

PLAYS AND PLAYERS

ATTRACTIONS AT THE GRAND.

Today, matinee and night
 Tuesday next "The Blue Mouse"
 Wednesday next "The Royal Chef"
 Saturday next, matinee and night
 "The Old Homestead"

"The Blue Mouse" Today.

In "The Blue Mouse," which is to be presented by the original company today, matinee and night, at the Grand, Clyde Fitch, the author, has given the stage a new and improved chorus lady, who, in spite of her roughness, is wholly irresistible. In casting about for an actress to create this role, the Shuberts selected Miss Mabel Harrison, a well-known comic opera star. Miss Harrison's reputation not only by the critics, but by the public, as well, shows that the selection was a most happy one.

Miss Harrison will be seen in the role of Pauline, and Harry Conroy, perhaps one of the best-known farceurs on the stage, will play the part of President "Levelyn." "The Blue Mouse" is, of course, strictly a farce. It was first produced in Berlin, where it ran for over a year. It was in that city that Clyde Fitch saw the piece in its original form, and realizing the possibilities of it, he immediately made arrangements with the Shuberts to bring the piece to America.

"The Volunteer Organist."

"The Volunteer Organist" is booked for the Grand next Tuesday, Jan. 11. The plot revolves around a broad-minded young clergyman, who falls in love with the tavern-keeper's daughter. The climax is reached when the organist and choir refuse to take part in the church services unless the young woman resigns from the choir. The minister calls for a volunteer organist, and a tramp responds to the invitation, and plays. The tramp turns out to be the long-lost brother of the clergyman.

"A Royal Chef" Coming.

"A Royal Chef," which is booked for the Grand next Wednesday, is said to rebound tremendously to the managerial credit of F. A. Wade, the present owner of this musical comedy. An entirely new equipment of magnificent scenery and costumes has been supplied for this season's tour. The story has been somewhat rearranged, and those musical numbers that have fallen short have been ruthlessly torn out of the book and others interpolated. It reflects much, but copies nothing except as a kindly burlesque or candidly given reminiscence. It is knitted with the spirit of humor, clean frolic, and has a story which reads well, simply as a neat report, so concise and intelligent it is.

The principals of the cast are composed entirely of stage notables headed by Walter A. Bolomey and Ethel Hatch, while the chorus of forty is mostly made up of clever singers and dancers that have been identified with the remarkable success of "A Royal Chef" since it was first produced. The seat sale will open Monday.

"The Old Homestead."

Denman Thompson made "The Old Homestead" a famous play, and since he returned from the activity of show life it has continued to be one of the great money-makers for the theatre. Away back in the eighties Denman Thompson played for some two years steadily in the Academy of Music, New York, and fortunes were made for the show people. The play was the talk of the continent, and was advertised largely by New York visitors, who made it a point to see the play, and return to their homes with reports of the excellent production. The play was later taken on tour, and a long run was had in Boston and Philadelphia. Denman Thompson was well known in London. He was at one time living in Toronto, and connected with the express company. Mr. Berkeley Chadwick, of King street, and Mr. Allan Holman were both acquainted with him when he lived in Toronto. "The Old Homestead" comes to London next Saturday for two performances.

Viola Allen Coming.

One of the more important attractions that will make its appearance at the Grand will be Viola Allen, in a new play written for her by the late F. Marion Crawford and Walter Hackett, and to which has been given the title "The

White Sister," deals with a situation in which a Dominican nun is put to a test that is the greatest a woman could be called upon to bear, and that despite the worldly pressure that is brought to bear upon her, she emerges triumphantly from the ordeal and with added glory.

The Burns Concert.

"Heck, that takes the cobwebs off my hair!" was the remark of an old Scotch woman, after hearing Miss Jessie Alexander in one of her recent concerts in Toronto, and will no doubt be echoed by those who take the opportunity of hearing her at the Sons of Scotland annual Burns concert in the Auditorium on Jan. 25. Besides Miss Alexander, the choruses will be assisted by Miss Mina Taylor, who is fast making a name for herself as a Scottish vocalist, and Miss Mary Duncan, late of Dundee, Scotland, who made many warm admirers when she sang at the chorus's concert last fall.

