

Plays, Players and Playgoers

THE GRAND.
Monday Night and Five Following
Nights.—The Earl Burgess Company

BENNETT'S.
Thursday and Friday Nights
..... "The Mikado"

Bennett's Vaudeville Theater closes for the vaudeville tonight, but Thursday and Friday nights, "The Mikado," will be presented for the benefit of Victoria Hospital.

Manager Aroz goes to New York Sunday, where he will open an office for the Bennett people and will have charge of the booking done for Bennett's four theatres, all of which will be open next fall.

Mr. Aroz has made many friends during his two years' residence in London, and the announcement of his departure was heard with regret. He is a good type of the theatrical man, one who keeps up the standard of the amusements he furnishes the public.

An old performer himself, he was picked up by General Manager Bennett, who has the happy faculty of gathering around him all the good things and talent of the theatre. His knowledge of vaudeville fits him well for the position he is called upon to fill in New York, and while deeply regretting his departure from London, his many friends will wish him every success in his greater sphere in New York.

Of all the great American plays, the old historical drama of "Uncle Tom's Cabin," has the strongest hold on the people. It is beyond question one of the best plays ever written, hence the warm places it holds in the hearts of all people of every clime. The greatest production that this American classic has ever had will be given at the Grand this afternoon and evening under the management of William Kibbe. Watch for the big street parade.

No greater or more pretentious undertaking has ever been seen in Canada than the monster benefit now being arranged for the mail carriers by Manager Bowers for the week of May 20. Mr. Bowers has gotten together the largest and most expensive vaudeville bill ever before seen in Canada, and has engaged a bill amounting to \$2,500. That the people of London will appreciate his efforts to benefit others has already been demonstrated by the large number of tickets sold by the carriers. It is a guaranteed fact that such a bill has never been seen outside of New York City, and comprises acts that are coming here direct from Europe. Miss Monnie Emerald, a dainty little miss from the mother country, will make her first American appearance here, having been playing continuously for the past two years in London, Eng., at the music hall, and for the past seven months at the Palace, the largest music hall in the world. Eph Thompson's herd

of military and acrobatic elephants, introducing the only somersaulting elephant in the world, "Mr. Will H. Fox, whose act in the celebrated "Paderewski," has made all Europe laugh, and will make his first appearance here. Jewell's Manikins are so wonderful that it is hard to believe that they are not really midgets instead of marionettes manipulated by human beings. Cook and Stevens are said to be the funniest colored performers on the stage, and their act, "The Coon and the Chinaman," is of the side-splitting order that makes you wish they would stop long enough to let you catch your breath. Kinky Lee and her Kandy Kids are now the real candy, and give you a condensed musical comedy that brings shame to many of the large companies carrying thirty or more people. The Brothers Giff come to us from the land of ginger beer and pretzels, and do some pumpkins as gymnasts and acrobats, and perform feats that make you sit up and take notice. Harry Lee is one of those funny fellows, you read about, but seldom see, and he sings some parodies that are new and original, and make you wish you have not already bought your ticket, be sure and tell the mail carrier to bring you along a couple when he brings you your morning mail.

The Earl Burgess Company, which opens a week's engagement at the Grand Monday evening, is one of the most popular stock companies in the country. They are presenting a repertoire of the latest New York successes, and are carrying a company of sixteen people, every one of whom is an accomplished and capable actor or actress, and a carload of special scenery and electrical effects are carried for every production presented by Mr. Burgess, who takes pride in having the largest and best-equipped repertoire company traveling at popular prices.

The plays presented are all sensational and will be presented in the following order: Monday evening, the four-act drama, "For His Sister's Honor." Tuesday evening, "The Whole Dam Family." Wednesday evening, "Queen of the White Slaves." Thursday evening, "Tracked Around the World." Friday, "How Women Ruin Men." Saturday, "Secrets of the Police." Wednesday matinee, "On Thanksgiving Day." Saturday matinee, "Daughter of the South."

Probably the greatest drama ever presented to American theatregoers is "The Lion and the Mouse," Charles Klein's play, which Henry B. Harris will present here.

This play has broken all records in theatrical annals, and is now in its twelfth month at the Lyceum Theater, New York. It being the only drama presented through an entire summer season. Mr. Harris has gathered together an exceptionally fine cast for the interpretation of the different roles, and the engagement here should prove a most interesting one.

Actors and Their Dress

Actors do not create style in dress as an actress often does, although the leading man in the modern drama must be in style and patronize the best tailors. Knowing what to wear naturally most of the actors are good dressers off the stage. Both on and off the stage, John Drew is considered the Beau Brummel of the theatre, and comes near to any other actor who has been called "the glass of fashion and the mold of form." His personal knowledge of society greatly assists him in dressing the small roles that he usually portrays on the stage, and he shows the same elegance in dress when seen on Fifth avenue.

