

AFFAIRS OF THE STAGE

"How'd You Like to Spoon with Me?" which is now known as the swinging song, is the best-liked number in "The Earl and the Girl." During its rendering 10 young women on swings pendulate out over the heads of the audience.

The large American colony in the City of Mexico is to have an English-speaking theatrical company among its amusements next season. Miss Beryl Hope will take a company there in the autumn and open the Renacimiento Theatre.

The wedding ceremony between Raymond Hitchcock and Flora Zabille was performed at St. Louis last week by the Rev. Dr. Mangasarian, the bride's father.

Mrs. LeMoine will play in "A Plot in the Scutcheon" the role of Guendolen Tresham, originated in 1843 at the Drury Lane, London, by the great Helen Faucit.

Mrs. Charles Calvert, "the Mrs. Gilbert of the London stage," was brought over by Liebler & Co. expressly to play Mrs. Hardcastle in the all-star revival of "She Stoops to Conquer." She has, however, been prominent in the companies of Edwin Booth and Mary Anderson.

Albert Parr, the tenor in Raymond Hitchcock's support in "The Yankee Consul," has fallen a victim to the Boston terrier craze. Mr. Parr owns a farm in the Thousand Islands district and has decided to make this handsome breed of pet dogs popular in Canada.

Ivan Caryll, composer of "The Earl and the Girl," and of "The Duchess of Dantzic," is of English and Italian parentage. He was born in Spain.

Mrs. Sarah Cowell LeMoine won her triumphs as a Browning reader and reciter long before she ever thought of going on the stage as an actress when she made her first appearance in "Catherine."

King Edward and suite occupied the royal box at the Lyric Theatre in London recently to see Miss Maxine Elliott's performance in "Her Own Way." The house was packed. His Majesty led the applause through the evening. At the close of the play the King said he wished to see Miss Elliott, and she attended at the royal box. His Majesty complimented her on her performance, and expressed pleasure at seeing her in England. He also spoke in flattering terms of the talent America is sending to England this season.

Anna Held has purchased a motor boat and will be one of the contestants in the sea-going race that is to start from Dieppe. Anna Held's London season is now announced positively for Sept. 8. It is Flo Ziegfeld, her manager, intention to bring over an entire American company to support his star.

Ethel Barrymore is suffering with a poisoned arm, the result of a fall on the stage last week. By applying the X-ray it was discovered that blood-poison existed and an operation may be necessary.

A correspondent writing of Sir Henry Irving's reappearance as "Becket" says:

"The most magnificent tribute ever paid by the public to a great actor, in my recollection, however, was that received on Saturday night at the historical Royal Theatre, in Drury Lane,

by Sir Henry Irving, when he made his reappearance in a splendid revival of "Becket," by the late poet laureate, Lord Tennyson, long a personal friend of the distinguished actor.

"As the curtain rises on the first scene of this poetic drama the actor is playing a game of chess, it will be remembered, with the king, seated at a table. As the curtain slowly rose Sir Henry was recognized by one of the greatest audiences I have ever seen in any London theatre. Many of them had waited for more than a dozen hours for the doors to open, just as they did in the old days when Sir Henry was in his prosperous Lyceum period of management.

"It was these old Lyceum pittees who sent a splendid laurel wreath to Sir Henry in the early evening, with a loving greeting, in which their delight was expressed as unbounded on hearing of his restoration to complete health. The message concluded: 'Believe us to remain ever yours in loving admiration.' But it was the length as well as the strength of the magnificent greeting that Sir Henry received when he was recognized by the great audience that so profoundly impressed me. Three times Sir Henry rose from his seat to bow his thanks to the prolonged burst of applause.

"He was majestic in his dignity, and towered above his fellow-actors to a degree that never before seemed possible. Then he spoke his first few words. His voice rang out with a firmness and distinctness that was immediately noticeable. In fact, the actor's voice seems to have grown stronger than ever, and never has each word been spoken so plainly, it seemed to me, as on that memorable first night of his reappearance at Drury Lane Theatre. I could see no sign of impaired health in either his speech or bearing. His attitude was more dignified than ever, and Lord Tennyson's "Becket," which I had seen at the Lyceum Theatre some dozen years ago, on the first night of its performance, seemed even more impressive than on that occasion.

