

Plays, Players, Playgivers--The Week in London Theaters

THE GRAND.

Today, matinee....."A Doll's House"
Tonight....."Hedda Gabler"
All Next Week....."The Wilbur Stock Company"

BENNETT'S.

All Week.....Vaudeville

As a fitting climax to a very successful season, Manager Effer, of Bennett's, has secured a number of good attractions for next week, it being the closing week of the present season.

The cosy little theater will open early next season with a line of attractions that would do credit to the best houses in America. The management have always tried to please their patrons, and when they have failed it was due to nothing but a holdup by the performers.

Next season the salaries of the performers will right themselves, and Bennett's patrons will be treated to the best that money can obtain. But next week Manager Effer will offer to the public the best show of the season.

As a special attraction the management has booked the well-known trio, Brown, Harris and Brown, who will

fees, is a player of no mean ability and will present her own original planologue. Her pleasing stage presence, and her perfect fingering will stamp her as an adept in this line of art.

The Bennettograph, followed by the Good Night sign, will conclude one of the best, if not the best, vaudeville performances of the present season.

The Kingston News has the following to say of the Wilbur Stock Company, which will be at the Grand next week:

One of the largest crowds ever gathered in the Grand Opera House greeted the opening show of the Wilbur Stock Company at the Grand last night. This company is new to Kingston theater-goers and it certainly introduced itself in a way that caught our citizens and captivated their patrons. The play last evening was also new to Kingston "The Switchman's Daughter" and it was full of New England drollery and rich in rural settings. The entire company exerted itself to please the audience, and that they succeeded was evinced by the frequent applause which greeted the presentation.

The hypnotic operator in last night's play is deserving of special mention for playing so perfectly a part so out

and the entire programme will be entirely changed Mondays, Wednesdays and Fridays. Every attendance will be paid to the patrons, as in the past, by uniformed ushers, who will be ever ready to accommodate. They hope to see lots of their old friends and many new ones.

Manager Effer will be in charge as in the past, and always on the alert to make his patrons comfortable.

Hide your valuables! Take your diamond necklaces to the safety deposit vault! "Raffles, the Amateur Cracksman," the most plausible and most fascinating villain in literature or drama, will soon visit this city. The scoundrel hero comes in the person of handsome S. Miller Kent, but he professes to fitch nothing but good will and to plunder our people of nothing but smiles and applause. The coming of the distinguished romantic actor in such a fascinating role is indeed an event of interest. Mr. Kent will have a supporting company of metropolitan favorites.

"Strongheart," a new comedy-drama by William C. de Mille, will be presented by Ralph Stuart and his company under the direction of Henry B. Harris in the near future.

As the college-bred Indian who furnishes the title of the play, Mr. Stuart, by a characterization of unusualness and power, seems certain to increase the large measure of popularity already won by him. Mr. de Mille presents the problem of the educated Indian in love with a woman not of his own race. This unconventional story is placed in an equally out of the ordinary setting—Columbia University with youthful college life, its campus heroes and its football game. Mr. Stuart will be supported by a carefully selected company containing many well-known players.

The music of Richard Carle's "The Mayor of Tokio," which will be the attraction at the Grand during March is by W. F. Peters, and is unusually pretty. Among the numbers that have become popular and which may be heard whenever an orchestra plays popular music, are: "Pity My Pitiful Plight," "Silver Sea of Love," "Tokio," "When the Ocean Breezes Blow," "I Like You," and "Foolishness." The company is a very large and well-balanced organization numbering seventy people, with a chorus of thirty, and Boston critic "The Blue Ribbon Chorus of America." New scenery and costumes have been provided and the production is said to be one of the most pretentious of the year. Mr. John L. Kearney is seen to great advantage in the unique role of Marcus Kidder, which is said to be most amusing.

