

THE Stage

Haddon Chambers' Play, "Passers-By"

Full of Types and Fitting Incidents of Life in London, Will Be Seen at Princess This Week

The latest Haddon Chambers' play "Passers-By" opens here at the Princess on Monday night. This should prove easily one of the choicest things seen in Toronto in many seasons, it being presented by Charles Frohman with the initial New York cast, following a run at the Criterion Theatre, which may be considered, in these days of keen competition, legitimately successful. "Passers-By" was more than the ordinary interesting play. It aroused the critics to unusual enthusiasm, not alone on account of its original qualities as a play, but owing to the splendid cast Mr. Frohman contributed to the production.

"Passers-By" from its story demands exquisite treatment. It is full of types, all fitting incidents of life in a monster city like London or New York; forming a mosaic of story that alternately amuses, interests and thrills those who look on and furnishes, as all life should, not as a tragedy, but with real happiness, self-woven and honestly earned.

"Passers-By" claims to be human, up-to-date, and as its title suggests, a panorama of actualities. A tale told in the heart of mighty London, with the hum of the city hushed in the cradle of the thick fog that seems to find its way over the footlights; the characters "Passers-By" enter from the embankment into a London home, each with its romance and a past that is part of the web of the plot that fascinates from the moment the curtain is lifted. Cabby and tramp, butler and clubman, working-girl and little kiddie, the athletic girl, who loves golf and the lady of title, are all thrown together in one absorbing story. The dramatist, who can deftly handle types like these cannot fail to charm an audience. Love forms the basic element of this unusual drama, but most of the descriptions written by the New York critics did not agree as to its development. It will afford some of our debating societies opportunities for discussion. In plain parlance, a man loses sight of his first sweetheart and becomes engaged to another, the first one reappears, and the second one shows the greatness of her love by bringing together the original lovers, but those who have witnessed the scene say it makes the heart throb and moistens the eye as few scenes do in these days.

"Passers-By" we are told makes as big a bid for laughter as it does for sentiment; everything belongs to the story, and it leaves that pleasant taste at the end that is a true sign of a healthy play.



MABEL SUTTON AS ONE OF THE HOURS, IN "THE BLUE BIRD," AT THE ROYAL ALEXANDRA THIS WEEK.

This Week at the Theatres

PRINCESS—
"DR. DE LUXE."
ROYAL ALEXANDRA—
"THE BLUE BIRD."
GRAND—
"SATAN SANDERSON."
SHEA'S—
VAUDEVILLE.
STAR—
DAFFYDILLS.
GAYETY—
STAR AND CARTER SHOW.
STRAND THEATRE—
PHOTO PLAYS, MUSICAL AND SINGING NOVELTIES.
THE GARDEN THEATRE—
MOTION PICTURES.

"The Blue Bird" An Expensive Production

Play Which Cost \$150,000, at the Royal Alexandra. From Jan. 8 to 20.

Statistics are generally uninteresting, but after the tremendous success of "The Blue Bird," a figure or two showing the immensity of this production will give some idea of the task that confronted the producers when the piece was accepted by the New Theatre Company.

It is asserted that "The Blue Bird" is the most expensive play that has even been presented on this continent, having cost \$150,000 before the curtain was rung up on its first performance. Maurice Maeterlinck, as everyone knows, writes beautiful poetry—but poets are not practical. His scenes are imagination-born, scenes that dazzle even in the word description. And so it will not be hard to imagine the task of the producers in converting the fantastic kingdom of the future, the land of memory and the palace of night into visual scenic form. More than once the abandonment of the project was seriously considered. Theatrical producers are accustomed to scenic obstacles, but Maeterlinck imposed more than ordinary burdens in "The Blue Bird."

One scene alone, we are told, cost \$20,000 to build, to say nothing of three months of experimenting. That scene was the old moss-covered graveyard, into which the two children steal at night.

In lighting, too, a lavish expenditure is made imperative. With the production thousands of incandescent lights are used, as well as forty-eight huge arcs, some of them 3,000 candle-power. While dealing in figures, it may be mentioned that there are eighty-eight drop pieces in the scenic equipment.

