

### 'KISMET' IN PLAY SECOND TIME

Otis Skinner and Strong Supporting Company in a Drama of Phantasmagoric Splendor.

Did anyone ever read "The Arabian Nights" in an evening's sitting? If he did, he does not need to see "Kismet" at the Princess this week with Otis Skinner in an embodiment of the ruth- least, pleas- urous, loving, truthful, faithful, passionate, ghastly murder- ous, tender, baked, beautiful, God- adoring Oriental. One does not recall any spectacle of such prodigious inter- est and magnificence. The phantas- magoric splendor of the eternal east flashes along from scene to scene in the most dazzling pictures ever set in succession on the stage. One needs not travel to Persia, or Egypt, or the Golden Horn while it is possible to sit in the stalls and see the Bazaar of the Tailors with its rainbow of noise and its fastidious of color, its veiled women, its laden asses, its yelling hawkers, its fruit sellers, and water carriers, its negroes and Nubians and Chinamen, its musicians and jugglers, its process- ions, gorgeous beyond description, the caliph himself horsed on a princely charger, his officers scattering largesse to the crowds; or the splendid hall of the Wazir Mansur's house; or the glories of the caliph's Divan; or the secret wonders of the Hammams where the Wazir's harem plots and frets. These are not all the scenes which are set in a false procession, in a costly curtain both of which help to create the atmosphere without which the story with its blood thirst, its re- venge and hate, the grotesque horror of its murder and shame would scarce- ly be tolerable. But it is the east, the true east of the roids prime good Haroun Abrashid. One may read Dennyson's "Recollections of the Arabian Nights" to recall the scenes of "Kismet." The story is of the beg- gar Hajj (almost the English Hodge) who has a daughter, and the caliph, as the son of the ruler, who has a wife named her. How Hajj revenges himself on his enemies and murders two of them in the coldest of cold blood, and he reserves his pity like an ironside is depicted by Otis Skinner, as one might imagine Capt. Richard Barton might have done. He looks like a combination of Dr. Sander Singh and one of our Canadian Sir Williams, and he carries his audience on his breast from the moment the curtain rises till it goes down with a soul stirring on his last scene. This is a dramatic tri- umph and probably the greatest actor as he sank with muttered prayers, alone on the stage, asleep. The incidents are brilliantly appropriate. The dancers, a present from Egypt to the caliph, are beauti- ful, and Miss Ivy Fayrer, who arranges them, herself dances an oriental pas de seul which out-gardens Mary Gar- jundling in versatility and the singing before the curtain fully conceived. "All Things are Dreams, Till Allah Saveth." This is the moral of the beggar and majesty of life beyond the dawn, which no one seeing can ever forget, nor cease to regret, having missed. Scenery, costumes and acting are all alike perfect and the company is a huge one.

### Wonderful Pictures Shown at Shea's

Many Fine Acts Also are to Be Seen at the Vaudeville House This Week.

Porter Emerson Browne's screamin- gly funny sketch "In an Out" in Mar- guerite Keeler, is the best of a num- ber of good things upon the Shea bill this week. There is a laugh in every line of this offering and there are plenty of lines. Also, there is plenty of action in the "The Engine Brass" which is a play-thing with a play-thing. The third act shows the members of the theatrical company assem- bled at the Golden Inn, with Sylvia Martin's father as the host. Here comes Frederick Halliday and William Pierce each learn that the other is not Mrs. Patterson's father, and Preston Halli- day awakens to the conviction that he is in love with the Italian girl.

Of the actors, besides Miss Vall, we can single out Charles J. Lammer as one of more than ordinary ability. Miss Jessie Minkner, who takes the part of Nina, the Italian girl, strikes some at- tractive poses in her dancing, which is in itself above the ordinary. Joseph McEwen affords rest entertainment in his dancing.

The musical numbers interspersed are catchy and well rendered and the production in its entirety is a good one. "Miss Nobody" should play to big houses at the Grand all week and especially at the Vaudeville on Wed- nesday and Saturday.

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Leo Carrillo has elaborated that acrobatic talk of his until it has grown into a real live rapid fire mono- log.

Gus Van and Joe Schenck have a piano and song offering that has a new feature, in that the man at the music box prefers to turn his back to the instrument rather than to his audi- ence, and does it without detriment to the music. Their songs are good. The De Lasse Troubadour close the bill with a good casting act.

There is one thing that you don't want to miss this week. It is the motion picture. They show wild birds and the wonder is that any camera could ever be brought so close to wild life. These pictures are truly wonder- ful.

TO CURE A COLD IN ONE DAY. Take LAXATIVE BROMO Quinine Tablets. Druggists refund money if it fails to cure. E. W. BROWN'S signa- ture is on each box. 25c.

