

Hamilton - Lyric Theatre  
(12 Mary St. N.)

"Lyric Becomes Picture House: Change of Policy Goes Into Effect Monday"  
Spectator Feb. 14, 1914 p. 13

"New Name for Theatre"  
Times May 7, 1913 p. 12

Cf Hamilton - Theatre Buildings - Lyric Theatre

Hamilton - Lyric Theatre  
(12 Mary St. N.)

R971.3521  
HER  
CESH

Herald Scrapbook  
vol. VI - Vaudeville  
pg. 55 (New theater) - *Spec 12 Nov 12*  
pg. 58 (Hurling's trained seals...)  
pg. 116 (An innovation)  
pg. 119 (Lyric reopening)  
pg. 134 (Captain Gruber & Mlle. Adelina...)  
pg. 162 (Vaudevillians made merry at midnight dinner)  
pg. 178 (New Lyric Theatre) ✓

Hamilton - Lyric Theatre - Strike, 1931

"Picketing of Theatre Will Be Commenced: Union to Resume Activities in This City"  
Spectator. March 11, 1931 pg. 7

JUN 24 1992

MAY 8 1994

FEB 3 1993

Hamilton - Lyric theatre (1913-1940)  
(12 Mary St. N.)  
Archives file McClellmont Collection p. 402

"New theatre on Mary Street"  
Spectator. Apr. 26, 1913

R971.3521 Times Scrapbook  
HAM vol. VI pt. 1 - Vaudeville  
CESH pg. 73 (Change of prices)  
pg. 79 (Announcement) ✓  
pg. 66 (The new Vaudeville Theatre on Mary St.) ✓

R917.1352 Our Heritage  
OUR Scrapbook  
CESH vol. 6, p. 42-3 (Show place)

Hamilton - Lyric Theatre fl 1912  
R971.3521 Herald Scrapbook  
HER vol. T1.1 - Theatre  
CESH pg. 18 (New theater) - *13 July 1912*

Hamilton - Lyric Theatre (1913-1940)  
of Hamilton - Moving Picture Theatres  
Century Theatre  
Pict. Hamilton - Theatres  
Coll.  
"New Theatre: Dominion Theatres, Limited, Will Erect Fine Structure on Mary Street"  
Spectator. November 12, 1912 pg. 16 ✓

Hamilton - Lyric Theatre fl 1922  
(12 Mary St. N.)  
R971.3521 Herald Scrapbook ✓  
HER vol. H3 - Hospital  
CESH pg. 91

for clippings after 1940 see  
Hamilton - Century (1940-1989)

Hamilton - Lyric Theatre (1913-1940)  
(12 Mary St. N.)

Hamilton Spectator 26 Jul, 1996

Margaret Houghton

Call Tues 905-546-3408  
Hamilton PL

Special Collections:  
[www.hpl.hamilton.on.ca](http://www.hpl.hamilton.on.ca)

LACAC (Local Architectural Conservation Advisory Committee)  
905-546-3994

Hamilton - Lyric Theatre (1913-1940)

R971.3521 (12 Mary St. N.)  
HERald Scrapbook  
CESH vol. M4 - Moving Pictures  
pg. 14 (Lyric taken over)  
pg. 15 (The Lyric)  
pg. 95-96 (Hamilton people in  
movies at Lyric)

R791. Tivoli Theatre Scrapbook  
43097135 vol. 1, p. 18 (Movie Houses) *Saw*  
TIV  
CESH

SEP 1 9 1988  
AUG 20 1990

Hamilton - Lyric Theatre (1913-1940)  
(12 Mary St. N.)

R971.3521 Times Scrapbook  
HAM vol. VI pt. 2 - Vaudeville  
CESH pg. 5 (Temple...Lyric)  
6 (Lyric Theatre will be a picture house)  
80 (Just like Lyric)

"London Theatre firm controls the Lyric: Temple owners  
have majority of stock."  
Spectator February 4, 1914. Page 1.

OCT 1 1 1989

Nina  
Chapple

---

L. A. C. A. C.  
City Hall

---

Famous Players

Fire Department  
prior to WW II

Hamilton F.D. to Solicitor  
General Ministry →  
Ontario Archives



apr 15 1910

# WILL BUILD THEATER COSTING ABOUT \$140,000

The Site Has Been Purchased and the Plans for the Building Have Been Drawn

Will Have a Seating Accommodation for 1800 Persons and Will be a Fine Structure



THAT Hamilton is once more to have a burlesque theater is said to be a certainty. Although those who have the proposition in hand are reticent about it, there is not a particle of doubt that the theater will be built. Just where the theater will be situated is not generally known, but it is known that the company which is going to build it has the property bought. Furthermore the house will be one of the largest and best theaters in Hamilton, barring none, indicating that the promoters have every confidence in the magnitude of the burlesque business here waiting to be gobbled up.

The theater will cost between \$125,000 and \$140,000, and will have a seating capacity of about 1800. That is about the same accommodation as the Grand Opera house, so that it will be seen that a big scheme is projected. The amount of money that the promoters count on spending on the erection of the theater is sufficient guarantee of the excellence of the structure. A Rochester firm of architects has prepared the plans, and, as this firm builds nothing but theaters and has a large part of that business in the United States, there can be no doubt that this latest addition to Hamilton's amusement places will be a credit to the city as far as the building is concerned.

The question that remains unanswered is as to where the theater will be built. It may be that this is an explanation of some of the mysterious real estate deals that have been put through lately on King and James streets. The D. J. Moore company's stores on King near Catharine street would be an ideal site for a theater, and it may be that the property was bought for that purpose. Ever since the old Star theater, which used to do business on Merrick street, went out of existence, lovers of burlesque have had to content themselves with an occasional peep into the Star or Gaiety in Toronto. It has always been felt that there was a good field for a burlesque house in this city.

R971.3521

HER  
CESH

Vol. VI

Herald Scrapbook - Vaudeville

p.41

# LYRIC THEATRE, 12-16 MARY STREET

- 1914 Lyric, 12-14 Mary
- 1915 Lyric Theatre, 12-14 Mary
- 1915 Lyric, 12-16 Mary
- 1916 **PARK s, e s, from 93 King w to Markland:** (after 97, just after Hunter crosses) St Agnes Court Apts—: 3 Fd C Chadwick
- 1916 Chadwick, Cliff, mgr Lyric Theatre, h Agnes Court apts
- 1916 Chadwick, Fredk C, mgr Lyric Theatre, 3 St Agnes Court, 117 Park s
- 1916 Lyric Theatre, C Chadwick, mgr, 12-14 Mary
- 1916 Lyric, 12-16 Mary
- 1917 Mary, e s, from 165 King e to the Bay: 104 Mrs Minnie Lee
- 1917 Lyric Theatre H H Morgan, mgr, 12-14 Mary e
- 1917 Morgan, H H, mgr Lyric Theatre, 104 Mary
- 1917 Lyric, 12-16 Mary
- 1918 Lyric Theatre, 12-16 Mary
- 1918 Lyric, 12-16 Mary
- 1919 **BOLD, south side:** 27 Pasadena Apts—: 10 Jas Wall
- 1919 Lyric Theatre, Jas Wall, res mngr, 12-16 Mary
- 1919 Wall, Jas, res mgr Lyric Theatre, h 10 Pasadena Apts
- 1919 Lyric Theatre, 12-16 Mary
- 1920 Bold do
- 1920 Lyric Theatre, Jas Wall, mgr, 12 Mary
- 1920 Lyric Theatre, 12-16 Mary
- 1921 Bold do
- 1921 Lyric Theatre, Jas Wall, mgr, 12 Mary
- 1921 Lyric Theatre, 12-16 Mary
- 1922 Bold do
- 1922 Lyric Theartre [sic], Jas Wall, mgr, 12 Mary
- 1922 Lyric Theatre, 12-16 Mary
- 1923 Bold: Urban A O'Neail
- 1923 Lyric Theatre, 12-16 Mary
- 1923 Lyric Theatre, 12-16 Mary
- 1924 CATHARINE N, w side
- 1924 127 C A Schaufle
- 1924 **LYRIC THEATRE, C A Schaufele, mgr,** 12-16 Mary
- 1924 Schaufele, Cliff A, mgr Lyric Theatre, h 127 Catharine n
- 1924 **LYRIC THEATRE, 12-16 Mary**
- 1925 CATHARINE N, w side: 129 C A Schaufle
- 1925 Lyric Theatre, 12-16 Mary
- 1925 Schaufele, Cliff A, lessee Temple Theatre, h 127 Catharine n
- 1925 Lyric Theatre, 12-16 Mary
- 1926 CATHARINE: gone
- 1926 Lyric Theatre, 12-16 Mary
- 1926 Lyric Theatre, 12-16 Mary
- 1927 CATHARINE N, w side: 127 Theatrical Rooming House

Hal Morgan  
R971.3521 Times Scrapbook  
HAM vol. VI pt. 2 - Vaudeville  
CESH p. 72

Wall, James fl 1915  
CF - Hamilton - Biography port.

R971.3521 Herald Scrapbook  
HER vol. VI - Vaudeville  
CESH p. 148 (port.) photo.

A971.3521 Times Scrapbook  
HAM vol. VI pt. 2 - Vaudeville  
CESH p. 72

1927 Dunn, M G, mgr Lyric Theatre, h 127 Catharine n  
 1927 LYRIC THEATRE, M G Dunn, mgr, 12-16 Mary  
 1927 LYRIC THEATRE, 12-16 Mary  
 1928 CATHARINE N, w side: 129 Theatrical Rmng Hse  
 1928 Lyric Theatre, 12-16 Mary  
 1928 Lyric Theatre, 12-16 Mary  
 1929 CATHARINE: do  
 1929 Dashper, Jas (Florence), caretkr Lyric Theatre, h r16 Mary  
 1929 Lyric Theatre, Jos Dashper, caretkr, 12-16 Mary  
 1929 Lyric Theatre, 12-16 Mary  
 1930 Dashper, Mrs Florence, clk Honey Dew, 209 Hughson n  
 1930 Lyric Theatre, 12-16 Mary  
 1930 Lyric Theatre, 12-16 Mary  
 1931 Lyric Family Theatre, 12-16 Mary  
 1931 Lyric Family Theatre, 12-16 Mary  
 1932 Lyric Family Theatre, Ross T. Stewart, mgr, 12-16 Mary  
 1932 Stewart, Ross T, mgr Lyric Theatre, 18 Grant av  
 1932 GRANT AV, west side: 18 Fleck, L A, Miss  
 1932 18 Stewart, John R  
 1932 MARY, east side: 12-16 Lyric Theatre  
 1932 16 Lyric Chambers  
 1932 Lyric Family Theatre, 12-16 Mary  
 1933 Fisher, Morris, confr 12 Mary, res 309 same  
 1933 Fisher, Morris, 12 Mary  
 1933 Knowles, Ira, appr Lyric Theatre, 16 Mary  
 1933 Lyric Chambers, 16 Mary  
 1933 Lyric Family Theatre, 12-16 Mary  
 1933 Lyric Family Theatre, 12-16 Mary  
 1933 Stewart, Ross T, dntst 421 e, lvs 18 Grant av  
 1933 MARY, east side: 12 Fisher, M, confr  
 1933 12-16 Lyric Theatre  
 1933 MARY, west side: 309 Fisher, Annie \*  
 1934 Fisher, Annie, h 309 Mary  
 1934 Fisher, Morris, conf 12 Mary, lvs 309 Mary north  
 1934 Hendry, Ivan (Ethel), mason, r 12 Mary  
 1934 Hendry, Jas E (Evelyn), usher Lyric Theatre, rms 42 Burlington e  
 1934 Knowles, Ira (Delia), proj Lyric Theatre, 14 Mary  
 1934 Lyric Chambers, 16 Mary  
 1934 Lyric Family Theatre, J R Stewart, prop, 12-16 Mary  
 1934 Stewart, John R (Lillian), prop Lyric Family Theatre, h 18 Grant av  
 1934 Thomson, Geo (Margt), wks Lyric Theatre, h 14 Mary  
 1934 BURLINGTON E, s side: 42 Holmes, A, Mrs \*  
 1934 GRANT AV, west side: 18 Stewart, John R  
 1934 KING EAST, n side: 253 Karfell, S, fruits  
 1934 MARY, east side: 12 Fisher, M, confr  
 1934 12-16 Lyric Family Theatre

R792 Hamilton Theatre Inc. Scrapbook  
 00971 Vol. 1 pg. 12 (part)  
 352 HAM " (Spec-16 Nov 1956 - young standin)  
 HA  
 Thomson, George (Major) fl. 1936  
 CE Hamilton - Biography

1934 r 12 Hendry, Ivan  
 1934 Lyric Family Theatre, 12-16 Mary  
 1935 Du-Four, Alfd (Kathleen), usher Lyric Theatre, h 14 Mary  
 1935 Fisher, Annie, h 309 Mary  
 1935 Fisher, Morris, confr 12 Mary, 309 same  
 1935 Hendry, Ivan (Ethel), mason h r 12 Mary  
 1935 Hendry, Jas (Evelyn), 42 Burlington e  
 1935 Knowles, Ira (Delia), opr Lyric Theatre, h 14 Mary  
 1935 Lyric Chambers, 14 Mary  
 1935 Lyric Theatre, 12-16 Mary  
 1935 STEWART, JAMES  
     (Lillian), Dry Goods, Ladies'  
     Ready-to-Wear, Lingerie and Hos-  
     iery, 449 Barton e, Phone Garfield  
     2363, h 74 Emerald n, Phone Bak-  
     er 2811  
 1935 Thomson, Geo (Margt), wks Lyric Theatre, h 14 Mary  
 1935 BURLINGTON E, s side: 42 Holmes, A, Mrs \*  
 1935 GRANT AV, west side: 18 Steward R T \*  
 1935 JAMES N, east side: 102 Grand Theatre  
 1935 MARY, east side: 12 Fisher, M, confr  
 1935 12-16 Lyric Family Theatre  
 1935 r12 Hendry, Ivan  
 1935 14 Lyric Chambers  
 1935 Knowles, Ira \*  
 1935 Thomson, Geo  
 1935 Dufour, Alfd  
 1935 Lyric Theatre, 12-16 Mary  
 1936 Alderwood, A Ernest (Hazel), projnst Lyric Theatre, h 14 Mary, apt 1  
 1936 Du Four, Alfd (Kathleen), projst Lyric Theatre, h 14 Mary  
 1936 Fisher, Annie, clk M Fisher, h 309 Mary  
 1936 Fisher, Morris, confr 12 Mary, 309 same  
 1936 Hanson Theatres Ltd, 102 James n  
 1936 Hendry, Ivan (Ethel), mason, h r 12 Mary  
 1936 Knowles, Ira (Della), projctnst Gregory Theatre, h 145 Albany av  
 1936 Lyric Chambers, 14 Mary  
 1936 Lyric Theatre, 12-16 Mary  
 1936 Michael, Mary (wid John), h 14 Mary, apt 4  
 1936 Thomson, Geo (Margt), usher Lyric Theatre, h 14 Mary, apt 3  
 1936 MARY, east side: 12 Fisher, M, confr  
 1936 12-16 Lyric Family Theatre  
 1936 r12 Hendry, Ivan  
 1936 14 Lyric Chambers  
 1936 Alderwood, A E  
 1936 Thomson, Geo  
 1936 Michael, M, Mrs

1936 Dufour, Alfd  
 1936 Lyric Theatre, 12-16 Mary  
 1937 Fisher, Anna, clk M Fisher, h 309 Mary  
 1937 Fisher, Morris, confr 12 Mary, res 309 same  
 1937 Hendry, Ivan (Ethel), h 143 Jackson  
 1937 Lyric Chambers, 14 Mary  
 1937 Lyric Family Theatre, 12-16 Mary  
 1937 Michael, Mary (wid John), h 14 Mary, apt 2  
 1937 Russell, Geo (Kathleen), slsmn, h r 12 Mary  
 1937 Thomson, Geo W (Margt), doormn Lyric Theatre, h 172 Forest av  
 1937 MARY, east side: 12 Fisher, M, confr  
 1937 12-16 Lyric Family Theatre  
 1937 r12 Russell, Geo  
 1937 14 Lyric Chambers  
 1937 Vacant (apts 1, 3, 4)  
 1937 Michael, M, Mrs  
 1937 Lyric Family Theatre, 12-16 Mary  
 1938 Alderwood, A Ernest (Hazel J), proj Lyric Theatre, h 236½ James n, apt C  
 1938 Amity Assn Club Rooms, 14 Mary  
 1938 Amity Assn Workshop, John C Dam, supt, 18-20 Mary  
 1938 Fisher, Annie, h 309 Mary  
 1938 Fisher, Morris, confr, 12 Mary, res 309 same  
 1938 Harvey, Douglas (Mary), h 14 Mary, apt 1  
 1938 Lyric Chambers, 14 Mary  
 1938 Lyric Family Theatre, 12-16 Mary  
 1938 MARY, east side: 12 Fisher, M, confr  
 1938 12-16 Lyric Family Theatre  
 1938 r12 Russell, Geo  
 1938 14 Lyric Chambers  
 1938 Harvey, D  
 1938 apt 3-4 Vacant  
 1938 Evans, M, Mrs  
 1938 Amity Club  
 1938 Lyric Family Theatre, 12-16 Mary  
 1939 Alderwood, A Ernest (Hazel J), proj Lyric Theatre, h 12 Chatham  
 1939 Amity Assn Club Rooms, 14 Mary  
 1939 Amity Assn Work Shop, J D Adamson, mgr; 18-20 Mary  
 1939 Fisher, Annie, clk M Fisher, h 309 Mary  
 1939 Fisher, Morris, confr 12 Mary, res 309 same  
 1939 Lyric Chambers, 14 Mary  
 1939 Lyric Family Theatre, 12-16 Mary  
 1939 Melody, Wm J (Ann), h 14 Mary  
 1939 MARY, east side: 12 Fisher, M, confr  
 1939 12-16 Lyric Family Theatre  
 1939 r12 Vacant  
 1939 14 Lyric Chambers

|      |  |
|------|--|
| 1939 | Vacant apts  |
| 1939 | Melody, W J  |
| 1939 | Amity Club   |
| 1939 | Lyric Family Theatre, 12-16 Mary   |
| 1940 | MARY, east side: 12 Fisher, M, confr   |
| 1940 | 12-16 Lyric Family Theatre   |
| 1940 | r12 Vacant   |
| 1940 | 14 Lyric Chambers  |
| 1940 | Iredale, H D   |
| 1940 | Sheehan, John  |
| 1940 | Melody, W J  |
| 1940 | Amity Club   |
| 1940 | Alderwood, A Ernest (Hazel J), proj Lyric Theatre, h 12 Chatham  |
| 1940 | Amity Club Rooms, 14 Mary  |
| 1940 | Amity Workshop, Margaret G Edey,<br>Mgrs, Reclaiming Men and<br>Materials by Picking Up Your<br>Discarded Clothing, Shoes, Furn-<br>iture, Stoves and In Fact Any-<br>thing You Have No Further Use<br>For; 18-20 Mary, Phone 7-2079 |
| 1940 | Fisher, Annie, clk M Fisher, h 309 Mary  |
| 1940 | Fisher, Morris, confr 12 Mary, res 309 same  |
| 1940 | Iredale, Howard B (Elizbth), pntr Can Cannery, h 14 Mary, apt 2  |
| 1940 | Lyric Chambers, 14 Mary  |
| 1940 | Lyric Family Theatre, Ross T Stewart, mgr; 14-16 Mary  |
| 1940 | Melody, Wm J (Annie M), trav, h 14 Mary  |
| 1940 | Sheehan, John F, reptr, h 14 Mary, apt 3   |
| 1940 | Stewart, Ross T (Emma), dntst 421 Main e, h 20 Grant av, apt 2   |
| 1940 | Lyric Family Theatre, 12-16 Mary   |

## NEW THEATER

### Handsome Modern Structure Will Be Built on Mary Street

According to yesterday's Spectator the much-talked-of theater has found a resting place at last. The site selected, according to the Spectator, is the space now occupied by the hotel. The Spectator also makes the announcement that the Griffin Amusement company of Toronto has made arrangements with the present owner to build a theater with a seating capacity of 1400. The same when completed to be leased to the Griffin Amusement company. As this was all news to one of Mr. Griffin's agents who is located in the theatrical business in Hamilton, he at once phoned Mr. Griffin and read the item to him. Mr. Griffin stated positively that he knew nothing whatever about it and authorized his agent here to contradict the statement.