Henry W. Savage's "Madam Butterfly" organization is claimed to be the largest operatic company that has undertaken a complete tour of the country. It will come to this city on its own chartered train of nine cars. The beautiful Japanese opera has been so widely discussed since it was brought from Italy last year that all music-lovers look upon its visit as the one great musical treat of the season. Those who were so fortunate as to see the New York production, which this city is promised, and Mr. Savage has a reputation for keeping his pledges, declare that the Puccini masterpiece, as presented by the English grand opera company and orchestra, is the most fascinating of any opera, old or new, that has been given in this country.

For a stage production Mr. Savage is sending out the most complete equipment that has ever been furnished for presentation outside of New York. The company carries not only all the expensive Japanese scenery, costumes and properties, but the hundreds of beautifully colored electric lights and even the "drop" curtains, four of which are used instead of the regular house curtain. The opera itself is being sung eight times each week, requiring three separate casts in addition to the five principal cast members. The orchestra of fifty musicians, employs many unusual instruments, all of which have been imported either from Europe or Japan. A musical offering as pretentious as "Madam Butterfly" production is seldom witnessed outside of the principal cities of the country and the local management is to be congratulated for securing it.

Pittsburg Dispatch: That "The Little Cherub" was disappointing to Pittsburgers there is not a scintilla of doubt. Not that but a company of clever people struggled hard to please, but that the piece is stupidly English.

We have had English musical comedies that were highly enjoyable, perhaps because they were English. "The School Girl," which Edna May brought over, pleased mightily, because it was different from the milk-and-water stuff we have been used to. Then "The Blue Moon" scored heavily here, principally because its music excelled anything we had yet had in these comical affairs. English musical comedies are usually given with more polish and effective detail than home-grown ones, and for that reason have a strong drawing power. But "The Little Cherub" is a heavy, dense, stupid arrangement, with just enough bright spots interpolated to save it. And Hattie Williams, who has done so much to help other stars, could do but little to put vim and life into this, her own stellar vehicle.

Can you imagine this piece going for two seasons in New York? Gothamites probably know what they like, but so does Pittsburg. In this provincial town "The Little Cherub" wouldn't run at all. The production is sumptuous, the salary list enormous, and, as I said before, good people work hard. But it is not greatly pleasing to a Pittsburg audience, and unless a new show arouses enthusiastic approval on its opening it has a week of hard sledding.

After all, it is not established firmly that Miss Williams is really star timber. She sings and dances and has an attractive stage presence—that's all. And there are so many equally well equipped.

It has been said that those people



MR. ROBT. SINCLAIR,
Of Leville and Sinclair, at Bennett's
Next Week.

who are most written about are the least known. This paradox becomes a truism when applied to the important women of the stage.

Away from the theater the great "star" is immersed in the great life. She does not frequent public places like other women; she is never seen in fashionable restaurants, and as for having a circle of acquaintances, that is entirely out of the question.

During the hours that women in private life have for recreation, the actress is hard at work. And then the duties incident to her career are so manifold that all those hours away from the playhouse must be given over either to study or to study. It is for these reasons that a famous woman of the stage like Mrs. Leslie Carter is almost entirely unknown to the general public. Everybody sees her while impersonating somebody else, but the real Mrs. Carter they never see and each one has a different notion of what she is like.

It is for this reason that the public is prone to jump at some rather queer conclusions. The perfectly natural inference is that Mrs. Carter impersonates such characters as Zaza and Du Barry, that in private life she appears and conducts herself after the same fashion. But nothing could be farther from the truth.

Mrs. Carter the actress and Mrs. Carter the woman are a long way apart. Being one and the same person, bearing an actress is an adoptive name, and she has no occasion for surprise that she is busy at this sort of thing all her waking hours. Some people may think so, but some people get some very strange notions into their heads.

While this most famous among emotional actresses is the most animated and fascinating of women, noise and bustle are exceedingly distasteful to her. Nobody can remain long in her good graces who is given to fits of temper or is in the habit of saying disagreeable things. Mrs. Carter is a southern woman, which means that courtesy and kindness to all are a duty and a pleasure.

