

SUNDAY MORNING

GRAND

WHERE THE ATTRACTIONS ARE ALWAYS
GOOD AT A NEVER-CHANGING SCALE
OF MODERATE PRICES.

MATINEES:
WEDNESDAY, New Year's Day
and SATURDAY.

FIRST TIME HERE OF GEORGE M. COHAN'S LATEST AND BEST MUSICAL SUCCESS
DIRECT FROM A RECORD-BREAKING ENGAGEMENT IN NEW YORK



Willie Dunlop

The HONEYMOONERS

ORIGINAL COMPANY OF FIFTY ENTERTAINERS
22-COHAN SONG HITS-22 BONY BISQUE BABY BALLET



Ida Burt Laurence

NEXT WEEK

The Distinguished Tragedian

THOMAS E.

SHEA

MONDAY and THURSDAY EVGS.

WEDNES. and SATUR. MATS.

A SOLDIER OF THE CROSS

TUESDAY and SATURDAY EVGS.

DR. JEKYLL and MR. HYDE

WEDNES. and FRIDAY EVGS.

THE BELLS.



PRINCESS—"Brewster's Millions."
ALEXANDRA—"The School for Scandal."
GRAND—"The Honeymooners."
Mejestic—"Panhandle Pete."
SHEA'S—Bill of Vaudeville.
GAYETY—"Bachelor Club."
STAR—"20th Century Maids."

At the Princess.

The attraction at the Princess Theatre during New Year's week will be "Brewster's Millions," a dramatization by Winchell Smith of George Barr McCutcheon's best and brightest story of the same name, with which the majority of book-readers are familiar. The play comes here with the original cast that assisted in winning it fame and success during its year's run in New York and four months' engagement in Chicago.

The plot is a decidedly novel one and the play should prove an interesting comedy. The story is of Montgomery Brewster, a young New Yorker, who is left \$1,000,000 by his grandfather. Just as he is starting to enjoy his fortune he learns that an uncle has died in California leaving him many millions of dollars, but under decidedly startling conditions. It appears that this uncle had cordially hated the boy's grandfather, and in order to show this leaves his money to his nephew under the proviso that he shall squander every cent left him by his grandfather within a year.

He cannot gamble the million away, he cannot give it away, he must not do anything with it except spend it purely for pleasure, and if at the end of the year he has one cent left, or any personal property or real estate, he forfeits all right to his uncle's fortune and, of course, has already lost the fortune he squandered. The troubles of the youth to "blow" \$1,000,000 in a year are humorous and, at times, rather pathetic. He is allowed to take a little flier in the stock market and given the right to lose \$50,000 this way, but he makes \$100,000 instead, and so gets a set-back. Then he is given a like amount to lose at Monte Carlo, but breaks the bank and nearly breaks his heart. Appendicitis and the doctors finally help him to get rid of all he has left, and the end of the year finds him in bed waiting to welcome the friend who has gone out to throw away his last worn-out suit of clothes. Edward Abeles has won enormous success in the title character. Others in the company are Mary Ryan, Emily Lytton, Rosalind Cosman, Albert Sackett, Joseph Woodburn, Grace Arnold, George Clare, Mabel Moore, Jack Devereaux, Amy Summers, Nestor Lennon, Willard Howe, Gaston Bell and twenty others.

At the Alexandra.

Torontonians will have an opportunity this week of seeing a splendid revival of William Brinsley Sheridan's delightful satirical comedy, "The School for Scandal," at the Royal Alexandra Theatre. The play will also introduce Edward Mackay, the new leading member of the Royal Alexandra players.



Edward Abeles as Monty Brewster in "Brewster's Millions," Princess Theatre all this week.

it is the picture of a good uncle of his, and he never will part with the portrait. Of course this wins the uncle. Charles gets the money, marries the girl he loves and all ends happily. The Royal Alexandra management will give the comedy a beautiful production, both as to scenery and costumes. Matinees will be given on Tuesday, Thursday and Saturday and a special matinee on New Year's Day.

"The Honeymooners."

Newest, brightest and best of the world famous Cohan song shows is "The Honeymooners," which comes to the Grand Opera House New Year's week direct from an all summer run at the palatial New Amsterdam Theatre in New York. The original metropolitan production is coming here. New York critics declared that no prettier production of a musical comedy had ever been seen on Broadway and the verdict of the road is that nothing so beautiful has been seen heretofore outside of New York. Geo. M. Cohan likes "The Honeymooners" best himself. He lavished his best upon it and the result is an entertainment packed with novelty, melody and excitement. Cohan is a past master in this art of combining



Mary Ryan as Peggy Gray in "Brewster's Millions," Princess Theatre this week.

melody and action and there isn't a dull second in "The Honeymooners" it is said. Think of a piece with a powerful, exciting plot worked out to the last detail and yet containing twenty catchy musical numbers. In the list of hits with which Cohan, even he supplied "The Honeymooners" are such inimitable lyrics as "Let's Take an Old Fashioned Walk," "I'm a Popular Man," "Kiss Days," "In a One Night Stand," "I'll Be There in the Public Square" and "If I'm Goin' to Die, I'm Goin' to Have Some Fun." In the interpretation of these numbers some forty charming choristers from Broadway assist. Mr. Cohan personally selected and drilled this chorus, which is considered one of the most efficient on the road and the best to look at. The girls are clothed in the latest Paris costumes and nothing is left undone to give swing and fascination to the piece, whose plot, combining love, politics, and mistaken identity, is laid in the small town of Tigerville, Vermont. In the powerful cast are such Broadway favorites as Lolo Merrill, Ella Campbell, Maude Morris, May Williams, Willie Dunlop, Andrew O'Neill, George Mayo, Albert Stewart, Dan Sullivan, Joe Kearney and Taylor Williams. "The Honeymooners" is the brightest of the famous series of Cohan song shows and it comes here superbly presented. Matinees will be given on Wednesday (New Year's Day) and Saturday.