Hamilton is to have a new theater, but so far as the Griffin Amusement company is concerned it will not be erected on James street. The site of the new theater is on Mary street, near King street, and is at present occupied by Robinson & Co. contractors.

The property has been bought and the present tenants will vacate at once. The property has a frontage of 70 feet and is 190 feet deep. It has a twelve-foot alleyway on both sides, which will permit of many exits being provided. The seating capacity will be 2500, and it will be the largest and finest theater in the city.

The present building will be removed and a modern playhouse erected. It will contain balcony and gallery, 24 boxes, 10 ground floor exits, ladies' retiring room, nursery for infants in arms, with a trained governess in attendance, gentleman's retiring room, free telephone, etc.

Many new and novel features will be installed, and the ventilating system has been specially designed to supply pure, fresh, cold air in such a manner that the temperature in the theater can be regulated to any degree desired.





Miss Grantham is staying with Miss Olive Balfour, Toronto.

Mrs. W. P. Taylor, 328 Main street east, will not receive until the new year.

Miss Enid Hendrie left yesterday for Toronto, where she will be the guest of Mrs. Ewart Osborne.

Mrs. Frank Burton, St. Clair avenue, will not receive on Wednesday nor again until the new year.

Miss Joan Malloch has gone to Montreal for a short stay and will go on to New York before returning.

Mr. and Mrs. Irving Thomas, of Amoy, China, are staying with Col. and Mrs. Grant, Bay street south.

Mr. and Mrs. J. A. McIntosh, 573 York street, left on Saturday evening on an extended visit to Schreiber and points west.

Mrs. Thomas Barnes and Miss Violet Barnes have issued invitations for an at-home on Thursday, Nov. 21, at Carlick Lodge, East Hamilton.

Mrs. A. A. Almas, 241 Herkimer street, will receive on Thursday and afterwards on the first and second Monday of each month.

The members of the Wonder club invited to spend a social evening at the home of Mr. and Mrs. Brown, Tackett street, on the evening of Wednesday, November 13th.

The many friends of Mrs. A. W. Gage, Spruceside avenue, will be pleased to learn that she is able to be around again after her accident last April.

The many friends of Miss Naomi Barrett, 310 Emerald street north, will be pleased to know that she has returned home from Restholm after a long and serious illness.

Mrs. Hartshore entertained at an enjoyable bridge yesterday afternoon in compliment to Miss J. Brighman, Mrs. George Glasco's guest. Mrs. Mills, Mrs. Bostwick and Mrs. Wanzer won prizes.

Mrs. W. R. Mills gave a very jolly birthday party for her son, Stanley Mills, who was up from Toronto for the week-end. Mrs. O'Brien and Miss Madeline O'Brien were also visitors with Mrs. Mills.

Mrs. Kate Lowery, the talented English writer, whose latest play, "Rutherford and Son," has been secured by Mr. Lee Shubert, of New York, for production in America, it is thought will visit America to witness the first performance of her production.

The following ladies, members of the Ladies' Afternoon Whist club, went down to Toronto yesterday as guests of Lady Gibson at Government House: Mesdames Young, Gates, Murray, Dean, Morris, Olmsted, Magor, Cowdry, Osborne, Jones, Morrison, Spratt, Miss Leggett and Miss O'Reilly.

Miss Vera Martin left to-day for a short stay in Toronto, being a guest to-night at the coming-out dance given by Mrs. Lawrence Baldwin for Miss Martin leaves on Thursday for Ottawa, where she will be with her grandparents, his honor the Bishop and Mrs. Hamilton, and be presented at the functions to be given at Rideau Hall and parliament next week.

Mrs. Alfred Denison (Lady Gage) Toronto, gave her kind annual luncheon in honor of the debutantes yesterday, and the horse-shoe table and long ones were beautifully decorated with pink carnations and chrysanthemums, each one of the fifty guests having a pretty corsage bouquet of the rose and white blooms. The luncheon was greatly enjoyed by all.

A large and fashionable audience is assured for the Ladies' String orchestra concert on Thursday evening next.

In the new I. O. O. F. temple. The large subscription list was very gratifying to the ladies, who have worked to make this fifth annual concert the best yet given by the orchestra. Miss Stettin Carey will be the soloist. The pianist Nordheimer is being well filled, and all who have not yet secured their seats should do so without delay.

Mrs. A. G. Main, 102 Eastbourne avenue, will not receive again this season.

The Buontempo club held their bi-weekly meeting last evening at the home of Miss Nellie Wright. Wentworth street south. The minutes of the last meeting were read by the secretary and business matters discussed, after which light refreshments were served. A very enjoyable season is looked for. The officers for the coming season are: Miss McLeod, President; Miss Joan Chambers, Secretary; Miss Nellie Wright, Treasurer; Miss Gladys Appleby, Editor of the Buontempo Eyeopener.

In the presence of only immediate friends, the marriage took place on Thursday evening, Nov. 7, at the home of the bride's parents, Mr. and Mrs. James Hunter, 5 Rosemont avenue. Miss Joan Hunter to Mr. Robert Burgess, of the Oils-Fensom company, the ceremony being performed by Rev. W. L. Williams, of Westminster Presbyterian church. The bride was attended by her sister, Miss Mary Huntey, and Miss Herbert Polley acted as best man. Mr. and Mrs. Burgess left on a two-months' trip to England and Scotland.

Mrs. Sydney Dunn, George street, was hostess of a large at-home yesterday afternoon, to introduce a charming daughter, Miss Lydia, one of this season's fair debutantes, who was wearing a dainty gown of cream satin with pale pink trimmings, and carried an armful of pink and white bloom. Mrs. Dunn's gown was a shimmering chiffon over bisque satin, trimmed with pearl drops, touches of emerald velvet and lace.

The tea room was decorated with yellow mums, and was in charge of Mrs. C. Hurton, Mrs. J. Levy, Mrs. Arthur Rowland and Mrs. Herald. Mrs. J. R. Moodie, Mrs. Alan Young, Mrs. G. Hope and Mrs. Norman Braden poured tea and coffee assisted by Miss Vera Martin, Miss Mary Huntey, Miss Phyllis Henderson, Miss Irene Moodie and Miss Marjorie Cameron.

A very pretty wedding took place at the home of Mr. and Mrs. Smith, 218 Ferguson avenue south, on Wednesday evening, Nov. 6, when Rev. A. H. MacGillivray, of St. John Presbyterian church, united in marriage Mr. J. K. Ireland, second son of Mr. M. T. Ireland, Douglas, Lanarkshire, Scotland, and Miss M. S. Guild, fourth daughter of Mr. T. Guild, Rufftown, Banffshire, Scotland. The bride, who was given away by her brother, looked charming in a gown of duchess satin with pearl trimmings, veil and orange blossoms, and carried a bouquet of white roses. She was attended by Miss E. H. Lamond, who wore blue satin and carried a bouquet of pink roses. The groom was attended by his brother, Mr. T. Ireland. After the ceremony, a very dainty luncheon was served and a very enjoyable evening was spent with singing and dancing.

Mrs. J. E. Atkinson, Toronto, gave a most enjoyable afternoon at-home yesterday in honor of the debut of her daughter, Miss Ruth Atkinson, in the new galleries, where the pretty rooms were brightly and attractively, tall clusters of russet-shaded chrysanthemums being most effective. Miss Ruth Atkinson received the great number of guests with her mother, and wore a lovely dress of white satin with pearl trimmings, and carried a bouquet of white flowers were carried, and others sent to the young debutante were prettily arranged all about. The tentable was lovely with pink roses in silver bowls and pink and silver shaded lights. The young ladies assisting to look after the hundreds of guests were: Misses Mary and Mar-

jorie Millman, Marjorie Marlatt, Kathleen and Laura Gilespie, Isabel Gibson Cassels, Mildred MacPherson, Muriel McEachren and Kathleen Howland.

Mrs. J. K. Duffy, Market street, and Mrs. E. H. Donnelly, Detroit, have returned after spending the week-end with relatives in Buffalo.

On Friday evening last Mr. and Mrs. Daniel Fletcher entertained the members of Westminster church choir and a few friends at their home, 194 Gibson avenue, the occasion being the birthday of Mr. Fletcher's mother. A very enjoyable evening was spent in music and games. During the evening Mrs. Fletcher, sr., was made the recipient of a handsome bouquet of flowers. An enjoyable time was spent by all, and Mr. and Mrs. Fletcher were tendered a hearty vote of thanks for their hospitality.

A jolly party composed of members of the office and editorial staffs of the Spectator was that which gathered last evening at the home of Mr. and Mrs. Richard Butler, 353 Main street east, the festive occasion being Mr. Butler's 78th birthday. Early in the evening, on behalf of these delectable members of the paper, Mr. James R. Allan presented to Mr. Butler a handsome leather pocket letter case, bearing his name stamped in gold, and to Mrs. Butler was presented a large bouquet of splendid yellow mums. Mr. Butler made a bright, witty speech in reply for both Mrs. Butler and himself. Dainty refreshments were served, Mrs. Butler being assisted by Miss Kate and Miss Grace Watson. Music and singing and a general good time was enjoyed.

The regular monthly meeting of the Ladies' auxiliary of the M. E. church was held yesterday afternoon at 3.30 at the home of the president, Mrs. D. B. Pratt, was in the chair. The minutes of the previous meeting were read and confirmed. A great deal of business came before the meeting, and many details were attended to. All the accounts for the recent furnishings, etc., were approved and passed for payment. A check was received from Miss Violet Cramer, of the Young Ladies' guild, to apply to this expenditure. It was decided to divide of both the senior and the boys' departments a dollar a month for laundry for three months as a trial, so that an idea may be obtained as to just what these accounts will be. The ceiling of the kitchen will be whitened, and the auxiliary will rent a piano for use in the association, as heretofore. Various matters pertaining to internal arrangements were also discussed and disposed of. It was decided to hold an entertainment shortly after the new year, and arrangements for this will be planned out at once. The meeting closed in the usual way.

### THE LITTLE BIRD SAYS

I remarked the other day an account of how a town council in Austria-Hungary had decided to tax all the children for the benefit of the city's hospital. What a good idea that is! It really ought to be brought to the notice of the indefatigable patriots who are even now laboring in preparation for the coming year. Our local children's hospital, and perhaps they could prevail on our own city council (most of whom are married) to if I mistake not to adopt the scheme.

As a new fad the titled ladies of Mayfair are devoting their illustrious attention to the art of cooking. Viscountess Escher is responsible for the new-born domestic activity for the first series of lessons were given in her house the other week, the pupils being titled ladies, old and young, of her own set.

I find it a matter of very great difficulty to select one particular love-scene as my favorite, writes Ellen Terry in the November Strand. I can at least say, however, that I have ever felt the deepest affection and admiration for the passage in Romeo and Juliet in which Juliet makes apology for her maiden boldness.

It recently became known that the original manuscript of Kipling's Songs From Books, which has just been published, was sent to the United States on the ill-fated Titanic, and was lost with the ship. Immediately on receipt of the news, Mr. Kipling dispatched a duplicate copy of his collection of poems.

There are several charming and charitable customs belonging to the theatrical world in Paris. One of these is founded with the double object of bringing the best art of the theater within the reach of the very poor, and of providing a pension for members of the profession who have spent thirty years in the service of the public.

### ICE CREAM AND FANCY IOES

L. O. Burt, manufacturer of ice cream and fancy loes, 25 Emerald street south. Phone night and day, 1448.

## NEW THEATER

Dominion Theaters, Limited, Will Erect Fine Structure on Mary Street

### GOOD, CLEAN SHOWS

And Safe House Will Be Motto of Management

The Dominion theaters, limited, announces that work will be commenced on its new theater on Nov. 18. The site of the new playhouse is on Mary street, about 50 feet from King street. There is a building on part of the property, and the work of wrecking it will be commenced immediately after the present tenants vacate, which they will do on Nov. 15. The Dominion theaters, limited, is composed of men of the highest standing both socially and financially, and the citizens are assured of having one of the very finest theaters in Canada.

The property has a frontage of 70 feet, and is 150 feet deep. It has a twelve-foot alley on both sides that will permit of many exits being provided. It will contain one balcony, sixteen boxes, ten ground-floor exits, ladies' retiring room, nursery for infants in arms, with a trained governess in attendance, gentlemen's retiring room, free telephone, etc. The very latest improved ventilating system will be installed. It will supply pure, fresh, cold air in such a manner that the temperature in the theater can be regulated to any degree desired.

The heating and electrical plants will be installed entirely outside of the theater at the rear. The moving picture-machine will also be located outside of the theater, so that there will be absolutely nothing in the building that could possibly cause a fire.

The earnest desire of the men behind this project is to provide a place of amusement that will be absolutely fireproof; that will seat 2,300 people, and be panic and fool proof.

This theater is affiliated with one of the strongest circuits of vaudeville theaters in the United States. It is only by having a large seating capacity that the management can afford to provide a high-class entertainment at a small admission charge; therefore it is building many new theaters specially designed for this class of entertainment that will seat from 2,000 to 3,000 people. The most careful and critical parent need not hesitate to allow his children to visit this theater, as they will be carefully and courteously looked after. Every performance will be strictly clean, no bad language being presented, and only a clean entertainment of an instructive and educative order will be permitted.

## CHINA EXHIBIT

An Opportunity to Buy at a Saving of 20 Per Cent.

Starting next Thursday and continuing until Saturday evening, there will be held at the Stanley Mills an exhibition of Theodore Haviland's Limoges dinnerware, with Mr. Patriarch, the Canadian representative of this maker, in charge. The display will include a full set of sample dinnerware patterns for 1913 by Theo. Haviland, also some fine service plates. The exhibition offers an opportunity for seeing a much more complete line of sample than it is possible for any retail or wholesale house on the continent to carry. And in this connection may any try that Mr. Patriarch will take orders for sets of this peerless china, and by sending the order direct to the factory at Limoges, the purchaser will be saved a full 20 per cent. What a splendid Christmas present could a husband give his wife than a beautiful Theodore Haviland dinner service! It is seldom that such an opportunity occurs, and that is why we advise everyone to give particular attention to this notice. The exhibition will last for just three days, on Thursday, Friday and Saturday, at Stanley Mills and company, Limited.

### SALE OF DRESS GOODS

Finch Bros. are advertising a sale of dress goods that is sure to command the attention of many buyers tomorrow. A lot of high-class fabrics in novelty tweeds, whilpoods and chevots that have formerly brought \$1.50, go on sale at 80c. This is only one of the many important lines of fabrics on sale, others are just as interesting. The sale of dress goods that have been attracting attention all week is at its height to-morrow—reduced sale prices at \$2.95, \$3.95 and formerly \$5 to \$25.00 stock skirts.

## REFUSED DRINK; POKED HOTELMAN

Lamond Evaded Triple Tackle and Escaped

Police Collared Him Later at His Home

And Magistrate Sent Him Down For a Month

"Alexander Lamond, Alexander Lamond," cried Court Crier McKay at the police court this morning as he nervously ran a hand through his wavy auburn locks.

"Let me get out of here, I'm going to take no chances with Alexander. None of that white hope stuff for your uncle," nervously piped old Theophilus McBeth, to his seatmate in the benches as he made an effort to edge toward the door. "Come on, along, pardner. Trail with Theophilus, and take no chance on getting your facial features mused up. I saw that guy wipe up the road with three men on Main street yesterday. He just beat them down and they faded away and then he hoofed it for home," continued the old veteran.

