

PLAYS AND PLAYERS

ATTRACTIONS AT THE GRAND.

Today, matinee and night..... "Peck's Bad Boy."

Friday..... Grace Van Studdiford in "The Golden Butterfly."

Next Saturday, matinee and night..... "Billy."

..... "Peck's Bad Boy."

If you don't feel on just good terms with yourself, and are a little bit blue, go to the Grand tonight and see "Peck's Bad Boy." You will feel one hundred per cent better for it, because the fun will drive it all away from you.

"The Golden Butterfly."

This city has been included in the tour of Miss Grace Van Studdiford in "The Golden Butterfly," the latest romantic comic opera by Smith and DeKoven. The opportunity to enjoy another superb example of modern opera must be counted a rare privilege. The simplicity of treatment, its entrancing story and the potent sway of its tender melodies will compel even the unmusical listener to yield to its spell. Unlike most operas no deep musical education is required to appreciate the beauties of "The Golden Butterfly." It was especially written for the golden-voiced prima donna, Grace Van Studdiford, and her work and vocal gifts have been snatched with praise. The production will be one of the most elaborate ever seen in this city. No expense has been spared in the way of costumes and scenery. Musical lovers will have a rare treat when Miss Van Studdiford and her 75 assistants appear here next Friday, Dec. 3. Seats Tuesday. Mail orders now.

"Billy" Next Saturday.

When the steamship Florida anchors at the Grand next Saturday, matinee and night, with a full complement of passengers, it will have aboard some twenty odd characters who are a part and parcel of the three-act farce, "Billy," which furnished the major portion of New York's amusement during the past summer. The Shuberts are sending the play here for the first time with the original cast, including Edgar Atchinson, Ely. Reference is made to the Florida in view of the fact that all of the scenes take place aboard the ship.

Wilton Lackaye in "The Battle."

Cleveland Moffett's successful play, "The Battle," which has been doing service for Wilton Lackaye ever since he became a Liebler & Company star, is the attraction scheduled for Tuesday, Dec. 7, at the Grand Opera House. Thanks to the notoriety attending the participation of John D. Rockefeller in the authorship of his dialogue, and the attack upon the play by the New York Socialists, "The Battle" is well known even where it has not yet been seen. It is roughly described as a play on brains, business and the moment question, though at the same time disclaimers are thrown out that any attempt has been made to advance any theories or solve any problems. Moreover, that the play's attitude on the questions it deals with is worthy of consideration is made obvious by the interest aroused among persons and a section attracted by matters of the theatre.

May Robson Coming.

Miss May Robson will appear soon in the charming comedy, "The Rejuvenation of Aunt Mary," Miss Robson is well known to the theatre-going public, and therefore will need no introduction. In the role of Aunt Mary in this comedy she will have a part suited to her.

A Splendid Programme.

The programme to be presented to the London public on Wednesday evening, Dec. 1, by Fanny Bloomfield Zeisler, is one of the most interesting, Chopin, of whom she is a master interpreter, is much in evidence, as are also Beethoven and Mendelssohn. Schubert's "Hark! Hark! the Lark," transcribed for the piano by Liszt, which is to be played by special request at Toronto, will also be played here.

Cyril Dwight-Edwards, the distinguished English baritone, will assist Mrs. Zeisler here, as well as at Toronto, Hamilton and Woodstock.

Mrs. Zeisler has made a request that the audience be seated and ready for the recital at 8 o'clock sharp.

W. A. Bluetner has been engaged to accompany Cyril Dwight-Edwards at Madame Zeisler's concert in Toronto, Hamilton, London and Woodstock. The following is the programme to be presented:

Musette, E flat major..... Beethoven

Clarus of Dancing Dervishes (from "The Ruins of Athens")..... Beethoven

Transcribed for piano..... Saint-Saens

Turkish March (from "The Ruins of Athens")..... Beethoven

Transcribed for piano by Rubinstein.

For Columbia and Edison machines and records, call at Williams' Piano Company, 261 Dundas street, 2917-t

Variations Serieuses, Op. 34, Mendelssohn

(a) Vision Fugitive..... Massenet

(b) Rose d'Aliver..... Poulenc

(c) Ma Voisine..... Goring Thomas

(d) Danny Deever..... Walter Damrosch

(e) Cyndel Dwight-Edwards.

"Si oiseau jetais" (No. 6, from 12 Etudes, Op. 2)..... Henselt

La Gavotte (No. 2, from "En Sarras") Op. 38..... Schmitt

(New, dedicated to Mrs. Zeisler.)

The Jugglers (No. 4, from Six Fantastiques, Op. 2)..... Moszkowski

"Hark! Hark! the Lark"..... Schubert

(Transcribed for piano by Liszt.)

Military March (No. 1, from Three Piano Duets, Op. 5)..... Schubert

(Transcribed for piano solo by Tausig.)

