

TORONTO'S LEADING
VAUDEVILLE THEATRE
PHONE MAIN 1600.

1,000
RESERVED SEATS
AT DAILY
MATINEES
25c.

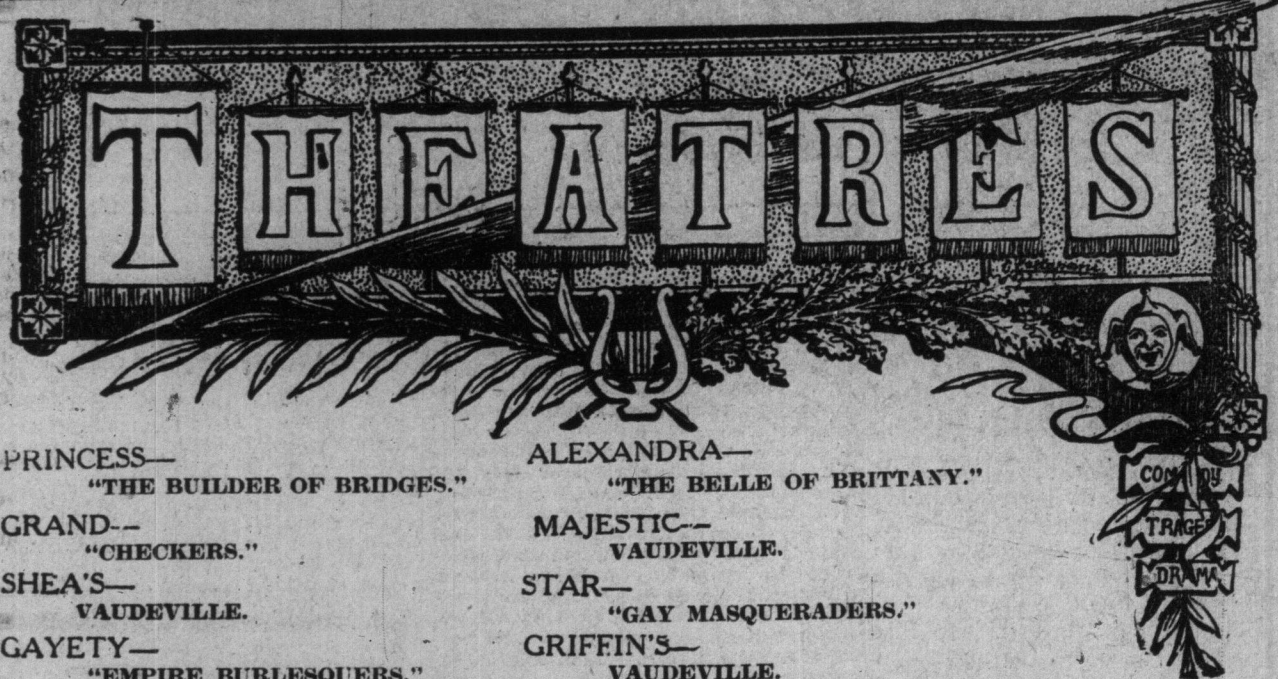
RETURN OF THE FAVORITES
KARNO'S LONDON COMPANY
GREATEST FUN CREATORS EVER IN TORONTO
SEATS ARE NOW SELLING

MONDAY NIGHT IS "ALL ENGLAND GRAND WELCOME." BE THERE.

HALLEN AND HAYES
GILLIHAN AND MURRY
GREAT LE PAGES
MARSHALL AND KING

CONNOR, ODEA & CO.
THE MAYVILLES
AND OTHERS. THIS IS THE BIG FUN SHOW.
BE SURE GET EATS AT ONCE.
NOTHING BUT FUN

700
RESERVED SEATS
25c.
1000 BEST SEATS
50c.
EVENINGS



PRINCESS—
"THE BUILDER OF BRIDGES."
GRAND—
"CHECKERS."
SHEA'S—
VAUDEVILLE.
GAYETY—
"EMPIRE BURLESQUERS."

ALEXANDRA—
"THE BELLE OF BRITANNY."
MAJESTIC—
VAUDEVILLE.
STAR—
"GAY MASQUERADERS."
GRIFFIN'S—
VAUDEVILLE.

At the Princess

At the Princess Theatre, beginning to-morrow evening and all this week, Charles Frohman will present the eminent English actor, Kyrie Bellew, and his superb company of associate players direct from the Hudson Theatre, New York City, in one of the most noteworthy productions of the season, a new four-act play entitled "The Builder of Bridges," now the reigning success in London.