Of Scotland annual Burns concert in spite of the fact that the Mar shall plays the dope fiend in "The City," Clyde Fitch's last play, and plays it so well that the audience shudders, he confesses that he created the part rather than copied it from some character in life.

"Actually, I never saw a dope fiend in my life," said Mr. Marshall, "but I just imagined the part as my lines suggested it. I have seen many men under the influence of liquor and cocaine; also, I have often visited lunatic asylums, but I never saw a man take an injection. My brother is a physician and he explained how a man would feel after such an injection. If he applied the needle at the wrist, the wrist naturally feels itchy. Therefore, I played the part as the lines suggested and as I imagined Mr. Fitch conceived it. I just worked up what I imagined were the ravings of a maniac."

"Ordinarily I can make up in a very few minutes, but for this part it takes me an hour, for the shading must be very delicate. I have to allow for the accentuation of different lines in the face while under the different emotions."

"I do not live my part, strange as it may seem to outsiders, because I do not go crazy on the stage. I must know what I am doing, just as the violinist, who is wrapped up in his playing, must not forget his notes. I think it ridiculous for a man to say he loses himself in his part; it is impossible. I must never lose control of myself. This is his part, the controlling of these things."

"An actor does not create a part; the author does it. I consider this part most remarkable, because it is the most unique type I have ever played."

After 15 weeks in New York, "The Midnight Sons" is at last on tour. In spite of the size of the production and the large number of people required, the Shuberts have mapped out a route which will take "The Midnight Sons" as far west as Chicago, where it is expected to remain all next summer. George Monroe, Lotta Faust, and the other well-known players, will travel with the company.

Andrew Mack, under the joint management of the Shuberts and Lew Fields, appeared for the first time a few evenings ago at Wilkes-Barre in "The Prince of Bohemia," a musical comedy by J. Hartley Manners, with music by A. Baldwin Sloan.

During the early part of the season it was announced that Miss Mary Manning would likely be seen in a revival of "As You Like It." Her success in "A Man's World" will, it now seems, preclude such an arrangement. However, Miss Manning declares that she will play Rosalind in England probably next summer.

Some years ago she appeared in London under the name of Florence Friend. Since coming to America, where she has been playing as Mary Manning, this popular actress has never appeared in England. Now it is her intention to do so. She says



SOME OF THE CHORUS GIRLS WITH "THE ROYAL CHEF COMPANY."

that she will play at Stratford-on-Avon.

The following players are announced by the Shuberts to support Miss Lulu Glaser in "One of the Boys": Jobyna Howland, Doris Mitchell, Edith Sinclair, Edward Fawcett, Walter Lawrence, Arthur Cunningham, Charles Arling, William Glaser, L. B. Foley and Irene Frieze.

Although the Casino, New York, has held many large audiences, the record for a matinee performance was broken during the mid-week matinee last week when every seat for "The Chocolate Soldier" was sold. "The Midnight Sons" gave two extra performances during the same week.

Laurence Irving and Mabel Hackney (Mrs. Irving), opened Monday at the Comedy Theatre, New York, in "The Affinity," a comedy from the French by Eugene Brieux. "The Affinity" was originally produced in America at two matinee performances last season under the title of "The Incubus."

The business of Forbes-Robinson in "The Passing of the Third Floor Back" at Maxine Elliott's Theatre, continues to be so good that his stay has been extended for the third time.

Patricia Collinge has succeeded Flora Parker in "The Girl and the Wizard."