The Montreal Victoria Skating Rink, probably the oldest in America, will open its doors to skaters for fifteen rounds at Wednesday for its fifty-first season, having been established in 1822.

Tommy Burns has signed Pat Brown of Hibbing, Minn., and Fishing Dick Hyland of Calais, for fifteen rounds at Calgary Christmas afternoon, all profits to go to charity funds of local news- papers. Each boxer takes thirty per cent of gross.

### 'PASSING SHOW' HAS MANY STARS

Alexandra Theatre Packed to Capacity on First Appearance of Kaleidoscopic Burlesque Presentation

When the phenomenal imagination of the advance agent failed to describe the innumerable features of "The Pass- ing Show of 1912," presented at the Royal Alexandra last night, it is plain that the commonplace observation of the less highly gifted critic must perforce fail to reach the height of occa- sion. Evidently the vogue of this fa- vorite of the famous New York winter garden habitues had gone before, at least if the capacity and enthusiastic audience it attracted is a sufficient cri- terion. But it is also certain enough that they thoroughly endorsed the verdict of New York in pronouncing this latest pass- show travesty as both as fascinat- ing entertainment and a merry mirch-maker. It is described in the official program as a kaleidoscope al- manac in seven scenes, presenting the comic, aspect of many important events, political, theatrical and other- wise, and as presenting the sunny side of life of various popular comedians. An analysis of the plot of this pro- duction is impossible, for plot it has none. But in a burlesque nobody looks for a story, nor is one needed. Sufficient unto the moment is the par- ticular episode so long as it carries itself with all the needed concomitants of melody, radiance, beauty, fun and fancy. These "The Polles" has in abundance and one phantasmagoria of brilliant and shifting colors succeeds one another with bewid- dering frequency. For in this tri- umph of modern production scene fol- lows scene without appreciable break and the audience is kept thropt on the edge of expectancy. The large and attractive chorus is in constant re- quest and the resources of the burles- que stage have been stretched to the utmost to provide the novel and unexpected. Many well-known figures on the field of American politics and the American stage are cleverly caught and parodied and there are many allusions to passing events which elicit witty response. Nor is there lack of local adaptation.

To particularize the special stars of the organization would leave little room for more than a catalog of names. They include such well-known and re- cognized artists as Tricie Priganza, Texas Guinan, Louise Brunell, Loretta Healy, Charles J. Ross, Eugene and Willie Hayward, Sydney Grant, Clara Harvey, Ernest Hare, Geo. Moon, J. J. Hughes and Adelaide. Miss Pri- ganza interjects some amusing im-itations. Added to this is a cleverly striking dance "The Spark of Life," and a ridiculous dance parody is given by Moon and Morris; Other specta- cular features are the special swim- ming tank and the oriental harem scene. But indeed it is impossible in the compass of a brief notice to indi- cate more than a few of the many re- markable incidental episodes.

An audience crowded to the doors thoroughly enjoyed and appreciated "The Polles." Its splendid spectacular and scenic effects, the novel runway and the many other attractions. It will be presented during the week, with the usual Thursday and Saturday matinees.

The Balm Beach Gun Club held its weekly shoot yesterday at the club house was a guest of the club, joining in the shooting and winning a prize. A merriment on the 21st-22nd shoot with a straight score. The following is a list of those present: Shot at Killed. Controller McCarthy 105 2 84. Hillary 110 120. Joseph 110 120. O. E. Shaw 110 120. Watson 80 48. Hodgson 25 12. Cutler 76 48. Montisambert 60 36. D. McGee 70 41. Vanneck 65 41. FOX 225 84. Thompson 45 15. Trimble 80 60. J. G. Shaw 80 60. James Boothe 30 19. E. A. Shaw 80 60. McAvish 10 8. Craig 80 60. Crew 80 60.

Miss Nobody from Starland. Pretty Musical Comedy the Offering at the Grand Opera House This Week. Good music, excellent acting and fun without cessation form the raison d'etre of that delightful musical frivolity, "Miss Nobody from Starland," which opened a week's engagement at the Grand Opera House last night, the first time the offering has been seen in Toronto. It is presented by a first-class company, with Miss Olive Vall in the title role. But the play does not depend solely upon the prima donna to make it "go." The acting of several of the cast is good that one is con- strained to believe that they are on the high road to becoming "somebod- ies" from starland.

There is little continuity in the play as a whole, considered separately the three acts are well staged. The costumes, too, add much to the gen- eral quality of the production. The play opens on a transatlantic liner approaching New York harbor. The action centres about Sylvia Mar- tin, a chorus girl, who is posing as Mrs. Patterson, a young widow whose husband has been poisoned. Frederick Halliday and his son, Preston, are always at odds, vie for the attentions of the widow. Both Sylvia Martin and Pre- ston Halliday are "teasing from the law" the former because she is smug- gling some jewels, and the latter be- cause he believes he has poisoned a man by filling a prescription from the wrong bottle. On their heels is Wil- liam Pierce, a chorus girl, who is mas- querading as an ostentatious detective. Pierce enters the contest for the widow's hand. Frederick Halliday and William Pierce each are made to be- lieve that the other is Mrs. Preston's father—and the ludicrous complica- tions begin.