Her ways are gentle, and gentleness she inspires in those about her. One does not have to be near her very long before discovering her delight in that which is amiable and courteous, and keen disrelish for anything likely to ruffle the feelings of the most humble.

"The New Mrs. Loring," Miss Hendetta Crossman's latest success, described as a comedy of sentiment in three acts, is a play of modern life dealing with the homely but ever absorbing topic of mother love. This is a happy relief from the problem play and others of a kindred nature, and coupled with the delightful interpretation of the title role in the hands of Miss Crossman should appeal to theater-goers and insure their friendly interest and cordial support.

Miss Crossman comes to the Grand on Tuesday, March 10.



MISS MABLE LEVILLE,
Of the team of Leville and Sinclair
at Bennett's All Next Week.

David Warfield May Go To England

New York, Feb. 29.—David Warfield's success in "A Grand Army Man," since David Belasco's new Stuyvesant Theater was opened, has resulted in renewed rivalry among London managers to secure a contract with the popular American star. When Mr. Warfield was still appearing in "The Music Master," Mr. Belasco received the most flattering offers from George Edwards, Frederick Harrison, George Alexander and other noted British managers. This year, with "A Grand Army Man," a brilliant addition to his repertoire, these managers, with Herbert Sleath added, have been making still further attempts to tempt Warfield to the British capital. The proposition of Mr. Sleath, received only a few days ago, offers such flattering inducements that Mr. Belasco is seriously considering their acceptance. The plan would be for Mr. Warfield to start his London season next fall opening in "A Grand Army Man," his present success, and following this with "The Music Master." Indeed, the proposed plan for London has reached such a point that it may be considered practically assured.

Revision Necessary.

This has made necessary a sudden revision of this season's plans at the Stuyvesant Theater. Since last Wednesday, when the news of Warfield's important future plans was made known, the trans-Atlantic cables have been kept fairly alive with messages perfecting the details of his forthcoming London season. The chief result is that it is definitely stipulated that he shall appear in all the plays of his repertoire, opening with his present success, "A Grand Army Man," and that furthermore he shall create at least one new character while in London.

Play for Warfield.

For nearly a year Jerome K. Jerome has been working on a play for Warfield. The completed manuscript has just been delivered and Mr. Belasco has decided to give London the first view of the new character, which will follow "A Grand Army Man" and "The Music Master," the Belasco star

will give New York its first view of it the season following. It is more than likely that "The Auctioneer" also will be played in London, and if Mr. Warfield's success in the British capital is all that London managers expect, he will, while there, make his first appearance as Shylock.

All this means a tremendous amount of work, not only for the actor, but for Mr. Belasco and his entire executive staff; and that everything may be brought immediately into perfect running order Mr. Belasco will at once inaugurate the repertoire plan for his greatest star during his present season in the Stuyvesant. All the actors who appeared in "The Music Master" and "The Auctioneer" are being sought, and these, with the players now appearing in "A Grand Army Man," will form an unusually strong organization for the London season.

During the remainder of the present year, therefore, at the Stuyvesant Mr. Belasco will present Warfield in three plays of his present repertoire, for it has become known that his London engagement may begin much earlier than originally contemplated and that he may leave for England within a fortnight after the close of his present year.

Music Master.

The first change will occur next Monday when, for a limited time, Warfield will be seen in "The Music Master." This play will be produced throughout the week, excepting Saturday nights, when the bill will be "A Grand Army Man." This will be the order of the first few weeks of the change, with the probability that "The Auctioneer" will be given a place in the programme later.

One other aspect of the situation, and a highly important one to Mr. Belasco, is that the London opportunity offers comforting and most satisfactory solution of his booking difficulties. It will be his future policy, with a theater in London always at his command, to present his stars and plays in New York, Boston, Chicago and Philadelphia, on this side of the water, and then to send some one of them to the British capital.

NEW YORK FEATURES

New York, Feb. 29.—Miss Adeline Genee has poetry in her toes. The dancer from the Empire in London appeared here for the first time Tuesday evening, in the New York Theater, in Florence Ziegfeld, Jr.'s production of "The Soul Kiss," and she danced her way straight into the hearts and hands of her audience.