New York theatregoers are still talking of the tremendous reception accorded the first presentation of Clyde Fitch's last play, "The City." While much of the enthusiasm was the result of a tribute to the fine acting of the various members of the company, it was due principally, however, to the tragic climax which comes just previous to the close of the second act. Without exception, all of the reviewers on the New York papers spoke highly of the play. It is the custom of many critics not only to review the play the morning after, but to go into an extended review in the Sunday issue following the opening. The New York World, for example, though its critic, Louis V. DeFoe, praised "The City," to the extent of a column and a half, in which criticism Mr. DeFoe made this remarkable statement:

"This writer, in an unbroken observation of twenty years, has seen nothing that equals it, and no tradition of the native stage, with which he is familiar, furnishes its parallel."

"The City" is now in its second week at the Lyric Theatre, New York, where, in spite of the holiday season, it is already playing to crowded houses. It is the most sensational play that has ever been seen on the American stage.

Miss Rachel Crothers, whose name was recently mentioned in an editorial in Harper's Weekly as "a coming American dramatist," declares that "the stage is the most wretched calling for the individual." Her reference is not intended as a criticism of any moral shortcoming, but rather a comment on a condition which so often renders one's life, or, at least, makes them impossible.

Miss Crothers recently has been "trouping" with Miss Mary Manning's company, she having written "A Man's World." She sympathizes with rather than criticizes most of those who follow the "profession."

"What is there in it for them?" declares Miss Crothers. "Except for a scattered few, there are no domestic ties. The people live in hotels year after year, with few responsibilities, because for them there is really nothing that must be done. There are exceptions—a great many—I am glad to say, but I am speaking of the rank and file; the actor and actress who has not attained any great degree of success. On the stage success, naturally, brings excellent pay and position."

John Mason's new play is to be known as "The Man Who Had Been Blind." The Shuberts will bring his tour in "The Witching Hour" to a close early in January, and Mr. Mason will immediately begin rehearsals of the new piece, "The Man Who Had Been Blind" by Ernest Poole.

Baltimore seemed well pleased with the first performances of Cora Maynard's psychic play, "The Watcher," which was brought out in that city Christmas Day. It is the intention of the Shuberts to bring "The Watcher" to New York some time in January.

As a Christmas present to Sam Bernard, the Shuberts gave the clever comedian a route sheet of the bookings of "The Girl and the Wizard," which was gotten out on book paper and engraved. Mr. Bernard's season will not be terminated until the early part of April.

During the past week the Shuberts made announcement that they will build two new theatres in New York. One is to be located on Forty-third street, directly opposite the carriage entrance to their Lyric Theatre.

Mr. Theodore Roberts, who is play-

ing the role of John Gale in "The Barrier," which Klaw & Erlanger will bring to their New Amsterdam Theatre in New York on January 10, has this to say of his early experiences: "My father wanted me to be a sailor. My mother didn't want me to be an actor. Mother sent me to an education teacher when I was about 16, telling me that she did not want me to think it meant her approval of the stage, and telling the teacher not to suggest the stage to me."

"I met James O'Neill. He let me read a few things to him from Shakespeare and 'Richelleu'—I knew them all—and then told my mother I ought to go on the stage. 'He'll be at the top in a year or two,' he told mother, 'and you ought to let him go.' He was wrong in his prediction, but mother gave her consent."

"I have been jumping around the country for a few years. I got tired of the life and went to my father—he never had approved—and told him I'd try the sea just to please him."

"Two years was enough to convince me that I didn't want any more of it. I didn't know enough of the business and to make expenses, so I gave it up and came back to the stage."

Lillian Russell has scored in the new farce, "The First Night," in which she will appear in the South and Middle West for the balance of the season, under the direction of Joseph Brooks. The new offering is an adaptation from Rosen's German comedy, "Der Halbe Dichter," by George V. Hobart.