Of the younger actors Richard Bennett of "The Hypocrites" is said to be one of the best dressed boys off the stage. William Courtnay invariably wears white suits when seen on the street and usually carries the latest things in canes. His coat is of the newest cut and his gloves and hat are of a corresponding shade. He always looks as if he were ready for a promenade on the Champs Elysees.

Forbes Robertson, the English star, exhibits a quiet taste in his dress. He is attired according to the prevailing fashion and nothing more. But one would be sure to say, "There is an English gentleman," upon seeing him off the stage. The simple habits of William Gillette are not better illustrated than in his simplicity in dress. Though quietly dressed his clothes are in good taste.

George M. Cohan cares little for his personal appearance off the stage, and usually wears soft felt hats, and the fact of wearing soft felt hats, which are known as the "George Cohan hats." William Collier is another actor who does not set much store upon fashionable dress, but rarely has a suit that fits him.

Guy Miller is most correct in his dress. Wilton Lackaye is an elegant dresser, but E. H. Sothern is too intellectual to care much about clothes. Frank Worthington dresses quietly but always looks well. Herbert Kealey always looks well. He has been a stage model with his dress coat and patent leather, and is as much a model in dress off the stage. Francis Wilson does not worry about his clothes, but is always neatly dressed and off the stage he might be taken either for an artist, a musician or a poet. Nothing about him looks like a stage actor. Dustin Farnum would suggest that he is an actor and he says that he often has been taken for a traveling man. Edwin Arden, who has met with much success in portraying western types on the stage, dresses fashionably and correctly. Robert Loraine is well groomed, but never overdressed. Orrin Johnson is always immaculate, and looks like a fellow player he is off the stage. The simple habits of William Gillette are not better illustrated than in his simplicity in dress.

There are usually two entrances to the stage of a theatre; one is through a little door which opens from the auditorium directly on to the stage, and is situated at one side of the theatre, just back of the stage box. This door is used only by the manager of the company and the stage manager. The door is really used but little, and in many of the older theatres does not exist at all. The real stage door—the door with the overhanging lamp; the door of fiction and romance and mystery—is an altogether different affair. Whether from accident or deliberate purpose, I do not know, but this door is usually geographically situated at the end of a dark, narrow alley, deep with slush and ice in winter and filled with ash heaps and tin cans in summer.

Admitting that the casual visitor does succeed in finding the stage door at the end of the alley, his difficulties have but just begun. On gingerly opening the stage door, which, although the most inopportune door in the world, is never locked, the visitor will find a very small hallway. On one side of the hallway there is a pigeon-hole letter-box and a key-rack. On the other side there is a window opening in on a small room, which is the exclusive property of the stage door-

ETHEL SCORED, BUT AMELIA LOST OUT

Fickle Fortune's Treatment of Two Famous Actresses.

EDDIE FOY SEEN IN NEW ROLE

In "The Orchid"—Interesting Gossip From New York Regarding Theatrical Matters.

New York, May 11.—Two fair women, Ethel Barrymore and Amelia Bingham, have had differing weeks in New York. Ethel's being triumphant easily and Amelia's disastrous. Their contrasting experiences, one in one evening and the other in the next, show how stage vogue goes up, and up, and down, and down, according as it gives momentum amounting to velocity. These actresses are figures in society as well as in drama. Ethel, daughter of Maurice Barrymore and Georgia Drew-Barrymore, grand-daughter of the deceased Mr. Drew, is the crown of the alive John Drew, is the crown of the high joint lands of Bononia and Smartdom. She hobnobs alike with people of Murray Hill and the Tenderloin, and gets away with the homage of both kinds.

Ethel Barrymore's new demonstration of her power, even prowess, in doing things which she ought not to

do is in "His Excellency the Governor." That play, as first given here eight years ago, had Jessie Millward in its character of a bluff, unassuming, and unassuming woman, who imposes her self upon the governor of a British island colony, and Jessie's performance was racy, humorous. In that cast Ethel played a young girl whom three men followed with doglike docility in leashes of fond infatuation, and she was irresistibly fascinating with her voice of coo and her air of wheedle. Well, in the revival of the piece, meanwhile having become a star actress, whose brilliance is auriferous, Ethel transfers herself to the roguish, all but vicious, beauty from vaudeville, a role absolutely outside her range of effectuality, and does she fall with her closely—to the walking section of herself. I don't think that so intimate or entrancing a stage view of the fashionable drawing-room girl has ever been seen in this city. It was a case of girl and gown in a bewildering harmony that benumbed critical analysis of her acting on the first night. And who thought of the captain marshal who had written "His Excellency the Governor"? For there, conspicuous at the front of a pro-town gives the stage doorkeeper a note for the third lady from the right hand and crosses his hand with a dollar bill—he will still scowl and growl, "Stay where you are."