Lamond, the playful individual, was admonished by Harry Kempf, proprietor of the Germania hotel, with assault and wilful damage. The complaint gave the court to understand that Lamond entered his "third parlor" shortly after 12 o'clock yesterday and announced that he wanted a drink and he wanted it quick. One inhale of Lamond's breath convinced him that the man had wrapped himself around too many steaks during the day, and he refused to give him the required drink.

"You won't give me a drink, eh? Just watch me get even then," retorted Lamond, as he tapped the hotel proprietor with his dainty right. Lamond then ran to the street, and as a parting salute he pushed his good No. 12 through the hotel's glass window. Mr. Kempf sent in a hurry call for the patrol, and three bystanders made a dive for the legs of Lamond, but he brushed them aside like so many flies and hit the trail up John street. The police discovered his identity later in the afternoon and last evening he was placed under arrest at his home on Dundas street.

For the next month Lamond will be given an opportunity to test his strength on the iron bars at the Barton street institute. And if he fails to decorate the palm of Mr. Kempf with his own hair, his term will be increased another two months.

### WAS DISORDERLY

Constable Emerson was vigorously shining the brass buttons on his tunic yesterday afternoon, when he noticed a constable in the distance. He stopped the price of fall wheat in Ontario with the wage-paper basket at the corner of King and James street. O'Rourke admitted being drunk and disorderly and the magistrate's no right night registered a fine of \$10.

### PARTED WITH A V

"There were three of them looking for a fight. Nicely primed up, too," breezed a constable when Arthur Baggerman flattered to the front of the room to face a charge of being drunk and disorderly. The constable said that Baggerman's companions vanished when the police hove in sight.

"I guess I was guilty," I'll say I was, anyway," piped Baggerman. "It is the cash counter. Two steps to the right," sang out the cashier, as the magistrate neatly engraved a \$5 fine in his big book.

### CHICKENS BY THE LEGS

Constable Brady was doing plainclothes duty on Saturday morning, when he noticed Wm. Parks and David White Niagara street, carrying a number of chickens by the feet. One look at Inspector Berlinghoff's blue book convinced the officer that this was an act of cruelty, and he summoned the young men. The magistrate put the finishing touches on by fining each of the defendants \$5.

### A WAGES CASE

According to Charles Poag, 55 Hilliard street, who was charged by Ernest Nash with refusing to pay him \$36 wages, all that the lad did to earn his salary was to wrap his lungs around many cigars and read of the thrilling adventures of Dead-Eye Dick, the Daring Detective, in dime novels. Poag also said that when the boy's board was collected from the wages that he refused to pay, the lad made out an order for this later amount.

### DROVE OVER WALK

John McInnis, 63 Barton street east, was fined \$5 for driving his horse across a cement sidewalk without prohibiting it.

### RICH, MELLOW, BLENDS

Of Chillon and Indian teas. We do this blending ourselves, as we know what

New # 268

The Net (1 The Ant (ton)... See Also Romance (Alice II Hollow of McCutch Place of Grati... Black (Mrs. Mc Marriage Their West Pulo IV.

Roll.

Jan 4 5 4971. 352) HER CESH Vol. 6 455

IT JLD T H 3

Victo Winnin Port Ath Toronto Ottawa Montreal Quebec Father F Forces followed winds an Toronto exist on the out ing later snow is a wide trail Lakes and midling north with rain

Ottawa. Guelph. Niagara street, carrying a number of chickens by the feet. One look at Inspector Berlinghoff's blue book convinced the officer that this was an act of cruelty, and he summoned the young men. The magistrate put the finishing touches on by fining each of the defendants \$5.

Lower S winds, col then. F. Mar in light hills Superior north at night. All ves on We n temper tu W. R. Wash n Wash n Western R to Eastern night an

SHA



Milton Herald.  
April 11, 1913. 164

AT THE

—SOMETHING OF THE PAST, AND A PEEP INTO THE FUTURE—



now under way on North James street, promises to be perfect in all details. More than one old resident, when passing the property now being demolished, can relate incidents without number concerning the Tecumseh House, kept by Joe Huggard in 1899. There have been various changes since that time down to the last few weeks, when the Cecil was turned over to Byron Richardson to pull down and upon the same site bring forth a handsome theater and vaudeville house.

Leading ladies and those following in the lead have been seen resting on a "rock" or sitting in the woods partaking of cooling liquids when such were needed. A mighty change has come to pass. The old hall is now known as the Arcade, a drygoods establishment—the Teumsech will be transformed into a place of amusement.

there is room, why—"  
"Lead, Pond! Chestnut nothin'. I'll  
put it over now. This is the spot where  
it should land. It's about the Tecum-  
seh, and here goes. Well, when Mc-  
Kinley run the house he run a variety  
store. James street at the same  
company were the Felix  
taking? Got your bot-



MISS FLORENCE RITTENHOUSE

ON MARY STREET

IN THE EAST END

those interested in moving picture shows and vaudeville have been— it has been reported—sying out the land in order to find suitable sites for amusement houses. Not cheaply-constructed places, be it remembered, but substantial and handsome. The Progressives will not permit anything but the best in their locality.

ON MARY STREET

men are busily engaged on the new  
audeville house being erected just off  
ling street. So far as the building is  
advanced, it promises to be a com-  
modious structure. The other day, a  
procession of wagons, each loaded with  
stone from the mountain quarry, was

will, according to Dame Rumer, shortly be erected where the Germania hall now stands. This class of entertainment stands out from others. Large companies are required in baclesque productions and also elaborate scenic effects, otherwise the presentation

**ANOTHER THEATER**  
may come into existence near the corner of Hughson and Main streets. Some years ago a couple of theatrical men looked this locality through an eye-glass and pronounced it as being good. One of the men selected the corner of South James street and Jacksonville, too, was delighted, and the spectators went away delighted—and have not yet returned.

expressed this opinion concerning  
amusements. Although many, many  
years have passed since the words  
came forth, the same are worthy  
reproduction.

Amusements are not only a privilege, but a duty indispensably necessary to health of body and mind. Thus, to work best, man must give a portion of his time. To bear the heaviest burdens, he must have his heart lightened now and then. Amusement does all this and the Theater only the more because it is the most amusing of amusements.

The greatest geniuses England has ever produced—men whose pietism, virtue and sterling honest worth have enshrined them in all our hearts—have abundantly testified to the usefulness of the stage, and its excellence as a medium for conveying instruction to the masses. . . . Religion, justice and common sense were ever placed the elevating and instructive pleasures of a well-conducted stage in the front rank of amusements.

will be open at one time this season at least that is the understanding at the time of writing. Brief reference now made to the Mountain, the Temple, the Grand. Let a commencement be made with the first-named, for it was the one that has been the one established in this city, and has commanded large audiences through several seasons.

**M**ANAGER Summers exercised great theatrical judgment when he secured the able, talented actress to assume principal roles in the various productions this year at the Mount Pleasant theater. Miss Lasche proved to be bright, vivacious and versatile leading lady for the Selman stock company which opened for a winter season at the Savoy on September 21, 1911, remaining in that position for twenty-two weeks.

The young lady was always pal-  
taking and clean in the various ch-  
acters essayed, and as no piece w-  
repeated during her engagement of  
season, Miss L. was kept busy giv-  
close study to the various parts t-  
came her way as principal.

The actress was fortunate in belonging to the Selman company. Place of scope was afforded for bringing to the front any talent possessed, and that talent was possessed was evidenced by the quick strides made in popular favor. Never before did the phrase, "Popular young actress," mean anything across the sentiment felt by

audience, and in the production of the season. The following: "The Christian, When We Were Twenty-One," Dorothy Vernon, Chatty Ball, Right, "The Devil, Man, the Box, Coward, and the Leprosy's Carriage, Man from Mexico, Camille, Divorcans, Raffles, Belle of Richmond, Du Barry, Flag of Truce, Frou, Frou, Land of Midnight Sun, Bondman, Romeo and Juliet, The Galley, and the Prisoner." The circumstances brought about a change and Miss Lasche vacated her position before the season ended. There was some difficulty in securing a capable successor, but the plays produced at the last night were "The Prisoner, The Prisoner, Northern Lights, Sign of Four, Little Minister, The Christian (by C. W. Ball), East Lynne, and a Man Sows, closing with the Prisoner."

(On September 1, 1903, the interior of the Savoy was destroyed by fire. Loss said to be \$20,000. Jack Appleton's energy and enterprise came prominently to the front at this juncture in local stage history, for on November the Savoy was reopened with moving pictures.)

Theatregoers must admit that the latest productions were well selected to suit all tastes. If the question were put to those who witnessed the latest "In Whiffle play do you think Miss Lashoe was at her best?" many answers would be given. Jacques would say that she was at her best in his opinion, but the majority would say that she was at her best in every respect. It is supposed that when Manager Sunkers makes the selections of new attractions for the season the old patrons shortly—the 19th of May, probably—extra care will be taken in order that the leading ladies will be selected to maintain her popularity by the choice of further enhance her reputation in the new.

Perhaps you would like to have your memory refreshed by performance given from May 20 to September 9, 1966. Then peruse the subject.

clusive. Then peruse the list: Forty Minutes from Broadway; Gentleman from Mississippi; Big Mine, Atlas Jimmy Valentine, Rip Winkle, Wrong Mr. Wright, are a Mason Traveling Salesman, Good Guy, Graustark, Sampson of York, The Man, Parish Priest, Santa Thorns and Orange Blossoms, The Lord Paunterly, Honeymooners.

In my book appears this no "Weather interfered with busload throughout, but not with the drama side, all pieces being given as they played to full houses."

**P**ERHAPS at the close of a very successful—and financially profitable—summer season last year, three men principally responsible for the same would shake hands and exclaim, "When will we three meet again?" Jack Appleman, manager; Jack Edwards, director;

signer, leading man. Just Three Jacks. Well for the money, box, and more than ever for the money, box, that the happy circumstance warrants the assumption that Temple patrons may feel secure in the fact that each production will be the rite this coming season, which will commence on May 12, as in 1912. Nay, it is safe to hazard the statement that the various pieces will be better presented than ever before in this favorite place of amusement.

Number One Jack gained much experience last year and knows what's what. Having gauged the pulse of his friends, made familiar with the wishes of the public and the class of drama desired, he will see to it that no play tinged with coarseness shall find a place in the excellent repertoire in preparation for this season. The same rule that prevailed in the past will be observed in the future.

Number Two Jack has exemplified his ability as stage director. Since he has been away new ideas in stagecraft have been accumulated and these combined with his insight and close cooperation with the artists to the best advantage. Play writers nowadays crowd so many effects into their productions that a director is occasionally puzzled to present them on the stage. Years and years ago, when Elton, upon the scheme to produce "The Sign of the Cross," wrote plain, direct, Drury Lane manager thought he had conceived and brought forth the acme of sensation. When a shoot of lightning was used for thunder, and the burning two-penny worth of red dye on the wings caused intense excitement, the people were dazzled and heard to ejaculate aloud—"Wonderful! Wonderful!"

Not a today. More ingenuity, and artistic accessories are being developed behind the scenes than ever before. When a friend who has been to the theater to witness a performance all relates the facts to another friend, the latter immediately asks the question: "Was the play well put on?" And the phrase "well put on" is full of meaning. How full only the stage director and his assistants are aware. Many hours have been taken up in thinking and planning and scheming to accomplish the purpose in view.

Jack Edwards is never seen or heard by the audience, but upon him rests great responsibility—and he is always equal to meet requirements in a manner that pleases those who are to be satisfied.

Number Three Jack is the one who does nearly all the talking when Van curtain is up. Jack Rigney is a leading man. You doubtless witnessed his ability as an actor many times in the past. He has been a success wherever you were pleased, too. I. R. has made many places since he shot his make-up dust from his face in the Temple. No wonder he is becoming a better performer. This is accounted for by the fact that the more he is engaged to sing in part that comes his way is hinted in perfunctory manner. Have you forgotten the career of Jack Rigney, as published in the *Illustrated* some time ago? In the *Graphic* magazine there were signs of "bricks" being laid in his career. He has been the dramatic stop taken up the bad of dramatic art. As to his versatility the reader had opportunity of less this in the productions of 1912. The tastes of different patrons were met, as the following list of plays proves. I am confident that a good, clean performance would be the rule. Possibly a

ers were at one of all of the following: A Woman, Way, Wildfire, Squawman, Girl, White Sister, Gentleman of Leisure, Dawn of Tomorrow, Prince Chap, Arizona, Charley's Aunt, Road to Yesterday, Girl With the Green Eyes, Merely Mary Ann, Mrs. Trimpleman's Telegram.

Note in book—A most successful season in all respects.

#### A NEW LEADING LADY.

Miss Florence Pittenhouse is the name of the successor to Miss Mann, the young actress who made so many friends and won the admiration of audiences generally. Miss Florence Pittenhouse, so far as can be learned, is an accomplished actress and has filled important engagements. Of this lady, more anon. No doubt the company has been carefully selected.

#### NO FRENCH IN BUSINESS.

Jack Appleton and George Summers have been friends with each other for several years. This is at it should be. But business is business, and there is no French in business. Each manager will endeavor to eclipse the other in attractions. Jack will keep George up to the mark—George will see to it that Jack is left behind. The title of the old play, Nip and Tuck, illustrates the situation. And the public will benefit by the competition, for both houses will have fine attractions.

#### SUMMER SEASON AT THE GRAND.

There is good reason to state that the Grand will be opened during the coming summer. At the same time, circumstances may change the present outlook. Old theatergoers may recall the months of June and July, 1898, when the Ida Vancortland company experimented with summer season. The Mighty Dollar, Factory Girl, Ticket of Leave Man, John Fenton's Wife, Lancashire Lass, Lost in London, Hazel Kirke and Galley Slave were some of the pieces produced. It was hard work to make both ends meet—indeed some never met. The unfortunate enterprise closed with the never-to-be-forgotten Uncle Tom's Cabin.

#### MARKS BROTHERS

is the company spoken of for the Grand. Of late years this organization has appeared at the Grand several times, doing good business and pleasing the large audiences who witnessed the performance. Some of the pieces presented—

Which of Wall Street, Banker's Wife, At the Point of Sword, Country Boy, Under Two Flags, Lena Rivers, Eagle School Marm, Girl from Eagle Branch, Dad's Sweetheart, Starlighting, the Indian, Bishop's Carriage, Two Orphans, Nobody's Claim, East Lynne, Ten Nights in a Barroom, Nell Gwynne.

The Marks Brothers consider Hamilton a place always worth visiting. This is the age of craving for something new and novel on the stage. At the same time it is not to be forgotten that now plays are the best plays. This craze for novelties has increased year after year. To satisfy the craving, new plays are constantly being

#### THE YOUNG MAN

One of the greatest troubles of the theatrical manager is that of being able to present original plays with the pens of men and women. One conceit prompts them to imagine that they are fully capable of supplying the stage with productions that, if presented, would fill the theater and the money chest. One authority, who is supposed to know what he speaks, states that some half-dozen manuscripts are received daily in New York from would-be playwrights. It is needless to say that the majority of these efforts never get beyond the footlights. Further, many a man never gets a complete reading.

As a result at these aspirants, a short story was written by Alfred R. Marshall, published in London thirty years ago. Much pleasure was derived from it when first reading it in 1883, and it was laid aside until April 13, 1913. Now it is being submitted to the readers of this

#### ABOUT THAT PLAY.

Yellow had written a play which, on the whole, was about as most imaginative and altogether remarkable play that had ever been conceived since the lamented days when Shakespeare ceased writing for the stage. It was sent in that play to Mr. Chickbury, manager of a leading theater. "A practical man," said Yellow, "he sealed the envelope which contained the priceless manuscript. 'Chickbury will at once perceive the merit of this work. I'd better not be too modest on the question of price.' He called on Chickbury a day or two later and was fortunate enough to obtain an interview.

"The manager was busied with some correspondence at the time, but he stopped on hearing Mr. Yellow's name, announced, 'Yellow,' he motioned his visitor to a chair, saying, 'The name seems familiar. Perhaps when I mention Ronald, or the Guild of Chance.'"

"Which of Wall Street, Banker's Wife, At the Point of Sword, Country Boy, Under Two Flags, Lena Rivers, Eagle School Marm, Girl from Eagle Branch, Dad's Sweetheart, Starlighting, the Indian, Bishop's Carriage, Two Orphans, Nobody's Claim, East Lynne, Ten Nights in a Barroom, Nell Gwynne. The Marks Brothers consider Hamilton a place always worth visiting. This is the age of craving for something new and novel on the stage. At the same time it is not to be forgotten that now plays are the best plays. This craze for novelties has increased year after year. To satisfy the craving, new plays are constantly being

#### THE FIRST ACT

William drinks out of the mystery's glass, has an attack of D.T.'s, and is lying around anyhow. And this, you after the comic old lady has obviously informed the audience that the bottle contains nothing more delicious than a little soothing syrup

and infant. In fact, you seem to go wrong over the bottle altogether, for at the end the act it turns out not to be a title at all, but a trick-pistol, with which the hero blows out the brains of some villain who was left in a scene rolling about the floor doing the Coupeau business in Drink. That trick business isn't half a bad idea, but the bottle business bottles it. And then again, after your hero has been betrayed by your 'gal-laud, gay Lothario,' she doesn't go and commit suicide according to precedent, but just goes and brings an action for breach of promise against the betrayer. Now, this sort of thing won't do. It's a great deal too much like real life to please the critics, who will tell you that's it degrading to art. They always see an immoral tendency in pictures taken from real life, and especially from real low life. They see something more ennobling in the delineation of unreal high life, introducing the inevitable breach of the Seventh Commandment, concealed sometimes beneath a very transparent veil, and, of course, adapted from the French. On the whole, therefore, you would better patch up that first act of yours if you mean business. In

#### THE SECOND ACT

you show a decided improvement, though there's one or two peculiarities about it I don't quite understand. You seem to have a different set of characters altogether in this act—but what staggers me is the change of period.

