

Behind the Footlights

Coming Attractions at the Grand.
 Today—Matinee and Night "Annie Laurie"
 Monday—Matinee and Night "Beverly"
 Thursday "Wildfire"
 Friday and Saturday, Jan. 6 and 7 "The Shepherd King"
 Lorimer, in "The Shepherd King"

"Beverly" on Monday.
 The attraction at the Grand on Monday, matinee and night, will be the dramatization of George Barr McCutcheon's romance of war, love and laughter, "Beverly." The production comes direct from its long engagement at the Stradaheer Theatre, Chicago, and the company which appears in this city is the same one that has made "Beverly" so popular and so well patronized. In every city in which they have appeared they have been greeted with large and enthusiastic audiences, and after the first performance, "standing room only" has been the sign that has greeted late-comers to the theatre. The play has a wonderful appealing power, and is enthusiastically received by all classes of theatre patrons.

"Wildfire."
 With the favorite stage beauty, Luella Morey, and the diminutive comedian, Gus Alexander, and other well-known players in the large cast, "Wildfire," the successful play of the race-course, will be the attraction at the Grand Opera House next Thursday evening, Jan. 5. The original scenic production will be a feature. No other



SCENE FROM "ANNIE LAURIE," At the Grand Theatre Today.

Facing play has scored such a complete success throughout the country as "Wildfire," which is only styled a laughing thriller. One of the features of the production is the remarkable gowning of the role by Miss Luella Morey. "Wildfire" is a clever story of the race track, written by George H. Broadhurst, author of "The Man of the Hour," and other successes, and Geo. V. Hobart, the famous humorist. Luella Morey, who appears in the role of the sporting widow, Mr. Barrington, is an actress of acknowledged ability, and in "Wildfire" she has found a most congenial character with which to exploit her agreeable personality. Gus Alexander, the diminutive comedian, portrays Bud, the slangy stable boy, and he is one of the decided hits of the play. Seats Tuesday.

"The Shepherd King"
 Wright Lorimer, who will appear at the Grand Opera House Friday and Saturday, Jan. 6 and 7, with special matinee Saturday, in "The Shepherd King" is one of the few real romantic actors now starting in this country. In the role of David, which he portrays in "The Shepherd King," Mr. Lorimer has one of the most exacting parts written for the modern stage. The language chosen for the play is the old style of English and most difficult for modern actors to read. Under the personal direction of Mr. Lorimer,



WRIGHT LORIMER, As David in "The Shepherd King," at the Grand Friday and Saturday, Jan. 5 and 6.

who is both a Biblical and a Shakespearean scholar, it is extremely well done. The play, although founded on a story of the Old Testament, is in no sense a religious drama. A dramatic license has been taken in the introduction of a dainty love theme between David and the Princess Michal, which with the great friendship of David and Jonathan, the mad vagaries of King Saul, and the weird incantations of the Witch of Endor are some of the striking features which form the web and warp of the play. The story begins with David tending his sheep on the hills of Bethlehem, where he receives the summons to go to the royal camp and entertain Saul with the shepherd lays. While singing to the mad king he hears the taunts of the giant Goliath and goes forth to smite the foe of his country. He is again heard of as the leader of the Jewish troops to victory in other wars. Saul jealously seeks to destroy him, but he himself is destroyed, and David mounts the throne of Israel, with the beautiful Princess Michal as his bride. Monday and Hamilton are the only places in Canada in which Mr. Lorimer appears.

Lena Ashwell in "Judith Zaraine."
 Though Lena Ashwell has been to this country once before on a very brief tour, the majority of playgoers are still unacquainted personally with her many big achievements. This fine actress, who is now starring at the head of Liebler & Co.'s splendid company now appearing in C. M. S. McLehlan's latest drama, "Judith Zaraine," is making Monday and Hamilton are the only places in Canada in which Mr. Lorimer appears.