It is one of the traditions of the profession that every actor and actress on entering the theatre shall say, "Good evening," and on leaving, "Good night," to the stage doorkeeper. During the many dreary hours I have been permitted to stand in the stuffy hall behind the third lady from the right, I have seen many stage actors, from the lowliest, slinking chorus girl, fall to greet the stage doorkeeper with hearty enthusiasm, and I can remember but few cases of the greeting, even having been returned.—C. B. Davis, in Outing Magazine.

Amelia Bingham is of social account in New York circles of well capitalized fashion, and is known for bland, blond amiability; also she is a notably intellectual woman, with a gift of gab, which she utilizes as president of the American Playgoers' society. Amelia had been far and long away since last autumn on a tour with "The Lilac Room" when she got back to introduce that play to her own people. Joe Weber had rented his

musical hall to her for a month, and the sudden change of show from extravaganza to drama took three persons unawares, if no more. There was a man who looked like a solid marionette here on a goods buying visit and two girls who had an aspect of Broadway familiarity. Yet they, like him, had thought Weber's gayeties were still there; and so, adhering to music hall usage, he lit a cigar, leaned back in his box front chair between his girls, and began to haze the air with the smoke of tobacco. An usher corrected him. That he looked at the programme, consulted with his companions, and the three departed. However, the house held few who didn't know that Amelia Bingham would act in a new play, and the audience was as handsome as that which gathered for Ethel Barrymore on the ensuing night.

Those of my readers who have seen "The Lilac Room" know how the plummy Amelia rolled into the sight of her New York acquaintances upon her return from a southern tour—how she came in a runaway cart, hurried into the reception room through an open window and sprawled on the floor. She was enacting a Chicago heiress in the usual libelous manner of the day. The play, however, had been a den of violence, and the headlong extravaganza might reasonably have been a method of rapid transit usual to a vivacious American young woman. The New Yorkers who saw it gave a down and down, according as it gives momentum amounting to velocity. These actresses are figures in society as well as in drama. Ethel, daughter of Maurice Barrymore and Georgia Drew-Barrymore, grand-daughter of the deceased Mr. Drew, is the crown of the alive John Drew, is the crown of the high joint lands of Bononia and Smartdom. She hobnobs alike with people of Murray Hill and the Tenderloin, and gets away with the homage of both kinds.

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suggestion of insanity. Broadway cheered with enthusiasm over something new and strange in musical farce.

Eddie Foy was the principal in this latest though not newest importation, which had been written by five Londoners, and altered by three Americans. Foy was as funny as usual and in the same way as usual. He began with a song about various rough young toughs who excuse their misdeeds because they are collegians, with a "Rah, rah, rah!" But it was in the second act that Foy was our good old Foy. Here, having sung about a man who "goes to church on Sunday," to the balance up his wickedness of the week's six other days, then Foy reverted to his favorite dance that is not a dance. Of course you know it: the swinging of the body to the rhythm of the music with hardly any more dancing than a tapping of one foot, the flipping of his shoes, collar, and hat, and the slapping of his legs during the proceeding. This time he did not say, "It's a pretty thing," nor "It's dusty on the river tonight." Instead he recited four line topical verses, the last line of each suggesting "lar" as the rhyming final word. Instead, though, whatever the subject of the lines might be, the last line was invariably: "Rah, rah, rah, rah!" Thus is the humor of "The Orchid" made newsy.

The tale came in advance of the company that Foy, jealous of applause given in Philadelphia, to Tricky Tricky, had raised a row about Lee Shubert had gone there to quell the disturbance. With Tricky it is a case of bringing coals to Newcastle, as nearly all the material with which she does well is, almost line for line, a paraphrase of a role which Marie Dressler played here at Weber and Fields' some years ago, and taken thence to "The Orchid" in London. Of course, as repeated here now, it naturally hits with less force than it did originally. Still, its rough hilarity is an element in the show's really big success.

If the accounts of Foy's anxiety lest some one should rival him in the play are true (and as likely as not they are) the one for him to have been afraid of was the Rock whom I have mentioned. He had been brought from London for the part of the old orchid maniac not only, but to figure later as a gay old rake who had found in Paris the flower which he had hunted for in vain in Peru. Also, he had a chance, as a Yorkshire lad who had a quaint song and dance with a lassie as mischievous and graceful as himself. His third opportunity was to make up as a rinky Briton at a Paris costume ball, where he gave a French form of our cake walk and a whirlwind finish to the play.

Paul Armstrong and Rex Beach have been commissioned to write western plays for Charles Frohman.

Louis Evan Shipman, the author of "On Parade," has under consideration a new play for Henry Miller.

Verner Clarges, now with Arnold Daly, has supported nearly every star of note during the past twenty-five years.

Edna Fasset, who was formerly with Fritz Scheff's company, has replaced Sallie Fisher in the support of Frank Daniels.