Speaking of May Robson, who is shortly to appear at the Grand Opera House, the New York Dramatic Mirror of Nov. 20 has the following: "May Robson presented a jangle and a serious fire at the Belasco Theatre, Washington, Nov. 5, when, during her performance of 'The Rejuvenation of Aunt Mary,' she smothered the flames which were burning the hair of Miss Cusick, a member of the company. Miss Cusick's hair came in contact with a lighted candle, but Miss Robson rushed onto the stage and smothered the flames before any serious damage was done."

Cleveland Moffett picked Mr. Waldron to share honors with Carlotta Nilson and Arthur Byron in "For Better or For Worse," and Paul Armstrong demanded him for a new play of his soon to be sent out by Liebler & Co. Then came Arnold Daly, who for a whole week persisted in begging Mr. Waldron's services in his production of Hervieu's "Know Thyself."

Rather than disappoint any of the many who would like to see Mr. Liebler & Co. will probably retain Mr. Waldron in "The Fourth Estate" for this season.

For most eastern theatregoers, the name of Walter Whiteside, the star in Zangwill's play, "The Melting Pot," which dedicated the New Comedy Theatre in New York in August, and has been running ever since, is a new one to conjure with. Generally speaking, the names of several of the supporting company, such as Chrystal Herne and John Blair, are more familiarly known in New York than that of the star himself. To the younger generation, Whiteside is known chiefly through the reports of his remarkable success in "The Melting Pot" on the road last season. Though still comfortably on

the road, he is not yet in the city. Some pretty cold truths are headed out in "The Fourth Estate," the new paper play now running at Wallack's Theatre, New York, by Wheeler Brand, the young newspaper editor—the play played with such fine distinction by Charles Waldron, whose work in this play has led to a prospect of early stardom by Messrs. Liebler & Co., his managers. Discussing with Michael Nolan, owner of the Advance, an intended campaign against corporate interests—a project about which Nolan, once eager, now shows signs of weakening, Brand says:

"I understand your attitude perfectly. It is the history of newspapers. They start when their owners are poor and take the side of the people, and so they get a large circulation, and presently, as a result of advertising, they make them rich, and they begin, more naturally, to associate with other rich men—they play golf with one, and drink whiskey with another, and their son marries the daughter of a third. They forget all about the people, and then, of course, their circulation dries up, then their advertising, and their paper becomes decadent and feeble."

Joseph Medill Patterson is responsible for these lines.

A good many more people today know what the "Fourth Estate" means than were familiar with the meaning before the play by Joseph Medill Patterson and Harriet Ford opened at Wallack's Theatre, New York. Briefly put, the phrase comprehends the newspaper profession. It is pretty generally conceded around the offices of Liebler & Co. that "The Fourth Estate" was a puzzle to most of the latti. In fact, Mr. George C. Tyler, the managing director of the firm, admits the title had been selected for the very reason that it would sound curious to the curious. Certainly this result has been gained.

While many managers are inclined to deny the recently published statements that good actors are becoming harder and harder to find, and that it is almost impossible to organize a company of unusual strength today, one of them but has felt the dearth of good leading men. There are several ways of accounting for this—the good leading men of yesterday are growing old, or are turning their attention to character work, while a good many others have become stars in their own right. The fact remains that a good leading man has become a rare and almost invaluable asset for any manager.

As a matter of consequence, when Charles Waldron made his big hit as Wheeler Brand, the hero in "The Fourth Estate" at Wallack's Theatre, New York, he at once became a bone of contention among the various playwrights, whose latest plays are being prepared for production by Liebler & Co., who have Mr. Waldron under contract. Booth Tarkington and Harry Leon Wilson suddenly discovered that he was just the man they had been looking for to play a romantic part in one of their new plays. C. M. S. MacLellan rushed in a letter expressing his elation at the discovery of the man to play a certain strong part in "Judith Zerkine." Edwin Milton Royle called up Mr. Tyler by telephone, asking that Mr. Waldron be chosen to interpret a part second to that played by B. Warner in "These Are My People," and Henry Blossom hastily prepared off a note to the firm suggesting that Mr. Waldron might make an excellent leading man for Chrystal Herne in "Miss Philura."

William Crane, who is starring this year under Charles Frohman's management, Every postal card or letter received from King, the Globe Trotter, says, "CATSPAW HEELS wearing fine. Have you sent in your guess yet? WALPOLE RUBBER CO., LTD. MONTREAL."

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GRACE VAN STUDDIFORD IN "THE GOLDEN BUTTERFLY."

How to Choose a Piano

There are three things to study in purchasing a piano: the case, the mechanism and the tone. Your own eyes will tell you if the case is well made, and it deserves careful inspection, too, for a carelessly made case indicates the probability of careless workmanship all through. The mechanism is the least understood by the ordinary purchaser, and,

being concealed within the instrument, must largely be taken in trust. For this reason it is important to deal only with an established, reliable house of the highest reputation. The tone is the most important, being the one feature that pianos are made for, and every purchaser can judge by his own ears as to its quality and power. In the

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the tone is its greatest perfection, being the sweetest and purest of any Canadian instrument. The tone effect achieved in the

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Nordheimer Piano was made, the best that money could buy in material, in skilled labor and in improvements has been embodied in each instrument, until to-day it stands as the highest type of piano in the Dominion of Canada. If you are thinking of a piano for Christmas let us show you what we have to offer.