"The Builder of Bridges" might best be described as being a masterful document, that lays bare the innermost workings of the hearts and minds of three distinctly different types of man, and a most remarkably womanly woman. The play depicts life as does a mirror reflect even the passion of shadow, and portrays character with singular fidelity and naturalness. "The Builder of Bridges" is just a simple story, a clean, cleverly conceived exposition of a loyal sister's self-sacrificing love for a young brother whose ingenuous inexperience and youthful indiscretion have plunged him into the quicksand of impending dishonor, disaster and despair on the very threshold of a promising career. To save him, the sister enlists the interest, sympathy and co-operation of the great builder of bridges who shuffled the cards that fate has dealt and proceeds to play the game to win. Soon hearts are trumps and the real game of bridge-building is played in desperate earnest. At one turn of the cards it would seem that in the winning of the original stake, the sister loses the hand and heart that have become dearer than all else in the world during the progress of this game, but she too builds even better than the master builder of the massive bridges of masonry and steel.

The supporting company is one of especial excellence, having been personally selected by Mr. Frohman for the presentation of Mr. Suro's masterpiece in America. Prominent in the cast are such well-known artists of true and tried ability as, Miss Gladys Hanson, leading woman with E. H. Southern last season, Mrs. Thomas Whiffen, Frances Comstock, Jane May, Mr. De Witt C. Jennings, Frank Connor, Eugene O'Brien and Ernest Stallard.

At the Royal Alexandra

Frank Daniels, the comedian, who is funny without giving the impression that it is hard work, comes to the Royal Alexandra Theatre this week, this time under the management of the Messrs. Shubert, and presenting one of the greatest of recent London musical successes, "The Belle of Brittany." The opera has a plot which concerns a hard-up old marquis and a mortgage. The dialog is said to be wholesome and amusing, and the music light, airy, dainty and charming. Some of the most tuneful of the songs, duets and concerted numbers with which the piece abounds are: "The Trusting Tree," "Daffodil Time," "I'm Not a Lady's Maid," "The Doggies and the Bone," "The Girl With the Clocking on Her Stocking," "Little

Country Mice and "The Dawn of Love."

The scene of the play is laid in Brittany in the eighteenth century. The first act shows the old mill in the Bois d'Amour, Port Aven, and the second act represents the great hall of the Chateau St. Gaudier. "The Belle of Brittany" was first presented at the Queen's Theatre, London. The book is by Leedham Bantock and P. J. Barrow; the lyrics by Percy Greenbank; the music by Howard Talbot (composer of "A Chinese Honeymoon") and Marie Horne. Mr. Daniels saw several performances of the piece in London last summer, and an exchange of cables between the comedian and the Messrs. Shubert resulted in the latter acquiring the American rights of the play. It was presented early last fall at Daly's Theatre, New York, where it duplicated the London success, and was one of the strongest musical attractions for several months on Broadway.

In the cast are Frank Rushworth, Martin Brown, Herbert Neville, Joseph A. Bingham, Ernest Wood, Storey Chipman, Homer Potts, Jack Laughlin, Elsie Ryan, Christine Nelson, Frances Kennedy, Florence Rother, Camille Truesdale and Helen Paine. There will be a Saturday matinee only.

At the Grand

"Checkers," one of the most emphatic hits of the past six seasons, will be seen at the Grand all this week, with matinees Wednesday and Saturday. "Checkers" is one of the most entertaining plays of the present day, as well as one of the best ever written by an American playwright. It is fit for the young and old and middle-aged alike. It appeals to the casual as well as the habitual theatregoer, and is equally liked by those who go to the playhouse simply for an evening's amusement as well as by those who go in critical vein. The story of "Checkers" must be well known to every playgoer, the every playgoer may not have seen the play. It follows the popular book of the same name very closely, departing only where the strict requirements of the stage demand. The flavor of the tale is delightful. It is fresh, simple and strong, and the unfolding is as natural as the handiwork of the playwright can make it. The company and production are deserving of unstinted commendation. The piece abounds in characters not unique but such as one might meet in every-day life in the city, in the country or wherever one strays, and all are capably portrayed. James A. Gleason is credited with playing the title role with an easy, natural grace and force at once charming and telling. Dave Brajman, Jr., the son of the well-known composer, gives a sketch of a race track tout to the life. Florence Hester, as Pert, the sweet and pretty sweetheart of Checkers, is reported as charming. Beesie Baldwin as Cynthia, the maid of the house, is a comedienne of rare ability, and Joseph Wilkes, as old Barlow, in which he has appeared for several years, is an excellent character actor. In short, "Checkers" is one of the most delightful entertainments on the road.