Hambourg Trio.
 The following criticism is from Toronto Saturday Night of Nov. 17 last of Miss Brenda Smellie, who appears with the Hambourg Trio at the Woman's Music Club concert in the Auditorium on Monday, Jan. 15. "The recent recital of Miss Brenda Smellie demonstrated the strides that this young singer has made in one year's study in Germany. She sang a number of her own compositions with a refinement and artistry that delighted those who heard her. Miss Smellie has an unusually handsome and impressive stage presence, and though her voice is not large, it is singularly pure and sweet. Moreover, her production is exceptionally smooth and steady, and her phrasing marked by intelligence."

There is a scene in "The Scarecrow," Percy Mackaye's play, in which Edmund Breese will star, that requires the active co-operation of a number of actors who serve the purpose of the production "mob." Mr. Breese is going through the scene, and somehow or other the mob didn't seem to quite get the atmosphere of the situation, which was, incidentally, noted by the star. Then, stopping his speech, he turned and looked at the company for a full three minutes without saying a word, and quietly said, "It is impossible for the ladies and gentlemen of this company to fully understand the importance of a bat of an eyelash, the lifting of an arm, the shifting of feet, the nod of a head, and the simultaneous yell of anger and defiance, then we will consult the author and see if he cannot, by a process of reasoning peculiar to dramatists, eliminate the situation and interpolate another, in which you will be called upon to take your ease on such furniture as is most conducive to your physical comfort. The orchestra will be employed to play sweet music and a hundred slaves will be at your beck and call to grant you every wish, and cater to your pleasure. Let us proceed with the act."

Robert Edson's new play for next season will be a dramatization of "Mr. Bill," a novel by Arthur E. Lyons. The dramatization is by Mr. Edson. It will be produced early in September of the coming season. "The first act of this play is laid in New Mexico, and the succeeding acts have their locale on Long Island."

L. H. Mitchell has been engaged by Henry E. Harris to do the advance work for "The Scarecrow," in which Edmund Breese will star. Mr. Mitchell lately occupied the position of dramatic critic on the Kansas City "Post."

Many persons find themselves affected with a persistent cough after an attack of influenza. As this cough can be promptly cured by the use of Chamberlain's Cough Remedy, it should not be allowed to run on until it becomes troublesome. Sold by all dealers.

Facts Not Generally Known

That Mrs. Felix Morris, who plays Cynthia Merton in "The Scarecrow," Percy Mackaye's fantastical romance, which opens at the Tremont Theatre, Boston, on Monday, January 2, with Edmund Breese as a star, was in the original production of "Gretna Green" when it was produced at the Manhattan Theatre, New York.

That Fernanda Elisca, who plays Annie Jeffries in "The Third Degree," was in the original production of "Her Majesty" when it was produced at the Manhattan Theatre, on October 15, 1900, playing the part of Liza.

That Frazier Coulter, who plays Howard Jeffries, Sr. in "The Third Degree," was in the original production of "Augustus Thomas' play, "The Capital," when it was produced at the Manhattan Theatre, on September 9, 1892.

That E. A. Eberle, who plays Dr. Bernstein in "The Third Degree," was in the original production in New York City, of "Nordeck," when it was produced at the Union Square Theatre, on May 18, 1885, with Frank Mayo as the star.

That Robert Peyton Carter, co-author of Helen Ware's play, "The Deserters," was in the original production, in New York City, of "Countess Roussin," when it was produced at the Union Square Theatre, January 13, 1892, with Madame Modjeska.

That Sarah McVicker, who plays Mrs. Babbitt in "The Travelling Salesman," was in the original production of "Spooks," playing Cynthia Burdock, when it was produced at the Union Square Theatre, New York, April 11, 1892.

That Carolyn Elbers, who plays Miss Dunstan in "The Country Boy," was in the original production of "May Blossoms," when it was produced at the Madison Square Theatre, April 12, 1885, playing the part of Little May.

That Herbert Ayling, who has been engaged by Henry E. Harris to support Rose Stahl in Charles Klein's new play, "Maggie Pepper," was in the original production of "The Martyr," when it was produced at the Madison Square Theatre, New York, November 10, 1885.