"It struck me that the business of the first act was laid in our own times right enough, and yet you open your second act with the reception of Queen Elizabeth at Kendilworth Castle, and finish with the execution of Charles I. I don't say that there's anything out of the way compared with the ordinary run of historical plays, but what I complain of is that it doesn't seem to altogether assimilate with act the first. Now, does it?"

"Good gracious!" exclaimed Mr. Yellow, "the manuscript must have somehow got mixed up with my tragedy of The Martyred Monarch. But, after all, it's my third act that I principally depend upon—the sensation scene, you know."

"Yes, that was what I was coming to," said Mr. Chickbury, in his genial way. "The fact of the matter is, your ideas in

#### THE THIRD ACT

are too large for a stage like ours. We couldn't give proper effect to your conception. What you want is a piece like the Colosseum at Rome.

"You see, what with the houses on fire in one corner; the fellow climbing up the telegraph posts to get at the papers in the other; the high-level railway line, with the collision between the three trains, in the center; and the wreck of the Saucy Matilda in the middle distance, we should want about a quarter of a mile more depth tacked on to our stage to get it all in. Well, because a scene like that would give plenty of scope for a fetching picture. As it is, you'll have to do you are a little bit too imaginative for an audience like mine. For the thing workable."

"Not that it's a bad piece, taking it all round. I like the title. There's a touch of genius about the title, because I notice The Child of Chance doesn't turn up anywhere or anyhow; nobody seems to know anything at all about him—so I consider you've distinctly scored over the title."

"The dialog, too, is very telling here and there—the dumb boy's part espe-

cially—and I can honestly congratulate you upon your character painting. I should cut out the hero, though. He seems to me to interfere with the plot. A good deal, and I go on musing through the place, asking in everybody else's way. You'll find it useful to cut him out; and, while you are about it, you might knock a folio or two out of the night policeman's soliloquy in act the third, and substitute a carpenter's scene while they're getting the sensation ready."

"That's all I can think of at present," observed Mr. Chickbury, in conclusion, as he handed the roll of manuscript to Mr. Yellow, "but, on the whole, I wouldn't advise you to produce that play in the present unsettled condition of the public mind."

#### MECHANICS' HALL, APRIL 12, 1913.

Just forty years have passed away since the old play bill now on the desk was hung in a store window on West King street. Having read the bill from the outside, I went inside and asked the proprietor if he would kindly give the program to me. Having secured the same, it was folded and preserved even to the present day.

There is no room to reprint the whole of it. The following gives particulars—HAMILTON HISTORIC SOCIETY.

Mechanics' Hall, April 12.

Two Farces and Drama.

Reading—J. B. Smith.

Vermont Wood Dealer's Visit to Hamilton.  
An Amusing Farce.

Robert Macaire.  
Two-Act Drama.

Good For Nothing.  
Pleasant Farce.

Reserved Seats—25 Cents.  
Back Seats—25 Cents.

E. Egener, Manager.

Quantity, sure enough. It is thought that only four of the amateurs who took part are now in the flesh—one of these being the veteran, J. B. Smith, who at that time was looked upon as Hamilton's leading elocutionist.

The performance concluded—notwithstanding the long list of attractions—at quite an early hour, say, 12.30 in the morning. One of those present, sent to report the entertainment, was

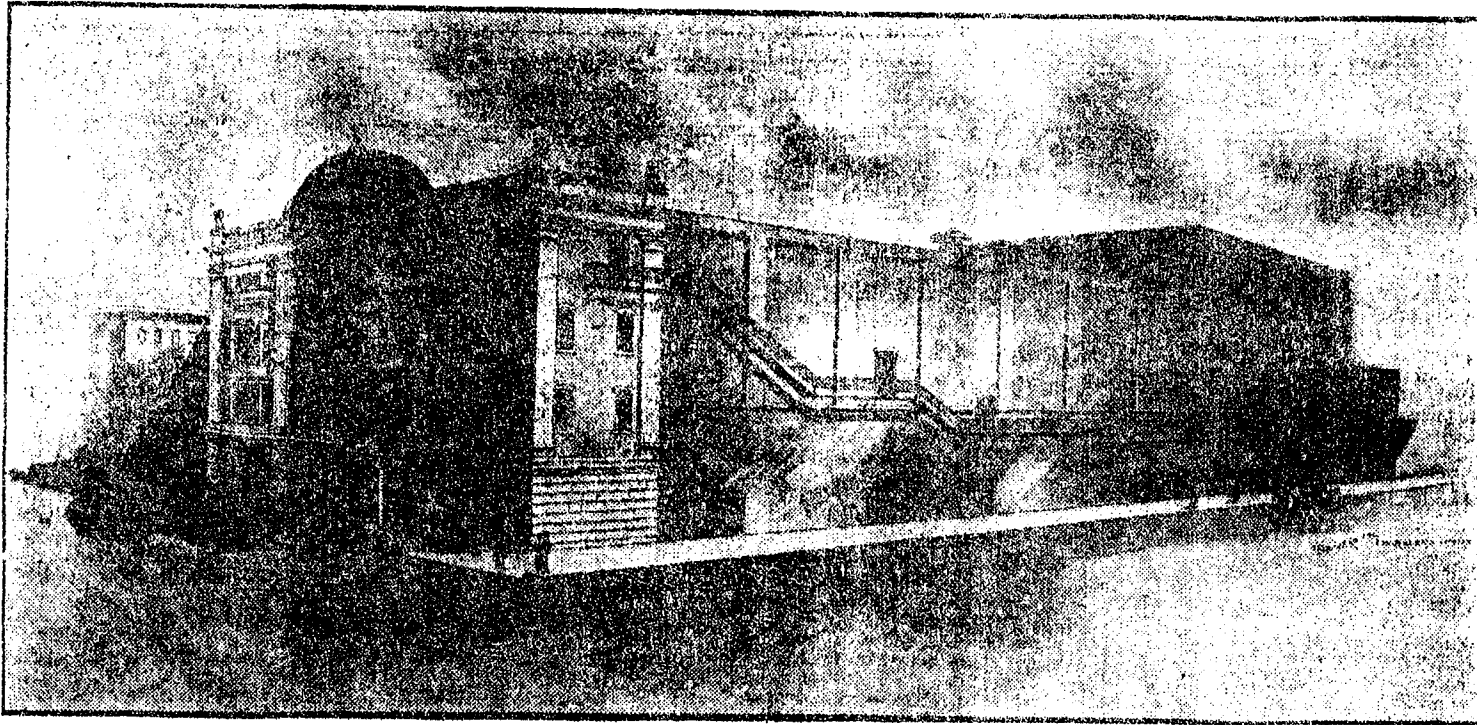
*Jagard*

April 26, 1913

Times

66

## THE NEW VAUDEVILLE THEATRE ON MARY STREET



The above picture shows the new theatre now being erected by the Dominion Theatres, Limited, on Mary street, as it will appear when finished. It is here shown with the object of giving the public an idea of its size and safety. Notice the fire-escape exits and the great ease with which the house can be emptied in case of fire or panic. A 12-foot alleyway surrounds the entire building, thus ensuring protection to the public.

The heating and electrical plants are contained in a building entirely separate from the Theatre. The Moving Picture machine is also enclosed in a fire-proof building outside of the Theatre.

The building will be equipped with the very latest devices for automatically extinguishing fire, so that it will be impossible for a fire to do any damage. In addition to the safety, the comfort of the public will also be taken care of. Large, roomy, beautifully upholstered chairs will be provided, and the light and decorations will be second to none in Canada.

There will be a gentlemen's smoking room, a ladies' waiting room and a nursery for babies in arms with a trained nurse in attendance. A special room is also provided for baby carriages.

At great expense, a ventilating system will be installed that will eliminate all draughts, and will provide each patron with a sufficient quantity of pure fresh air. Underneath each seat will be located a small concealed ventilator. The air supplied to these ventilators is brought from the top of the building down into a large chamber in the basement and then forced through a water screen, which washes, cools and removes every particle of dust and dirt. It is then distributed through the small ventilators underneath each chair, thus assuring a uniform ventilation.

A large vacuum cleaning plant will also be installed. No dust or germs of any kind can remain in this Theatre as the entire premises will be thoroughly cleaned after each performance.

This Theatre is affiliated with one of the largest circuits of Theatres in the United States. The performances will consist of high-class vaudeville and moving pictures and the evening prices will be 10, 15 and 20c.

In another part of this paper we are offering \$200.00 in Gold in prizes for the best suggestions for a name for this Theatre. We want the public to give it a name, and we want the people to come and see the substantial manner in which it is being built, and the absolute safety, comfort and protection we are providing to all who favor us with their patronage.

Times Scrapbooks  
Volume VI pt. 1  
Vaudeville

R 971.3521  
HAM  
CESH  
vvi pt. 1

**THE LYRIC**  
—  
**Name Selected for  
New  
Mary Street Theatre**  
—

Dominion Theatres, Limited, to-day announce the result of their name contest. In this contest the company, which is building a magnificent modern theatre on Mary Street, received ten thousand answers. Eighty four of these chose "Lyric" as the name, and as that is the one selected, those will divide the prize money. The judges were Messrs. C. S. Wilcox, J. W. Lamoreaux, F. F. Dalley and E. R. Marshall. The name which was most popular with the guessers was "Centennial." Over 250 suggested that as a suitable name.





September 15, 1913

73

## CHANGE OF PRICES

### Lyric Theatre Makes an Important Announcement.

The demand by patrons of the Lyric Theatre for a high class vaudeville has necessitated an announcement by the management that, commencing the week of Sept. 22nd, a change in the schedule will be made. The entire lower floor will be 25 cents instead of 20 cents, and the boxes 35 cents for the evening performances. The balcony prices remain unchanged, 15 cents for the first half and 10 cents for the last of the upstairs. The matinee prices will still remain 10 cents all over the house, with a cut in the prices of the boxes, going from 25 cents to 20 cents.

Relating to the change, the following statement was given out this morning by the management: "In raising the prices for the lower floor for the evening performances, we have in mind the best interests of our patrons. It is our intention to bring our vaudeville bill to a higher standard by the importation of at least one foreign act each week, in addition to the present type of bill we are now playing. As this feature will prove an expensive one to the management, and at the same time prove highly acceptable to the patrons, we have decided to meet this extra expense by advancing the lower floor to 25 cents."

Times Scrapbooks  
Volume VI part I  
Vaudeville  
R971.3521  
HAM  
CESH  
V.VI pt. 1

# VAUDEVILLE WAR CRY HAS BEEN SOUNDED

## Temple Begins Cutting the Prices.

### One Thousand Seats at Ten Cents.

Not since 1907 have Hamilton theatre-goers had an opportunity to get the benefit of a vaudeville price war. Previous to that year the Savoy Theatre catered to the vaudeville hungry of the city. Then the Bennett interests built here, and a small fortune was lost by both companies, resulting from a cut in prices and increased cost of shows. At the end of the season they came to an arrangement whereby the proceeds of both houses should be pooled. Shortly afterwards the Savoy branched out into moving pictures, and the Temple has had a monopoly on vaudeville until August, when the Lyric Theatre opened its doors, with prices considerably lower than the former house.

Commencing practically now, Hamilton will be treated to an interesting vaudeville war. The management of the Temple Theatre announced this morning that they had decided to make a cut in the present prices in order to compete with the Lyric and Griffin Theatres. The prices for matinee performances will be 10 and 25 cents, 1,000 seats being put on sale at ten cents each. In the evening the prices will range from 10 to 50 cents. These decreases will not be in force on Saturdays or holidays, when the prices will be same as formerly. The company is also going in for more extensive advertising.

In connection with the situation, Manager Appleton issued the following statement:

"The people who will benefit by the fight, which opens on Monday, will be the theatre-going public of Hamilton, and principally Temple patrons, because this house will present the best that vaudeville produces at the lowest prices. The Canadian Theatres Company, Limited, is a big concern, controlling a large part of the best theatres in the country, and, if necessary, can afford to lose a lot of money without feeling it. The company is associated with the United Booking Offices, which books for such houses as Hammerstein's, Keith's, the Orpheum, Shea's, and in fact all the first-class houses from coast to coast. The bills presented in these houses represent almost perfection in vaudeville. The United Booking Offices absolutely control the high-class vaudeville situation in Hamilton, and will continue to do so.

"With these advantages we feel that we can successfully bid for the best theatre patronage in Hamilton, and hold it. There is no room in Hamilton, with its present population, for five large theatres—the Grand, the Temple, the Savoy, Griffin's and the Lyric, no matter what class of vaudeville the variety houses may play. This season will prove that. It's going to be a case of the Temple and Savoy against Griffin's and the Lyric. The Grand will draw a large percentage of the money that the public have to spend on amusement. With the policy that we have adopted we expect to get the big bulk of the money that is spent here on vaudeville.

"If five years ago, with three theatres, the Grand, the Temple and Savoy, competing, two houses lost \$60,000, it is not hard to figure what will happen this season with five big houses and a hard winter ahead.

"We are satisfied that the house which gives the public the best value for its money will survive. We are going to make a great bid for the patronage of the Hamilton vaudeville-loving public. We are out after the business, and we are determined to get it by giving the public the best that the Canadian Theatres Company, Limited, with its unexcelled booking conditions and wealth can command."

Times Scrapbooks  
Volume VI part 1  
Vaudeville

R971.3521

HAM

CESH

V.VI pt.1



# LYRIC THEATRE

## ANNOUNCEMENT

The management of the Lyric Theatre takes this method of notifying its many patrons that the heating plant is now in perfect working order. Commencing with to-day's performances the new Vento system of heating will be used for the first time in any theatre in Canada. The ladies are especially invited to see how comfortable it makes the largest theatre in the city.

Times Scrapbooks

Volume VI part 1

Vaudeville

R971.3521

HAM

CESH

V.VI pt. 1

ELTON

TON



**TEMPLE--LYRIC****Two Fine Theatres Now  
Under One Ownership.**

The Lyric Theatre, Mary street, has passed into control of the Dominion Theatres, Limited, of London, which has the lease of the Temple and also a working arrangement with the Savoy. E. R. Marshall, chief shareholder in the Lyric, has disposed of his entire holdings in the Lyric, according to a letter sent to all shareholders a few days ago.

Rumour had it this morning that the theatre had been acquired by the Temple people, because within a short time they will have to move, the Cataract Co. requiring the premises on which the Temple is located, and it is rumored that the Temple shows will be transferred to the Lyric, and the cheaper line excluded from Hamilton. This could not be verified this morning, as Cataract officials declined to discuss the matter.

Certain it is, however, that a few weeks ago the company had an architect from the States to pass on the feasibility of moving the Temple, without destroying it. The architect declared that the building could be moved and when the time comes that is probably what will happen. However, the Temple will finish out the season and probably play next season as well.

Times Scrapbooks

Volume VI Part 2

Vaudeville

R971.3521

HAM

CESH

v. VI pt. 2

## LYRIC THEATRE WILL BE A PICTURE HOUSE

Temple Will Have the  
Vaudeville.

New Arrangement Be-  
gins Next Week.

After the Saturday night performance the curtain will ring down on Lyric vaudeville. Then but the one vaudeville house will remain in Hamilton, the Temple, and picture shows will be given at the Mary street playhouse. This was decided upon at a meeting of the directors late yesterday afternoon. The directors were elected at a meeting of the shareholders held earlier, at which officially the Canadian Theatres, Limited, took over a controlling interest of the theatre. In future the Marshalls will have nothing to do with the Lyric. The prices will be reduced. The same figures as prevail at the Savoy will be charged and pictures of a decidedly high class will be put on. One or two vaudeville sketch artists will also be presented, but the theatre will be known as a picture house. The Canadian Theatres, Limited, now control the Lyric, Temple and Savoy.

The new manager of the Lyric will take charge at once.

The new directors are A. C. Garden and W. D. Wilson, of this city; J. C. Duffield and John Pringle, of London, and A. C. Dymont, of Toronto.

Times Scrapbooks

Volume VI Part 2

Vaudeville

R 971.3521

HAM

CESH

V. VI pt. 2

## LYRIC TAKEN OVER

It will Be Run as Moving Picture House

A meeting of the old and the new directors of the Lyric theater, which has now passed into the hands of the Canadian Theaters, limited, of London, Ont., was held at the theater yesterday at noon, when temporary arrangements were made regarding the policy of the house. Beginning next week this theater will be devoted entirely to high-class moving pictures, Loew's circuit of vaudeville being cut off entirely. Regarding the Temple and the Savoy, which are also under the control of the Canadian Theaters, A. C. Garden stated this morning that there would be no change in the policy of these houses. The Savoy had, since its opening, drawn crowded houses, and a change was not required. The Temple will continue in high-class vaudeville, as before. The changes of management made at the meeting yesterday were also announced by Mr. Garden this morning. The new board of directors of the Lyric will comprise J. C. Duffield and John Pringle of London, and H. E. Dymont of Toronto, and Manager Morgan will continue in his position. Regarding the future of the Lyric, Manager J. G. Appleton of the Temple stated this morning that none but the very best of feature moving pictures would be screened in that house.

"Manager Morgan, Thomas Logan of the Majestic in London, and I are journeying to Toronto today to arrange for big feature pictures for the Lyric," said Mr. Appleton. "Only the best films will be secured for this house, the intention of the management being to run the highest-class moving pictures yet seen in this city."

## THE LYRIC.

Photo plays at the Lyric have caught on with the lovers of the "movies" in this city. This has been amply demonstrated since the opening on Monday, in the large crowds which have been in attendance at Hamilton's largest theater. The policy of showing the first run of all the latest reels is something which is appreciated by those who desire to see the best. In offering such a large program as is contained in the six big photoplays shown at each performance, the public is assured of not only the latest, but in added quantity and quality, the very best to be secured. The big feature film for this evening and tomorrow will be A Question of Right. It is a powerfully interesting drama, which calls for splendid acting by a capable cast. There is also an entire change of program with regard to the other five reels. For Friday and Saturday the management has secured for its first presentation in Hamilton a feature reel entitled Zuma, the Gypsy. This photoplay is in two parts and contains many tensely interesting situations which carry one irresistibly along with the action of the drama. Zuma the Gypsy is one of the greatest films ever shown in this city.