The late Augustin Daly went to the same source for his "Nanny & Co.," which was a great success two decades ago. The players in the Daly cast were Ada Rehan, John Drew, Mrs. Gilbert, James Lewis and Otis Skinner. Miss Russell plays the part Miss Rehan assumed, and Digby Bell is next for the role in which the late Mr. Lewis made the best impression of his long career. Mr. Hobart retains the situations, but modernizes the dialogue and introduces much new business. His lines are witty. The action hinges on the complications of a young wife with an ambitious husband writing a musical comedy in partnership with an author, who is in love with the daughter of a flirtatious father. She induces him to accompany her to the theatre for the first night of the play. The skein gets very much tangled when the jealous husband, the father, and the fiancée take up the trail of the two authors in partnership, suspect of a relationship stronger than that of a literary partnership.

Miss Russell, as the wife, has a role full of much genuine comedy. Digby Bell as the watchful and impressionable father, shares honors with her. Julius McVicker is cast as the unfortunate of the two authors, with which Miss Russell, as the wife, has a role full of much genuine comedy. Digby Bell as the watchful and impressionable father, shares honors with her. Julius McVicker is cast as the unfortunate of the two authors, with which Miss Russell, as the wife, has a role full of much genuine comedy.

Miss Clara Lipman's formal return to the stage, after an absence of three seasons, was effected on December 23, in Atlantic City, N.J., in the title role of "La Mariage d'une Etoile," a comedy by Alexandre Bisson and George Thurner, that had a long run in 1903 in Paris, where the celebrated Jeanne Granier played the role acted here by Miss Lipman. The title of the original was "La Mariage d'une Etoile." The Marriage of a Star.

Atlantic City was filled with visitors for the Christmas holidays on the occasion of Miss Lipman's appearance there, with the result that her genuine hit in the play was soon a matter of country-wide information. Within less than 48 hours after the premiere, the New York City theatres were at her disposal, and she will soon begin a twelve weeks' run there in the new work.

McIntyre and Heath are on their way to the Pacific coast with "In

"Feels Like a New Woman"

YEARS OF ILL-HEALTH CURED.

"Like many another woman," writes Mrs. H. Hillard, of Ashland, N. Y., "continued weakness caused by poor stomach and constipation led me to believe I would always be sick. It was Mrs. Ryan, my neighbor, who advised me to use Dr. Hamilton's Pills and it was the means of teaching me 'It is never too late to mend.' I am rather a small woman, always pale, except when my skin became a muddy yellow. I never had much of an appetite because my digestion was never very good and still worse my system was seldom regular. Mrs. Ryan had become healthy and well with Dr. Hamilton's Pills and kept telling me that they would fix my system so it would work well too. Certainly Dr. Hamilton's Pills must have made right all that was wrong, because I weigh ten pounds more than ever before and feel fine. If you could see my color, and watch how quickly I do my housework, I am sure you would think just as much of Dr. Hamilton's Pills as I do. They are a real life medicine for women and like as not would do a man just as much good, too."

There is no remedy for general use in the home to make you well when sick, to keep you from getting sick, no medicine with half the merit of Dr. Hamilton's Pills—see you get nothing else, sold in 25¢ yellow boxes at dealers, or The Catarrh Company, Kingston, Ont.

Hayti," by John J. McNally and Jerome and Schwartz.

Klaw & Erlanger have engaged Miss Maude Raymond, William Edmunds, John Dunsmuir and Harry Cowan to support Max Rogers in Aaron Hoffman's play, "The Young Turk," which will be presented in New York City in February. The company will number more than 100.

"The Round-Up," Klaw & Erlanger's play of the Arizona desert, is making its first trip to the south. The tour is sensational. It has been decided definitely to send the production into Texas, although the cost of the tour has been increased materially owing to transportation charges. After the Texas time the play goes to the Pacific coast.

"Little Nemo," Klaw & Erlanger's great musical comedy, is playing the holiday season at the Auditorium in Chicago. The route they carry it southward until Mardi Gras time, when it will be the attraction at the Tulane Theatre, New Orleans, for two weeks. Week stands will be made of Memphis, Nashville, Atlanta and other cities where the usual attraction plays only one or two nights. "Little Nemo" has had a very profitable season in the Middle West.

