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MELODRAMATIC PLAY AT GRAND REAL THRILLER

Bransby Williams' Representation Sees Heroes Triumphant and Villains Foiled.

HAS FASCINATION

Dirty work at the cross-roads, a splendid assortment of curses, moustached villains, triumphant heroes and perfectly delightful murder are the vehicles on which "Vidocq" with Bransby Williams in several roles, rides to fame. At the Grand last night Mr. Williams presented this deep-dyed tale of crime to a satisfied audience who simply chorled with delight every time the villain was foiled. It was melodrama of the most melodramatic type.

Properly handled there is sorcery in this sort of stuff. It has real magic for those who wish to forget realities and back to the realm of imagination and mystery. It is an impossible—ridiculously impossible—play, and for that reason is eminently successful as an entertainment. "Vidocq" demonstrated that the old-fashioned form of "bad-man" play has a strange fascination when presented by such a capable actor. Melodrama of that type is rare and, unfortunately, has been superseded in recent years by all sorts of psycho-analytical and social-problem rubbish. From the beginning the audience knows that "Vidocq" would be entertaining, just as the villain of the penny dreadful is always entertaining. It would become farce, but with Mr. Williams it holds a great deal of serious interest and gives several dozen thrills.

Curses, curses on you Desdemona. I have you in my clutches. You lie, cur, from the bottom of your heart. You lie. Exit villain laughing. "Ha, Ha, Ha."

Efforts Appreciated.

It was Bransby Williams' first opportunity to distill such stuff in London, and theatregoers appreciated it. His ability as a character actor is here well demonstrated, and he jumps from one disguise into another with extraordinary facility. With baffling rapidity he became a deaf and dumb man, an old crook, a boisterous drunken sailor, a double of the villain and assumed other roles as the exigencies of the plot demanded. "Vidocq" is known here and in England. Vidocq is a fictitious character who, like Sherlock, was never known to make a mistake when it came to catching the scoundrel in his lair and rescuing maidens from the tentacles of human octopuses. He is the omnipotent detective who disguises himself on the slightest provocation, and seems to have any number of costumes up his sleeve to don at the word go.

Intensely Amusing.

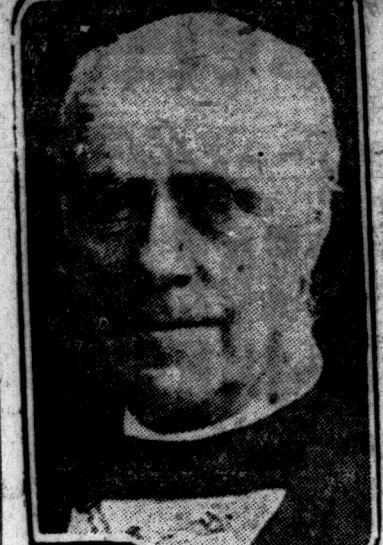
The plot is too complicated to unfold. Take all the melodramas you have read, shake them together, and

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STIRS ENGLAND.

Archbishop of Canterbury created a sensation yesterday with a report on the movement to reunite Anglican and Roman Catholic churches.

the result will be something like "Vidocq". It is intensely amusing, just as "Jack the Giant Killer" is amusing to immature minds. This is Jack the Giant Killer for mature minds. Surely no greater compliment can be given to a play.

Percy Beaverstock did an excellent piece of acting as "Pere Colonne", the inn-keeper, and it is to be regretted that he was foully murdered so early in the first act.

He turned up again as "Laramie", a drunken sailor, and it is the irony of circumstances that he was murdered a second time.

Leighton Brilliant.

Charles Leighton played brilliantly the comedy part of the "Bo'sun". He displayed an uncanny quality in the double part of the policeman-robber, and rolled out to perfection the conventionally blood-curdling laughter of all melodrama villains. Leslie Barrie as chief of the "Screech Owls" was good, and Miss Helenora Waters was exceptional as "Mimi", the shrew.

Nina Gerrard revived all the old traditions of the clinging, innocent and greatly abused heroine. Miss Waterford delineated a filthy, disgusting old hag with horrible fidelity.

Of course the feature of the play was the acting of Bransby Williams.

His versatility is here well shown, especially following such a part as Micawber in David Copperfield.

Vidocq is a tonic for those who long for the melodrama of ancient times done in a thoroughly capable manner.

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and as a Preventive, take Laxative BROMO QUININE Tablets. The box bears the signature of E. W. Grove.

30c. Made in Canada.—Adv.