HAMILT

R971.3521  
HER  
CESH  
V. M4

February 13, 1914

February 18 1914

# MUSIC AND DRAMA

## THE LYRIC

Commencing Monday afternoon, the Lyric will open its doors under the new management of the Canadian Theaters Limited as the first and best word in moving picture theaters in this city. In keeping with the surroundings, it has been decided to show only the best in the moving picture field.

Three feature films, averaging 200 feet each, will be shown in a week, augmented by five other films, thus giving patrons of the "movies" in the neighborhood of 1,000 feet of film in a week. Arrangements have been made with the General Film Company to supply films from such well known firms as the Vitagraph, Biograph, Lubin, Kalem, American Pathé, Edison, Selig, Cines, and many others. The well known favorites, such as Lillian Joyce, John Bunny and other artists, whose work in picture plays has made for them an international reputation, will be seen in the Lyric pictures. And this further assurance is given by the Lyric that it will have the first run of every film shown in the city.

The Lyric will present an entire change of program on Monday, Wednesday and Friday. That means three big feature reels and fifteen other reels, embracing the whole field of comedy, farce, tragedy and education.

For the opening on Monday the feature film will be Indian Blood, a realistic photo play, dealing with the love and hatred of the Redman. During the evening, Samson and Reilly, refined entertainers, will offer a singing novelty.

The Lyric will open at 1:30 in the afternoon and 7:30 in the evening. The splendid orchestra, which was used in connection with the vanderbilt in the house, has been retained, and will offer a splendid repertoire of music. The prices will be 5 and 10 cents.

T. W. Logan, from the main office of the Canadian Theaters Ltd., will be in the city for the next few days assisting H. H. Morgan, the resident manager.

## THE HUDSON SIX

Howard E. Logan, the great Hudson Six singer, has built the new Hudson Six.

# THE DOMINION ASSURANCE COMPANY

Has just completed its 25th

## The Best in Its

It shows a very large gain in

## POLICYHOLDERS

Its average rate of Interest was 8.11.

It is a policyholders' company. Its profits to policyholders surpassed.

**GEORGE L. GOODRICH**  
Bank of Hamilton Building  
Hamilton, Ontario.

## WAT & WAT WILL SELL

|   |              |
|---|--------------|
| 20 Dominion Manufacturers Ltd. Com.     | 10 Trusts    |
| 40 Dominion Power and Transmission Com. | 10 Sun and   |
| 10 Carriage Factories pref.             | 10 People's  |
| 10 Dominion Permanent                   | 10 Sterling  |
| 10 Dunlop Tire preferred                | 10 Canadian  |
| 10 Canada Furniture Com.                | 10 shares of |
| 40 Home Life 20 per cent. paid          | 10 Canadian  |
| 5 Canadian Westinghouse                 | 10 Canadian  |
| 10 Standard Chemical pref.              | 10 Canadian  |
| 10 National Cement (Richmond)           | 10 Canadian  |
| 10 Home Bank                            | 10 Canadian  |
| 10 Northern Crown Bank                  | 10 Canadian  |
| 5 Sterling Bank                         | 10 Canadian  |
| 10 Volcanic Oil and Gas                 | 10 Canadian  |

# THE ROYAL BANK OF

Saturday 14 February 1914 p 10 col. 1 65 #38

March 14, 1914

9

## 11,000 PAID IN

### At the Various Places of Amusement Last Evening.

This is a bad season of the year, people are laid off and are suffering great privations, hard times has the city in its grip—so they say, but last night 1,200 people or so attended the Lyric and heard the great Kublik; 1,400 attended amateur night at Griffin's; 700 had the pleasure of seeing Alice Lloyd at the Grand Opera House; 1,000 witnessed an excellent vaudeville performance at the Temple; 600 or 700 entered the armories and paid to see the many splendid cars on exhibition; at the moving picture houses, 1,250 were at the Savoy; 750 at the Red Mill; 1,400 at the Princess, and possibly 2,000 at the other houses, making a grand total of about 11,000 people that attended some kind of paid amusement.

*Times Scrapbooks*

*Volume VI part 2*

*Vaudeville*

*R971.3521*

*HAM*

*CESH*

*V. VI pt. 2*

September 24, 1918

## AN INNOVATION

### Tribute To the Flag at Close of the Lyric Performance

Theater patrons who have a habit of hustling for the exits at the close of performances and paying little attention to the playing of the national anthem received a surprise at the Lyric last night. The instant the feature picture ended a fine union jack, thrown into bold relief by means of a spotlight, appeared on the stage just as the orchestra struck up the first bars of "God Save the King." It was an impressive spectacle and the idea of it immediately suggested itself to many people, who, through thoughtlessness, have not been in the habit of standing at attention during the playing of the anthem. The flag will appear at the close of each performance at the Lyric while the orchestra plays "God Save the King."

Herald Scrapbooks

Volume VI

Vaudeville

R 971.3521

HER

CE SH

V. VI

p. 116

November 5, 1918

**LYRIC REOPENING****Big Vaudeville Will be Resumed at the Lyric Next Week**

After being closed for three weeks in compliance with the board of health's order, as a result of the outbreak of Spanish influenza here, the Lyric theater reopens on Monday, when big vaudeville will be continued at the "house of reserved seats." Manager Wall promises an all-star vaudeville bill for the reopening. Mabel Normand will be the picture star in the six-reel wonderplay, "Back to the Woods." In addition there will be the Pathe official war news and the usual and one two reel comedy features.

**TEMPLE FEATURES****Famous Features to Be Presented Again Monday**

Like all other local theaters, closed by the board of health order on account of the influenza outbreak, the Temple will reopen on Monday, Hal Morgan, manager, announced this morning. The Temple will resume the policy which has proved so popular with lovers of the silent drama, two big features each week, one show in the afternoon and one performance in the evening. All the big stars, arranged for by Mr. Morgan before the closing order came into effect, will appear as originally planned. The Temple's ten-piece orchestra will continue to be a pleasing feature.

*Herald Scrapbooks**Volume VI**Vaudeville**R971.3521**HER**CESH**V.VI*

July 10, 1919

## \* POPULAR JAMES A.

### Manager of Lyric Honored By Veterans.

Further evidence of the popularity of Mr. James A. Wall, the able manager of the Lyric Theatre, was produced in public yesterday afternoon, and it showed how the veterans appreciate what he has done and is doing for returned men. Just before the matinee performance ended a deputation from the east end branch of the Great War Veterans waited on Mr. Wall and requested permission to make a presentation on the stage.

Anything the returned boys want at the Lyric they get without a moment's delay. But Mr. Wall got the surprise of his life when he started to introduce the deputation to the audience and suddenly discovered that the presentation was to be made to him. It consisted of a beautiful dinner set of 144 pieces for Mrs. Wall and himself. W. Jordan, D. C. M., president of the East Hamilton Branch, read the following explanatory address:

Dear Sir and Madame.—Members of the East Hamilton Branch of the Great War Veterans wish to show their appreciation towards you for the untiring and generous spirit you have shown towards all returned soldiers of this city, and we ask you to accept this small gift from the above-named branch as a mark of esteem from your admirers. Every member of the branch joins in best wishes for the future.

Mr. Wall was deeply affected and made a very feeling response.

## HAL MORGAN

### Vets' Presentation to Popular Temple Manager.

Hal Morgan, manager of the Temple theatre, was asked to step on the stage during yesterday afternoon's performance by about one hundred returned soldiers from the C.O.R. barracks, who presented him with a beautiful silver tea service. The presentation was made by Pte. W. J. Colville, who was through the battle of Cambrai and lost his right leg.

After a speech by F. McFarquhar, the military Y secretary, Manager Morgan responded and extended his hearty thanks to the boys, and assured them that they were always welcome at his theatre.

"Hal" Morgan will long be remembered for the entertainment he has provided for the boys at the Sanatorium, the Brant Hospital and C. O. R. Barracks. He has a rare, clear, flawless natural tenor voice, and a big repertoire of popular and classical songs. As an entertainer all the boys hold him in a class by himself.

With the announcement of the initial programme for Loew's new \$500,000 theatre, to open on New Year's Eve, comes the realization that a decided effort was made in the New York offices of the Marcus Loew Vaudeville Enterprises to arrange a blend of English, Scotch, Irish and American offerings for the opening.

George Kincaid's "Kincaid Kilties," with twelve dashing lads and lassies, will be the headline vaudeville attraction, while the first Hamilton showing of Mary Pickford, in "Rebecca of Sunnybrook Farm," will be sure to prove an exceptionally pleasing photoplay feature. The six big vaudeville features and three photoplay attractions will be shown at the continuous performance daily, from 1.30 to 11 p. m., the entire week. Only the boxes can be reserved for the evening performances, and will not be held after 1.30 o'clock each night. In the afternoon the prices will be as follows: Orchestra, 15 cents; balcony, 10 cents; boxes and mezzanine boxes, 25c. Night prices will prevail on all Saturday and holiday matinees. At night the prices will be as follows: Orchestra, 25c; balcony, 25c and 15c, and mezzanine boxes, reserved, 50c. For the first time in Hamilton a real continuous show policy will be put into effect. Under this system anyone can see a complete performance by entering the theatre at the time best suited to themselves. There will be no intermissions between the performances. "The Kincaid Kilties" are conceded to be the greatest act of their kind in present day vaudeville. Aside from the special and attractive sets, there is combined a wealth of genuine Scotch songs and dances, accompanied by the bag-pipes. Daisy Leon is of a vivacious type, sure to please lovers of real character songs. Andrew

Times Scrapbooks

Volume VI part 2

Vaudeville

R971.3521

HAM

CESH

V.VI pt. 2



Kelly, whose title "The Man with the Natural Irish Brogue" fits perfectly, brings a conglomeration of witty Irish songs and sayings. Among the other acts will be Burns and Foran, dancers; Regal and Mack, in a delightful skit, "In the Book Shop"; and Rose and Ellis, two barrel jumpers, sure to thrill with their daring.

July 25, 1919





**GLASSCO'S**  
THE HOME OF  
PURE BEAUTY

# G. F. Glassco & Co. Ltd.

[illegible]

**\$1.69**

**Treble's Ltd.**  
— 2 STORES —  
N.E. Cor. King & James  
N.E. Cor. King & John

**Robt. Duncan & Co.**  
"Wall Papers"  
James Street and Market Square

**REGENT—** SHOWING  
TODAY  
**BRYANT WASHBURN IN**  
**"KIDDER & KO"**  
**EXTRA!—MISS IRENE DELORY**  
Hamilton, Dainty Soprano.

### Satisfaction

Chickens, Farmer Sausage, Spare-  
ribs, Tenderloin, Cauliflower, Sweet  
Green Peppers, Sweet Potatoes, Cu-  
cumbers, Green Onions, Boston Let-  
tuce, Pineapples, Grapefruit, Tanga-  
ras and Florida Oranges, Rhubarb,  
Limburt, Oka, Bon-dort, Square  
cream and Prime old Canadian  
cheese; Ice, Pickle, Sweet Pickles  
in bulk, or in bulk, Minced meat  
in bulk, Muffins and Cream Puffs.

**Peebles, Hobson & Co., Ltd.**  
Canada Food Board License 8-598.  
Phones—Regent 191, 192.

Chocolate Broken Cream Bar regular  
50¢ 1/2 lb 43¢ lb  
Special Assortment of Chocolates, 50¢  
per lb. Assortment of Peanut Candies  
Nutty Chocolate Butter Sweet, 45¢  
regular 40¢, only 43¢ lb  
Peanut Butter Chocolate Butter  
Peanut Butter Chocolate 50¢ lb  
Chocolate Stick Peanut Butter  
Candy 50¢ lb  
Orange Walnut Ice Cream  
Bar and Marie Walnut Ice Cream 40¢ lb

**THE REGAL CANDY STORE**  
54 KING ST. WEST

We have one of the most important  
and finest, and are in a position to  
design, construct, build, repair and  
maintain, etc. of all kinds of water  
works.

**James Osborne & Son**  
Importers  
12 and 14 JAMES ST. S.  
PHONE REGENT 186.  
CAR. Eng. & Const. License No. 6-242

## AMUSEMENTS

Week Feb. 10th. Phone R. 3333 for Seat Reservations.

**TEMPTATION**

WITH BOBBY VAIL AND BROADWAY CHORTS.  
JOE DATES—A CORKER IN CORK.  
ECKHOFF AND GARDNER—LITTLE AND BIG CAROL.  
and Other Features.

THE HAMILTON FAVORITE  
DOUGLAS FAIRBANKS

in **"ARIZONA"**

A Wonderful Story of the West.

Box Seats Reserved in Advance for Evenings and Saturday after-  
noons. Afternoons 10-15c. Evenings 15-25c.

BILL THIS WEEK A HIT.  
NEXT WEEK  
**HARRY LANGDON** With Rose  
and Cecil  
In "JOHNNIE'S NEW CAG."  
FIVE OTHER STRONG ACTS.  
TKS. 15, 25, 35, 50c. Mats. 10, 15, 25c

SHOWING TODAY  
BILLY RHODES  
The Screen's Daintiest Star, in  
"The Girls of My Dreams"  
Her First Big 5-Act Attraction.  
Also "FIGHT FOR MILLIONS"  
the BIG 4 COMEDY.  
Mats. 10c—COME EARLY—Eves.

Fatty Arbuckle in The Bouncers  
Big Western Drama. "The Power in  
the Mountain." "Woman in the  
Web" Always a Big Show.

SKATING THIS AFTERNOON  
HAMILTON SKATING CLUB  
ONLY TONIGHT

## ALEXANDRA RINK

SPECIAL

So popular has roller skating become that afternoon sessions will be held every day, beginning Monday, February 17th.

This is an opportunity for beginners to learn to roller skate. It is a great sport.

**TALK OF THE TOWN'S THEATRE**  
**SUNDAY AFTERNOON, FEB. 10**  
AT 2 O'CLOCK, Doors open at 2  
**MIL PAUL KELLOGG**  
OF New York City.

Tomorrow Maurice and Evening  
**A LITTLE MOTHER**  
 Tickets 25c to \$1. Mat. 25c. 35c. 50c.

**NEXT MONDAY, TUESDAY**  
 A UNIQUE MUSICAL CREATION  
 Directed By AN  
**ALL-ENGLISH CO. OF ARTISTS**

**THE PIERRROT  
 PLAYERS**

Presenting the Brightest scenes  
 from the  
**GREATEST OF ENGLISH MEN**  
 CALIGULA, JULIUS CAESAR,  
 Macbeth, Hamlet, Othello,  
 Mistragee Costumes  
**SPECIAL MUSIC DIRECTOR**  
**PIERROT'S BUNCH** 25c, 35c, 50c  
**SEATS NOW ON SALE**

Continues Tomorrow, 1:30-11 p.m.  
Wallace Read in "The Dub."  
Eud Bennett in  
"Fins and Feathers."  
ALL SEVEN NIGHTS  
Dr. W. J. Hoffmann, M.D.,  
The University of Chicago  
The University of Chicago  
The University of Chicago

THIS WEEK  
THE OTHER WIFE

**Winter Garden**  
DANCING EVENT SATURDAY  
EVENING 8 TO 11:30

SHAW STUDIO  
21 JAMES NORTH

Store Opens 9 a.m.  
Store Closes 5:30 p.m. each day except  
Saturday at 6 p.m.

# STANLEY MILLS DAILY NEWS

Large 1000  
Small 500  
Statistical M — P. 1000

Herald Scrapbooks

Volume VI

Vaudeville

R977.3521

HER

CESH

V.VI

Hamilton Public Library

Hamilton ON



Harry Langdon, who, with Cecil and Rose, will appear next week at the Lyric theater in "Johnny's New Car," the headline attraction, in conjunction with the Fox spectacular photoplay, "Mr. Logan, U.S.A.," starring Tom Mix





Dorothy Gish in "The Hope Chest" at Loew's



Prescott and Hope Eden, noted exponents of mental telepathy, at Loew's next week



Harry Langdon, who, with Cecil and Rose, will appear next week at the Lyric theater in "Johnny's New Car," the headline attraction, in conjunction with the Fox spectacular photoplay, "Mr. Logan, U.S.A.," starring Tom Mix



will be the appearance of Prescott and Hope Eden, the attractive young psychics whose powers have baffled scientists and all interested in thought transference, mental telepathy, mind-reading, or whatever it may be called. Not only have these clever people duplicated in Canada the tremendous success they were accorded across the line, but they have to their credit the achievement of having secured the Canadian authorities to unravel a case which had been generally acknowledged to be hopeless.

One of the attractions of this act is the fact that it does not follow beaten tracks. There are, no cabaret, no "stiffing," no "spooky" atmosphere, and no mysterious (?) Oriental draperies. Following a short introduction, Prescott, a likeable young chap in overalls, proceeds to show just what his pretty co-worker, Hope Eden, can do as a medium, in revealing heart secrets, and unraveling other weird matters.

To skeptics, and especially to those scoffers who usually advance the information that the couple work in order to with wires, the invitation is extended, through Manager Northey, to search the auditorium thoroughly before, after and

during the engagement of the mind-reading. By doing so, it is faithfully promised that the glaring spotlight of publicity will not be turned upon them, as the invitation is issued to such people as are in doubt that they may be convinced that the case of fraud in mental telepathy or thought transference are sure bets for all time to come.

An announcement that will be pleasing to the ladies has been made by Mr. Northey to the effect that he intends to arrange a private consultation for them to take place back of the stage, on a day which he will announce later. These artists will also give demonstrations during the week before various organizations, both civic and private.

Dorothy Gish, demure and charming little comedienne, whose triumphs as the little bluestocking, in "The World, and as Little Jane, in the big production of that title, brought her instant fame, will be seen in "The Hope Chest," the delightful photoplay bill.