SCENE FROM THE RACING PLAY, "WILDFIRE," AT THE GRAND NEXT THURSDAY, JAN. 5.

How Actors Pass Time Doing One-Night Stands

To the actor who plays week stands the one dread of his life is to be relegated to a company playing one-night stands. The catching of trains at what he terms "uncertain hours," the tedium of travelling, the chasing into a new hotel each day, based for the night, and the inexpressible, but to those who have played one-night stands this sort of life has its advantages. An actor, intent on saving money, finds it easier to be economical doing a different town each day than by staying a week in each place. There is no question but what one-night stand travel has many disadvantages, but it has its recompense in the way of opportunities of obtaining a geographical knowledge of one's country, and further, while travelling on the train, time can be devoted to a mental betterment.

In one of Henry B. Harris' attractions, the members of this organization have formed an association, which tends to make their journey a pleasant one, and fraught with good feeling and companionship. One of the ladies in this company is a splendid pianist, and in return for instructions in fancy needlework, teaches her instructor the simple elements of piano playing. A course in French and German is being covered by another small group, whose "conversations" are conducted while aboard trains. At night, during the waits for cues and between acts, literature is the subject of discussion, and many of the young actors and actresses are by these means, preparing themselves for better work in the profession. In this particular company is an actor of the old school, whose traditions run back to the days of Booth and Barrett. His knowledge is being taken advantage of by the younger members of the company, who are learning from him many essentials of the interpretation of Shakespeare's plays which will be exceedingly valuable should their lot fall in with that of organizations devoted to presentation of the classics. There is also a member of this company who lived for many years on the continent, and day by day he is taking his fellow players through lanes and paths untraveled by tourists, and giving them an insight into the geography and people of Europe. He has also visited the galleries of Munich, Leipzig, Berlin, and is unusually well acquainted with the Louvre and its wonderful array of paintings, and in consequence delights his hearers with his stories of the history of paintings that hang in these national galleries. If any member of this company has known-

ledge of things that can be learned only by special study, he immediately becomes an important figure in the group, and his knowledge is made use of by the rest. This system of learning and mental betterment is in no way peculiar to the actors' attractions. In fact, it is equally true of many other one-night-stand organizations. There are hundreds of actors today on the stage whose appetite for learning was stimulated while being a member of the one-night-stand companies. Librarians of public libraries will tell you that the most omnivorous readers are the actors. On general topics of the day, covering the entire range of human knowledge, the actor is in the forefront, and as a class he records as high a mentality as the doctor, the lawyer or any other member of the more favored professions.

Early History of the Theatre in New England

It seems that in 1785, with the building of the Vauxhall, Boston feared that an attempt would be made to establish a theatre in that city. Hallam, emboldened in his success in Philadelphia and New York, looked with longing eyes on this as an addition to his theatrical territory. However, it was not until 1790 that he, in connection with Henry H. House, Representative, was granted permission to open a theatre in that city. The current of opinion was against player folk at that time, and as a consequence the petition was shelved in the archives. Undeterred by this action the actors redoubled their determination to obtain a foothold in New England, and hence we see during the summer of 1792 the first on-stage was made at Portsmouth, N. H., where a company of comedians presented "The Absent Man" and "Lethe," on Aug. 8. The chronicles of that time record that a large audience was present, and further that the governor of the state, who was in Portsmouth at the time, was only prevented from witnessing the affair by illness, but sanctioned the performance through the presence of his wife.

