

ROYAL ALEXANDRA

MATINEES
WED.-SAT.

THIRD ANNUAL SEASON
STARTING MONDAY NEXT

PERCY HASWELL

AND HER COMPANY

IN THE THREE-ACT COMEDY

"LADY FREDERICK"

BY W. SOMERSET MAUGHAN

SPECIAL MATINEE
VICTORIA DAY

PRICES NIGHTS—25c, 50c, 75c. SAT. MAT., 25c & 50c.
WEDNESDAY MATINEE, ALL SEATS 25c

3 NIGHTS BEG'NG. JUNE 10 MAT.
MONDAY WED.

E. H. SOTHERN AND
JULIA MARLOWE

IN SHAKESPEARIAN REPERTOIRE

Monday night, Taming of the Shrew. Tuesday night, Romeo and Juliet. Wednesday mat. Merchant of Venice. Wednesday night, Hamlet. Prices 25c to \$2—all performances—MAIL ORDERS will be filled NOW in the order of their receipt.

"The Deep Purple" A Famous Play

It Will Be Presented At the
Grand Opera House Week
of May 20.

Monday, May 20, marks the engagement at the Grand Opera House of the famous Paul Armstrong-Wilson Mizner drama of the underworld, "The Deep Purple," the production of which has created a veritable sensation in New York and Chicago during the last two seasons, having to its credit a run of seven months in the former and six in the latter city.

In "The Deep Purple" Paul Armstrong and Wilson Mizner have proven to the contrary by taking you from the basement parlor of Kate Fallon's to

William Lake's apartment in the third act and back to Kate's in the final scene. These dramatists present a series of thrills and exciting situations which you cannot get over even after you leave the theatre. It is a melodrama, tense and vivid, and those who have read the stories by O. Henry will agree that in graphic description Messrs. Armstrong and Mizner have excelled the late lamented author.

The action begins in the first act when the plot is laid against a young, rich mining engineer who has just returned to his New York home from the west. The plotters are in Kate Fallon's home; they are led by Harry Leland, known to his associates as a first-class "badger man," who has won the love of a young girl, who has come to New York to be married. Leland has misrepresented his occupation, telling the young girl that he was owner of a mine but that his interest had been held back thru a misunderstanding with his partner, William Lake. Leland suggests that the young girl see the stubborn partner to effect a

LEILA SHAW, ONE OF THE PRINCIPALS IN "THE DEEP PURPLE," AT THE GRAND THIS WEEK.

settlement. Doris Moore is made a decoy without any knowledge of the plot; she is to bring Lake to the rendezvous of the gang. She does this, but not before Kate Fallon has reached him with a warning. The hunted now turns hunter and there are a number of wonderful scenes and situations which lead up to the scene where Leland, the badger man, pays for his treachery by being killed at the hands of Gordon Laylock, a western "killer" who is in the east trying to secure a position whereby he may show Prince Kate that he is in the process of reformation.

The truth of its types cannot be questioned and its dialog rings equally true. It is easy to believe that the authors have made a close study of this phase of life in New York. While virtue triumphs over vice in the story of criminals that the play unfolds, practically every situation rings true and carries instant conviction. The cast has been carefully selected and includes Albert Phillips, as Laylock; Leila Shaw, as Kate; Frank Clarke, as "Pop" Clark; Madeline Louis as Doris Moore; Edward Gillespie as Connolly; Richard Garrick as Inspector Bruce; Lester Chambers as Harry Leland; and Maggie Holloway as Mrs. Lake. Careful attention has been paid to detail and the scenic investiture is from the studios of Gates and Morange. The play was produced under the sole direction of Mr. Phillips.

Play-Goers Enjoy Good Irish Dramas

Chauncey Olcott Tells How This Is
So, and of the Dramatists' Difficulties.

There is no form of amusement served up to the public that is more wholesome and delightful than a good Irish drama, well played. Its mirth and pathos, its wit and dramatic intensity, combined with the quaint characterization, make it always interesting and refreshing.