Norman Hackett In "Satan Sanderson"

Talented Canadian Actor to Be Seen in This Popular Play at the Grand This Week

Hattie Ermline Rives the famous novelist, who wrote "Satan Sanderson" which has been successfully dramatized for Norman Hackett and is to be presented at the Grand this week, traveled many miles recently to see her story in dramatic form. Her husband, Port Wheeler, is the first secretary to the American Legation at St. Petersburg and to gather they crossed the ocean principally to witness Mr. Hackett's performance of "Satan Sanderson." He was playing at Cincinnati at the time and it was there they saw him. The event had been given wide spread notice and a packed house was present quite as much to see the celebrated novelist, who occupied a box, as "Satan Sanderson." Intensely she watched the play and when Mr. Hackett was called out for a speech and gracefully referred to her presence in the theatre the en-



NORMAN HACKETT, AS SATAN SANDERSON, IN THE POPULAR BOOK PLAY OF THE SAME NAME, AT THE GRAND THIS WEEK.

thusiasm became so great she was obliged to acknowledge the tribute. After the performance she went on the stage and was presented to each member of the company to whom she gave interesting ideas as to their make up and interpretation of the characters. She was highly pleased and enthusiastic over the presentation and declared Mr. Hackett and his company had made her characters live so vividly that the effect was almost uncanny. Miss Rives wrote "Satan Sanderson" while she and her husband were stationed in Japan and all of her characters are true to life from people she has known intimately. This only one she has never seen is "Satan Sanderson" himself and he, she told Mr. Hackett, was taken from a young man who was a classmate of her husband at Princeton and when in college was the leader of a dissolute club called the "Saints" and known to his college mates as "Satan." She declared that Mr. Hackett fulfilled her idea of the man as she had pictured him so completely that he had indeed brought her to life.

Many Torontonians have read the popular story and will take the opportunity of seeing the play. Those who have not read the book should not miss seeing what has been claimed by many critics to be the best dramatization of any of the modern stories ever placed on the stage.

During the week the regular Wednesday and Saturday matinees will be given.

The Vassar Girls Coming to Shea's

Headline Attraction This Week—Extra is Arthur Deagon, With Funny Irish Stories.

The headline attraction for next week at Shea's Theatre will be "The Vassar Girls," presenting their musical novelty. They have not appeared here in several seasons, and a treat is in store for all lovers of good music.

The special extra attraction on the bill is Arthur Deagon, with funny new Irish stories. In musical comedy Mr. Deagon has been a great success, but his vaudeville engagements have been so persistent in the west for the last season or two that eastern audiences have not been able to get a glimpse of his merry face until now.

The Four Holloways are old favorites, who have not been seen by Sheagoers in several seasons. They are always a sensation with their bicycle work on a tight wire. One of the attractions on the week's bill is M. Golden and his troupe of troubadours, Russian singers, dancers and musicians. This act is well mounted and twelve richly costumed Russians appear in the evening.

Holmer Miles, assisted by Helen Ray is one of the best offerings of the season, well received everywhere, and well acted. In Mr. Miles' company with Miss Ray are Frederick Calvin and Ted Griffin.

The Three White Kihns, with their up-to-date music, are sure to find a warm welcome from Sheagoers, and dainty Marie Fenton, with her new songs and pretty costumes, will find a place in their favor. The kinetograph closes the show with new pictures.

King Dodo And The Flirting Widow

Star and Garter Show in a Melodious Musical Comedy at Gayety This Week

"The Great Star and Garter Show," which will be the attraction at the Gayety Theatre the coming week will be a revelation to the patrons of that popular house, as it will be found to mark a distinct epoch in burlesque entertainments. While it has held high rank as one of the very best performances in its particular field for several past years, Manager Frank Weisberg was determined to evolve a show for the present season, which should linger in the memory of the oldest burlesque patron as something far beyond the ordinary. Acting on this resolve, he has organized and equipped a production for the like of which local theatregoers have frequently paid two dollars per seat at the high-priced theatres, with not more than half the satisfaction that may be enjoyed in witnessing "The Flirting Widow," which is the title of the burlesque now being exploited by "The Great Star and Garter Show."

Interwoven into the burlesque, is a little musical comedy, with the odd, laughable title: "The King is in the Bath-tub." Ridiculous as this may sound to the casual reader, it cannot but convey the broad humor embraced in its portrayal. Both book and score of the skit are the work of Frederic Chaplin, well known for his clever children's stories as well as for his numerous melodious musical-comedy scores.