At the Majestic

Quality and quantity will be the principal factors in the vaudeville bill at the New Majestic Music Hall this week, commencing to-morrow afternoon. The bill will introduce many unique acts. It will be headed by Fred Karno's troupe of comedians and pantomime performers, who have scored an unbroken series of artistic triumphs



KYRIE BELLEW AND GLADYS HANSON, IN A SCENE FROM "THE BUILDER OF BRIDGES," AT THE PRINCESS THIS WEEK.

since they arrived in America. This peerless troupe will offer their latest ludicrous piece entitled, "The Dandy Thieves," which has been received in New York with flattering success. The story is sparkling and for novelty and variety, it is said, to have no superior. "The Dandy Thieves" is not only amusing in itself because of the refreshing novelty and ingenuity of its comedy scenes, but its dialog sparkles from beginning to end with bright epigrams and thrusts of satirical

humor. During the week special performances of "A Night in an English Music Hall" will be given.

The remainder of the bill will be new to local admirers of artistic vaudeville. The famous Le Pages will introduce a jumping act that is peerless. Mr. Le Page does some remarkable jumping, and he performs feats that to the naked eye seem almost impossible. He also does pole vaulting, going thru a barrel while making his flight and thru a hoop. Hallen & Hayes, America's pre-eminent singers and dancers, will introduce some new and original steps. The Mayvilles will offer a novelty act appearing as living marionettes. Another turn of merit will be that of Marshall & King, presenting their latest success entitled, "The Brazilian Robbers of the Hills," the scene of which is laid in South America. Miss King plays "The Queen of the Band" and Miss Marshall takes the part of the "Robber Chief." A novel Brazilian dance is introduced by Miss King during the progress of the piece.

Besides five other big vaudeville features, excellent moving pictures will complete the offering for the week.

Bill At Shea's

Easily the brightest, merriest and most spectacular diversion in polite vaudeville to-day is "Kris Kringle's Dream," which heads the bill at Shea's Theatre this week. It is full of dainty comedienne, vivacious dancers, energetic comedians, all forming a panorama of picturesque scenes and pleasurable novelties. The best plums out of that feast of musical comedies,

At the Star

For this week's attraction at the Star Theatre is the big company of merrymakers and vaudeville stars, known as The Empire Show, one of the top-notchers on the current stage, presenting a show, which, while full of fun and novelty, always keeps a high level. The fact that the larger part of the organizations that play in this theatre from week to week is made up of young, pretty and clever girls is certainly one of the principal attractions. The Empire Show company is said to be distinguished in this respect. "The Two Pikers" and "A Night in the Rathskellar" are two pieces in which the comedians, character actors and chorus people appear, and the stage effects are declared to be very handsome, because of the high cost, artistic nature of the productions. The chief players in the burlesques and in the vaudeville olio are such huge favorites as Tom McRae and his impromptu quartet, Luella Temple, Cora White, Rose and Ellis; the Comedy Quartet, who present a very funny talking act, and Peyton and Wilson.

At the Gayety

He who gives most for the least money, is the success of the tradesman. Why not apply the same to the theatre? He who gives most and best for the least money is still better. The goods are "The Gay Masqueraders" which comes to the Gayety Theatre on Monday. Nothing quite its equal has ever been offered at this or any other theatre. In addition to a monster spectacular scenic production, the management has added a bill of musical comedy and vaudeville stars which would do credit to any big Broadway production. Joseph J. Sullivan, Mlle. Ani, Gracey and Burnett, Bernard Dyllin, Melvan Brox, and John McMahon are among those who participate in the performance. Last but not the least entertaining is the laughable, mechanical trolley car, the only practical car of its kind ever introduced on any stage, introducing a trip to Coney Island. Another scene of entrancing beauty is that in which the bathing girls are seen—a scene which for beauty of color blending excels that of any of the big Broadway reviews. Mr. Hill, the manager, is a past master of stage realism and has probably given us no real successes than any other producing manager; he has concentrated all his artistic skill on this production and has good cause to feel proud of his accomplishments. The present extant has been lavished in its praise of "The Gay Masqueraders" comparing its general likeness to "The Merry Widow." If you seek relaxation from business cares, go to see it. Don't forget the date. There is nothing coming that is better, or one-half as good. As an added attraction, the Three Marvelous Brothers Melvin have been engaged.

Charley Grapewin In a New Play

Popular Comedian Coming to the Grand in "Above the Limit."

Charley Grapewin, the unusual comedian, who will appear here at the Grand next week, in a new play, "Above the Limit," disproves in the old adage that it takes three generations to make a gentleman, for in the short period of five years he develops the dirty, grimy, slangy, the happy, Jimmy Hicks into as polished a gentleman as one could wish for. In the character of Jimmy Hicks, Mr. Grapewin's portrayal of an uncouth disciple of acting, who realizes that his ignorance is the one barrier which would prevent his marriage to the girl he loves, and who, by sheer determination, educates himself, is one of the best examples of acting that has been seen on any stage.

One of the big scenes shows the lawn of a magnificent estate on the Hudson River. During the action of the play, large steamboats are seen passing up and down the river by night, and there is a constant playing of searchlights from the boats on a beautiful night scene. This is one of the many elaborate scenic effects in "Above the Limit."