The "Hope Chest" in this captivating tale means matrimony, of course; but the marriage isn't the end of this story—far from it! When the young husband's family are of the laugh, snub variety, and the pretty bride is a waitress who adorns a chocolate shop, the ups-uns may be imagined. But the little damsel teaches them valuable lessons in democracy before she sets through, and it is more than luck that finally comes out of her "Hope Chest." It's a great picture, colored with the individuality of Dorothy Gish, and full of whimsical situations.

"Patty" Arbuckle, in his latest

### At the Grand

#### THE PERFORMERS

The Performers, an all-star English organization of talented artists, will be the attraction at the Grand on Monday and Tuesday evenings, when it will be seen in a sparkling musical comedy revue. These clever English players will offer musical comedy of the intimate type, presenting the brightest scenes from the greatest English musical comedy successes. The offering which is described as a refined entertainment of mirth and melody, with a youthful company of artistic players in unique musical creations, picturesque costumes and original songs, writings to be sure to prove a treat to local theatergoers.

The superb cast includes: Eugene Lockhart, Grace Lane, Sam Sullivan, Winifred Anglin, Christopher Hayne, Frank Forrest, Helen Castellan and many others equally as well known. A feature of the performance that is worthy of mention is the magnificent orchestra of twelve.

### "WITH THE EMPIRE"

#### PHOTOPLAY

A great event in theatrical circles will be the production at the Grand Opera house of Dr. H. D. Gidwood, D.D., B.A., M.R.S., great big sine reel production "With the Empire's Footstep." This film was made by Dr. Gidwood, who, at the risk of his life, went into the trenches to get the actual scenes of the war.

Good was appointed by the British government to be the official photographer, for educational purposes, having been in the government's employ for fourteen years in India before the war broke out, and during the war the doctor was for four years behind the firing line. At one time some of the scenes were actually taken right across the German line. Dr. Gidwood is a Canadian by birth and is the first Canadian to have the honor of filming all his entertainments under patronage of her royal highness Queen Alexandra. The doctor will appear and lecture at every performance to be given in this city.

### THE MAN WHO CAME BACK

What promises to be one of the best dramatic offerings of the season will be the presentation of William A. Brady's great play, "The Man Who Came Back," which comes to the Grand for three nights and a matinee, commencing Monday night, February 24. "The Man Who Came Back" was last season's dramatic sensation, when it was presented for one solid year at the Playhouse in New York.

### "BUSINESS BEFORE PLEASURE"

#### PHOTOPLAY

More than the customary interest shown in a theatrical production is evinced in A. H. Wode's forthcoming production of "Business Before Pleasure," the great New York comedy hit of the season 1917-1918, which will be presented at the Grand Opera house on Friday and Saturday, February 25 and March 1, for an engagement of two nights and one matinee. "Abel" Potash and one matter, "Abel" Potash and

### "BUSINESS BEFORE PLEASURE"

#### PHOTOPLAY

"Business Before Pleasure" is a comedy photoplay, which is a modern farce, as you know, from the enthusiastic "this is a modern farce, as you know" rather two of them. The doctor, an old professor who comes through a farcical chain of circumstances, is a general, infatuated with the doctor's daughter, Sylvia, decides to try the medicine. Leaving the general to his fate, the professor leaves the house. In the meantime a baby has been placed on the sofa, wrapped in the general's coat. The doctor hurriedly leaves without coat or hat. The doctor returns and his imagination leads him to believe that the general has taken an overdose of the medicine and that it has transformed him into an infant. In the meantime his daughter has dropped out of sight and another baby has put in an appearance. The old doctor believes that Sylvia too has taken the magic medicine and conspires himself that he is a man of genius. The misunderstandings keep up at a frenetic pitch until the police have to be called. It is one long laugh from start to finish. If you want to rid yourself of a grogg and feel happier with the world at large don't fail to see "Some Baby."

### Savoy Theater

#### "SOME BABY"

The stage has seen nothing funnier in a long time than "Some Baby," the hilarious farce by Zeph Grinnell and Jules Steinman which will be the attraction at the Savoy theater all next week with matinees on Tuesday, Thursday and Saturday.

Continued on Page 12



CHARLES PITT

Director of the Savoy Players, who is entitled to much of the credit for the splendid performances the company has been giving. He promises a fine production next week of the



One of the funny scenes from the great comedy "Some Baby"

will be the appearance of Frescott and Hope Eden, the attractive young psychics whose powers have baffled scientists and all interested in thought transference, mental telepathy, mind-reading, or whatever it may be called. Not only have these clever people duplicated in Canada the tremendous successes they were accorded across the line, but they have to their credit the achievement of having assisted the Canadian authorities to unravel a case which had been generally acknowledged to be hopeless.

One of the attractions of this act is the fact that it does not follow beaten tracks. There are no cabinets, no writing, no "spooky" atmosphere, and no mysterious (?) Oriental draperies. Following a short introduction, Frescott, a likeable young chap in evening clothes, proceeds to show just what his pretty co-worker, Hope Eden, can do as a medium, in revealing heart secrets, and unraveling other vexed matters.

To skeptics, and especially to those scoffers who usually advance the information that the couple work in codes or with wires, the invitation is extended, through Manager Northey, to search the auditorium thoroughly before, after and

during the engagement of the mind-readers. By doing so, it is faithfully promised that the glaring spotlight of publicity will not be turned upon them, as the invitation is issued to such people as are in doubt that they may be convinced that the days of fraud in mental telepathy or thought transference are surely over for all time to come.

An announcement that will be pleasing to the ladies has been made by Mgr. Northey to the effect that he intends to arrange a private consultation for them to take place back of the stage, on a day which he will announce later. These artists will also give demonstrations during the week before various organizations, both civic and private.

Dorothy Gish, demure and charming little comedienne, whose triumphs as the Little Disturber, in Hearts of the World, and as Battling Jane, in the big production of that title, brought her instant fame, will be seen in The Hope Chest, the delightful picture which will top next week's photoplay bill.

The Hope Chest in this captivating tale meant matrimony, of course; but the marriage isn't the end of this story—far from it! When the young husband's family are of the haughty, snob variety, and the pretty bride is a waitress who adorns a chocolate shop, the mix-up may be imagined. But the little damsel teaches them valuable lessons in democracy before she gets through, and it is more than luck that finally comes out of her Hope Chest. It's a great picture, colored with the individuality of Dorothy Gish, and full of whimsical situations.

"Fatty" Arbuckle, in his latest

scream, Camping Out, will be the big extra added attraction on this bang-up bill. It is a roaring farce-comedy, and shows off the cherubic fat comedian to more advantage than even his greatest previous successes. As the neglected husband of a club-woman, "Fatty" flees to the seaside to get the meal he cannot get at home, and meets with troubles and adventures aplenty. If there be such a thing as a henpecked-husband in this community, he should see "Fatty" and learn the cure for his misfortunes.

Completing the vaudeville bill there will be the usual number of other bright and worth-while acts; while the remaining picture program will include news and comedy films, and another of the interesting series showing famous Canadian battalions in France. The always welcome pipe organ recital is scheduled to take place just before the opening show.

#### FAMOUS FILM AT LOEW'S

For the week after next, Marcus Loew announces for his Hamilton theater the exclusive showing of the famous picture, Canada at Mons, depicting Canadians doing their gallant bit in the last great theater of the war. These pictures were made during the actual engagement, and give a graphic and accurate idea of just what part the Canadian heroes played in the final victory of the war.

Long, slender sand bags have been designed to replace Indian clubs and dumb bells in gymnasiums, their weight being adjustable, besides which they are noiseless.

## At the (

### THE PIERROT

The Pierrot Play English organization tists, will be the a Grand on Monday evenings, when it w sparkling musical. These clever English fer musical comedy type presenting scenes from the musical comedy suffering which is defined entertainment melody, with a young artistic players in creations, pictures original stage settl prove a rare treat goers. The super Eugene Lockhart, Sullivan, Winnifred Iopher Hayes, Fran Castleton, and man as well known. performance that is tion is the augmen ladies.

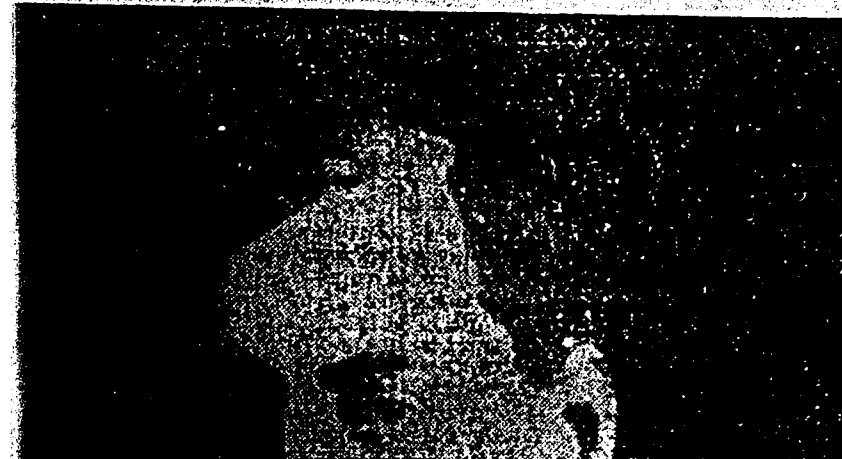
### WITH THE FIGHT

A great event in will be the product Opera house of Dr. LL.D. B.A. F.R nine reel production pro's Fighters," made by Dr. Girdv risk of his life, trenches to get the this wonderful pho

## ew's Vaudeville

### NEWS VAUDEVILLE

ry, comedy and melody, into a bill that may have ualed, but never surpassed, ovide entertainment of the at will make for record at e and crowds of delighted at Loew's during the com- k. For Marcus Loew has p for his local showhouse eek an aggregation of artists offerings are such as to add lly to the already brilliant ion of Hamilton's most pala- whouse as a purveyor of the hat the varieties and the afford. most in interest, of course,













## SOCIAL AND PERSONAL

James H. McCallum, Jr., and Mrs. H. H. McCallum, Jr., of New York City, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Miss Jean McCallum, of New York City, arrived in Hamilton on Sunday, Feb. 16, for a visit to her friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Miss Germaine is in town from New York City, the guest of Mrs. J. H. McCallum, Jr., of Hamilton.

Miss Isabel Barrows, of New York City, arrived in Hamilton on Sunday, Feb. 16, for a visit to her friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Miss James T. Giffard, of Aberdeen, arrived in Hamilton on Sunday, Feb. 16, for a visit to her friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

Mr. and Mrs. Campbell, of Toronto, arrived in Hamilton on Sunday, Feb. 16, for a visit to their friends, Mr. and Mrs. J. H. McCallum, Jr., of Hamilton.

## Meetings and Events

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

The next meeting of the 14th W. A. will be held on Wednesday, March 13, at 8 o'clock, at the residence of Mrs. J. H. McCallum, Jr., of Hamilton.

## Customs Forms

We make Customs Entry and Triplicate Invoice and all other forms required by customs regulations.

Our prices will be found very pleasing.

On large order for little extra cost we print in your firm name.

Robt. Duncan & Co. "Stationers"

James Street and Market Square.

Household Furniture BOUGHT and SOLD

THE GREER COMPANY

FURNITURE BROKERS Phone Reg. 5888, 19 BARTON ST. E.

BRACELET WATCHES

We carry a complete line of Ladies' Expanding Bracelet Watches. Every movement is the product of the most reliable factory who specialize in the jewelry business. Clasp and made by the American Watch Co. of New York. We carry our full guarantee.

ROBT. C. INKSTER

JEWELER Marriage License 239 JAMES STREET NORTH

Bank of Hamilton

NOTICE TO SHAREHOLDERS

Shareholders are reminded that February 20th, 1919, is the last day by which to adjust their holdings to get the full benefit of the issue of new stock at \$150 per share, allotted to shareholders of record of that date, in the proportion of one share of new stock for every three shares then held by them.

J. P. BELL, General Manager.

BIRTHS, DEATHS AND MARRIAGES ON PAGE 2

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

Norman A. McMullin and Matilda Thompson, both of Hamilton, Ont.

McMULLIN-THOMPSON.

## NOTICE

A notice is hereby given that an application will be made by the Corporation of the City of Hamilton to the Corporation of the Province of Ontario at the next session thereof for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

The Corporation of the City of Hamilton is authorized to apply for an Act to be known as the "Municipal Corporation Act."

## MATS. 10c. TEMPLE EVGS. 15c. 25c

TODAY

DAVID W. GRIFFITH

Presents

THE GREATEST THING IN LIFE

ALL NEXT WEEK—

The All-British Production

KIDDIES IN THE RUINS

CONSTANCE TALMADGE

in A Pair of Silk Stockings

WOMEN'S RIGHTS!

John the Blacksmith, Jim the Miller, Jerry the Bricklayer, Steve the Plumber, Percy at the Ribbon Counter, Harold at the Bank—ALL MUST HAVE THEIR RIGHT-ROUN DAY.

BLT FRIEND, WIFE AND MOTHER—OH, Pshaw! ARE DON'T MIND A SIXTEEN HOUR DAY

We're For Women's Rights—Send Your Family Wash to

The SUNLIGHT LAUNDRY

And Let Us Start You Off on Monday to an Eight-Hour Day.

Cor. Locke & Melbourne Sts. Phone Regent 2600

RUMMAGE SALE

At 474 Barton St. East WEDNESDAY, FEBRUARY 19TH. All Day.

HAVE YOU READ IT?

The Four Horsemen of the Apocalypse, by Vicente Ibanez, the most united of books of the year. New stock just received. Cloke's Bookshop, phone R. 1909, 16 West King Street.

Eramic Soap Now In.

We have just received a new shipment from England of "Eramic" soap. Old country people know what fine soap it is, and we can recommend the quality of it. Besides the hard and bath soap we also have the Eramic shaving sticks—Colgate, Parke & Parke, Limited, Market Square.

PEACE WEATHERS

Are a big coal saver. Estimate William Peace Co., Ltd., Bank of Hamilton Building, Regent 284.

Specials For Tomorrow

2 lbs Libby's Pineapple..... 11 00

4 lb Pure Fruit Jam..... 10 00

Red Seal Marmalade in jars..... 20 00

Red Seal Jam in jars..... 20 00

Butter Olive, the quart..... 20 00

3 lbs Apron Applesauce (cans)..... 1 00

4 lbs Apron Applesauce (cans)..... 1 00

4 lbs Rolled Oats..... 20 00

Delicious Bulk Cocoa..... 20 00

Peebles, Hobson & Co., Ltd.

Canada Food Board License 4-596. Phone—Regent 181, 182.

## AMUSEMENTS

LYRIC TAUNDEVILLE

MARY LANGSON

WITH CECIL & ROSE

STUART BARNES

H. DUNKAKE & CO.

LEE & GRANSTON

CLINTON & RODNEY

W. HALE & BROTHER

THEATRE TOM MIX







AMUSEMENTS

**GRAND-Tonight**  
at the Famous Canadian Theatre  
**THE PIROUETTE PLAYERS**  
Price 11.00 to 75c. Box 2.00

**4 DAYS. TOMORROW**  
Comm. 5.00. **WINE DAILY** 1.00

**FIRST SHOWING IN CANADA**  
Under the Auspices of the British Government and Direct Patronage of the Hon. Secy of State for the Colonies

**DR. H. D. GIRDWOOD**  
OF CALLED FROM  
AND THE OTHER ACTS OF STRENGTH

**WITH THE**  
**EMPIRE'S FIGHTERS**  
Educational and Instructional  
Eps. 25, 35, 50c. **MATINEE**  
**SEATS ON SALE 15c, 25c**

**MON. Feb. 24-25-26**  
**TUE. Feb. 27-28-29** **MATINEE** Wed.  
William A. Brady Presents  
The Year-Lock N.Y. Playhouse Hit

**THE MAN WHO  
CAME BACK**

By Jules Eckart Goodman, from  
John Fleming Wilson's Short Story.  
This Company Contains the Same  
Players That Were in the Cam  
When This Play Finished Its Run  
Week in New York City.  
The Original Production is Cast

**NOT A WAR PLAY**

\* Nights, 25c to \$1.50.  
Wednesday Matinee, 25c to \$1.00  
SEAT SALE FRIDAY.

**SAVOY**

**SAVOY**

THIS WEEK

**Some Baby**

MATS. TUES. THURS. SAT.  
Aft. 15c-50c. Eve. 15c-50c.

**PRINCESS**

SHOWING TODAY

Billie Burke in "PEGGY"

6-Parts-8  
ALSO "WANDA P."  
7. P.M.—COME EARLY—9 P.M.

*Royal Exchange:*  
*Winter Garden.*

DANCING EVERY SATURDAY  
EVENING, 9 TO 11.30.

**BEST PHOTOGRAPHS**  
**SHAW STUDIO**

7. P. M.—COME EARLY—9 P. M.  
**Royal Connaught  
 Winter Garden.**  
 DANCING EVERY SATURDAY  
 EVENING, 9 TO 11.30.  
**BEST PHOTOGRAPHS  
 SHAW STUDIO**

BIRTHS, DEATHS AND MARRIAGES ON PAGE 2

WOMEN'S AND MEN'S  
SHOES SHINED 10c.  
(Shoe Department.)











**CUT GLASS SUGAR  
AND CREAM**

Free with every Dinner Set sold during our February Dinnerware Sale.



Four Marx Brothers in their big vaudeville offering "N'Everything," which is the headline attraction at the Lyric theater next week, in conjunction with Mabel Nor mand in the six reel Goldwyn feature, "When Doctor's Disagree."

September 6, 1919

Herald Scrapbooks

Volume VI

Vaudeville

R971 3521

HER

CESH

V.VI

## Lyric Vaudeville

Probably the highest salaried feature act ever booked for Hamilton is the offering of the Marx Brothers' company which will headline the bill of Keith's big vaudeville at the Lyric theater next week. There are eight people in the company, an array of brilliant talent, wonderful instrumentalists and singers, graceful dancers, and above all, comedians and comedienues of the first rank. Everything the artists do is funny and exceptional. The originality of the entire entertainment, which lasts forty minutes, makes an instantaneous appeal. The big act is staged with special scenery in two scenes. It is an attraction out of the ordinary that no one will want to miss.



