BEHIND THE FOOTLIGHTS

COMING ATTRACTIONS AT THE GRAND.

Today, Matinee and Night..... "The Spendthrift"
Monday, Feb. 13.. "The Lottery Man"
Friday and Saturday and Saturday Matinee ..... Albert Chevalier in "Daddy Dufard"

"The Spendthrift" Today.

CONSIDERING the fact that Thais Magrane plays the role of an extravagant wife in "The Spendthrift," it is only natural that her gowns should be wonderful creations. And such they are. Two that she wears, especially, call forth no end of comment. No better portrayal of the part of a young society matron with luxury-loving instincts could be given than Miss Magrane plays in this successful drama. She is considered one of the most fascinating actresses on the American stage today, and has achieved that distinction in a remarkably short time. When "The Spendthrift" began its successful run in New York she was comparatively unknown. Therefore the opportunity of seeing her in this play is doubly attractive. This company appears at the Grand twice today.

"The Lottery Man."

Many situations have been resorted to in plays to prevent the happy culmination of a marriage vow. In "The Lottery Man," Rida Johnson Young has hit upon an entirely new plan. The hero is Jack Wright, a newspaper reporter. He is single and unloved, except for the devotion of his mother. He plans to make money for his publication by conducting a lottery with himself as the prize. Coupons, printed in the paper, are sold for a dollar each. Most of them are bought by old maids. Wright promises to give himself up to a loveless marriage to the woman who gets the lucky number. Meantime, he falls in love with a charming young girl. Imagine his predicament. As he explains: "The first woman he meets on the street has a right to claim him as her husband." As a matter of fact, fate is so unkind to him—and his sweetheart—that the whaling number falls into the hands of an old maid, a most unattractive person, who gloats over her victory. It develops, however, that the spinster has stolen the ticket, and with the threat of prison, she disgorges. "The Lottery Man" was first produced in New York last fall, and has the distinction of having remained there at one theatre for practically the entire season. The local engagement will occur at the Grand next Monday evening, Feb. 13.

Albert Chevalier Coming.

An announcement which will undoubtedly be received with pleasure by many theatre-goers in London and the vicinity, is that Albert Chevalier, the famous English character-actor, will be seen for three performances in his new comedy at the Grand Opera House next Friday and Saturday, and Saturday special matinee. Mr. Chevalier was promised earlier in the season, and a considerable advance sale for his engagement had been made when it was necessary to cancel the booking for the time being. They had a chance to take their star into the Hackett Theatre, New York, for a run, and of course, this could not well be passed by. However, Liebler & Co. said at the time that they would later give London the opportunity of seeing this famous actor, and they are now making good that promise. Local playgoers, moreover, will not lose anything by this arrangement. "Daddy Dufard," the comedy in which Chevalier is starring, is a very pretty little play, giving an entertaining insight into the lives of a group of London people, mostly actors, and a glimpse quite realistic of a London music hall back of the scenes. A very dainty love story is interwoven in the plot. The critics where Chevalier has appeared, all agree that he shows remarkably delicate skill as a character actor. He has been compared with the late Joe Jefferson. It may be noted that "Daddy Dufard" gives him a chance to sing several of his famous coster songs.

A SCENE FROM "THE LOTTERY MAN."
A Screaming Comedy That Will Please Londoners, Which Appears at the Grand Next Monday Night.

The cast is well chosen and remarkably capable. Seats next Tuesday.

"My Cinderella Girl."

In "My Cinderella Girl," the musical farce to be presented at the Grand on Monday, Feb. 20, there are said to be more really pretty girls than in any other musical show on the road. The majority of them are new to the stage, were recruited from the different Chicago musical colleges, and carefully trained in stage business and dancing by Gus Sohlke, who is considered to be the greatest producer of artistic chorus evolutions in America.

Famous Opera Star Coming.

Joseph F. Sheehan, America's favorite tenor, is to bring his all-star company to the Grand Opera House for three performances, the evenings of Friday and Saturday, Feb. 24 and 25, and Saturday matinee. The Sheehan English Grand Opera Company this year is said to excel all previous efforts. It consists of the pick of the Chicago and Boston companies.