The charm about Miss Genee's dancing is that it is so expressive. On the stage she is dumb, save for her twinkling toes, but they speak volumes. Except in walking, she seems seldom to touch the ground, and the grace of her motions is such that there is never a thought how difficult it must be. There is a certain witchery about her dancing that is irresistible, and its charm is heightened by a delightful stage presence.

It has been said that New Yorkers have no appreciation for dancing as a fine art, but that was loudly disproved, for the audience fell victims to her graceful dancing in the most unreserved manner. Her dancing is modest without being in the least prudish, and it is alluring without being suggestive. Miss Genee toed her way to success in a single evening.

And the rest of "The Soul Kiss" is capital, too. The books and lyrics are cleverly written by Harry B. Smith, and the music, by Maurice Lebl, is the kind that strives for popularity. Herbert Gresham and Julian Mitchell, have staged the production most effectively, and the elaborateness of the costumes and scenery is sufficient to interest even staid first nighters.

Vienna's latest creation in music was imported into the Broadway Theater, New York, last Monday night when Oscar Straus' operetta, "A Waltz Dream," heard for the first time, set the feet of a large and fashionable audience to tapping in rhythmic time. It is the sort of music that creeps in through your ear, and once in your memory it remains there, reviving its pretty tunelessness again and again.

The production is lavish and the individuals were ably fitted to their melodious tasks. Miss Sophie Brandt was chic as a leader of a Vienna ladies' orchestra. She sang very well and acted with great spirit. Charles A. Bigelow was just as funny as expected, and Joseph W. Herbert was excellent in his affected drawl of manner and in his poses.

Maudie Adams is sitting for John W. Alexander, the Pittsburg artist, who has begun the preliminary sketches of what will undoubtedly be the most ambitious oil portrait ever made of her. The portrait is to be in six colors, of full length dimensions, and in the costume which Miss Adams wears in the second act of her new play, "The Jesters." Mr. Alexander is well known for his mural paintings in the Carnegie Library at Pittsburg.

E. H. Sothern last Monday night moved his Lyric Theater, New York, the character part in which his father made fame and fortune, that of "the perfect gentleman," Lord Dunderbary, in Tom Taylor's old comedy, "Our American Cousin," now rechristened "Lord Dunderbary."

The traction of this part, its business, comical, eccentric exaggerations of lip, stutter, drawl, hop-and-skip, are all easily mastered by so competent and experienced an actor as Mr. Sothern, but the exquisite finish, the delicate, perfect poise that made the comedy delightful in the original interpretation were the result of years of patient toil in building up a part word by word, almost letter by letter, and

that achievement has not fallen to Mr. Sothern's lot—at least not quite yet. Nevertheless when Lord Dunderbary was on the stage there was a constant ripple of laughter through the house. All Dunderbary's old stories are almost new to the present generation, and when half well told they are sure to amuse any audience. Mr. Sothern tells them exceedingly well.

He was warmly applauded and so persistently that after the third act he had to say a few words of thanks, taking the opportunity to explain his diffidence in essaying a part so entrusted with traditions.

WHY GIRLS ARE BETTER.

Yes, fathers and mothers, it is your boys that need your most thoughtful care. It seems to be instinctive to parents to shield their girls from evil, to keep them from the sight and sound of sinful things. What mother would rest when evening comes in her last daughter, even at large in the street, frolicking about the village store, or hanging about the door of the drinking saloon?

How many times is the son of ten years old away from the sight and sound of the mother at nightfall, breathing in a way malarial than that from the stagnant pool of merit in the street, frolicking about the village store, or hanging about the door of the drinking saloon? Now and then a boy poisoned in childhood by vicious associates does live down the poison, and comes out as a pure, clean man. But look over any community in search of the young men without guile, whose souls and bodies are clean and are they the rule or the exception? Scrutinize the sisters of the same young men, and do you expect to find the spotless among them? The rule or the exception? It is the curse of the world that its boys are cherished less sacredly than its girls, and they whose temptations to physical vices are strongest have the least done to fortify them against evil.

