

HAMILTON HOTELS.
HOTEL ROYAL
 Largest, best-appointed and most centrally located. \$8 and up per day. American plan.

HAMILTON HAPPENINGS

MANY CIVIC PROBLEMS BEFORE NEW COUNCIL

Mayer Lees Advocates Appointment of Railroad Expert—List of Appointments.

HAMILTON, Jan. 8.—(Special).—The inaugural meeting of the 1912 city council this morning was a formal affair, and somewhat more elaborate than have been similar occasions in previous years. The public attendance this morning was considerably greater than it has been for several years. An orchestra was also in attendance, and enlivened the proceedings with its symphonic strains.

The address of Mayor Lees referred to a wide range of subjects. Among the municipal improvements advocated by the mayor are: The appointment of a railway expert to advise the city in regard to railway matters affecting the city and the railways already here, as well as those to come; better street railway service; good roads in general and the macadamizing of Barton and Main streets east particularly; a truck sewer to carry away food wastes; garbage collection from the back yards instead of in front of houses; another application to the legislature for permission to construct a municipal pipeline for natural gas; acquisition of water lots on the bay front; early completion of the Jeanette Lewis Children's Hospital; the local application of the provincial fire marshal system; simultaneous underwriting of all municipal fire insurance; purchase of all municipal supplies by tender when possible; and a new civic accounting system.

Oppose Railway Expert

AM Wallace and Controller Allan spoke in reply, the latter disagreeing with the mayor's suggestion as to the appointment of a railway expert. City Engineer MacCallum said that instead of in front of houses, another application to the legislature for permission to construct a municipal pipeline for natural gas; acquisition of water lots on the bay front; early completion of the Jeanette Lewis Children's Hospital; the local application of the provincial fire marshal system; simultaneous underwriting of all municipal fire insurance; purchase of all municipal supplies by tender when possible; and a new civic accounting system.

Reception—Davy, Wallace, Heming, Hopkins, Mackay, Elliott, LaLonde.

Reception—Davy, Wallace, Heming, Hopkins, Mackay, Elliott, LaLonde. Bird, Heming, Littlewood, Hopkins, Elliott.

Businesslike Sitting.

"Despatch" was suggested by the secretary with which body transacted its business to-night. Promptly at 8 o'clock the members took their seats and a bare half-hour later the council adjourned. The business to-night consisted of the formal third readings of the money bills, passed by the appointing committees prepared for the council, and the setting of meeting nights for the second and third sessions of the council, which will be on Wednesday, not Thursday, morning.

Other Appointments.

F. E. Daller was re-appointed to the cemetery board, and ex-Ald. Thomas Lovejoy was appointed in Mr. Wright's place. Henry Dallyn goes back to the public library board, and John Wilson and Thos. Hobson continue as collegiate institute trustees. Thos Lewis was appointed to the court of revision by the council, and by Mayor Lees' action, J. F. Cavanagh was continued as a member of the board. The meeting nights of the council committees will remain the same as in 1911. The Hamilton police were telegraphed to-day to locate the parents or relatives in this city of Harry Rice, a musician, who died last Friday in Waterloo, Iowa. The telegram is signed by the chief of police of the Iowa city. The local police have been unable to find anyone here related to the dead man, and are inclined to think that his relatives live in Toronto.

Police Men's Concert.

The concert by members of the Hamilton police force in aid of the police benefit fund is projected for Feb. 9 in the old drill hall, if that building can be secured for the occasion. A meeting of the members of the force interested in the entertainment, was held this afternoon, and by Mayor Lees' action, J. F. Cavanagh was continued as a member of the board. The meeting nights of the council committees will remain the same as in 1911. The Hamilton police were telegraphed to-day to locate the parents or relatives in this city of Harry Rice, a musician, who died last Friday in Waterloo, Iowa. The telegram is signed by the chief of police of the Iowa city. The local police have been unable to find anyone here related to the dead man, and are inclined to think that his relatives live in Toronto.

Germania Hotel, John and Main streets, first-class table and rooming accommodation.

Wanted.—The present address of S. Taylor, formerly of 273 Wilson-street, Hamilton. Kindly send information to H. B. Somerville, The World, Toronto.

TO CURE A GOLD IN ONE DAY. Take LAXATIVE. DRUGS. Refund money if fails to cure. E. W. GROVE'S signature is on each box, etc.

AT THE THEATRES

At the Royal Alexandra.