We are informed that the building used for the theatre there had been previously utilized as a warehouse. The prologue at the opening was spoken by Mr. Watts, and he was the leading spirit in the enterprise. Watts spent in England, quite considerable theatrical experience, and later in 1796 toured the southern states. After finishing their engagement in the city, they went to Salem where on the eleventh of the month, "Beaux Stratagem" and "Miss in Her Teens" were presented. We are told that here they received a flattering reception, and that even the families of several of the clergy went to see "the wicked players." Dorchester was next invaded, and a few weeks later they appeared in Boston. As the surrounding towns had been favored with theatrical entertainment, Boston felt sensitive at being deprived of this amusement, which aroused hard feelings against the authorities, and grew to such dimensions that in the fall of 1791 two meetings were held at Faneuil

Hall in favor of the repeal of the prohibitory act of 1750. This feeling grew so hard that on October 26, 1791, when the venerable Samuel Adams rose to speak against the opening of a theatre in Boston, the meeting refused to oppose him. The matter was brought again to the attention of the legislature on January 7, 1792, but the legislature refused to present an enabling act. A number of public-spirited citizens, realizing that if Boston was to have a theatre it must be in evasion or defiance of the law. An association was formed with this end in view, and a committee, consisting of Joseph Russell, Charles Jarvis, General Hunt, Jackson, Joseph Barrell and Joseph Russell, jun., was appointed to erect a building that should be a theatre in everything except in name. In Broad Alley, near Hawley street, a plot was bought, and here was built the new exhibition room, which was the first theatre in Boston. It had a pit, a gallery. In all, the theatre seated five hundred people. Although this building was a temporary one, it served its purpose for a number of years, and later to a pretentious theatre, which was built in Federal street.

WAR'S ROMANCE RESTORED.

The French were the first to embrace the Wrights. Not from their love of the new and the picturesque, but because, as all the great developed France has reason to expect most from flight, France is confronted constantly by the probability of war with Germany. So the French welcomed the Wrights with open arms. The French promptly saw that if war comes, aeroplanes will render an invaluable service in spying out the point at which the Germans are massing with a view of breaking through the frontiers. The French army has experimented persistently and successfully with the aeroplane. This fall a flotilla of ten planes, each driven by an army officer, took their place as regular scouts, sweeping back and forth over the troops engaged in the annual French manoeuvres, gathering budgets of information for the commanders. When possible, the altitude of the aeroplane and the time of its observations were taken, to be checked off later with actual observations. All the reports, comparisons and results are carefully guarded secrets. Only those in the inner circle of the French army can know anything about them.

Some of the new French aeroplanes will have light rapid-fire guns. But there is yet no thought of the man aloft answering infantry fire. Security for the flier lies in flight; in his speed in passing, his quickness of ascent after dropping for a closer view of some important object. He practices aim in the saddle in order to not the aerial adversary who would keep him from reaching headquarters. If the adversary cannot succeed with bullets, he may force a collision as a last desperate measure; and the two planes will fall to the earth together. In such an event, the chance would not think of emitting fire. Another victory will belong to the man who kept the aerial spy from returning to his army with the other fellow's secrets.

The romance of battle, which seemed over with the passing of its cavalry charge—no longer possible against machine-gun fire—returns on wings of individualism of exploit returns. An army ceases to be simply an aggregation of units in khaki with no one counting more than another. One man's daring initiative may be worth regiments as in the old days. From an article in Hampton's Magazine.

THE CHRISTMAS PUDDING.

King Arthur's Recipe—Those Served at Osborne House. The plum pudding—termed by some the older sister of the mince pie—forms such an essential part of the Christmas dinner that people would not think of omitting it from the menu unless for reasons of health or economy. It is sometimes considered emblematic of the offering of the Wise Men to the Christ Child, says Uncle Remus' Magazine, and its origin is very old, for did not King Arthur make one of the recipe for which has been passed down through many generations? A bog pudding the king did make.

Only One "BROMO QUININE," that is **Laxative Bromo Quinine** Cures a Cold in One Day, Grip in 2 Days on every box. 25c

In the art of saving money there are two essential elements which should be considered:

First--The Security Second--The Rate of Interest

and these two important features are assured to those who intrust their business to the

Peoples Loan and Savings Corporation

428 Richmond Street, London, Ont.

In the first place, the security depositors have is first mortgages on real estate, and, moreover, we have

\$3.89 of Security for Every Dollar of Liability

to the public for deposits and debentures, a higher ratio of security than is usually obtained from other corporations receiving deposits; and, in the second place,

We Pay 4% Per Annum

compounded half yearly. The reason we pay 4% is because we give the depositor a share in the profits earned on the moneys received from debentures.