THREE LOSE LIVES IN AUTO SMASH

Strikes Two Other Cars, Then Plunges into River, Carrying Occupants.

Associated Press Despatch.

Wayland, Mass., Dec. 27.—At least three persons lost their lives to-night when an automobile, colliding with two other cars on the state highway here, plunged into the Sudbury river. Shortly after 10 o'clock the bodies of Arthur Beaudreau of Cambridge, owner of the car, and of his son had been recovered from the river. A third victim was believed to be Beaudreau's daughter. Twenty troopers of the state constabulary joined the local police and fire department and scores of volunteers in searching for the bodies in the river. Immediately after the automobile took its fatal plunge two men dived into the icy waters in attempts to rescue the passengers. One of them said he brought to the surface a woman or a girl, but that he was compelled to release her when she seized him by the neck.

SPANISH OFFICIALS DENY REVOLUTIONARY MOVEMENT

Associated Press Despatch.

Lisbon, Dec. 27.—There is no confirmation here of the recent official statement from Madrid that Portuguese communists were involved in a revolutionary movement, planned to start simultaneously in Portugal and Spain on December 28.

FIRST BLIZZARD SWEEPS OVER NORTHERN ONTARIO

Canadian Press Despatch.

Fort William, Dec. 27.—A strong northeasterly gale is raging today, bringing with it the first blizzard of the season. Drifts are piling up all over the city. It is reported that the steamer Jenkins has passed the Soo, and there is nothing out on the lake that the storm could affect.

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ART AT ITS BEST IN 'SCARAMOUCHE' AT THE MAJESTIC

Film Ranks With the Greatest Pictures of Cinema Age.

CAST IS EXCELLENT

Show Well Deserves Patronage of Public Because It Is Different.

Of the score or so of pictures which come forth each year, labeled as epoch-making and so on, few, very few, survive the test. Rex Ingram is one of the few directors, whose pictures have stood the test. "The Four Horsemen," established a record. Then came "Prisoner of Zenda," which, when allowance was made for the fact that Anthony Hope had no great theme such as that of Ibsen when he wrote "The Four Horsemen" was equally good. Finally, we are having "Scaramouche," which combines the romance of "The Prisoner of Zenda," and a theme, which is as much alive today as it was in the time of the French Revolution, about which the story revolves. The picture at the Majestic has been attracting creditable audiences throughout the week, and yet when one considers that it will probably be months before another film of this superlative type comes through, the audiences are not as large as they might be.

Shows Much Skill.

With all the technical skill that the modern screen can put at his disposal, the marvellous resources for scenic effects, and his own wizardry for selection of types, Rex Ingram has made something incredibly good. The picture itself is like a series of wonderful paintings, miraculously made to live, so artistic are they. Even the squalor of the French peasant home, if it can be called such, has been subdued in such a fashion, that while it seems to lose none of its grim reality, it is nevertheless a work of art. The country scenes are picturesque, idyllic. And the mob scenes are handled as only Ingram can handle them. It would seem that from the ranks of the extras in each Ingram picture there should come forth an entire new generation of film actors. He must have combed Hollywood and every other moving picture center in order to find characters so essentially fitting.

Navarro Excellent.

Ramon Navarro was called the most romantic figure on the screen by the reviewer early in the week, and the statement is well justified. "Scaramouche" seems absolutely correct. Under Ingram's direction he has created in the role of Andre-Louis something extremely fine. Only at the most fleeting instants are those traces of a little over-done theatricalism—for the rest of the portrayal is a masterpiece. Having seen Lewis Stone in other and more heroic roles, one cannot but be fascinated at the manner in which he enacts the role of the marquis whose one virtue is in his sense of honor. With her loveliness, Alice Terry adds to an already beautiful picture. Whoever composed the musical score, which is excellent, was inspired in the selection of Beethoven's "Minuet" into which the orchestra verges at each appearance of the lovely woman. Too much cannot be said of the excellent way in which the score was handled by the orchestra, under the leadership of S. U. Marks of Toronto.

There are these outstanding figures, but is largely upon the selection of the dozens of other characters, each appearance of which is brief, but none the less important, that the real greatness of the picture has been built.

"Scaramouche" is more brief, but great, none will doubt after witnessing it. To themselves, and to those who were responsible for bringing the picture to the screen, it owes a packed theater for the remainder of the week.

MANOR PARK RESIDENTS SCORE ADMINISTRATION

Attack Present Council, London Township, For Ignoring Representations.