Playing the character role of the lawyer in "The Spendthrift," who "likes women homeopathically only," and refuses to get into discussions with any of the fair sex "on the advice of very excellent counsel," is a man who perhaps has had more experience in the theatrical business internationally than any other man in the profession. He is one of the men whose efforts have been, in a great measure, responsible for the wonderful development of the stock company in the United States. For several years he was the leading spirit of a stock organization on the Pacific coast, which developed an astonishing amount of acting genius, and which has since made important stars of its possessors. On the programme this man's name is T. Daniel Frawley. That is his real name, but plain Tim Frawley means more to a host of people scattered from Cazco Bay to Dawson, who will recognize his worth and just can't think of any other cognomen for him.

Mr. Frawley's managerial career has taken him into so many latitudinal and longitudinal ports that to enumerate his exploits would be well-nigh impossible. He has played the sun-baked peoples, the frozen gold fields of the Klondike, and the half civilized communities in all the countries of the world. Acting genius was bound to develop from his diversified ventures.

In the Frawley Stock Company in San Francisco were four ingenues, her first real steps on the stage under Mr. Frawley's management, was Miss Eleanor Robson, now Mrs. August Belmont. Another was Miss Margaret Craven, now the wife of Charles Koehler, president of the A. B. C. Brewing Company, of St. Louis. Still another was Miss Gladys Wallis, now the wife of Samuel Insull, a Chicago millionaire, with a beautiful home on the Lake Shore Drive, and a fourth was Hope Ross, who took the name of a Boston man of millions.

Miss Robson went to Denver from San Francisco and then to a stock company in Milwaukee. She was playing in the latter city when Fred Hamlin went to Mr. Frawley and asked him to recommend some one for the part of "Bonita" in "Arizona." Mr. Hamlin went to Milwaukee and engaged Miss Robson for this part, which she made so much of.

Miss Gertrude Elliot was another of Mr. Frawley's ingenues. She went with her sister, Maxine Elliott, and Nat Goodwin, from the stock company, and is now the wife of Forbes-Robertson, the English actor. Maxine Elliott herself was also a member of Mr. Frawley's company at one time.

Eddie Foy, who is just now amusing the critics with his polite burlesque of Forbes-Robertson as the Stranger in "The Third Floor Back," this in the Messrs. Shubert's New York Casino success, "I and Dora Bird," was says he, almost play Hamlet straight to impress for the simple reason that Booth didn't confuse the immortal bone in straight drama. "There's a time and place for all things," says Eddie, "and the time and place for me to demonstrate my ability to play Shakespeare legitimately will come about next season, when I will produce a piece in which I play a half-dozen serious characters."

Mary Manning, who is appearing in "A Modern World," notes that the success of a performance depends to a great extent upon the audience. Achievement grows upon appreciation, and the audience which applauds most sees the best acting.

"It is generally supposed," says Miss Manning, "that the success of a play depends entirely upon the actor, author and manager. This statement is true in a large measure, yet one of the most important considerations has been overlooked—an exhilarating and generous audience.

"During a performance an actor who receives no applause is like an artist painting in the dark. He never knows what he has accomplished, what effects he has produced. The only way to let him know he is right is to applaud him.

"The value of applause, then, to an actor is great, but its value to an audience is as important. The one reacts upon the other. To get the best acting an audience must instate it by hearty and genial appreciation. This is no trouble to an audience. It confuses them to pass judgment upon the actor's performance, but the effect upon the player is magical. He feels at ease in a moment and will play the better during the course of the evening.

"The truth of this assertion will be readily understood by those who have attended a rehearsal, when there is naught save empty seats confronting the players. It matters not how entranding, stirring and captivating a play may be, it rehearsals it ever appears dull and spiritless. But fill the seats with kindly auditors, who occasionally participate in the applauses, and a delightful change takes place. That which at rehearsal appears lifeless bursts all at once into life and activity.

"Appreciation is the parent of the work, while a cold lethe chills the current of the actor's art. There is no doubt of necessity of applause to the player."

William Faversham has concluded arrangements with E. L. G. Savoie, director of the Haymarket Theatre, London, for the presentation of Edward Knoblauch's comedy, "The Faun," at his playhouse next April.