Subsidiary to the main action and increasing its zest is the little by-plot in which Nina, an Italian girl, and Preston Halliday are the persons con- cerned. Nina is determined to marry Preston because he has saved her from the stiletto of one of her countrymen, until the last minute—that he will not marry her. The second act takes place on the stage of a theatre with the actors rehearsing their parts. The audi- ence is introduced to the troubles of the producer. This act—a play within a play—furnishes a wealth of merrit- iment. The third act shows the mem- bers of the theatrical company assem- bled at the Golden Inn, with Sylvia Martin's father as the host. Here comes Frederick Halliday and William Pierce each learn that the other is not Mrs. Patterson's father, and Preston Halli- day awakens to the conviction that he is in love with the Italian girl.

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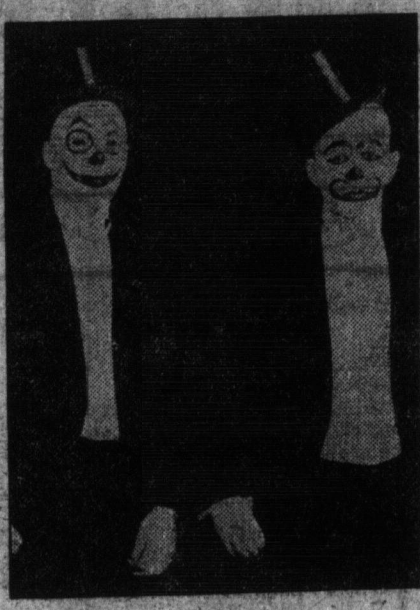
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Moore and Smith with "The Merry Whirl" at the Gayety Theatre this week.

### "The Merry Whirl" At the Gayety

It has been said that the "Merry Whirl" has the best score and lyrics ever written for a burlesque comedy, and the producer at the Gayety yester- day proved that this was no exag- geration.

With two of the funniest comedians on the burlesque stage, Moore and Smith, beautiful and talented leads, a well-trained chorus of exceptionally pretty girls, a play the dialog of which is well-high perfect, and exceedingly catchy songs, the attraction is without doubt one of the best that have been presented in the Toronto burlesque houses this season.

The humor in this attraction draws from the audience more than a mere smile. It is good, hearty and uncon- trollable laughter, the best antidote for an attack of the blues.

Baptist Crokinole League. District No. 1. To play P.C. 1st Ave. 1000. 2nd Ave. 500. 3rd Ave. 500. 4th Ave. 500. 5th Ave. 500. 6th Ave. 500. 7th Ave. 500. 8th Ave. 500. 9th Ave. 500. 10th Ave. 500. 11th Ave. 500. 12th Ave. 500. 13th Ave. 500. 14th Ave. 500. 15th Ave. 500. 16th Ave. 500. 17th Ave. 500. 18th Ave. 500. 19th Ave. 500. 20th Ave. 500. 21st Ave. 500. 22nd Ave. 500. 23rd Ave. 500. 24th Ave. 500. 25th Ave. 500. 26th Ave. 500. 27th Ave. 500. 28th Ave. 500. 29th Ave. 500. 30th Ave. 500. 31st Ave. 500. 32nd Ave. 500. 33rd Ave. 500. 34th Ave. 500. 35th Ave. 500. 36th Ave. 500. 37th Ave. 500. 38th Ave. 500. 39th Ave. 500. 40th Ave. 500. 41st Ave. 500. 42nd Ave. 500. 43rd Ave. 500. 44th Ave. 500. 45th Ave. 500. 46th Ave. 500. 47th Ave. 500. 48th Ave. 500. 49th Ave. 500. 50th Ave. 500. 51st Ave. 500. 52nd Ave. 500. 53rd Ave. 500. 54th Ave. 500. 55th Ave. 500. 56th Ave. 500. 57th Ave. 500. 58th Ave. 500. 59th Ave. 500. 60th Ave. 500. 61st Ave. 500. 62nd Ave. 500. 63rd Ave. 500. 64th Ave. 500. 65th Ave. 500. 66th Ave. 500. 67th 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### Annual Meeting

The Annual Meeting of the South York Liberal-Conservative Association will be held at the Labor Temple, Church Street, Toronto, on Saturday, Dec. 21, at 3 p.m.

W. F. Maclean, M.P.; Capt. T. Wallace, M.P.; Dr. Godfrey, M.P.P.; Alex. McCowan, M.P.P.; and others will make addresses.

### IS YOUR HOME WARM?