The Blue Bird.
 Happiness—lasting happiness—has been the goal of Utopia and how to attain it the theme of the highest poetical and moral allegory. Burian presented the journey in his immortal Pilgrim's Progress from a dark abyss that which is to come and before him Dante, in his Divine Comedy, passed thru the gate that led into the abode of woe, traversed the dark abysses, emerged from the mountain of purification and ascended into heights of Paradise. Maeterlinck, the famous Belgian poet, dramatist and essayist, has undertaken in "The Blue Bird" to symbolize the quest of happiness in the life that is to come, but in the common life of humanity, which he has written in a way that children can follow and wise men and women appreciate and understand. In this he has found a new and original mode of expression. His dramas are none of them dramas of action, but they are dramas of thought vividly and imaginatively embodied in the colors of human nature. He has the note of melancholy and his characters suggest in a measure futile struggling against an inexorable fate. Even "The Blue Bird" with its weighty symbolism and its moral lesson that happiness must be sought in the home and in the common things of life does not bring the note of joy, but rather the contentment and peace that comes to those who have passed thru the fires of experience and have learned to seek happiness within themselves and in their daily task.

Fascinating as is Maeterlinck's fairy play to the adult mind, it appeals with even more force to the spirit of childhood. Maeterlinck has retained the hearing a child while gaining the experience and wisdom of the philosopher and has used boys in a fairy play to disclose the grandeur and the grandmother, the little brothers and sisters who had passed within the veil. They live in memory and are visited by the child who is looking for ever they are remembered.

There comes the churchyard, but when the magic dreamland is pursued, the churchyard becomes a garden and the child goes to his friendly sister—"See, there are no dead." Thence they go to the Kingdom of the Past, only again to be disappointed, and they to the Kingdom of the Future, where are the unborn souls waiting for "Father Time to take them down to earth. In the Palace of Night they find the only an obsession, the grim speeding war, but no bluebird. Even the Land of Happiness leaves them still unsatisfied. At last, when they part with their friends and wake up again in their cottages, home there they find the bluebird, only with it to restore a crippled child to health and strength and lost it again.

The play is most beautifully and suggestively staged and it is presented by a company that leaves nothing to be desired. Master Burford Hampden plays Tyltyl, a lean actor who shows a maturity of power very unusual in one of tender years. Miss Ethel Downie is very good as Mytyl and all the other numerous roles are excellently filled. Altogether the Blue Bird provides entertainment and instruction of a high order and none, whether child or man or woman, can fail to find delight in this wonderfully appealing fantasy. There will be the usual evening and matinee performances this week and the sale of seats for the second and third sessions will begin at 9 a.m. on Wednesday, not Thursday, morning.

At the Grand.

Norman Hackett in Satan Sanderson.
 Norman Hackett, the talented young Canadian actor who has already made an enviable reputation for himself in Shakespearean roles, has in "Satan Sanderson" a dramatization of Halle Ebermine Rives' popular story a role for which he is particularly well suited. The play was presented for the first time in Toronto at the Grand last night, and was thoroughly appreciated by a large audience, and, judging by the reception tendered Mr. Hackett, he has many admirers in the city, for they were liberal in their applause, and especially so at the climaxes.

Readers of popular fiction are thoroughly familiar with the story of "Satan Sanderson," which hinges upon a psychological fact. The central figure, Harry Sanderson, was a waster, gambler and dandy, who, at college, through the death of a chum leads him to take up theology. The opening of the play finds him respected and honored in America, and a friend of David Stiles, the father of Hugh Stiles, who bears a remarkable resemblance to Sanderson. Hugh returns home pretending repentance, marries his father's ward. His deceit is soon discovered and he disappears. Sanderson meets with an accident and suddenly turns up in Smoky Mountain, Colorado, the early haunt of Hugh. His past is a blank and being mistaken for Hugh, he believes he has led the riotous life Smoky Mountain citizens proclaim. How he wins their respect, the tragic death of Hugh's wife, and later Hugh, the trial for murder, and the delicate thread of romance woven through the story, Satan Sanderson is a most unusual drama. One of the big scenes is a game of poker played on the church altar—gambling for a soul—but it is so cleverly presented, that it never fails to cause the greatest applause at the finish.

Mr. Hackett is supported by an excellent cast, especially Miss Florence Rittenhouse, who has the leading feminine role, is a beautiful and accomplished actress, and merited the liberal applause which she received last night. William R. Frisbie, William H. Sands and Edna Craig Rankin also added materially in making the play a success.

The splendid company, a good production scenically and an interesting plot, "Satan Sanderson" should play to big houses at the Grand all over week. William R. Frisbie, William H. Sands and Edna Craig Rankin also added materially in making the play a success.

To-morrow night Massey Hall will be crowded to hear Miss Mylott and the Symphony Orchestra in the request program. Secure good seats now at 50c, 75c and \$1.

At the Princess.

"The Passers-By."
 Players who dropped into the Princess last night must have felt when the curtain went up that they had suddenly been transported to a London theatre on the Strand or Charing Cross Road. The solid magnificence of the set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty," so natural and so clever that it is no slight to the memory of the great comedian to make the suggestion, the incisive English diction, the perfect set, the visible assurance that the owner of the house was wealthy, the perfection of detail in lighting, the presence of J. L. Toole, who appears in "The Passers-By" as G. Midgton as "Nighty