Do not say that because of the difference in their nature, boys and girls cannot be trained by the same standard of morality. It is a base libel upon manhood, fostered so long in the world that it has come almost to be believed. If the boys have greater temptations, they have stronger powers of resistance, if these powers only are cultivated. But too often they are wholly neglected.

WHAT IS A BOURGEOIS.

Bourgeois as a term of reproach has entered into the thought and speech of at least two generations. It rivals Philistine as a convenient epithet for what we do not like. In literature, in art, most of all in morals, to be a bourgeois is to be something indolently but unspeakably awful. Careful parents and anxious teachers warn the young against incurring this taint. You may be early English if you must, or late American if you will, but never can you think without a shudder of being bourgeois. The word stands for a curse, indefinite, to be sure, but blighting—almost as deadly as "un-American."

The malediction came to us from France, and there are those who maintain that we give it a more malign significance than it has in its country of origin. Not admitting that we in America have a bourgeoisie at all, we get more worked up over it than do the French. Professor Harvey Wendell has recently pointed out that the great body of students at the French universities are bourgeois. So are the leading professional men; they derive from middle-class families in the provinces. Such is notoriously the case with public men in France. When the socialist orator, Jaures, flung the taunt of bourgeois at the ministry,

Clemenceau eagerly accepted it as if it were a badge of honor. As well reproach a Tammany statesman for being "close to the people!" It appears to be true, also, that in France it is the bourgeois who do the least bourgeois things. Let an American in search of emancipation pass through the Latin quarter at 2 o'clock in the morning. He will see the crowded tables in front of the cafes, and hear the wit and song flying back and forth. What gaiety, what esprit, he will think, reflecting on the sullen bourgeoisie of his own land. Well, nine-tenths of the merry-makers before him are bourgeois.—New York Evening Post.

THE NEGLECTED RIFLE.

There is no doubt but that a large proportion of our male population could be induced to take up rifle shooting as a pastime if the opportunity were offered. That effective work can be secured by the training in rifle clubs has already been demonstrated. Canada's rifle clubs are a part of her military system, and in case of war would be turned into military companies. In Switzerland every male citizen is trained in the use of the rifle. There the rifle club movement is three centuries old, here we are only just beginning. The way it can be accomplished here is for the Government to encourage, assist and maintain in a high degree of efficiency civilian rifle clubs. A comparison of civilian rifle club work in this country with that of other nations is a sad commentary of our neglected opportunities. The United States, with its 80,000,000 or more of population and with over 16,000,000 available for military service, has only about 55,000 men in all branches of the service receiving training in target practice. The Government rifle clubs show about 1,800, and there are possibly 50,000 more who are familiar with rifle shooting of some sort. This leaves over 15,000,000 unorganized militiamen who are either entirely ignorant or unskilled in the use of any kind of small arms.—Harper's Weekly.

A FRIENDLY LEAD.

The late Sir John Mill was a very keen fisherman. He used to tell a story of an old man who was his attendant during a day's sport in the north of England. The old man was full of local gossip and small scandal, and where the natural supply failed him, he was clearly able to manufacture enough of his own to go on with. "I were out with the bishop, yesterday," said the old man, referring to a good fisherman, who is also a good fisherman. "Al' right! Millais, he's a good fellow." "Well," continued the old man, "he may be, but 'e do swear a bit when 'e's fishin'." "Oh, nonsense!" replied Millais, "don't believe that." The old man insisted that he was right, however, "I'll give you an instance," he said. "I was standing 'longside' o' the bishop, same as I might be aside o' you, an' 'e'd got a big fellow at the end o' 'is line, that was pretty-nigh pullin' 'im off his feet, an' it turns to 'is lordship an' I says, 'e pulls 'em, 'e don't 'ey and the bishop says, 'Yes, 'e do.' Well now, ain't that swearing?"