It was left to Mr. Faversham's discretion as to whether it would be best to bring over the American company or engage a special English cast for the presentation of the comedy. Mr. Knoblauch, the author of "The Faun," who is now in America, insisted that Mr. Faversham make use of the organization that is appearing with him at Daly's Theatre, it being his opinion that Mr. Faversham would not be able to duplicate the cast in London.

Mr. Faversham, though an Englishman, has not appeared on the London stage since his debut at the Adelphi Theatre as Romeo in 1888. Miss Julie Opp, the leading lady of Mr. Faversham's company, was the leading lady of George Alexander's company at the Royalty Theatre before coming to America to support Mr. Faversham.

To the long list of great men of the past who live now on the stage must be added another Gladstone's great protagonist, Benjamin Disraeli. And Montreal was the scene of the debut, when the great statesman of the Victorian era lived again in the person of Mr. George Arliss, an English actor of eminence. It was Mr. Louis N. Parker's play that was on that occasion given its first public production on any stage, and the Princess Theatre was filled with a discriminating and still wonderfully enthusiastic audience. Mr. Parker's mind was the force which produced several of the great English pageants of the past year or two, so it was naturally to be expected that his play should be historically correct as far as stage setting was concerned—and it is.

In "Disraeli" Mr. Arliss has found another character for his genius; it is quite different from anything he has done before, and his make-up as the diplomatic statesman of over threescore and ten is remarkable and adds immensely to the value of his acting. Montreal Herald.

Henry Miller has long ranked as the leading exponent of realism on the American stage, but in his new success, "The Havoc," now running at the Bijou Theatre in New York, Mr. Miller introduces a little touch of fidelity to life which arouses comment even from audiences accustomed to Henry Miller's methods. In the first act of the play, laid in a modern New York flat, the family in the story partake at a supper which lasts twenty minutes. Instead of the empty dishes and make-believe which audiences are accustomed to see on the stage, Mr. Miller, Miss Crews and Mr. Irvine, the three principals of the play, sit down to an extensive supper served from a famous Broadway restaurant. Hot chops, just from the grill, smoking hot creamed potatoes, crisp fresh bread and steaming coffee, send an appetizing aroma through the theatre. In accordance with Mr. Miller's strict rule, neither he nor his associates have dinner before the play, and in consequence, being to the best of supper scene vigorous, realize the appetites of a recital, the scene at the supper table is like a glimpse into any comfortable New York flat home during the evening meal hour, and the steady buzz of comment throughout the theatre indicates the audience's quick appreciation of a genuinely good picture.

Forget the story of the successful real estate operator who found himself one day with a theatre on his hands which had bankrupted every manager who had attempted to run it and who through sheer obstinacy jumped in to a breach and became one of the most successful theatrical managers in America. Here is the story of a man who became one of the most successful character actors in America. He came to find purchased a wardrobe once belonging to the great John McCullough and which he wore in the most lucrative of his traditions. The man is Robert Paton Gibbs, who plays the role of Nedy the ex-shoeblacking tramp in Henry W. Savage's production of "Madame X," and his story runs like this:

"I happened to be in New York during an anniversary sale of the effects of the late John McCullough. I went to it largely as a matter of curiosity and hero-worship, because he was one of my cultural idols and the costumes he had worn were almost sacred to me. What was my surprise when these relics of the great tragedian's career were placed upon the block and knocked down for ridiculously low figures. I had but little money, in fact, eighty-one dollars was the sum total of my worldly wealth and I was out of employment, but regardless of the following days, I purchased mostly everything I could. By the time the sale was concluded I had spent eighty dollars and I left there carrying with me one dollar in money and a wardrobe so invaluable to a larger and richer one to put from. But I was equipped as no other man in the day to play Nedy Nash.

"The wardrobe helped me not a little in securing an engagement and I soon found myself in the luxurious position of leading man for Daniel Frohman, the tragedian, at the munificent salary of eighteen dollars and my expenses a week. Upon this salary I paid for my wardrobe, paid my hotel bills and travelling expenses and saved. I had no idea that I was underpaid, for salary was quite compatible with the time.

