AT THE THEATRES

At the Royal Alexandra.

"Everywoman."

Last night's production of "Everywoman" at the Royal Alexandra met with marked appreciation. The all but capacity audience followed with evident sympathy this adaptation of the old morality play of the fourteenth and fifteenth centuries to modern conditions. Its immediate model was "Everyman," but it has nothing of its direction and quaint setting. In that old play the characters other than "Everyman" were mere abstractions, but in "Everywoman" the author essayed to convey his symbolism in living, concrete characters. In his own words it was his object to present an allegory, in the shape of a stage play, sufficiently dramatic and soul stirring in its story and action to form an attractive entertainment quite apart from its psychological significance."

Few allegories can be entirely perfect—indeed none unless those conveyed in brief compass. Many faults have been found in Bunyan's Pilgrim's Progress, but they have not in the least lessened the fascination of that wonderful prose poem. Even so, the play of "Everywoman" might be analyzed and its defects tabulated, but it would still remain true that it exerts a powerful influence on the spectator and auditor, notwithstanding its lack of humorous situations. This can only be attributed to its moral purpose, which is indeed sufficiently strong to dispense with extraneous support.

In the first canticle "Everywoman," attended with Youth, Beauty and Modesty, starts out in search of Love. Lured by Flattery she discards the call of Truth, and the allegory in this opening act is well sustained thruout. In her quest for the King of Love she looks for him on the stage, only to be disappointed. Wealth, too, fails, and only when inexorable fate has stripped "Everywoman" of youth and beauty does she find in the home she had forsaken and to which she returns that Love is the son of Truth.

The play is very beautifully and appropriately staged and Miss Jane Oaker gave a splendid characterization to the role of "Everywoman," especially in those scenes and moments that called for tragic emotion. Her interpretation was full of feeling and power, and she was admirably supported by a very large and highly competent company. Misses Lottie Engel, Edna Munsey and Dorothy Phillips as Youth, Beauty and Modesty played with appreciation of their parts, and Miss Marie Wainwright, as Truth spoke her lines with fine emphasis. Miss Rue Brown as Conscience was also good and sang with full acceptance.

Frederick Warde, who took the chorus part of "Nobody," showed marked elocutionary power and the many other male roles were all competently presented. Only their number prevents a discrimination which, unless in detail, would be unfair, but seldom indeed has a play requiring so many individual types been so admirably staged. The play appeals in peculiar measure to all classes of playgoers and enforced that close attention which is the best tribute to its power. It will be repeated during the week, with the usual Thursday and Saturday matinees.

Curtain at 8.15 Sharp

The management of the Alexandra Theatre desire to impress upon those who purpose attending the performance of "Everywoman" this week that the curtain will be rung up promptly at 8.15 in the evening and 2.15 for the matinees. This is necessary owing to the massiveness of the production and the amount of detail given to all the accessories, which go to make the presentation of this powerful play so complete.

Seats for the Durbar.

The announcement that the Durbar pictures in kinemacolor are to be presented at the Royal Alexandra Theatre for two weeks, commencing next Monday evening, has already created immense interest in Toronto. The fact that tht gorgeous and dazzling ceremonies which surrounded the crowning of England's King and Queen as Emperor and Empress of India will be shown here in all the glories of the natural colors, is an historical event in theatricals not to be overlooked. The advance sale of seats for the first week will commence to-morrow.

At the Grand.

Wm. Hawtrey in "Dear Old Billy."

A remarkably clever farce comedy is "Dear Old Billy," which Mr. William Hawtrey and his excellent company are presenting at the Grand this week. Theatregoers who love a good laugh-producing vehicle should not miss seeing this play. It is overflowing with the most wholesome comedy and moves so rapidly that there is not dull moment in the entire performance. The plot has to deal with the henpecked husband who went to the seaside for rest and peace, only to be tossed ruthlessly into a veritable boiling pot of trouble. Harassed for 20 years by a domineering wife, the husband seeks relief in a legal separation, the terms of which stipulate that, for a certain annual allowance she is not to annoy him, speak to him or even make known their relationship; but thru an oversight there is nothing in the articles of separation to prevent her being wherever he is, and her never-failing presence on the scene whenever dear old Billy is being fussed over by nearly all the women in his vicinity, provide numerous situations that are funny in the extreme.

The central character—Billy—impersonated by Mr. Hawtrey, is a likable, easy-going old gentleman, careless and absent-minded. Mr. Hawtrey certainly portrays the character in a manner to get the greatest amount of laughs out of it, and when it comes to handling the English language he is in a class by himself. He has an excellent support, the individual work standing out prominently. Notwithstanding the fact that the play was presented for the first time at moderate prices, the audience last night thoroly enjoyed the performance—it seemed to run smoother than when presented in this city last fall.