It is not always easy to get a good play of this class, for the making of the Irish drama is a task that may not be attempted by many playwrights. Unusual qualifications on the part of the playwright are called for that few other branches of dramatic literature require. Let us take the making of a play. The plot is the first thing. That was the declaration of one of the old Greek authors who wrote comic operas. It is to amuse the theatre-goers of Athens a couple of thousand years ago. As well as I remember my school books, I believe it was Aristotle who said it. He knew, for he wrote more than Augustus Thomas, and made quite a few successes, too. At any rate, the saying holds as good to-day as it did in the days of that ancient Greek. The plot is the first thing, but it is not the main thing. While it is the first element in the play to be chosen, its treatment is more important. Here is where the difference between the skilled and the amateur builder of plays first appears—usually to the disadvantage of the amateur. The plot of the story is like the theme of a song; almost anyone with musical talent can invent a fairly good melody, but it takes a rare genius and a trained ear to develop it into the perfect song. So it is with the plot of a play. The experienced author takes a theme or plot and studies the dramatic possibilities of it with that keen sense of analysis developed by study and long training. He skillfully leads into the channel where it will be best developed, scene by scene, up to the grand climax that thrills the audience, and is the culmination of the grand interest of the story. From this point on it is only what might be called the compensating scene to finish the story satisfactorily to the audience.

There is where the experienced dramatist shines. Having shaped up his mind theme in the rough, he adds the secondary plots and new incidental characters so as to bring about his climaxes in the most natural manner. The amateur, on the other hand, flounders hopelessly thru the whole story trying to make climaxes out of the weak points, and often passing over the "thrills" for strong situations. With him the story is the whole thing and the telling of it a secondary matter. Not so with the professional writer. He may regard the story as a good one, but he knows that it is

the telling of it that makes the audience sit up and listen. The creation of quaint characters and the dialog are also two prime essentials in the making of a good play. It is in the introduction of quaint characters that an author usually meets his Waterloo in the writing of an Irish play. The American writer's conception of the Irish peasant, or to the Irish gentleman, is usually a long way from the true one. His acquaintance with the Irish people is usually confined to the Irish-American or to the transplanted Irishman or woman, all of whom are vastly different as it is possible to imagine from the Irishman on his native soil. With the latter all the mannerisms, idioms of speech, sentiments and general ideas of life of his fathers are conserved without any adulterations or admixture of Americanisms. How, then, is a foreigner to gain any idea of these people from the member of the race whom he meets here, whose ready facility for assimilation causes them almost immediately on arrival to pick up new figures of speech, strange expressions and new manners? From the time they land they are different people. They seem ashamed in this too commercial atmosphere to show the intensely spiritual side of their natures and often present a hard, worldly form that is a false one—but one seeming to them the smart side. The charming native mannerisms are gone, and that softness of nature which appears in everything that was done in and for the country. Dublin was then one of the fashionable centres of Europe, and its society of so high a standing that its gentry and nobility found all the advantages there might be desired by themselves, their wives and their daughters. They were not obliged to go to London for a chance to dive into the social swim, as they are at present, and all of them spent their lives on their beautiful estates in the most picturesque portions of the country. There is hardly any doubt that this was the halcyon age of Ireland, at least of modern Ireland. At that time the whole life of the country teemed with romance, for it was not the age of Irish chivalry? A richer field for the dramatist from this standpoint would indeed be hard to find.



YOUR OLD FRIEND, BILLY SPENCER, WITH THE BURLESQUE STOCK CO., AT THE STAR.