"The revival of The Prince of Pilsen, Dixey and Lader's musical comedy, enjoys a meeting with Dobson, Darrow in the larger cities of the middle west. The present is the eighth season of the perennial "Prince," but unlike the average light musical attraction, age does not wither his infinite variety and popularity.

Mr. George Whitefield Chadwick, the composer of the incidental and choral music of Walter Browne's symbolic morality play, "Everywoman," will personally conduct the orchestra at the opening performance of the play in Hartford on Feb. 9. Mr. Chadwick is the director of the Boston New England Conservatory of Music, and is perhaps the foremost American symphonic writer. An orchestra of 32 instruments will be required to render his "Everywoman" score, which consists of 26 numbers.

Harry Mestayer, who enacts the role of the librettist Rupert Long in support of Henry Kolker in "The Great Name," now in its second month at the Cort Theatre, Chicago, is descended from the famous Mestayer family of actors of two generations ago. Early in the season young Mestayer scored a great personal hit in a special performance of "The Penalty" in New York. Mr. Savage's characteristic alertness in noting the development of unusual histrionic talent was at once in evidence, for he immediately took steps to secure Mr. Mestayer's services for "The Great Name." Previously young Mestayer was known chiefly on the Pacific coast where he had played several seasons in the best stock companies in San Francisco and Los Angeles, rising in a short period of service to the position of leading man.

Here's good news for the women because all women look well in "Merry Widow" hats. Last week Henry W. Savage received a cablegram from his Paris representative as follows:

"The Merry Widow hat has come back, and is the prevailing vogue in ladies' headgear in Paris. Mmes. Reiane and Guilbert, the Princess de Sagan and other modders of Parisian modes are again adopting the big Merry Widow hat, and the fashionable millinery shops of the Rue de la Paix are displaying them."

Mr. Savage immediately cabled Mme. Zimmerman, the noted Parisian milliner, to make and ship two thousand dollars' worth of the big hats for his two companies playing "The Merry Widow." New York is always alert to adopt the Paris vogue in gowns and millinery, and the windows of the swagger Fifth avenue millinery establishments are already displaying the latest Parisian designs of the most famous and popular variety of auto headgear.

RICHARD WARD AND HIS WIFE, FRANCES WARD.
From Act II. in "The Spendthrift," Which Is Being Played at the Grand Twice Today.

EXOTICS NOT FAVORED, SAYS KLEIN

Occupying a room on the third floor of the Prince George Hotel this week, says the Toronto World, is a short, solidly-built, little Englishman, with dark, piercing brown eyes that look out from under a prominent brow, of unusual prominence. His manner of dress is other than the typical businessman's style, that has no time for the latest creations. Charles Klein, one of the greatest, if not the greatest playwright of the American stage, as he moves about the streets of Toronto, attending each performance of his most recent comedy, "Maggie Pepper," with a view to studying, and if possible, improving its presentation, might easily be taken for the most ordinary citizen, did not the observer take particular notice of the strong personality portrayed by the keen eyes and thin, firmly held lips, that are the marked features of a round, genial face.

Mr. Klein has made a life study of the representation of character on the stage, and in his 25 years' experience as a playwright he has been the author of 40 plays, including every form of drama, from the laughable farce to the deep melodrama, or, as he put it himself, "even to the psychological tragedy thrown in by way of good measure."

A Pioneer "Muck-Raker."

His drama, "The District Attorney," written 20 years ago, gave him the distinction of being the author of the first play on municipal corruption. This came as a forerunner of a host of "condition plays," more commonly termed the "muck-rake" dramas. He is also the first playwright in America to use hypnotism as a subject in his plays. Among his most notable productions are: "The Lion and the Mouse," "The Third Degree," "The Music Master," "The Auctioneer," "El Capitan," "Hearts and Diamonds," which was written especially for Henry Miller, and "The Gamblers," which is now running in New York at the Maxine Elliott Theatre.

"The tendency of the modern drama is partly towards realism, but mostly towards development of character," said Mr. Klein. "This appeals most strongly to the American people. The French and English audiences favor the exploitation of sex, or the triangle drama, as it is called. At present there is a slight tendency to ignore the problem and problem dramas, but we are rapidly outgrowing this tendency to imitate foreign authors.

