one of the kind that has a tendency to rouse the audience to the highest pitch of enthusiasm. In it we see the brave Kentucky girl, Eleanor Sabiston, interpreted by Miss Eleanor Montell, who has striven so hard to see her horse race her "show girl" rival, the winning of which means so much to her. Then we hear her taunted by a villain whom she has repulsed and unmasked; then her horse is disabled and hopes dashed to the ground. Our brave little woman seeks in despair for someone to ride her horse, but no one has confidence in the unknown roan. Then comes Joe Braxton, the one-time jockey, who throws himself into the breach, taking the colors to ride, and with them gives a promise to ride the heart out of the others. Then we have the start described in a vivid manner, there is a sudden darkening of the scene, a swirl of scenery, and the tumultuous crowd at the finish of a race bursts upon us with its cheers and cries, its bubble of noise and excitement. It is but a momentary scene when we see the actual racers and realize that a race is being run in our presence. For this scene, the thoroughbred running horses are carried. "His Last Dollar" comes to the Grand next Thursday evening.

The blue ribbon comedy of the season is admitted to be "The Duke of Killarney," which will be at the Grand Opera House next Sunday. The play was first produced at Charles Frohman's Criterion Theater, London, England, and shortly after at the Empire, New York. Phenomenal runs were made, followed by Boston, Philadelphia, Chicago and St. Louis. Miss Rose Coghlan is at the head of the company which will appear here, and the entire original equipment will be used. The story is of two very pretty love affairs, the one between the duke and the lady, and the other between a member of Parliament, Henry Pitt Veley, and Mrs. Mulholland, the widow of a duke. The duke's coquette with the gentleman a little too much, whereupon the lovers decoy them to a castle in the Highlands, where they capitolate, and the charming comedy ends to the happiness of all.

That vaudeville in London has become a firm and deep-rooted institution, and one that is steadily growing stronger, is evidenced by the increased number of theatres at Bennett's. If the large and pleased audiences who attend the nightly performances and daily matinees are any criterion for the future, the vaudeville is highly rated as a popular place of amusement. The attractions presented are always of a refined character, pleasing and interesting to everybody and especially suitable to ladies and children. In a word Bennett's is distinctly a family resort.

An actor who had been making a professional visit to Great Britain, and telling at the Players' Club, New York, some of his experiences on the road in the country, spoke of the vaudeville in the provinces, called the Royal, the Princess, His Majesty's and others of that sort, with the whole first floor given over to the vaudeville, and a dressing-room divided only by a curtain. No fire, no steam, no electricity, of the kind of a barrel for washing, no furniture in the dressing-rooms.

"Why, our country opera houses and academies of music and drama, compared to them, were in the Black Country about Wolverhampton, and I asked the manager for a chair for my dressing room. 'Cheer! Man, don't sit on thy boxes' was his answer. In one town we had a rehearsal for some new opera, and the company and called the orchestra, for there were music cues. Only the leader, who was a great fellow, and he wouldn't stay, as he was working in the mill. But that night it wasn't right, the four or five of the orchestra as they called it, failed with their cues, played inappropriate music and raised the deafening noise. 'I left my dressing room as soon as the curtain was down and called them in no mild terms. The leader looked at his fellows and him and said, 'I'm in a surprise, when the bass fiddle spoke up: 'Well, you are a rare 'un, you are. Don't you know we pay thee thy brass?' So, indeed, the four or five workmen, who were also musicians of a sort, had leased the theater-furnished the band, swept and cleared the stage, took the money at the door and observed with a judicial and critical air from the play. No more complaints from me about the state of the country. I have been on tour in England."

The Washington Star says the following of George Primrose, who recently appeared here: "Few who have witnessed George Primrose's agile dancing would imagine he made his debut so long ago as 1868. He was known as Master George, and in years not in spirit is as old a man now as his long service in the entertainment of the public might lead one to believe."

A novelty in the way of an orchestral selection will be presented at Bennett's next week by Prof. Stevens' orchestra. It is a characteristic melody entitled "The Village Orchestra," and is composed of the best musical talent the town of Biggs Corners affords.

Seth Hemingway, who is the village

blacksmith and also the leading violinist, has his own ideas regarding the tempo of music. He insists on playing solo, his favorite being "Pop Goes the Weasel." His brother Josh plays the cornet, and who is a sort of braggadocio fellow, who is constantly boasting of how loud he can blow.