"The Barrier," Eugene W. Presbrey's dramatization of Rex Beach's novel, with Theodore Roberts in the role of John Gale, will be the next attraction at Klaw & Erlanger's New Amsterdam Theatre, New York City, following "The Silver Star," which opens its road tour at the Colonial Theatre, Boston, January 10. "The Barrier" has been a success on the road, and will probably make a strong appeal to New York audiences, as the plot is interesting and strongly dramatic and the cast an excellent one.

Klaw & Erlanger will present Adele Genee at the Colonial Theatre, Boston, for two weeks only, in "The Silver Star," opening January 10. This will be her only New England engagement. Bickel and Watson, Emma Jannet, Nellie McCoy and Barney Bernard will go on tour with the production. The only change is that Ann Tasker will take the place of Genee Ormonde. The heavy scenic equipment used in the run at the New Amsterdam Theatre, New York, will be carried. This, with the size of the company, will require extra trains for every movement made during the season. A. B. Walker, the powerful London critic, pays this compliment to Miss Genee.

"Mlle. Genee is in America, London without Mlle. Genee will be a mere huddle of pedestrians, a benighted place where tiptoeing is known only by hearsay. And when Genee departs she will have to leave London her white satin shoes, to be deposited in the British Museum."

Edith Taliaferro has been selected by Klaw & Erlanger and Joseph Brooks for the role of "Rebecca" in the play "Rebecca of Sunnybrook Farm," opening in Boston at the Tremont Theatre. Miss Taliaferro has been playing the role of "Polly" in "Polly of the Circus." She has been on the stage since childhood, appearing in "Mrs. Wiggs of the Cabbage Patch," and with Ezra Kendall and other stars. The "Rebecca" play is one of the sensational successes of the season. It is a dramatization of the "Rebecca" books by their author, Kate Douglas Wiggin and Charlotte Thompson. "Rebecca" has been played only in the New England cities in which big attractions usually appear for one night only. The play itself is an unusual one. As Rebecca says, "It's just good to be alive." This is the keynote of the whole production. Optimism and sunshine permeate the whole play. Mrs. Wiggin has made some wonderful character studies of the Maine State folk.

The Short Route to Gowanda.

Commencing January 3rd, through service has been inaugurated to the Gowanda country, via the Canadian Pacific Railway to Sudbury, thence Canadian Northern Railway and stage line which eclipses all former means of transportation to this country.

Passengers may now leave Toronto 10:10 p.m. by Canadian Pacific Railway, arriving Sudbury 6:05 a.m. following morning. Canadian Northern train leaves that point 7:00 a.m., arriving Gowanda Junction 10:15 a.m., where connection is made with the Gowanda Transport Company, and passengers leave there at 11:00 a.m., arriving Gowanda 9:00 p.m. Stops are made at Phoenix for lunch and Elkhorn for dinner. The one-way rate from Toronto to Gowanda Junction is \$9.70, and round trip rate \$16.25. This rate includes transfer in Sudbury from Canadian Pacific to Canadian Northern. One-way rate from Gowanda Junction, by the stage line, to Phoenix is \$2.00; to Elkhorn \$4.00, and Gowanda \$6.00. Round-trip rates are \$4.00 to Phoenix, \$5.00 to Elkhorn, and \$10.00 to Gowanda.

The above provides the shortest, most direct and cheapest route from Toronto and Ontario points. Sudbury sleeper is carried on the Canadian Pacific train leaving Toronto each evening, and the Canadian Northern train from Sudbury to Gowanda Junction carries dining-car, in which breakfast is served. For further particulars call on W. Fulton, C.P.A., corner Dundas and Richmond. 714

A fine showing of practical and efficient heroism is made in the report of the United States Lifesaving Service, telling of 1,378 marine disasters, imperiling the lives of 8,900 persons, with only 30 lives actually lost, and also of property worth \$13,316,815 saved.