Belasco's play, "The Girl of the Golden West," may be adapted for the operatic stage by Puccini, the composer of "Madam Butterfly."

William Morris has been engaged to play his original role with Ethel Barrymore in the revival of "His Excellency the Governor."

"Bon-Hur" is to be one of the principal attractions at the Jamestown Exposition. It will be produced there under the direction of Messrs. Klaw and Erlanger.

Frank Conner, last seen in New York with Kyrie Bellew in "Brigadier Gerard," has been engaged by Liebler & Co. to play the part of Mr. Edith in "Mrs. Wiggs of the Cabbage Patch," when that play is produced in London the latter part of this month.

THE JOYOUS LIFE.

To be happy, hopeful, buoyant, kind, loving heart, the very depths of my heart, considerate and thoughtful regarding the peculiarities and eccentricities of human nature; adjusting myself to each as to produce harmony, not friction; to be pure in words, and thought and deed; broad-minded and liberal; not given to petty denunciation of my fellows; moderate in methods of life; never adding a burden or sorrow where a little forethought would give pleasure; not hasty in speech or action; sincere, candid, and truthful in every detail; conscientious in the execution of every duty; keeping close to nature's heart, and always relying on the good of our acquaintance, who serve. This is my idea of making "the joyful living."—Louis Waddell, in the Nurse.

PRONUNCIATION IN ENGLAND.

There is a village in North Devon which the signpost calls Wolfardisworthy, which we have heard pronounced "Wool-which." Very likely, however, if you went there and pronounced it so you would be reproved for the contraction.

This was what happened to us at Cirencester. Passing through that town we were solemnly corrected for calling it "Cicester." On the other hand, when wandering in Norfolk and drawing nigh to a place which was marked on the map "Happisbury," we found ourselves quite unintelligible because we did not pronounce it "Hazeboro."

Even in English the difference between right and sound is confined to a small minority or words, though some people seem to be of the same opinion as a young Hanoverian lady of our acquaintance, who naively remarked: "You English do pronounce so strangely. There is your great author; you spell his 'Dickens,' and you pronounce him 'Boz.'"—London Spectator.

\$3 Per Month. Will buy a beautiful \$100 Rosewood Piano, 7 1/2 octaves, guaranteed 5 years. This piano is in excellent condition, and good as new for practicing. Heintzman & Co., 217 Dundas, corner Clarence.

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Blue Ribbon Tea

Gently stimulates the system and conserves the health.
BLACK, GREEN, MIXED—25c to \$1.00 a lb.—ALL GROCERS

OH! RATS!

There is in Liverpool, England, today a girl of fifteen years old named Sarah Saunders, who is the most successful rat-catcher in Great Britain, and the only female engaged in the business. She took up the profession when her father died, but is better at it than he was.

The girl is under contract and she has two warehouses to free from rats, and she has two men to assist her. Just how they work is a secret, but they sometimes catch as high as three hundred of a night. The rats are skinned and their fur dyed and made up into muffs and coats. The girl is said to make as much as three thousand dollars per year. The number of rats killed is about a thousand per month.

ITCH, Mange, Prairie Scratches and every form of contagious Itch on human or animal cured in 30 minutes by Wolford's Sanitary Lotion. It never fails. Sold by Callard & McLachlan, 13-14-t.

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16 only Steamer Trunks with straps. Regular \$8, for.....\$7.00

10 only Trunks, brass mounted.

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KIPLING WAS SATISFIED.

"I was satisfied," wrote Rudyard Kipling of his first visit to Japan: "everything was exactly as I had seen it. You will be satisfied and charmed by everything you see in the island Kingdom, and more than pleased with the ease and comfort of the voyage there on the C. P. R.'s magnificent steamships. Why not make the trip? We shall be glad to mail you free literature, rates, sailing date and full particulars."

TO THE

PACIFIC COAST

DURING SEASON OF 1907.

From April 27 to May 18 the Wahash will sail round trip tickets (on certain dates) at greatly reduced rates, to Los Angeles and San Francisco, California, good to return until July 31. Tickets good to stop over rates, dates and routes see Wahash agents, or address J. A. RICHARDSON, district passenger agent, northeast corner King and Yonge streets, Toronto, and St. Thomas, Ont.

SPECIAL EXCURSIONS

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Corinthian.....Thurs., May 9, June 13, July 10
Pretorian.....Thurs., May 16, June 20, July 17
Sicilian.....Thurs., May 23, June 27, Aug. 1

Montreal to London via Havre.

Sardinian.....Wed., May 8, Sat., June 15
Parisian.....Sat., May 18, June 29, Aug. 10
For winter sailings, rates, etc., apply to E. DE LA HOOKE, G. T. R., W. FULTON, C. B. R., or P. H. CLARK, 416 Richmond street, London.

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