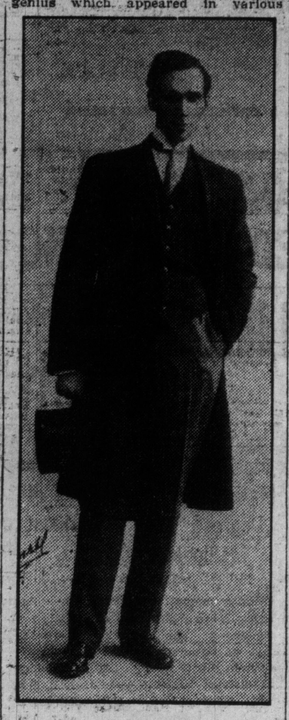
"Dear Old Billy" is a funny comedy, and, judging by the manner in which it was received last night, Mr. Hawtrey and his company should play to big business all week and especially at the matinees on Wednesday and Saturday.

At the Princess.

"Get Rich Quick Wallingford."

J. Rufus Wallingford's slickness as a get-rich-quick artist is surely beyond the dreams of all promoters and others. Wallingford showed his ingenuity as a smooth, shrewd town builder and financier at the Princess last night, and George Randolph Chester's clever story more than exceeded the expectations of the first nighters. The play was unique, and proved decidedly that the press agent's imagination was not stretched in his flowery praise of the comedy. It was truly Cohanesque in its ginger, dash and go, and never a line was spoken without a laugh. Altho written by Chester, the story did not end in the Chester way; it had a prettier ending, in which Wallingford made good his swindle, showing a clean sheet for honesty, just what was looked for by the audience.

Wallingford, accompanied by his faithful pal, Blackie Daw, started a clean-up, cash-collecting campaign in the Town of Battlesburg, Iowa, with the sum of $46. Imagine a man making a million in a few days with such a small bundle as a starter. Imagine Wallingford, he did it. Heralded in the town by Blackie Daw Wallingford entered to the accompaniment of a brass band, a crowd of cheering boobs, in Wallingford's own words, and a stack of money awaiting his arrival. By clever false pretences, he created an unparalleled boom in the sleepy town, he raged in the profits of all the real estate worth while on a ninety day option when the boom began. He got 51 per cent. of the shares in a $500,000 cloth covered tack company (his own invention), which looked like nothing at the start, but ended in a whole heap. Such and much more were the marvelous machinations of this shrewd mind. But the play swedved from the swindle story of this genius which appeared in various



Wm. H. Forestelle, as Blackie Daw, in Geo. M. Cohan's famous comedy, Get Rich Quick Wallingford, at the Princess this week.

magazines. Instead of Wallingford and his pal performing a fly-in-the-night act in a lower berth for parts unknown, accompanied by a bag of crisp bills, they stuck with the ship, great millionaires of the middle west. A glorious ending.

John Webster was the Wallingford we have pictured, and W. H. Forestelle the Blackie Daw from every angle. These two shouldered the brunt of the story, with Rose Curry, the wise private confidential secretary, doing her share. The entire company was excellent in every particular, the very same that played in New York and elsewhere, filling the coffers of Geo. M. Chan to overflowing. The village characters along with the usual oddities, were admirably depicted. James W. Manning as G. W. Battles, great grandson of the founder of the town, was splendid, as also was the rest of the directorate of the tack company, viz., Milton Pallock, Junius Matthews, G. Hammond, H. L. Barnes, J. C. Mack and Abner Symmone. Jay C. Yorke as the head clerk, Florence Dunlap, as the head waitress, and Louis Burnett acted very good. Charles H. Wilson, as the bulldog reporter of The Blade, was O. K., but naturally did look like a real reporter as newspaper men see him.

Wallingford is the best in the land. Go and see him.

"The Trail of the Lonesome Pine"

"The Trail of the Lonesome Pine," which has been dramatized by Eugene Walter, from the story of John Fox, jr., will be seen here at the Princess Theatre, all next week, with matinees Wednesday and Saturday. The play, which revolves around the wild mountain girl, June, who is the pivotal character both of the book and the play, has been given an elaborate production by Klaw and Erlanger, with Charlotte Walker in the chief role. The company includes Austin Webb, Richard Sterling, George Woodward, Lillian Dix, W. S. Hart, Willard Robertson, Vida Reed and Cyrus Wood.

At Shea's

Bayes and Norworth the Headliners.

Back after a few weeks' absence, the much-talked-of pair, Nora Bayes and Jack Norworth, got a great reception at Shea's yesterday. Their act has not been changed greatly from that before presented, a few new songs have been introduced. As usual, singing formed the greater part of their entertainment. The audience asked for several of the songs they helped to make popular. These were given almost too cheerfully, because the audience refused to be satisfied with three or four of their favorite melodies. Clever dancing of the present rages was well applauded. Altogether their long program of varied amusement is one of the treats of the vaudeville season.

The Chadwick Trio, with nimble May Chadwick as the big feature, have the next best act of this week's bill. She is the fondly remembered "Hee Haw" girl who, with her paw, come to the city to sell the old farm, but her strenuous and clever dancing far outshines the humor of the real estate transaction. Their act has been seen ofttimes before, but is as well received as ever. "Ye Colonial Soptette," whose chief claim to colonialism is their costumes, present a brilliant musical act, interpolated with singing of old time songs. They drew forth loud expressions of appreciation.