PRINCESS All Race Week

SATURDAY MATINEE ONLY

AUGUSTUS PITOU Offers

CHAUNCEY

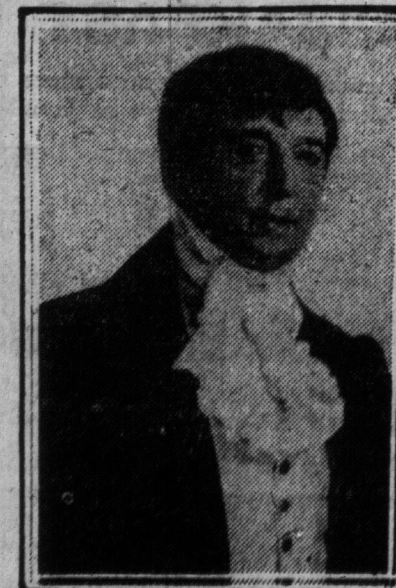
OLCOTT

In the Tale of a Race Horse

"MACUSHLA"

By RIDA JOHNSON YOUNG

Mr. Olcott Sings Four New Songs



WEEK OF MAY 27 THE QUEEN OF LIGHT OPERA IN HER LATEST AND GREATEST PRODUCTION

LULU GLASER

AND A COMPANY OF TWENTY LIGHT OPERA ARTISTS IN THE NEW OPERATIO SENSATION "MISS DUDELSACK" THE MUSICAL SUCCESS SEATS THUR. 23 CHORUS OF FORTY PICKED VOICES

Centre Control Levers and Tire Iron Location

The location of control levers in the center of the foot board is a laudable tendency toward increasing accessibility by permitting easy entrance to the driver's compartment from either side, not a little oversight of the possibilities of the construction is apparent on the part of some manufacturers, says The Motor World.

For instance, there is little sense in carefully designing for center control and then deliberately blocking one of the doors with spare tires. Still there is a very considerable number of manufacturers who do so. The remedy is plainly up to the manufacturer in the original location of the tire iron. There is no excuse for the carrying of spare tires on the running board other than custom; there are several other places which will serve as well for the purpose, the few manufacturers give evidence of the realization by finding other and better locations.

Unfortunately it is necessary that spare tires be carried, but as long as they are carried their location is of little moment provided only that they do not defeat some other ends. At least one manufacturer has hit upon the very good scheme of providing a

steel tire case below the body in the region of the rear axle, and the idea marks progress. A few others regularly place tire irons at the back of the body which is not an illogical place for them, tho it would seem that there is room for ingenuity on the part of body builders in the designing of suitable compartments where tires may be stored, fully protected and completely out of sight.

We're home again, all safe and sound And health and pleasure both have found.



EDITH GRAHAM WITH THE BON TON GIRLS

SHEA'S THEATRE

MATINEES DAILY 25c WEEK OF MAY 20 EVENINGS 25, 50, 75

First Appearance Here of

WISH WYNNE

In a Series of English Character Types.

NICHOL SISTERS The Kentucky Belles.

WALSH LYNCH & CO. In Their Original Comedy "Huckens Run."

SIX BROWN BROTHERS Comedy Instrumentalists.

PUCK & LEWIS Nimble Footed Singers.

BOWERS, WALTERS & CROOKER The Three Rubes.

WARTENBURG BROS. Novelty Jugglers.

THE KINETOGRAPH All New Pictures.

Special Extra Attraction

JOS. E. HOWARD and MABLE MCCAN

In An Entertaining and Merry Skit.

STRAND

YONGE ST. THEATRE NORTH OF KING

E. L. WEILL, Manager.

MON., TUES., WED., WEEK OF MAY 20

THE OLD KENT ROAD

A life portrayal of the Coster-folk of England. Chevalierian character studies introduced in a piquant and characteristic story.

THE OUTLAW

A western mining story.

A HUMBLE HERO

The dramatic story of a dog's devotion to his master.

STRAND WEEKLY OF CURRENT EVENTS THE WORLD OVER

AN A1 COMEDY PHOTOPLAY

MISS DOROTHY STONE

"Some Staging Girl."

MISS MARGARET CUNNINGHAM

The Sweet Scottish Singer.

MATINEE 5c.—10c.—25c. EVENING 5c.—10c.—25c.

BOXES 25c. Reserved Seats & Boxes 35c.

Continuous Performance 12 m.—10.45 p.m.