"After considering the success of the present season, the comedy playwright said: "The American drama at the present moment is having a very good innings. American authors seem to suit the public taste. Premier operas and English musical comedies are also popular. French plays have been a failure this year, with the exception of "Chantecler." English plays have met with but slight success, and it looks very much as if this state of affairs would continue, as public taste seems well set. The American author is not only writing good plays, but is giving theatregoers good value for their money."

Comedy Not Waning.

Mr. Klein's strongest plays are his comedies. The World representative ventured the question: "Do you agree with Weedon Grossmith, the English comedian, in his contention that there is no real comedy in America?"

"I do not," came the reply. "American comedy is distinctly not on the wane. On the contrary, it is in a state of development, which shows a marked improvement every year. Maude Adams, Rose Stahl, David Warfield, and William Collier are a quartette of the finest exponents of comedy on the English-speaking stage."

Mr. Klein added: "Grace George is also very strong as a comedienne. She is a young Ada Rehan. I am very fortunate in having secured an artist like Rose Stahl to play the chief character in 'Maggie Pepper,' as the success of the play is due largely to the fact that an artist of her calibre brings out the latent qualities of that character, which is by no means an easy part to play."

Theatrical Piracy.

"I trust that you will be able through your newspaper to draw the attention of the Canadian Government to the fact that American authors are suffering a great injustice at the hands of Canadian companies, who are pirating their plays in Canada without any interference. A little reciprocity in that direction would be very much appreciated by the authors and composers of America. They steal our plays and play a mutilated version of it, which is a hardship to the author, and also to the legitimate actor, who finds he is unable to make a living in Canada on account of the camps being swarmed with actors who play an authorized version."

Charles Klein was born in England in 1868 and was educated for the bar. After practicing for a few years, he came to New York, to study play writing. Of the forty plays he has written thirty have been produced which is an exceptional record for a member of that profession the other ten he admits are unworthy of production.

"We have several excellent Canadian actors on the American stage, and an act repressing piracy would greatly benefit them apart from that it is a single act of justice," he concluded.

Mr. Klein is well satisfied with "Maggie Pepper" in the present form, and will leave the company today. The play opened last week in New Haven, Conn.

SCENE FROM "MY CINDERELLA GIRL."
The Big Musical Farce That Comes to the Grand on Monday, Feb. 20.

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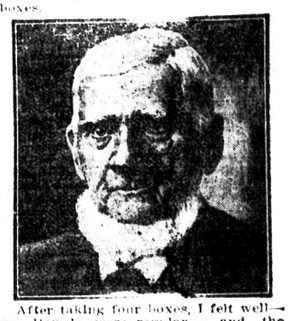

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quickly stops coughs, cures colds, heals the throat and lungs - - 25 cents.

Don't be "a foolish virgin." Slip a little red box of "Little Digesters" into your purse before going to the feast. Indigestion or Dyspepsia won't trouble you if you take a "Little Digester" after each meal. 25 cents the box, at your druggist's or by mail The Coleman Medicine Co., Toronto.

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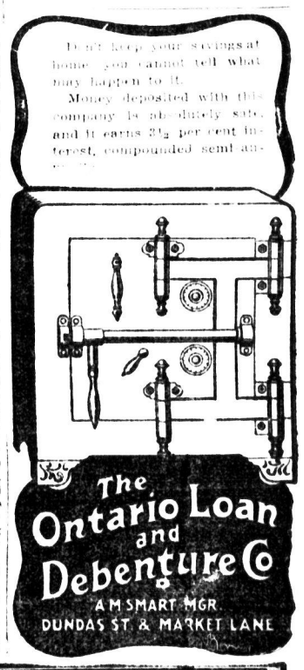
Money deposited with this company is absolutely safe, and it earns 3½ per cent interest, compounded semi-annually.



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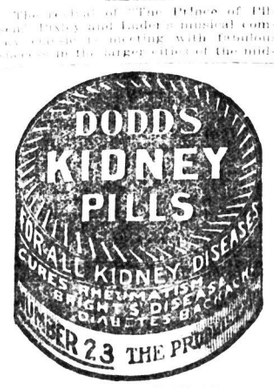

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