Four Marx Brothers in their big vaudeville offering "N'Everything," which is the headline attraction at the Lyric theater next week, in conjunction with Mabel Normand in the six reel Goldwyn feature, "When Doctors Disagree."

September 6, 1919

Herald Scrapbooks

Volume VI

Vaudeville

R 971.3521

HER

CESH

V. VI

## Lyric Vaudeville

Probably the highest salaried feature act ever booked for Hamilton is the offering of the Marx Brothers' company which will headline the bill of Keltie's big vaudeville at the Lyric theater next week. There are eight people in the company, an array of brilliant talent, wonderful instrumentalists and singers, graceful dancers, and above all, comedians and comedienne of the first rank. Everything the artists do is funny and exceptional. The originality of the entire entertainment, which lasts forty minutes, makes an instantaneous appeal. The big act is staged with special scenery in two scenes. It is an attraction out of the ordinary that no one will want to miss.



# Seeing Vaudeville Behind the Scenes

The Theatergoer Does Not Realize All That Is Done to  
Arrange the Bill He Watches in Comfort, or the  
Large Number Who Aid in Presenting It



HE curtain rises; the quick ear catches the tinkle of a bell from somewhere, which is the signal to the orchestra; the conductor raps on his stand with his baton; the footlights blaze up and, simultaneously, there bursts out some gay syncopated melody. On to the stage trips the performer—and the audience settles back ready for whatever the diversified program of vaudeville has for it.

What is it to expect? Well, what is it not to expect? This is vaudeville, if you please, and there is nothing in the whole range of the dramatic the curtain may not rise on, from the sheer buffoonery of a black-face comedian to opera en miniature, from a 30-minute musical extravaganza to a "singing seal" act. Variety is the spice of life. It certainly provides the spice to the vaudeville show. You pay your

money at the box office and the rest is on the knees of the gods—or, to be more exact, in the hands of the presiding genius whose business it is to see that you are thoroughly amused. And because vaudeville presents life from all angles there's perhaps a tear glistening here and there and a lump in the throat hastily swallowed at a touch of pathos, a hint of life's tragedy as well as its comedy. But that tear is never allowed to fall—in vaudeville, or if it does, it must be merely a very mirthful one induced by the humorous propensities of the act that follows. Yes, someone has seen to all that; someone has arranged that comedy shall tread on the heels of tragedy so that that lump in the throat shall dissolve in laughter; that you don't grow tired of an excess of comics. Somebody, in short has planned out that two and a half hours for you with a knowledge of the psychology of the average vaudeville audience.

## THE HISTORY OF AN ACT

Behind each individual act that is ever shown in vaudeville there's a world of interest that the average theater goer never dreams of. Very

recently the writer was permitted, through the kindness of Manager Northey, of Loew's theater, which celebrates its second anniversary this Christmas, to follow the history of an act through all the phases of its theatrical career right back to its beginnings; and this, in the phraseology of managers' offices is, "When it comes off the streets of New York."

Sitting in Mr. Northey's office one afternoon when that busy manager had a quiet hour, an intensely interesting insight into the theatrical business was gained. Taking New York as the birthplace of things theatrical one learnt that, in the first place, there are to be found there offices of those that in the profession are known as "agents." It is to these agents that an act first makes itself known when seeking engagements, the agent holding practically the same position in the theatrical world as does the produce man in the commercial world. The act becomes so much "produce" to be valued and either rejected or accepted as a po-

Not the Lyric,  
but what the heck?

Herald Scrapbooks

Volume VI

Vaudeville

R971.3521

HER

CESH

V.VI

Hamilton Public Library

tential "money getter"—its commercial value, in short, is appraised.

## THE NEXT STEP

If the act is adjudged worthy of further consideration by the agent his first step is to make it known to the "booking offices" which, in turn, make the necessary arrangements for the "showing" of the act. Now this showing does not mean that the act is to be put before the public; oh, dear, no, much has to happen before that goal is reached. For this "showing" is nothing less than its presentation before a very critical audience indeed—an audience composed solely of "bookers" from the various theater circuits, who are to judge of its commercial value to them.

A trying time, indeed, for those making "their bow" to this kind of local house, seldom stirred to enthusiasm and always on the qui vive for "slips" or a lack of that vaudeville essential—"peg."

(cor)

# Seeing Vaudeville Behind the Scenes

Continued from page 14

aises to sofas, from sofas to beds, from beds to pictures, from pictures to carpets, from dinner services to afternoon tea sets, from everything you ever saw to anything you ever dreamed of in the realm of house furnishings, is something indeed to marvel at. No act need fear that it cannot be furnished when arriving at the theater, for, weeks before, a complete list of all properties required has been sent in, and the property man has gone over his shop and selected what is needed.

## THE "SETS"

When you look around the proscenium and note the hundreds of "sets," looking like great giant ~~means~~, you think that there's enough there to furnish all the back-grounds that were ever wanted, but just take a look above you and see in the edim overhead the scores of "drop sets" hanging there waiting for their term of usefulness. The ropes controlling these remind one of nothing so much as the rigging of a ship down from above and each attached to its own hook, which is numbered and "known backwards" to the man who manipulates them. By the way, all sets are flameproof at the local theater.

Few people, perhaps, realize the cost of a single scene, which sometimes runs up into the thousands. A recent dancing act at the local house, in which the stage was completely hung with blue silk-faced material, ran into the sum of \$5000.

This is the day of the self-respecting actor and "enough" is not good enough for those who spend practically all their days, and a good part of their nights, on the stage or in their dressing rooms. At Loew's theater the conveniences and comforts of the actors and actresses are carefully looked after, and if they don't get all the "comforts of home" back stage, they, at least, get all the comforts of a house which considers its temporary visitors. Thus a visit to the dressing rooms, which go up four floors, reveals bright, airy rooms in which the occupants make more or less characteristic of themselves during their short stay; and a step in another direction brings one to a large bath room where hot and tired actresses coming out of one of those dazzling whirlwind acts may cool off under a shower bath. The same arrangements are made for the actors.

It is in these dressing rooms "between acts" that one can come to know the comedian, the tragedian, the trapeze performer, the danseuse, the singer—all that varied company

which, day after day, finds repayment in the laughter, the tears, the bated breath and the enthusiasm of

the audience. For it is this "playing to the gallery," as the old saying goes, that is life blood to the actor or actress. The artist paints the picture that is to take the public by storm in his studio undisturbed; the writer pens his book that is to stir public opinion in the quiet of his study; but the actor, whose triumph is ephemeral, lasting only while he lasts, declining after he has reached a certain age with every performance he gives, has as recompense the sweets of getting his praise C.O.D.

There he stands before his beloved footlights while the house storms for an encore. He is deadly tired, exhausted; his head reels, his strained eyes ache, but this is meat and drink to him, this is the end and aim of his career—applause. He may grumble off stage, he may threaten to go into "steady business," but down in his heart he knows that business life can never give him anything to sweeten the deafening, bewildering sound of a house determined "to bring him out again." In the words of one of the tribe, "It's a great life if you don't weaken."



### AN AUCTION SALE.

Now follows what may seem a very strange proceeding to the uninitiated. This is nothing less than an auction sale in which the bookers bid against each other for the act "put under the hammer" in just the same way as if it were pieces of china or furniture instead of human talent.

When the sale is concluded there comes the business of drawing up contracts between the bookers and "the acts," by which impersonal name all performers—or even one performer—is known. The booker agrees to pay so much for an act for so many consecutive weeks, and the player or players are finally engaged for a certain date in a certain city—perhaps half a continent away!

### A COURT OF EQUITY.

It is interesting to note in this connection that in the contracts drawn up between the circuit broker and actors there is a special clause relating to the rights of both parties on matters which would probably never

occur to the general public. It must be explained that every week reports are sent in by the various managers on a circuit to the central office re the conduct, general appearance, "specialties," songs, dialog, scenery and promptness of individual acts—forming a kind of log-book of the voyage of the act around the circuit, and forming naturally a testimony from which it may either gain prestige or lose prestige in the theatrical world. Now in the case of an unjust complaint of an act on the part of the manager this clause referred to enables the "defendant" to seek justice at the hands of what is known as the V.M.P.A. at New York, which, in much the same manner as a court of law, adjudges the rights and wrongs of the case. Here, too, the manager may apply for justice in the case of unfair treatment from an act he has engaged.

### "THE ACT" ARRIVES.

Supposing an act, having now been booked for a certain week by, for instance, Loew's circuit for the Hamilton theater, arrives in this city on a Monday morning. This "act"—which may be one performer or a dozen—arrives here from an all night journey in all probability, from some other city where it has been playing the week before. Acts, as some people fondly imagine, do not travel from town to town playing for a week at each, but, on the contrary, own no system of route. A weary performer, having played for a week (and it must be remembered that practically all over the States the theaters play a seven day week) in Detroit, travels all night, and arrives in Hamilton some time on Monday morning, probably minus both sleep and bath and not knowing where he or she is to lay a head that night.

### STERN REALITIES.

Sometimes the realization of theatrical life fades before such uncompromising realities as this, and one won-

ders how men and women can stand this life of racket and strain month after month and year after year.

How seldom the average theatergoer stops to consider with what weary feet and leaden eyes the actor who is to minister to his enjoyment makes his way to the wings—how only in the exacting glare of the footlights and before the exacting stare of the audience steps become springy and eyes brighter!

### MONDAY MORNING AT THE THEATER

Monday morning in vaudeville world is taken up with complete rehearsal at which the acts go through their songs with the orchestra, arrangements are made with the stage manager as to "the curtain," special lighting effects gone over with the electrician, and the performers get familiar with each other, something which is absolutely necessary to ensure a good afternoon performance. They are also assigned to their various dressing rooms, which, by the way, are, as the old saying goes, "a second home" to the vaudeville artist.

It must not be imagined that there is anything promiscuous about the gathering of a show at a theater. The manager has, as far back as three weeks before, received a complete notice of every individual act, the nature of it, and its requirements in the way of "property." Acts do not carry any property except in rare cases, this being supplied by the theater, which has a regular furniture shop behind the stage from which any act may be furnished down to the smallest detail.

Every act has been given special attention in its relationship to the others at the office of the manager of the circuit, so as not to conflict with another, and to make a well-balanced program, and when Monday morning comes and the acts are all assembled it is then the business of the local manager to see to the

order in which the program is to be run; to be careful to preserve the balance of the program so that two acts of a similar nature are not contiguous, and that the interest of the audience may be sustained throughout the performance by its variety.

The headliner is, of course, given special "pride of place," this generally coming somewhere in the middle of the program.

### "GOING BEHIND"

Come, let us go to the theater tonight—not to your theater in front of the footlights, but through a certain small door which takes one onto the other side of the lights to the stage world, where, in their own fascinating atmosphere of camaraderie and grease paint, one will meet those who thus far have been known only

140  
behind the scenes. For in the rear of the theater, in a room which is Loew's local home, is the example of the latest type of theater, the facilities not only for the audience, but for the actor, and the wonder as did the writer, finding in an illuminating insight into the wonders of the up-to-date house.

Perhaps one's first impression upon entering "the forbidden ground" for that little door has very definite instructions regarding who passes through it!—is one of bewilderment at the complexity of it all and the dim gloominess of the great proscenium. Probably the first thing one will do is to trip over apparently hopelessly tangled strands of rope and thick wire, all of which are playing their part in the act which is in progress. But after a while one gets accustomed to the "dim religious light" back stage, and, like the stage hands and the actors, learns to pick one's way carefully through gigantic "sets" shifted back from forming the background of one act, to give place to another, and across mazes of wire which come from the electrician's

stand on one side of the stage and which are supplying various lighting effects to the act.

### THE ELECTRICIAN

Few realize the important part the electrician plays in the presenting of a performance. This important person is seldom away from his post during the program, watching with the eyes of a lynx for his cues for lighting during an act which, if neglected, would spoil it as much as if the actors forget their lines. Imagine for instance, a scene where darkness has to fall gradually, perhaps to the words of the hero or heroine. If the hand that controlled the lever regulating the hundreds of lights which had gradually to be lowered were idle, of what use the heroine's in tragic tones, "Darkness falls on the plain and I am left alone," the "plain" remained with noontide brilliant glare upon it.

No, the electrician has an onerous post and to his ingenuity is attributable many remarkable lighting effects in acts which depend greatly upon this.

The electrician's room is interesting to visit, with its rows of "electrical props," "bunch lights," and all the devices contained therein for the lighting system. A sorry day for the eyes that gazed at the huge 1000-watt lamp which, behind blue gelatine, takes the audience to "the shades of night."

### THE PROPERTY SHOP

Talk about bling let loose in an antique shop, that's nothing to taking stock of the property shop of a large theater. Aladdin rubbed the lamp and wished for anything; here you only have to turn on the light and take it! Yes, the property shop contains everything that ever has been or probably ever will be needed in an act. It is a vast affair of two stories, and to let the eye wander from buffets of varying shapes and

Continued on page 26

(cont'd)

Toronto is still in the throes of its great mystery, the disappearance of Ambrose J. Small, the multi-millionaire theatre magnate. This morning the "if-lets" are groping blindly for a possible solution to the mystery, the theory now uppermost in the minds of the speculators being that of murder. The murder theory has been strengthened by the quoted utterances of E. W. M. Flock, the close friend and business associate of the missing man, who acted as attorney in the big \$2,000,000 deal when Mr. Small's theatrical interests were transferred to the Trans-Canada Theatres. Mr. Flock is quoted as saying that, when Mr. Small left his private office at 5.30 on the Wednesday afternoon of his disappearance, he boarded a street car for his home, and probably got off at, or near, the Rosedale Ravine. In all probability, stated Mr. Flock, he was held up there by some-

one who was following him with the purpose of robbery, as Mr. Small was undoubtedly a marked man from the time it was known that he had in his possession a marked cheque for \$1,000,000, the first payment on account in the big deal just consummated.

Other theories have been advanced, but none of them seem reasonable. The latest suggestion is that Mr. Small, being a man who consulted few of his friends as to his personal actions, and was known to take long and unexpected trips without even notifying his wife, has sought relaxation in seclusion, and has probably taken a trip to some unfrequented spot where mails are often delayed. Again, it is presumed, Mr. Small may be perfectly cognizant of the future his absence is occasioning, and is letting things run the limit to see what the experiment may bring forth. At any rate, it is claimed that the theory of foul play, suicide or abduction is not acceptable to those who know the missing man, as murder would avail nothing, even if committed by foot-pads, for a marked million-dollar cheque would be too good a tracer against those who committed the deed. As for suicide, the theory is not tolerated for a moment. Mr. Small being known as a man with too high and sacred a regard for life to do such a rash thing, and his domestic happiness knew no jar. Abduction, also, is not probable, as the risks are too great to the abductor, and the professional abductors do not frequent Toronto. Those who profess to know believe the disappearance of Ambrose Small is the result of a whimsical experiment, or the lapse of memory.

Mr. Flock believes Mr. Small was murdered. He said, in an interview: "I do not say that it is deliberate murder. It seems to me that he was knocked on the head to make him unconscious and that the blow was too heavy. In that case the first thing to be done would be to hide the body."

"I had lunch with Mr. and Mrs. Small about 2 o'clock. I left the party on account of having other business to attend to, telling Mr. Small

that I would see him later. An appointment in his private office was made for 5.30 o'clock. I saw Mr. Small at that time. He was perfectly normal. The great business transaction, the selling of his theatres to the Trans-Canada Theatres, Limited, had practically been completed, and he had received a marked cheque for \$1,000,000 as the first payment. This cheque he had deposited in a Toronto bank. There was nothing to worry him. He was in as fine a fettle as I ever saw him."

It has been determined that Mr. Small saw Fred Lamb, proprietor of Hotel Lamb, near the Grand Theatre in Toronto some time after 7 o'clock that same night. Mr. Lamb said that Mr. Small was in good health and seemed to be conducting himself in his usual way. Mr. Small told Mr. Lamb he was going home.

"From what I can gather Mr. Small took a Yonge street car or some other car going in that direction. This car passes over the ravine. It may be that he got up in that vicinity and was held up by thugs. I am inclined to believe that. As the report had been sent broadcast that Mr. Small had sold out his theatre interests for a large sum he was a marked man. You know there have been several hold-ups in Toronto recently. It was known Mr. Small had received the cheque for a million dollars. The only way to find out if he had the money on him was to hold him up. This is undoubtedly what has happened. The blow he received was too much and he went under. I am of the opinion that his body is concealed in the ravine. There is not much traffic there in winter, and it would be an ideal place."

*Times*  
January 14, 1920

## JUST LIKE LYRIC

Always Anticipating Patrons' Best Interests.

Now that so much trouble is being experienced with Hydro power, which frequently is cut off without previous warning, it is interesting to note that the Lyric Theatre is particularly well protected with its modern electrical system. A little over two years ago the big house arranged for a supply of both Hydro and Cataract power and installed special equipment to handle the energy off either line. As a result the electrician, without moving, simply by pressing a button, can change the system from Hydro to Cataract and vice versa.

Manager Wall announced this morning that the Lyric for next week has secured Charlie Chaplin's latest picture, "A Day's Pleasure." The world's most famous screen comedian will be seen in this picture at the Lyric next week.