Elizabeth Murray, the favorite singing comedienne, will be given a warm welcome. She has not been seen by Shegogers in a couple of seasons, but her success has been enviable. Miss Murray's songs are always refreshing, and she comes on this occasion with an entirely new repertoire and with some stunning gowns. "Charley Case" is another visitor who is always welcome, and his stories of "father" are one long scream. Edwina Barry, supported by William Richards and company, in Jimmy Barry's sketch, "The Home Breaker," will be one of the novel features of the bill. Miss Barry is dainty and charming, and as Doty Plumdry, makes lots of fun and merry trouble. The Reiff Brothers are old favorites and the cleverest and best dressed dancers in vaudeville. On this occasion they have the assistance of Miss Murray, who adds much to the attractiveness of the act. The three Ernests are grotesque comedy acrobats, who give a novel performance on elevated bars and bounding pad. The Nevares are athletes, and their strong acts are all graceful and wonderful. The show closes with new pictures on the kinograph.

Mlle. Adeline Genes announces that she will be married June 1 in London. She will play one more season, however, under the management of Klav & Erlanger before she retires from the stage. Her tour will cover all the principal cities in the United States in one of the firm's big spectacular productions.



ELSA RYAN, WITH FRANK DANIELS, IN "THE BELLE OF BRITANNY," AT THE ROYAL ALEXANDRA THIS WEEK.

Some Interesting Information About Racing Plays

Love of a good horse race seems to be inherent in every man, woman and child of to-day, and when the genuine article is not to be seen the people are satisfied and even delighted to look at a simulation of the exciting event. So it is that plays in which races and race tracks and betting rings are shown have always been fortunate, with perhaps one exception—Neil Burgess' play "The Year One," on which the actor spent a fortune, and which ran only a few weeks, sweeping away the great fortune which Mr. Burgess had piled up with "The County Fair." It was the play "Checkers" that established Blossom as a playwright, and he had no trouble in disposing of his future work.

The third act of "Checkers" shows the betting ring, after one of the curtain raisings, just as the crowd is leaving the ring, after one of the earlier races. Gaily dressed women are walking about the grand stand, and touts and bookmakers are getting ready for the event of the day.

Across the expanse of the track one sees the trees and the green of the grass, while the restless throng crosses less promenade among the betting booths, staking savings against the fortune of the race. Then, when interest is at its most intense point, the bell rings and the horses go to the post for the great contest. There are a few moments of breathless intensity and the race begins. The progress of the horses around the track, the excitement of the finish, the glory of victory are all felt in the final moments of the act, which closes with triumph for Checkers, and the prospect of a life of love and happiness for him.

INCOME AND OUTCOME.
Miss Goldbonds—If father should allow us to marry, count, what would be the outcome?
Count de Brokeski: Ah, my dear Miss Goldbonds, zat you know, would depend entirely on ze income.—Judge.

"Three Twins" Coming With Clifton Crawford

On Monday evening of next week, at the Princess Theatre, the well-known and popular musical comedy production, "Three Twins," will begin a week's engagement. Manager Joe M. Gaites is sending Clifton Crawford and the New York company of 25 to this city. "Three Twins" is a musical show that has been highly successful in its career of two years. Clifton Crawford is one of the three twins, and proves nearly a whole triplet in himself. His funniness is not downing or buffoonery, it is finished art. Mayme Gehlen is the "Yama" girl. Others prominent in the service of fun include Joseph Allen, Robert H. Wilson, Ralph J. Locke, Daisy Leon, Ada Gordon and Della Niven. There are 50 girls of attractive appearance in the chorus. There are many novelties in stage mechanics. The finale of the first act, with the merry-go-round swing, the wonderful racegraph and the dancing chairs show much ingenuity in stage trickery. The plot tells the story of three men who very closely resemble one another. Two of these are supposed to bear genuine resemblance, while the third makes himself up with wig and whiskers to look the part. The music is of the popular variety, and some of the numbers are enjoying a national vogue, notably "Yama Yama."

FEMININE RESOURCE.
Mr. D— went to the club, leaving Mrs. D— with a lady friend, whose abilities as a scandal-monger and mischief maker were pre-eminent. When he returned he just poked his head into the drawing-room and said with a sigh of relief: "That old cat's gone, I suppose!"

For an instance there was a profound silence, for, as he uttered the last word, he encountered the story of the lady who had been in his mind. Then his wife came to the rescue.

"Oh yes, dear," she said, "I sent it to the cats' home in a basket this morning."—Tit-Bits.

NOTICE

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



AGAELO FONTAINE, WITH THE "EMPIRE SHOW," AT THE STAR THIS WEEK.



SCENE FROM THE BIG RACE PLAY, "CHECKERS," AT THE GRAND THIS WEEK.