"The splendidly-acted Queen Eleanor of Miss Genevieve Ward in the original production was less missed than I thought it would be, owing to the strong impersonation of Mrs. Cecil Raleigh, who was 'coached' in the part. I believe by Miss Ward herself, and the admirable acting of Gerald Lawrence as the ill-tempered King Henry II. only served to recall the absence of the late William Terriss, who was the original King Henry. The real blot on the play (I regret to say) was the Rosamund of Miss Maud Fealy, who was first seen in London in "Sherlock Holmes" with Mr. Gillette.

"When 'Becket' was originally performed at the Lyceum Theatre, Miss Ellen Terry was the Rosamund, and the success she achieved then was one of the most brilliant and beautiful in her distinguished career. She looked like a poetic ideal of a heroine, and the speeches she had to utter seemed real, which is not the case with Miss Maud Fealy, whose make-up and long golden locks give her the appearance of a girl not yet out of her teens, and certainly much too young to be the mother of Geoffrey, the young son of whom Rosamund speaks as having 'waited for so long.'

"For Sir Henry it was a great triumph. Every act was the signal for a fresh outburst of wild applause and cheers. Again and again he had to bow his thanks, and when the curtain finally fell the whole house seemed to give way to the wildest enthusiasm. I have never seen or heard of such a demonstration in any English theatre. When for the second time, and then again, Sir Henry appeared in front of the footlights, he had to make one of his delightful little speeches.

"I am told that this wonderful reception unnerved Sir Henry Irving tre-

mendously, and his appreciation might be spoken of in the same words that he uttered, on the first night of the original production of "Becket," when, in answer to a voice crying out: 'Many happy returns of the day,' for it was the actor's birthday, he said, 'That is the sweetest remembrance I have had.' Surely, that magnificent greeting at Drury Lane is but another of his 'sweetest remembrances.'

The same correspondent writes: 'The pleasant remembrance' that Miss Maxine Elliott will carry away with her at the conclusion of her present London season in 'Her Own Way' must be particularly gratifying. This beautiful American actress long ago achieved a striking personal success in England, but she has never before attracted such a fashionable following. She is a 'stall and box success,' as the saying goes, altho the pit is also packed nightly, while the gallery audiences are increasing at each performance, I hear.

"The booking of all the better class of seats is really enormous, and at the close of her four weeks' season at the Lyric Theatre the piece will be removed to another house, but which one is not yet decided. I hear that negotiations are now proceeding for three, or rather with the heads of three separate houses in the west end. It looks to me as tho the Shaftesbury Theatre was the most likely. This house has long been an uncertain one, 'his seems to matter little, however, to the Scudbert Bros., who are arranging to take it over next autumn.

"At the present moment these American managers are completing their arrangements for the opening of the Waldorf Theatre, and their forthcoming season of Italian opera and drama, in the same language with Eleonora Duse, looks as tho it would be an exceedingly brilliant one. Her first appearance at the new Waldorf will be on May 23. At present she is still repeating her remarkable success in Paris, where she has never been so well received.

"Meanwhile, the opening of the Royal Opera House in Covent Garden fully a fortnight earlier than usual speaks well for the new energy of the management of that historical house. The first cycle of 'The Ring' begins the season of grand opera, but two lighter works will be heard this week as well. The second night of the opera was devoted to 'Die Walkure,' which began at 5 o'clock yesterday afternoon, but found nearly everyone seated before the overture began. In the royal box were the Duke and Duchess of Connaught, with their daughter, Princess Margaret, and I noticed that each of the royal ladies wore high-necked dresses, but no hats or bonnets.

"At 7 o'clock the interval began, when many of the prominent ladies in the boxes left the opera house, but returned later on in full evening dress to hear the rest of the opera."

Ignacio Martinetti, who is to be seen in the role of Alan in "Babes in Toyland," will be remembered as one of the younger members of the Martinetti family of famous pantomimists. Young Mr. Martinetti made his first appearance in America, playing the boy's part in Denman Thompson's original production of "Joshua Whitcomb," in which he did a sensational dancing specialty. Since then he has appeared in numerous big productions and was for a long time connected with the company supporting May Irwin. With that comedienne he was usually cast for parts in which he portrayed eccentric and irascible foreigners, he being particularly qualified for portraying these excitable characters. In addition to being a first-rate comedian, Mr. Martinetti is one of the best dancers before the American public. Contrary to the general belief, the Martinettis are not Italians, as their names would imply, but are of French extraction.