Charles Nevins and Ada Gordon, the latter in a new stunt as the "Little Scarecrow"; the Havelocks in a pantomine, and Carson and Willard with a loud bunch of costumery and their own scenery, in a Chinese-Dutch presentation, supply considerable amusement. Karl Emmy's Pets close off a bill of average quality.

At the Strand.

Allegorical Plays.

There is a strong allegorical play at the Strand this week, founded on the well known dramas "The Devil" and "The Servant in the House." The weekly series of important moving events is also popular and the right prices together with a continuous show, make the theatre an ideal place for the women and children especially. Miss Kummerfeldt and Miss Menger have been retained for another week on special request, so that anyone who has not had an opportunity of hearing these artists, can do so all this week at the Strand Theatre on Yonge-st.

At the Star.

Star Stock Company.

Once again the Star Stock Company appeared behind the footlights at the Star last night and received an ovation from a delighted audience. The performance was all that the management has claimed it to be—a show excelled by none. Tony Kennedy is doing the stellar part with Beatrice Harlowe. The chorus is composed of the selections from various burlesque shows, which tramped the boards during the past season, and it is a safe bet that none of the material has the "has been" stamp. Mr. Stair has undoubtedly secured a cast out of the ordinary, and when such a capable man as our old friend Dan Pearce is around to see that things are running smoothly, patrons can be assured of a comfortable seat while the show is going on. As a parting shot—remember the Paragon score board.

At the Gayety.

The Golden Crook

Fun abounds at the Gayety this week where the Golden Crook Extravaganza Company is playing. The show is replete with laughter and with good singing by a pretty chorus, led by beautiful girls in gorgeous gowns. The play is well up to the standard mark set by the management. There are 50 people in the show led by Billie Arlington, the humorous hobo, who is a whole show in himself. Some of this comedian's tricks are so ridiculous that the most cynical

Billy Arlington, with The Golden Crook, at the Gayety this week.

person is converted into a laughing maniac from the time the curtain goes up until the boys in the "gods" whistle their way homeward. It certainly is some show led by familiar people who are rightly named "good scouts." Three survivors of the Titanic tell their experiences at each performance.

Conservatory Pupils

The following program was given in the conservatory Music Hall on Saturday afternoon last, by pupils of the piano and vocal departments, intermediate grade: Grieg, Schmetterling, Einsamer Wanderer, An den Fruhling, Miss Irene Jack; Charles Denne, Mountain Scenes, The Rainbow, Forest Sounds, Miss Myrtle Wright; Schutt, A la bien aimee, Miss Louie Taplin; (a) Godard, Jongleric, (b) Sinding, Fruhlingsrauchen, op. 32, Miss Irene Bennett; Arditi, L'Arditi, Miss Ruth Thom; Schutt, (a) Canzonetta, (b) Humoreske, op. 8, No. 1, Miss Edith Code; Rachmaninoff, Prelude, C sharp minor, Miss Irene Harley Smith; Macdowell, Witches Dance, op. 17, Miss Tess Good; Schumann, Aufschwung, op. 12, Miss Muriel Melarg; Elgar, The Swimmer, Miss May Bird; Liszt, Liebestraume, No. 3, Miss Maud Barclay; Godard, Guirlandes, op. 107, Miss Marion Kinnisten.

The teachers represented were: Miss Alma F. Tipp, Miss Jennie A. Creighton, Miss Mona Bates, Miss Mabel F. Boddy, Mr. M. M. Stevenson, Mr. F. Arthur Oliver, Miss Olive Brush, Mr. Donald Heral, Miss Eurenie Quehen, Miss Jean E. Williams.

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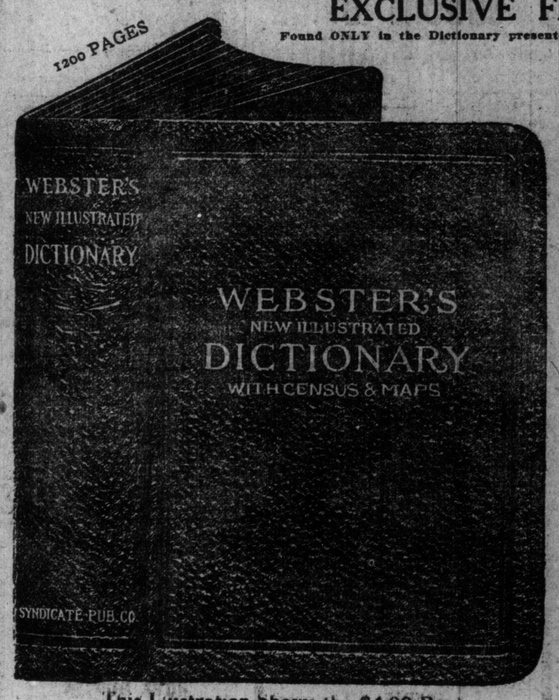

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