Thirty-one hunters were killed in the New England States and the Provinces of Nova Scotia and New Brunswick in the hunting season this year.

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The Population of Ontario Made Big Increase Last Year.

Toronto, Jan. 8. — The report of births, marriages and deaths for the year ending December, 1907, has just been issued by the Provincial Secretary's department. It shows that during 1907 there were registered in Ontario 53,584 births, 21,915 marriages, and 23,502 deaths.

The estimated population of the Province is estimated at 2,220,430, an increase of 6,314 over the preceding year. The number of births recorded during 1907 was the highest of any year.

In presenting detailed statistics as to marriages, the report directs attention to the extraordinary rates for the county of Essex. No less than 15,942 marriages have been reported there during the decade preceding. "Most of the couples married," says the report, "are non-residents of the Province, and fall from the United States, via Detroit."

Of this condition the report proceeds: "As the marriage law is for the Province of Ontario, and as the ceremony must be performed by a clergyman or church official non-resident in Canada, it does appear somewhat anomalous that there is a provision in the marriage act which makes it possible for non-residents of Ontario to be married under exactly the same conditions as are imposed upon residents who marry by license and upon much less difficult terms than the marriage where residence of fifteen days is necessary."

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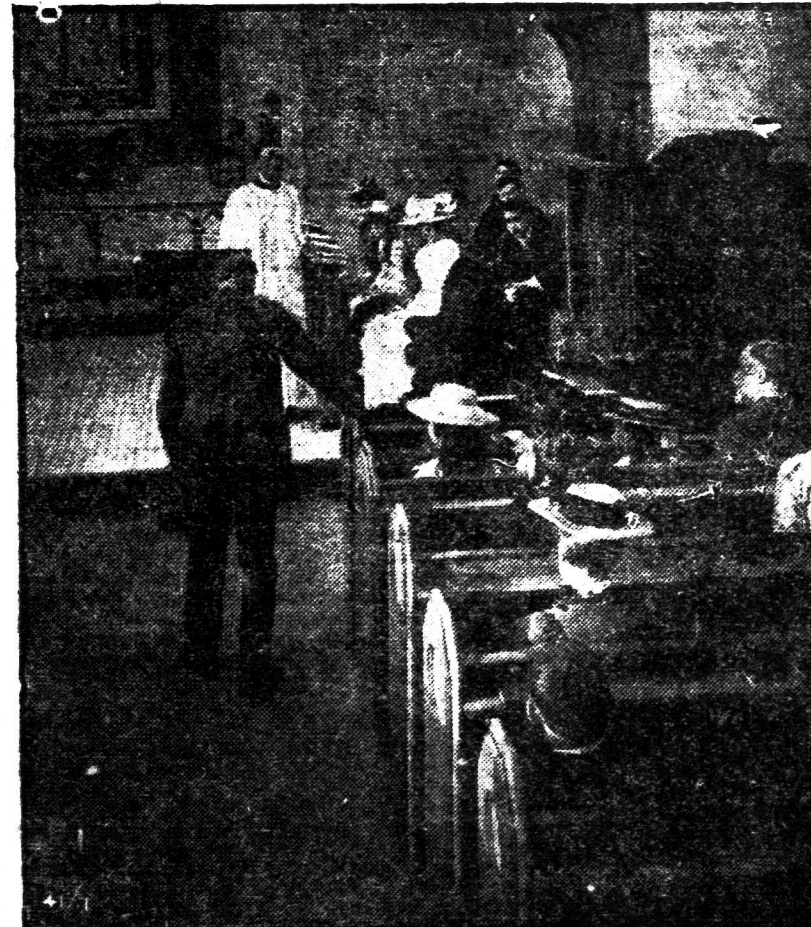
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SCENE FROM "THE VOLUNTEER ORGANIST" AT THE GRAND NEXT TUESDAY.



DANCING GIRLS WITH "THE ROYAL CHEF" AT THE GRAND NEXT WEDNESDAY.