The Wise Girl.

"Let him marry the girl!" is the panacea of the sapient beak for wounded honor. But the wise girl is surely the one who announced one day in court, "I will never marry the man who deceived me. Let him pay."



The Husking Bee Dance in the famous New England play, "Quincy Adams Sawyer," at the Grand this week.

BIG EXTRAVAGANZA FOR FIRST RACE WEEK

"Babes in Toyland" with a C. M. party of One Hundred Comes Fresh from New York Triumphs

"Babes in Toyland," a musical extravaganza, under the management of Hamlin and Mitchell, is to be the attraction at the Princess Theater this week. "Babes in Toyland" is a companion play to the ever popular "The Wizard of Oz," and is quite as well liked as that extravaganza. It was written by Glen MacDonough, who furnished the libretto, and Victor Herbert, who composed the music. No more elaborate production has been given to America than the "Babes," and it goes without saying that the music is all that could be wished for. Among the numbers which are the best liked and which are in the true Herbert style are "Toyland," "I Can't Do the Sum," "My Castle in Spain," "Don't Cry, Bo-Peep," "Beatrice Barefacts" and numberless others that redound to the credit of the composer. A fanciful fairy tale is told which relates the adventures that befall two orphan children, Alan and Jane, who are hated by a miserly old Shylock of an uncle, who wishes to get them out of the way in order that he may obtain possession of the fortune which rightly belongs to them. Other personages to be seen in the extravaganza and who are the friends of Alan and Jane, are Tom-Tom, the Piper's Son, Little Red Riding Hood, Bo-Peep, Contrary Mary and divers other characters taken from children's story books. Alan and Jane, in order to escape from the persecutions of their wicked old uncle Barnaby, run away to a mythical country called Toyland, presided over by a wonderful genius known as the master toymaker, who is enabled to create the most marvelous toys. Thither they are followed by all the other characters of the play and all meet with the most mysterious adventures. A monster procession of wonderful toys is held, and Alan and Jane in disguise are made the leaders of this spectacle. The old toymaker has discovered a secret whereby he is enabled to give life to his creatures and they rise in rebellion to destroy him and make Alan their leader.

Of course Uncle Barnaby has followed the children to Toyland, still seeking their destruction, but, in the end, he is outwitted and everything ends happily, as it always does in a fairy story. The role of Alan is entrusted to Ignacio Martinetti, who will be remembered as one of the most capable singers, dancers and light comedians before the public. Miss Mabel Barrison, who has the principal female role of Jane, is a Toronto girl, who has met with much success, and who will, on this occasion, make her debut before an audience composed of her own townspersons. Others in the company are Bessie Wynn, May de Souza, Charles Guyer, Vinco Twohey, Gus Pixley, John F. Ward, Joseph Greene, Catherine Murray, Arline Boley, Irene Cromwell,

Catherine Bell and nearly one hundred others. Anything that is said of "Babes in Toyland" would be incomplete without some reference to the chorus, and as it has been produced under the direction of Julian Mitchell, it will be known from that fact that the chorus girls are the most shapely and beautiful that could be obtained. The curtain at the Princess engagement of "Babes in Toyland" will rise promptly at 8 o'clock for the evening performance, and at 2 sharp for the Wednesday and Saturday matinees. This is owing to the length of the performance.

MABEL BARRISON.