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The Shuberts have engaged the following players for "Mrs. Dalloway," the four-act play by Ruth Jordan, which opens its season next week: Jessie Bonstelle, Laurette Taylor, E. S. Barrett, C. A. Chandos, Charles Rowan, Thurlow Bergen, William Childs, Ann Warrington, Henry Gibbs, Ethel Martin, Anna Wynne, and Janet Arthur.

Maxine Elliott will continue on tour in "The Chaperone" longer than intended on account of the success of "The Passing of the Third Floor Back" which play is now occupying Miss Elliott's New York theatre.

Contrary to reports, Miss Kitty Gordon, the English prima donna, will continue with Sam Bernard in "The Girl and the Wizard" for the remainder of this season.

AT THE GRAVE OF BOOTH

Judge Goodall writes in the Detroit Free Press:

At the Grave of Booth.

Booth's former postmaster, John J. Enright, whose dreams have always led him into the land of the drama, and whose happiest associations take on the Thespian tinge, writes in this characteristic strain to an old comrade in Detroit:

Oh, come back again, old happy days! Laughing, roll full out; With now a song to help along, And merry quip and snout.

Last Saturday (Nov. 13), a beautiful autumn day, found me in Boston, going over to lovely Mt. Auburn. I stood at the foot of Edwin Booth's grave, and my heart was touched by memories of the gentle, sweet-natured and sorrow-burdened man, who sleeps beside his loved Mary Devlin (his child wife) and his infant son, Edgar. Thinking that you might like to read anew the lines written in memory of Mrs. Booth, and engraved on her grave stone, I send them along:

The handful here that once was Mary's earth Held, while it breathed, so beautiful That when she died all recognized her birth.

And had their sorrow in serene control, 'Not here, not here,' to every mourner's heart, The wintry wind seemed whispering round her bier.

And when the tomb door opened with a start We heard it echoed from within—"Not here!"

On Booth's tombstone one may read: "The idea of thy life shall sweetly creep into my study of imagination, and every lovely organ of the life shall come appared in more precious habit, more moving, delicate and full of life, into the eye and prospect of my soul, than when thou liv'st indeed.—Shakespeare."

The foregoing lines are followed by this verse from Jeremiah, xxxi. 13: "Then shall the virgin rejoice in the dance, both young men and old together, for I will turn their mourning into joy, and will comfort them, and make them rejoice from their sorrow."

Standing by the grave of the once great actor, there came into my mind the lines of that noble man and faithful friend, Thomas Bailey Aldrich, whom I knew in his lifetime, and who was one of the inmate Booth coterie:

"In narrow space with Booth see housed in death, Lago, Hamlet, Shylock, Lear, Macbeth. If still they seem to walk the painted scene 'Tis but the ghosts of those that once have been."

How those lines bring to my mind the acting of Booth, from the night I first saw him as Richard III. at Young Men's Hall in that memorable February of 1868, up to the last

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RUPTURE

IS NOT A TEAR OR BREAK.

J. Y. Egan, of Toronto, the Only Hernia Specialist in the Dominion, Will Visit London, Dec. 4.

I have proven absolutely that rupture occurs only because when the walls of the abdomen become relaxed and spread, the pressure of the viscera forces the bowels through the relaxed muscles, and along with it pushes a piece of a membrane, which is stretched to the size of a tumor and forms the hernia sac. Thus, knowing the true cause of rupture, and having discovered many secrets in connection with this method, I have known only to myself, and healing nature is as true to itself in healing rupture as she is in any other affliction, and that nature will cure you if you give her the right kind of assistance. I have, after years of experience, discovered and perfected the right kind of assistance that adds nature to cure rupture to stay cured, and I want you to use it and thus end all common fortune-truss-wearing and danger of strangulation forever. No matter whether you have a single or double rupture, or one following an operation. No matter what your age or how long your work, my method will certainly give you a new lease of life and renewed energy without pain or losing any day's work. I especially want apparently hopeless cases, where all forms of trusses, treatments and operations have failed. I want to show everyone that my method will end all rupture suffering and common truss-wearing. Consult me before you waste any more time or money elsewhere. I can render you services which you cannot obtain from any other person. Established in Toronto for nearly half a century, and have visited this city periodically for over a quarter of a century. My charges are within the reach of all. Terms arranged if necessary. Ask at hotel office for number of my consulting room. Cut out this card, now, with free coupon, and bring same to me during my visit. See date below.

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FREE CONSULTATION COUPON This coupon, upon presentation to J. Y. Egan, Rupture Specialist, 221 West King Street, Toronto, who will visit LONDON (Great Britain), Saturday (all day and night), one day only, DECEMBER 4, will entitle the bearer to free consultation, examination and full information of his or her case.

We couldn't see how a city the size of Toronto could get along without a professional hockey team. Local enthusiasts wouldn't mind the E. C. H. A., but the Ontario League—never again.—Toronto News.



SCENE FROM "BILLY," AT THE GRAND NEXT SATURDAY.