Coinciding with the indorsement of W. S. Merriam as candidate for reeve of London Township, members of the Manor Park Ratepayers' Association, who met last evening in the school house, strongly denounced the stewardship of the present members of council, centering, however, their attack chiefly on J. S. Cousins, reeve, and William Boier, second deputy reeve.

Although Mr. Cousins, Mr. Boier and Mr. Laidlaw had been invited to attend, when the meeting opened Mr. Laidlaw was the only member present. Subjected to a certain amount of heckling, he nevertheless managed to answer all questions in a satisfactory manner. At the close of his remarks he was warmly applauded.

W. S. Merriam, indorsed by the Manor Park Association for the reeve-ship, charged that the 1922 council had neglected the interests of Manor Park residents and ignored their representations. He believed that the time was opportune for a change.

W. L. Wright, Manor Park candidate for council, bitterly attacked the regime of Reeve Cousins and Second Deputy Reeve Boier. Robert Brown, who will oppose Mr. Boier for the position of first deputy reeve, refrained from criticizing his opponent.

"If Mr. Boier has not spent the money intended to him by the council in a judicious manner, that is question for the electors to decide on Jan. 7," said Mr. Brown. He claimed credit for obtaining the sum of \$1,000 from the provincial government during 1922, which was used to assist destitute families of Manor Park because of lack of employment that year.

A. C. Jolley presided as chairman. The next meeting will be held one week from today at the Manor Park public school. Invitations have been extended to Mr. Boier and Mr. Cousins, and both have promised to attend.



LORD DERBY.

who stated that the heavy taxes in England may force him to sell his ancestral home, which has been in possession of the family for six centuries.

FILM AT LOEWS PROVES ABILITY OF MAE MURRAY

Popular Star Shows Considerable Amount of Versatility in "Fashion Row."

There are three separate and distinct Mae Murrys in "Fashion Row," her new picture at Loew's, although the star supposedly plays but a dual role.

There is the Mae Murray who has become so familiar lately with her bizarre and extravagant characterizations. There is a Mae Murray who almost out-Glades Lillian Gish as the innocent little Russian immigrant. And, lastly, there is a new Mae Murray as a tragedy queen, and a Russian tragedy queen at that. Very naturally this sums up a real treat for the Murray fans, who grow more numerous with each new picture.

Ability to Act.

In "Fashion Row" Mae Murray does reveal a propensity for real acting which heretofore has been allowed but brief vent among trappings of picturesque extravagance.

She can subdue all her shrugging and pouting and petulance into a timid little peasant girl leaning over a ship-railing and gazing toward far America with a face whose purity seems like an old painting. And she can climax all this with a torrent of emotion which ought to give Pola Negri an uncomfortable feeling. If only Mae didn't have such a free hand with, and such an indulgence from, her directors, "Fashion Row" plainly indicates that she could get along easily enough without all the lavish sets and clothes and even colorful assemblage of winking.

For a picture which has to allow Mae her own way, build up popular entertainment for the public, and throw in those absolutely sincere touches of pathos which the really fine story demands, "Fashion Row" does remarkably well, emerging under all these opposing demands with the qualifications of a good picture.

Vaudeville Next.

The vaudeville program opens with an act that gets by readily enough with the cycle riding. This is augmented by a comedian who took instantly. After that, Paul Denery, for their laughs upon comedy of the after-married type. Possibly psychoanalysts could tell just why this particular type of comedy is supposed to reach a vein of humor in the audience. Meanwhile vaudevillians are wearing it to death. Songs and dancing of the third act conclude the city of Alberta. "The School-Days" dance and the last number quite easily the best of a performance which won ready applause.

MEDICAL SCHOOL GETS HUGE SUM

Toronto University Given \$1,000,000 by Directors Rockefeller Foundation.

New York, Dec. 27.—Directors of the Rockefeller Foundation at their December meeting today appropriated \$1,000,000 for the University of Toronto Medical School and \$500,000 for the medical school of the University of Iowa. The donations were made in line with previous pledges.

Together with appropriations of \$1,000,000 for the University of Chicago and \$250,000 for the University of Iowa, the total endowments and appropriations by the foundation for 1924 reached \$10,500,000.

Dr. John G. Fitzgerald, professor of hygiene and preventive medicine of the University of Toronto, was made a member of the international health board.

CHINAMAN IS MURDERED IN DESPERATE STRUGGLE

Victoria, Dec. 27.—Struck down to his death after a desperate struggle with his legs and arms were wounded with an axe, Law Hon was murdered in his shack on the island highway some time on Friday night last, the provincial police learned today.



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