To-morrow night at the Princess Theatre Miss Eva Farrance, known on the professional stage as Mabel Barrison, is to make her appearance in the character of Jane in "Babes in Toyland." Miss Farrance was born in Toronto, and lived with her parents on Denison-avenue. At one time she was employed at the Methodist Book Rooms, but always had a leaning towards a stage career, and as a child displayed talent in that direction. It is related that she was in great demand at little school entertainments and similar affairs as a recitationist, and Miss Barrison, or Miss Farrance, acknowledges that she has, on numerous occasions, been guilty of reciting such old standbys as "Curfew Shall Not Ring To-Night," "The Goblins Will Get You If You Don't Watch Out," and others equally reprehensible. Another favorite recitation of hers was a dainty little thing called "Asleep at the Switch," but it can be said that the young lady has never been guilty of being in that condition herself. She has been on the stage not more than five years, and has already secured a position that places her in the front rank of comedienne. Her first stage appearance was with the Francis Wilson Opera Co., and she continued with that comedian for one whole season. It is worthy of note in this connection to state that Miss Bessie Wynn, also of the "Babes in Toyland" company, and who has a prominent part, was a member of the Wilson Company at the same time, and in the same capacity as Miss Barrison. After her season with Wilson, Miss Barrison was engaged by Miss Anna Held and was one of the famous fencing girls in the "Little Duchess." During her stay with Miss Held, Julian Mitchell saw her, and when it was decided to produce "The Wizard of Oz" he offered Miss Barrison the part of Trixie, which she accepted, and which she played in the original cast of that extravaganza. Afterwards she was selected by the same management to create the role of Jane in the "Babes in Toyland," a part which she has played with much success ever since. Miss Barrison's big hit in "The Babes" is made with the "I Can't Do the Sum" song, which she sings with the assistance of eight young ladies perched upon the top of a garden wall. It is in the nature of a topical song, and it is said that she has at different times, sung over two hundred different verses—of course, not all in one evening.

During the "Rest."

Artist: A most remarkable thing happened to me the other day. Model: Oh, yes, I know. You sold a picture!



A Scene in "Mistress Nell," Which Hendietta Crossman Presents at the Princess Theatre Next Week.

LOCAL FOREIGN

HORSE AUTO AMEN HITS FREAK

To Get at the "Smart Community of Auto to Suffer."

This in some respects most memorable week in Canadian automobilism. Tatives of the horse and respectively laid siege to ment in one day. Mr. St. was the cause.

We have heard of horse This bill was not a horse was a sort of nightmare, peare's "Merchant of Ven was too serious to be co much of comings to be a usual the most lurid phat tor grievance were emph as can be remembered were heaped on the horse.

The Freak Mot

To say there was not some of the accusations Neither would it be truth motorist—and we belie catches most of the fra that the "smart alec," Ryckman's phrase, is on who drives a motor. I alec is not a genuine m the same kind of man, a horse capable of 40 would crowd him 39. T such fanatics in Toronto nted. Sometimes they a vices either. Confirmed tors have been seen sl among trolleys on Bloo less than 20 miles an l Heaven, these freaks small minority. They with us. The law can re out, any more than lye negroes from committing

Hysterical Legis

What was to be don teach this crack-brained sense? Pass a law that jumping-jack of every d in the province? Well, would have been childi can't afford that. Fa consideration are the lea expected. The legislator pass an hysterical law is the freak driver who b on the fraternity.

This man, for instance He is a novelty. Like does not like music, he s sons, stratagems and spo with the horse represent tradition. The man w stands for four years. the horse makes the sam take that the freak mot regards the motor as a child. For this child y rules, no matter how ac ly to teach him that you l This is extremist and mior is not a mere fa plaything. It is a big tiked to do what the hor accomplish. The roads to the horsemen. Neith long to the motorist. T the public. The public p, piece, the law-makers, value the past more h future. It's easy to ge the statute book. It's to get it off.

Driving After dark The driving after dark be one of the serious p should be reduced to a or no law. Some peo known by their headligh very well in the city w hundreds of other lighti mitigated darkness of roads it is quite anoth sensible horse is to be bing a fit at sight of tw eyes suddenly staring a nowhere. Even this mig eable to the farmer's h motors often. As it l about one a week. Abo begins to dream that dreaming when he saw t sees another—this tim first time he only shie he bolts across a ditch wire fence and does h away.

TOOTS FROM EX

Cincinnati, May 9.— chauffeur for C. C. Br charged by the police powerful De Dietrich t Reading-road at 26 mil 11 miles an hour abov was fined \$25 and costs court. Bragg retained a fight the case, which h a higher court. In that the fight will be on the the ordinance says 15 the police must time a hour before they are in prove that he has exce limit the contention beh as nobody is injured or driver is occasionally even if he occasionally as he averages no mor in any given hour.—Auto