Major Goodbody, the leader of the orchestra and who also holds the position as church organist, is one of those crabbled individuals who pretends to be of authority on good music, but in reality knows comparatively nothing, and is constantly making mistakes, but by his cleverness manages to blame it on the clarinet or the snare drummer. There is a continual row throughout the whole selection. Each one has his own ideas regarding time, etc., and a general row takes place. A reconciliation soon takes place and everything goes smoothly, and all members agree to report promptly for rehearsal next Monday night in the rear of Seth Hemingway's blacksmith shop.

Londoners will soon be treated to the privilege of seeing the finest performance in vaudeville, that of Mme. Devolv La Vierge, the European act and is considered quite as marvelous and in fact on the same par as Mme. Adley is now with her trained lions draw such large audiences to Bennett's last season. The engagement will be looked forward to with desire by the lovers of sensational vaudeville.

A New York paper says: New York is to have plenty of vaudeville this season if all goes right. No less than four companies will render the works of the great master in four different and distinct styles. The first, headed by E. H. Sothern began their Shakespearean revival at the Knickerbocker Theater Monday with the "Taming of the Shrew," which was the first of the night and those subsequent performances afforded a complete refutation of the idea that vaudeville is not pay in these days. The Knickerbocker production was a magnificent one from a scenic viewpoint, and the number of this, the best of Shakespearean comedies, what was to have been expected of these two fine artists.

Mrs. Woodcock, who arrived in the city from her California ranch to begin her rehearsals for her very latest farewell tour of the country in a Shakespearean revival, which will include "Much Ado About Nothing," "Macbeth," "Measure for Measure," "besides 'Mary Stuart' and 'Marie Antoinette.'"

Ben Greet and his company of English players is to give five or six Shakespearean plays in an east side hall, the modern and the old, given in Shakespeare's time by the great dramatist's own company. There will be no effort at scenic effect at all. Mr. Greet's company, which includes Shakespearean scholars as fully competent, and doubtless they will attract good audiences among students particularly of the history of English drama. The fourth attempt at Shakespeare will be in one of the Yiddish theaters of the east side. Truly New York will not suffer this year for lack of Shakespeare.

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Puddle is such a man as one can only meet in the pages of Dickens or Dun-

"The Gambler," by Kathryn Cecil Thurston, will claim attention from anyone who read and enjoyed "The Masquerader." This is a pretty story told in a very matter of fact manner, but winning the appreciation of the page by page. It is intensely human and true to nature. The heroine—Clodagh—is a charming Irish girl, the daughter of a gambler. She is bright, pretty and lovable, but is imbued with the deadly gambling spirit, which she inherits from a long line of ancestors. Having grown like a wild flower in the seclusion of her home county, she is married in her teens to a man older than her father, with whom she has not one idea in common. It can easily be understood that when he is ushered into the gay whirl of society she is easily led to do things that all her better instincts war against. The right man comes into her life too late, and then indeed she suffers and goes through life. Left a widow while a young woman she is led to still greater depths of indiscretion by a woman friend who is secretly her rival. The man who is her true love and her enemy of the pretty heroine, by her loving little sister, Nancy, makes a most pathetic and charming ending to a costly story. Published by F. H. Revell & Co., Toronto, are the publishers.

Henry B. Irving, son of the late Sir Henry Irving, will follow in the footsteps of his distinguished father and make an occasional tour of America. Mr. W. H. Ryley is out with the announcement that he holds a contract with Mr. Irving to appear in New York at the end of the year. The right man comes into her life too late, and then indeed she suffers and goes through life. Left a widow while a young woman she is led to still greater depths of indiscretion by a woman friend who is secretly her rival. The man who is her true love and her enemy of the pretty heroine, by her loving little sister, Nancy, makes a most pathetic and charming ending to a costly story. Published by F. H. Revell & Co., Toronto, are the publishers.

Contracts were signed last Thursday by Mr. Maurice Campbell, whereby Miss Henrietta Crossman will begin her New York engagement at the Garrick Theater, "The Maid and the Mummy," on Christmas Day.

Horatio Parker, professor of the theory of music at Yale University, has completed the score of the dramatic and incidental music for Klauw & Brainerd's production of "The Prince of India," which will be seen in New York early in January. Preparations have been in active progress for the last two years for this dramatic spectacle, which in interest will equal, it is believed, this firm's magnificent "Ben Hur."