The breeding and selling of canary birds in Germany, which has reached such proportions that it now controls the markets of the world, is comparatively estimated of a value of \$238,000.

Cures the Worst Coughs or Colds

The Ozonated Air Cure, better known as "Catarrhose," is death to colds.

Its health-laden fumes contain the leading balsams of the pine woods. Soothing and antiseptic, it gives instant relief—stops gagging, hawking and sneezing.

Mucous and phlegm are cleared away, breathing made easy, and catarrh symptoms entirely disappear. Delightful and pleasant is Catarrhose, simple to use because you breathe it—sure to cure colds and catarrh because it destroys the cause. Doctors say nothing is more scientific, nothing passes such merit of merit in winter life. Do try Catarrhose! Two months' treatment, price \$1, trial (small) size, 25c; all dealers, or N. C. Polson & Co., Hartford, Conn., U. S. A. and Kingston, Ont.

Every Woman

is interested and should know MARVEL Whirling Spray. The new Vaginal Syringe. Do not let it pass you by. It gives full, particular and directions in full. WINDSOR SUPPLY CO., Windsor, Ont. General Agents for Canada.

The Famous Pedestrian

Gentlemen:

"I was a martyr to catarrh of the head, throat and stomach. I was so bad the doctors feared consumption. I tried many physicians and medicines. A friend suggested Psychine. I tried it and it was the only thing ever did me any good. I am now perfectly well. It is the greatest remedy the world has ever known. I do not need it for my health now, but I use it as a strengthener for my walking matches. I owe much of my physical endurance to Psychine."

JAMES REYNOLDS.

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Psychine is the greatest cure for catarrh of the head, throat or stomach in the world. It is a wonderful tonic and strengthener of rundown system, acting directly on all the vital organs, giving youthful vigor and strength to the system. At all druggists, 50c and \$1, or Dr. T. A. Slocum, Limited, Toronto.



MISS CHARLOTTE BOLTON,
With the Wilbur Stock Company at the Grand All Next Week.

appear in a new laughable comedy of skit. These performers will distribute a barrel of fun every performance, so come along and take home some of the pleasant things that are to be handed out. Keno, Welsh and Melrose, another trio of comedians and acrobatic stunts, who have been amusing the people continuously for several seasons past, will add to this already strong bill.

Albino and Lorraine, a repertoire of classic and popular music, will prove to be the season's strongest musical attraction. This act is beautifully staged, the lighting effects being marvelous. Saxophones, violins, cellos, organs, xylophones, bagpipes, etc., figure prominently in this act.

Dr. Williams, in introducing his sketch, "The Doctor's Busy Day," shows characters who with their conversation and songs captures the house. Assisted by his family of mechanical figures he keeps the audience in a continual upsurge.

The rapidity with which Dr. Williams works is amazing to the audience. With five mechanical figures on the stage at one time, he works their mouths, he keeps up a conversation that leads all to believe that he is conversing with humans. He impersonates a negro, a German, a woman, and also converses with his assistants in plain language. This is one of the greatest attractions of the season.

Keno, Welsh and Melrose, another trio of comedians and acrobatic stunts, of much worth, will step to the front next week, and display some of the greatest acrobatic work ever seen in this city.

Leville and Sinclair, who are more youngsters, are in a class by themselves. They do a very novel singing and dancing act that cannot help but please.

Miss Mino Moore, who is classed in the front ranks of the musical pro-

The management of Bennett's theater wish to announce that from Monday, March 9, they will establish in the vaudeville theater a new form of amusement. There will be picture play that will be intensely interesting and highly entertaining, panoramic dramas and comedies, songs augmented with startling mechanical effects which will prove wonderfully realistic, travel views of all parts of the globe and numerous electrified tableaux, besides other added features. There will be a full orchestra in attendance both afternoon and night.



ALSACE AND LORRAINE,
High-Class Musical Offering at Bennett's All Next Week.