One Dollar opens a Savings Account. Correspondence and interviews strictly confidential.

A. A. CAMPBELL Managing Director.

Capsicum Vaseline

for Colds in Chest or Throat Chilblains, Etc.

Better than mustard plasters; does not blister.

12 Vaseline Remedies in Tubes

Camphor Ice, Borated, Mentholated, Carbollated, Camphorated, White, Oxide of Zinc, etc.

Our Free Vaseline Book tells the special merits of each and gives directions for its proper use. Send us your name with street address, mentioning this paper, and we will mail you a copy, postage prepaid. CHESEBROUGH MFG. CO. (Consd.) 1880 Chabot Ave. MONTREAL.

And stuffed it well with plums. And in it put great lumps of fat As big as my two thumbs. The proportions are not given with the exception of the mention of three bags of barley meal, and one might infer that they were rather generous. For the pudding was large enough for the king and queen and the whole court to eat thereof; and there was some left, which was not thrown away.

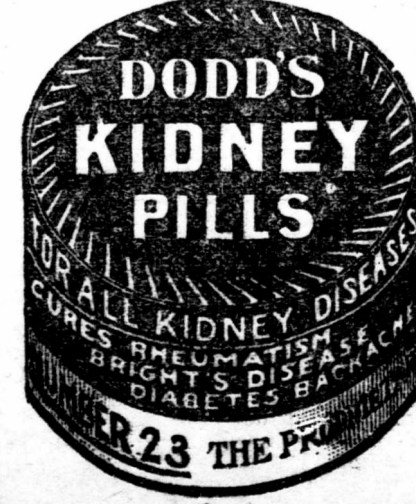
The English people were always fond of puddings and in some parts of England they still keep up the old custom of beginning their dinner with pudding, so that pudding time means dinner time. To come at pudding time is a proverbial phrase meaning to come at the happiest moment in the world. In different times and places various customs have prevailed in connection with the serving of the Christmas pudding. At some places on the Isle of Wight the Christmas dessert is a mammoth plum pudding molded in the form of a grotesque head—either Santa Claus or "Old King Cole," that "holly old soul" of nursery rhyme; or that of a bear or some animal of the forest with sugar teeth, cherry eyes and all alight with the blue flame of burning brandy.

It rests on a massive silver platter weathered in body a very imposing and magnificent dish with which to crown the Christmas feast. Just before it is brought to the table the children are admitted not only to see but to taste the wonderful pudding. PILES CURED IN 6 TO 14 DAYS. Your doctor will refund money if PAXO OINTMENT fails to cure any case of Itching, Bleed, Bleeding or Protruding Piles in 6 to 14 days. 50 cents. 50c.

Makes Hair Grow

Strong's drug store has an invigorator that will grow hair or money back. The time to take care of your hair is when you have hair to take care of. If your hair is getting thin, gradually falling out, it cannot be long before the spot appears. The greatest remedy to stop the hair from falling is SALVIA, the Great American Hair Grower, first discovered in England. SALVIA furnishes nourishment to the hair roots and acts so quickly that people are amazed. A large bottle for 50c.

THE NEW FRENCH REMEDY. THERAPION No. 1, No. 2, No. 3, No. 4, No. 5, No. 6, No. 7, No. 8, No. 9, No. 10, No. 11, No. 12, No. 13, No. 14, No. 15, No. 16, No. 17, No. 18, No. 19, No. 20, No. 21, No. 22, No. 23, No. 24, No. 25, No. 26, No. 27, No. 28, No. 29, No. 30, No. 31, No. 32, No. 33, No. 34, No. 35, No. 36, No. 37, No. 38, No. 39, No. 40, No. 41, No. 42, No. 43, No. 44, No. 45, No. 46, No. 47, No. 48, No. 49, No. 50. Form of Therapion, easy to take, safe, lasting cure.



SCENE FROM "BEVERLY" AT THE GRAND TWICE ON MONDAY.