Sydney Rosenfeld has undertaken the commission of fitting Elsie Janis with a new musical comedy. Mr. Rosenfeld has secured the scenario and agreed to turn in a complete manuscript by Dec. 1. Instead of Victor Herbert, the score will be furnished by Robert Hood Bowers, composer of "The Maid and the Mummy." Raymond Peck is at work on the lyrics.

Errol Dunbar, who plays the leading role in one of the "Sherlock Holmes" productions, and Miss Helen Sharpsteen, one of the wealthiest of Boston's children, were married in New York last Sunday. It was a runaway match, the bride's mother objecting strongly to the marriage.

Lillian Russell has begun suit against Lee Shubert to recover \$20,000, the amount of her share from the venture of "The Lady Teazle." Company last season. Miss Russell also claims a half interest in the company this season.

Edna May will continue her successful run in "The Catch of the Season" at the Theatre, New York, on Nov. 27, and the beginning of Miss Viola Allen's engagement there has been deferred until then.

Mrs. Fred and Charles Zimmerman have decided to star Herbert Kellard and Edna Shannon in "The Rector's Garden," which was first presented two years ago by Robert Edson, and is by Byron Ongley.

It is said that "Cool" Burgess, the old-time minstrel, who died during the past week at Toronto, got his nickname from the fact that he always demanded his salary in advance.

Eva Tanguay was recently married to her musical director, Melville Collins.

Denham Thompson, alias Joshua Whitcomb, of the "Old Homestead," celebrated his 72nd birthday this week. Mr. Thompson is as hale and hearty as a man of half his years, and when asked as to the true secret of his report that he soon was to retire, said, with considerable vehemence: "Well, I am not retired yet, and my present plans have not offered me giving up work for a long time to come. Why should I? I am not tired of the stage, and the novel effort of giving up work of those two things happen, what is the use of talking of retiring."

"One of the most tasteful, attractive and pleasing acts on the vaudeville stage," are the words of a prominent New York manager, referring to the performance of the Misses Adeline Roatting and Clara Stevens. These accomplished young dancers and singers, whose novel effort of giving up work of those two things happen, what is the use of talking of retiring."

The same week will be marked by the return of another very strong act, quite different in character, but which made an emphatic hit when here last season. It is the Sa Vans comedians, their exceptionally clever acrobatic stunts and judicious stage business are remembered by thousands of Londoners, and it was at the suggestion of several of his patrons that Manager Bennett secured them for a re-engagement.

Literary Notes.

It is an aspect of city life that we have in Norman Duncan's new book, "The Mother," but his work is marked with the same exquisite tenderness, the same quiet and delightful humor, and the same strength of sadness and tragedy that marked his first important book, "Doctor Luke of the Labrador." Mr. Duncan takes his characters from the most squalid, almost repulsive, circumstances, but under the spell of his witchery it is their souls that are bared to us, and we find them very human. The "mother" is a hopelessly vulgar, untalented woman, a bleached blonde, who sings in a chorus at a dime museum. She is a widow with a day boy, and when we meet him first, at the moment when the mother's whole nature is beginning a course of purification and elevation by reason of her great love for her sweet little son. Instinctively she realizes that his innocence and refinement had been the cause of her vulgarity and tired and wearying work made up of every sort of desperate expedient to prevent the truth from being known. Her poor, barren imagination is strained to the uttermost in providing fantastic stories to satisfy the inquiring mind of her son, Mr. Puddle helps her. Mr.

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The Niagara Falls Route
Eastern Standard Time
TIME TABLE IN EFFECT
NOV. 5th, 1903.

Trains arrive and depart from London as follows:
No. 120..... 6:55 a.m. No. 121..... 7:15 a.m.
No. 122..... 11:30 a.m. No. 123..... 2:30 p.m.
No. 124..... 5:10 p.m. No. 125..... 5:35 p.m.
No. 126..... 9:45 p.m. No. 127..... 10:15 p.m.
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Nos. 121 and 123 connect at St. Thomas with through trains for Detroit, stopping at all local points.
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For tickets and full information call on agents Grand Trunk Railway, E. DE LA HOOKE, city passenger and ticket agent; E. RUSE, depot ticket agent; J. D. McDONALD, district passenger agent, Toronto.

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