The list embraces such well known artists as Harry Lester Mason, Jack Conway (than whom no better dialect comedian is before the public), James J. Collins, Harry Francis (a remarkably clever tenor), Eloise Matthews, Fannie Vedder, Harry McDermott. The chorus of eighteen girls, new to burlesque, and which the management has selected from the Swaggar Broadway set. A novelty of rich possibilities is the "Eagle and the Girl," which is made possible thru the advancement in aeroplane construction, and introduces the flight of an enormous eagle over the heads of the audience, bearing between its wings a beautiful girl. It is a distinct novelty and one which has created a sensation wherever shown.

NOTICE

See the Huge Display "Ad" for the Grand Opera House on Last Page of Illustrated Section



SCENE IN C. HADDON CHAMBERS' LATEST PLAY, "PASSERS-BY," AT THE PRINCESS THIS WEEK.

Sam Rice And His Daffydill Girls

Will Show You How to Be Happy in a Furnished Room—Star Theatre, This Week

How to be happy in a "Furnished Room" will be shown by Sam Rice and his "Daffydill Girls" at the Star Theatre all this week. A "Furnished Room" is a two-act farce, written by Sam Rice, and it demonstrates to what an extent a man will go in order to satisfy a craving that is commonly called love. Prof. Sluss, the character portrayed by Sam, is a unique character on the burlesque stage. For years, the professor has had great difficulty in making both ends meet; therefore he decides to get married, while laboring under the delusion that the object of his affections is rolling in wealth. Judge of his surprise when he discovers that she is without the proverbial "bean," and instead of taking up their residence in a palatial mansion they are compelled to live in a "Furnished Room." The only furniture they own is an oil stove and a cane seated chair with the bottom out, and it is from these meager surroundings that Mr. Rice extracts an abundance of good wholesome fun. Among the

prominent performers, in addition to Mr. Rice, are Mr. Joe Wolf, a comedian who is fresh from Broadway triumphs; Mr. Harry Keeler, a polished actor of international reputation; Miss Blanche Carter, a dashing leading lady; and Miss Lulu Beeson, a chic and dainty soubrette, with a Parisian accent and French manners. The chorus contingent will be found up to the top notch of excellence, both in singing, dancing and the thousand and one charms that delight the male eye.

Eugenie Blair In "The Test"

Talented Actress to Open a Week's Engagement at the Grand on Monday, Jan. 15.

Eugenie Blair, who is conceded by many critics to be one of the best emotional actresses on the stage today, will present "The Test" at the Grand Opera House, week of Jan. 15. Miss Blair, who was seen here last season in "The Light Eternal," has many friends in Toronto, and all will be glad to hear that she is meeting with the greatest success in "The Test." Miss Blair is supported by an exceptionally good company, and has the big New York production for this engagement.

STAR

Matinee Daily THE HOME OF REAL BURLESQUE

ALL THIS WEEK

SAM RICE AND HIS DAFFYDILLS

WITH AN ALL-STAR CAST

LULU BEESON

Mlle. ALETA

World's Famous Buck and Wing The Perfect Woman in Oriental Dance.

HARRIE KEELER, JOE WOLFE, FRANK GRACE

ALLEN CARTER CHRIS WETZEL

30—PRETTY LITTLE DAFFYS—30

Next Week—"FACEMAKERS."

MERIT AND QUALITY HAND-IN-HAND. A RAPID, ROARING, REFRESHING REVUE

The GREAT STAR and CARTER SHOW

A Cast of Superior Talent, including: HARRY LESTER MASON, JACK CONWAY, JAMES J. COLLINS, HARRY FRANCIS, ELOISE MATTHEWS, FANNIE VEDDER, CORINNE LEHR and HARRY McDERMOTT.

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OFFERING AN ENTIRELY NEW MUSICAL SATIRE IN TWO ACTS AND SEVEN SCENES, ENTITLED

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THE AVIATION NOVELTY

EXTRA—"THE EAGLE AND THE GIRL"—EXTRA

FRESH FUN FRESH SONGS FRESH DANCES

A BOUQUET OF ENTRANCING BEAUTY

THE FAMOUS LOBSTER SQUARE CHORUS

FORTY DASHING GIRLS

Next Week—"BELES OF THE BOULEVARD"