details of the wager are arranged. The tramp accepts these conditions in good faith, but the wily film maker arranges to have his assistants and photographers follow Pete wherever he goes and to secure a hundred dollars' worth of moving pictures, even if he should lose his bet. On this plot depend the subsequent complications and troubles of the tramp.

Life of Sheridan.

Richard Brinsley Sheridan, who wrote "The School for Scandal," which will be seen at the Royal Alexandra this week, was the grandson of Swift's friend, the witty Dr. Thomas Sheridan, and the son of Thomas Sheridan, the actor, who wrote Swift's life. His mother, Francis Sheridan, wrote clever plays, and a successful novel, "The History of Miss Sydney Biddulph." Born in Dublin, Oct. 30th, 1751, Sheridan was sent to Harrow, where he was a favorite with boys and masters, tho he was far from industrious. At 18 he returned to his father, and in company with a friend, Halked, translated "Aristaenetus," and wrote a farce in the form of a rehearsal. In 1770 the family moved to Bath, where Sheridan soon fell in love with Eliza Ann Linley, daughter of a popular singer. The lady's voice and beauty caused him to have many rivals, but in 1772 they eloped, and were secretly married near Calais. This action in-



Scene from "The School for Scandal," at the Royal Alexandra this week.

involved the youthful husband in duels and other troubles, but in 1772 Miss Linley's father withdrew his opposition and the couple were publicly married. It is not known that they had any means, except \$300, left to Miss Linley by an elderly lover, and Sheridan would not allow his wife to earn money by singing; but in a few months they took a house in Orchard-street, Portman-square, and managed to receive company freely.

In January, 1775, at the age of 23, Sheridan produced at Covent Garden his first comedy, "The Rivals," which met with complete success, tho on the first night failure seemed probable. Later in the year Sheridan brought out a farce, "St. Patrick's Day," and a comic opera, "The Duenna," which was acted 75 nights during the season. Garrick took great interest in the young dramatist's brilliant success, and, on his retirement, in 1776, Sheridan produced at Covent Garden his share in the Dury Lane Theatre. The new manager disappointed expectations by producing nothing fresh except "A Trip to Scarborough" (Feb. 17th, 1777), and that only an adaptation of Vanbrugh's "The Relapse," but the delay was made up for in May,

when "The School for Scandal" was first acted. Next year Sheridan and others bought the remaining half of the share in Dury Lane, and 1779 saw the production of what was practically Sheridan's last play, "The Critic," or "A Tragedy Rehearsed," tho he afterwards brought out "Pizarro," a translation or adaptation from Kotzebue. In 1789 he was elected member of parliament for Stafford, and at the age of 29 began a new and brilliant career as statesman and orator. The impeachment of Warren Hastings gave him his greatest opportunity, when he delivered his famous speeches respecting Hastings's conduct towards the Princes of Oude; but before long financial and other troubles began to weigh heavily upon him, and, unfortunately, he fell under the influence of the Prince of Wales (afterwards George IV.), whose cause he championed in the house and elsewhere. In 1809 Dury Lane Theatre, then recently rebuilt, was burned down, and when Sheridan lost his seat in Parliament he felt that he had nothing to hope for. He was no longer exempt, even from arrest for debt, and, with the exception of three or four faithful friends, none seemed

to care what became of the once brilliant writer and speaker. When the end came (July 7, 1816), Sheridan was hard pressed by creditors, tho his debts appear not to have exceeded £4000, and the regent and others sent money at the last moment on hearing of his position. A few days later his body was buried in Westminster Abbey, in the presence of princes and noblemen. On Monday Edward Mackay, the new leading man, will make his first appearance with the Royal Alexandra players in the role of Sir Charles Surface.

A Knowing Doctor.

Patient: Do you speak more than one language, doctor?
Physician: No; but I have some knowledge of many tongues.

A Kind Word.

"So you don't share the general indignation toward the railways?"
"No," answered Farmer Cornstossel. "I have always felt that a locomotive is entitled to a great deal of credit for sticking to the track instead of snorting up and down the country roads like an automobile."—Washington Star.



Scene from George M. Cohan's big song play, "The Honeymooners," at the Grand New Year's week.

ALL THIS WEEK

A RARE TREAT
EVERY
FRIDAY
AMATEUR
NIGHT

PRICES ALWAYS THE SAME

STAR Theatre

HOME OF REAL BURLESQUE

MATINEE EVERY DAY

LOOK WHO'S HERE
THE TWO OLD RIVALS
TERRY

McGovern & Corbett
THE WORLD'S GREATEST FEATHERWEIGHTS IN 3 FAST ROUNDS WITH THE
20th Century Maids

NEXT WEEK—JACK JOHNSON WITH REILLY & WOODS BIG SHOW—NEXT WEEK

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