*Times Scrapbooks*  
Volume VI part 2  
Vaudeville  
R971.3521  
HAM  
CESH  
V.VI pt. 2

May 15, 1920

Times Scrapbook 5

Volume VI-part 2

Vaudeville

R971.3521

NAM

CESH

V.VI pt.2

82



## LYRIC

Next week marks the close of the most successful vaudeville season in the history of Hamilton at the Lyric Theatre, and it is promised that the farewell entertainment will leave patrons with something pleasant to remember. The big house a week from Monday, Victoria Day, swings into summer stock again, when the famous Lyric Players make their appearance. George N. Brown, world's champion walker, will make a novel headliner. He has a sort of treadmill machine, with which he can do biking on the stage, and with this apparatus he has one of the novelty successes of vaudeville. Since hiking became the favorite sport, and medically prescribed exercise, interest in walking has increased, and Mr. Brown's popularity has increased accordingly, because all pedestrians are anxious to see him and learn by observation the proper way of walking. Brown has won medals in many contests. In fact, when he wears all his decorations, his chest looks like a piece of armor. Brown's new act is called "Pedestrianism," and it is a fine combination of comedy and novelty.

"Pedestrianism", introducing George N. Brown, the champion walker of the world, who will be the headline attraction of the last bill of the vaudeville season at the Lyric next week.

April 2, 1921

p. 148

Herald Scrapbooks

Volume VI

Vaudeville

R971.3521

HER

CESH

V. VI



JAMES WALL

Manager of the Lyric, who will, for four hours next Friday matinee, April 8, become manager of Loew's theater.



B. L. REICH

Manager of Loew's theater, who will, for four hours next Friday, become manager of the Lyric theater.

This is occasioned owing to the great big N.V.A. benefit which will take place Friday matinee, April 8, in every city in Canada and the United States, the proceeds to be given to the National Vaudeville Artists.

The above gentlemen, who in business are keen competitors, are going to do their utmost to make the big benefit a huge success, and they have a surprise for their respective patrons, and those going to the Lyric and Loew's theater on that day will enjoy a treat.

144  
April 6, 1921

## PROCLAMATION

From the Mayor  
To the People of Hamilton

Probably no group of our citizens more freely gave, or is giving, of their time and effort to the sustaining of the morale and mental well being of our country, both during the world war and now in our trying period of reconstruction, than the vaudeville actor.

While the war waged theirs was a duty they did not shirk, either upon the field of battle or among our home people. In a time when the morale of our soldiers upon the battle line was threatened, when the nerves of those at home were tense and tired, it fell to the lot of the vaudeville performer to supply a fund of mirth, music and song. This they gave as a unit as a voluntary contribution to our victory.

Their continuation of the spreading of cheer and gaiety during our post-war trials is a recognized factor in the promotion of that great allied spirit—optimism.

Throughout the country, in every city, on the afternoon of Friday, April 8, the vaudeville theaters, great and small, will donate their entire matinee receipts to the actor organization known as the National Vaudeville Artists. The fund so derived will go to the establishing of a permanent insurance fund for the members of this organization and for improving the artists' conditions generally.

I therefore urge the people of Hamilton to avail themselves of this opportunity offered and attend the performance arranged in every theater on that afternoon, so that they may testify to their appreciation of the adequate services of the vaudeville actor.

GEORGE C. COPPLEY,  
Mayor.

144  
Herald Scrapbooks

Volume VI

Vaudeville

R971.3521

HER

CESH

V.VI

161  
November 26, 1921

# JEALOUS MAN'S RAGE ENDS IN FATAL SHOOTING

H. Grubb, Actor, Shot and  
Probably Fatally Injured  
Miss Bartley, Actress

## TURNED GUN ON SELF

He Died Shortly After—Both  
Were Members of Act  
at Lyric

Miss Cecile Bartley, aged 21, of Chicago, a member of a musical comedy act showing at the Lyric Theater this week, entitled "Under the Apple Tree," lies at the City Hospital with a bullet wound in her stomach, another in her chest, and a third behind her left ear, with little chance of recovery. Hospital authorities say, and Harry Grubb, aged 42, of New York City, another member of the company, and the one responsible for Miss Bartley's condition, lies dead at the City Morgue.

Miss Bartley had a part in the chorus and is a very pretty young lady.

## SHOT SELF TWICE

Shortly after the matinee yesterday afternoon when Miss Bartley was leaving the theater, Grubb, who had been forcing his attentions on the young lady for some time past, attempted to stop her, but she rejected him, and without warning of any kind Grubb pulled a 32-caliber revolver and shot the young woman three times, then walked boldly to the back of the stage, turned the revolver on himself and shot twice, both bullets going into his breast. He died shortly after.

The police were immediately notified and Detective Joe Chamberlain, who was on station duty at the time, rushed to the theater, in company with several policemen who were waiting to be relieved, and on arrival there found Miss Campbell, another member of the company, in a very nervous state, and between sobs the girl told the detective what had happened.

## WAS SPURNED

Grubb, stated the young lady, had been forcing his attentions on Miss Bartley for some time past, despite the fact that she had informed him that she did not wish to have anything whatever to do with him. After the performance yesterday, Miss Campbell and the unfortunate young woman left the dressing-rooms together and started up the stairs to the alleyway beside the theater, but

on reaching the top of the stairs they found Grubb standing there and when they reached him, he had turned back and was attempting to speak with her. He was very importunate, but in the past, Miss Bartley attempted to reject him. He stepped towards her to block her passage, and Miss Campbell, who accompanied her, pushed him out of the way. Without warning he backed up against the door leading into the alleyway, pulled the revolver from his coat pocket, and pointing directly at Miss Bartley, fired.

## SHOT THREE TIMES

The first shot evidently hit her in the chest, as the young lady's both hands went to her chest and she shouted, "My God, I'm shot!" Grubb did not stop at this, but fired another shot into the young woman's stomach, and as he turned around to run down the steps, he fired again, this time the bullet entering her head just behind the left ear.

Miss Campbell then ran to the front of the stage and shouted loudly for help and W. R. Whiteman, 75 Kelly street, an employee at the theater who was turning back the seats, rushed to the stage. In the meantime Grubb walked to the back of the stage and then shot himself.

## DIED ON WAY TO HOSPITAL

Despite her serious injuries, Miss Bartley ran down the steps and back into the dressing-room, where she fell on the floor, and where she was found some time later by Detective Joe Chamberlain and the police, still conscious, but owing to her serious condition she was not questioned. The ambulance was immediately summoned and the young lady and Grubb were rushed to the City Hospital with all haste, but Grubb died before the institution was reached.

Miss Campbell and Detective Chamberlain went to the hospital shortly after the shooting in hope of getting a statement from the girl, but, although still conscious, hospital authorities thought it advisable not to bother her, as they stated her condition was critical and she was not expected to live many hours.

According to Miss Campbell, Grubb had been constantly coaxing the young lady to keep company with him, but she did not approve of it and had told him so on several occasions. That he was determined to have a show-down yesterday afternoon was evident, as he waited around the theater much longer than usual after the performance, but those that knew him did not think he would take such desperate action.

## FIVE SHOTS IN ALL

Five shots in all were fired, three at the young lady and two into his own body, as the revolver when found contained five empty shells and one loaded one.

The police were at a loss to know just how to notify relatives of both people, as their addresses could not be learned from members of the company, and they will have to wait until it can be secured from the booking office. An effort is being made to hold an inquest tonight on Grubb in order to get the necessary witnesses before they leave the city.

## VICTIM IMPROVING

At press time today the Hospital authorities announced that the condition of Miss Bartley was somewhat improved.

161  
ley, for when she approached him he informed her that he wished to

Herald Scrapbooks  
Volume VI  
Vaudeville  
R971.3521  
HER  
CESH  
V.VI



December 27, 1921

162

Herald Scrapbooks

Volume VI

Vaudeville

R971.3521

HER

CESH

V.VI

## VAUDEVILLIANS MADE MERRY AT MIDNIGHT DINNER

Actors and Actresses at Three  
Theaters Made One  
Jolly Party

### FIRST JOINT DINNER

Managers and Heads of Book-  
ing Houses Were Heartily  
Toasted

The day when actors and actresses and persons actively connected with the theater were the most neglected people on earth at Christmas time would appear to be past and gone, judging by the festivities indulged in at the Royal Connaught Hotel last night when the annual supper and dance of the management, staffs, orchestras and acts of the Lyric, Loew's and Pantages was held.

The feature of the occasion was that it marked a distinct departure from customary Christmas gatherings, in that the three theaters combined and formed one large happy family, instead of each celebrating alone. It was a strictly informal gathering and a most harmonious, cheerful and enjoyable time was spent. Nearly 150 sat down to supper in the parlors of the hotel at about 11:15 o'clock, which was followed by a delightful dance, for which a special orchestra had been secured.

At supper the chair was occupied by B. L. Reich, manager of Loew's, and among those with him at the table of honor were: Judge J. C. Gauld, J. P. Steedman, James A. Wall, George and Mrs. Stroud, Alderman Stamp and Robert Roddick, manager of the Grand. With George V. Dill, leading man of the Grew Players, Manager Roddick conveyed the greetings from the "legitimate" to the vaudeville folk.

The toast "The King" was proposed by Mr. Reich while Mr. Wall proposed that to the President of the United States. Being the senior manager present, Mr. Wall was called on to make a few remarks. He referred with pleasure to the fact that it was the first time in the history of the local theaters that they had gathered as one to enjoy a social time on Christmas.

"On such an occasion we all just love each other—though Barnie Reich and George Stroud and I all cut each other's throat at other times," he remarked with a laugh, in which his audience joined.

"When I first went into the show business," continued Mr. Wall, "I saw kerosene lamps. When we went into a strange town we floundered around without anyone to look after us. Then came gas and electricity. Three years ago the National Vaudeville Association, the great organization with which most of you are connected, was formed. It is one of the best in the world, and you ought to be very proud of it. It has made all the difference in the world to show people. Our work has been made easier because of it."

A toast to Mr. Albe was then proposed and honored with enthusiasm and toasts to the chiefs of the three vaudeville houses in the city were next honored.

Judge Gauld, when called upon to speak, declared that he felt embarrassed because he was expected to say something of interest to people whom he had always counted upon himself for entertainment.

"It is a great delight to me to be present at a time when the actors of three theaters are together," he said. "Very few people can say that they see three shows under the one canvas at once. That's what P. T. Barnum used to present—and that is what has been done this evening."

A picture was taken of the assemblage previous to the supper and the gathering was pronounced by all a great success.

February 23, 1922

## THERAPY WORK AT HOSPITAL

Governors Saw Demonstration of It in the  
Wards

### PORK PRICE HIGHER

All-Round Increase in the  
New Contract is  
Reported

The action of Ald. Bert MacKay in taking the Hospital Board to task on a charge of laxity in collecting the hospital bill of the young actress who was the unfortunate victim of a shooting affray at the Lyric Theater some time ago was roundly condemned by all members of that board yesterday afternoon when it met, as being unjust and uncalled-for. Discussion on this subject took up the greater part of the time of the meeting.

Members of the board wanted to know what Ald. MacKay expected the hospital authorities should have done in the case.

#### May Yet Collect

"Did he expect that in the case of so serious a case we should demand payment in advance before we admitted the patient to the hospital?" asked W. H. Wardrop, K.C. Dr. W. F. Langrill, superintendent of the hospital, explained that everything was perfectly in order with regard to this matter. Mr. Wall, manager of the theater, which was in no way responsible, had been advised that the Actors' Association would defray the expenses and as the case was of a serious nature, on the strength of this assurance, the hospital authorities placed the patient in a private ward. Later Mr. Wall intimated that the association had declined to meet these expenses. However, Dr. Langrill stated that he was still endeavoring to collect through representatives in Chicago, and expected to be able to do so.

#### Bad Debts Small

While on this subject Dr. Langrill took the opportunity to show the remarkably high percentage of collections secured by the hospital authorities in recent years. In the past three years, he said, out of

\$150,000 paid by patients, bad debts did not average one per cent. Satisfaction was expressed by the board at this showing.

#### Occupational Therapy

For the first time the board yesterday saw the results of occupational therapy practiced in the public wards. Miss Elsley, formerly occupational therapist in Cobourg and Bellevue Military Hospitals has been at the City Hospital for the past month on trial, her salary being paid by the Society of Occupational Therapists, and in the board room yesterday were a number of

samples of basket and wood work done by the public ward patients under the direction of Miss Elsley. This method of treatment made quite an impression upon all the board members, although Mayor Coppley suggested that, as basket work was the peculiar field of the

blind, more attention should be paid to other lines of work. Miss Elsley was present, and explained that in addition to the work exhibited, weaving and bookbinding could be taught. Dr. Langrill recommended that the board should engage Miss Elsley for a period of six months

during which time the matter might be gone into thoroughly. This suggestion was accepted. It is the intention of the Hospital Board to make this method self-sustaining through the sale of the articles manufactured.

#### Pork Higher Now

When the three tenders submitted for three months' supply of pork products were opened the board was surprised to find that there was an all-round increase in prices over the preceding period. W. J. Lord's tender at \$527.37 was lowest, and it was accepted. Dissatisfaction was expressed over the shortness of the period for which the tenders were called, and it is likely that the next will be for six months' periods.

#### Monthly Report

The hospital report for the month included the following details: Total admissions, 669; highest number of patients, 386; average, 361; deaths, 39; admissions (outdoor patients), 360; patients treated (outdoor), 1518. Receipts from patients for the month amounted to \$9964.88, and included the following items: 234 operations netting \$856; 246 X-ray cases netting \$746. Seventy of the operations were done without charge.

#### Mount Hamilton Hospital

The Mount Hamilton Hospital report showed 122 admissions and 65 in residence at the end of the month, as compared with 42 at the end of December. There were three deaths. The highest number of patients in residence was 72, and the average 52. There were 27 operations. Receipts from patients totaled \$2418.00.

Accounts for the month totaling \$758.54 were passed.



# SPEND \$100,000 IN REMODELING LYRIC THEATER

~~CE HAMILTON - THEATRE BUILDINGS - LYRIC~~  
Canadian United Consider-  
ing Big Program

E. F. Albee, Head of the  
Keith Exchange, Here

Geo. Rapp, Noted Archi-  
tect, to Prepare Plans

The Lyric theater, home of Keith vaudeville in Hamilton, will be entirely remodeled and converted into one of the most palatial amusement centers in the Dominion, according to plans which are now under consideration by directors of the Canadian United Theaters company, with head offices in London, Ont. The alterations, it is understood, will call for an expenditure in the neighborhood of \$100,000.

Significant of the importance attached by the Keith interests to Hamilton as a link in the great chain of theaters, for which it provides attractions from every corner of the globe, was the visit here on Saturday of E. F. Albee, the vaudeville king of America, and head of the Keith Vaudeville Booking exchange. Mr. Albee came for the express purpose of looking over the ground. It is many years since he visited Hamilton, and he was pleasantly surprised with its rapid growth and the possibilities of the future.

The day was spent conferring with Clarke Brown, of New York, general manager; Messrs. Pringle and Duffield, directors of the Canadian United Theaters, and J. A. Wall, resident manager of the house. Mr. Albee was accompanied by his own architect, George Rapp, of Chicago, who has designed many of the famous Keith amusement palaces. W. J. Whitelock, city building inspector, was also called into consultation, and made familiar with the improvements which are contemplated.

The interior of the house will be practically torn out, an elaborate new entrance built, as well as a modern balcony and a beautiful mezzanine floor. The theater will be lavishly decorated and upholstered, the dressing-rooms and offices rearranged, and many other changes made with a view to meeting every demand for the comfort and convenience of the patrons.

## ~~Century Theatre~~ ~~CE HAMILTON - Theatre Buildings~~ NEW LYRIC THEATER ~~CE Hamilton - Theatre Buildings~~ Will Be Permanent Home of Keith Vaudeville in Hamilton.

A year ago the Keith people associated with the Canadian United Theaters company, who control the Hamilton theater and the Princess theater in Montreal, were to make important improvements in the Hamilton house. Negotiations which would have housed Keith vaudeville in another theater at that time delayed the improvements for housing Keith vaudeville in the Lyric. These negotiations fell through. Vaudeville was run for part of last season, when Edward Renton secured the house for the summer.

The Canadian people, in conjunction with the Keith interests, have entered into an agreement to make such improvements in the Lyric as to make it one of the most important vaudeville houses in Canada. On account of the agreement which Mr. Renton has for a term of weeks, and the fact that he is about to make improvements in the Temple theater where he will move as soon as they are completed, Keith vaudeville will then be housed for the balance of the season in the Lyric and in the early spring the theater will be closed for alterations which will add to the seating capacity and the beauty of the house in every respect. The balcony will be entirely changed into a modern construction. All the attributes of a well-furnished and finished Keith theater will be introduced into the new Lyric, which will be the permanent home of Keith vaudeville in Hamilton.

Same article, verbatim, even  
with same line breaks  
(but different fonts)

in Herald. See  
Herald Scrapbooks  
Volume VI  
Vaudeville  
R971.3521  
HER  
CESH  
V.VI  
p.178

## ~~Century Theatre~~ ~~CE HAMILTON - Theatre Buildings~~ TO BE REBUILT ~~CE Hamilton - Theatre Buildings~~ New Home for Keith Vaudeville in Hamilton. ~~Lyric Theatre~~ In Meantime, Reduction in Prices Is Announced

An announcement of considerable interest to local theater patrons was made this morning. The Lyric theater, home of Keith vaudeville in Hamilton, is to be thoroughly remodeled at considerable cost during the coming summer. Cliff A. Schaufele, the manager, stated.

Mr. Schaufele had several conferences with E. F. Albee, president of the great Keith circuit, in New York last week. The local situation was gone into thoroughly and the decision to go ahead with the work reached. One of the most prominent theatrical architects in America is preparing the plans, which are already well under way. They call for practically a beautiful new theater to replace the old Lyric.

"Mr. Albee wants the people of Hamilton to know that Keith vaudeville is an asset to this or any other city fortunate enough to possess a Keith house," said Mr. Schaufele, "and the public can rest assured that nothing will be overlooked in the new building that will contribute to the pleasure and comfort of patrons."

Mr. Schaufele sprang another surprise when he announced that commencing Monday the prices at the Lyric will be 25 and 15 cents at the matinees and 50, 35, 25 and 15 cents in the evening.

"And the shows will be even bigger and better than those that have been playing since last October," Mr. Schaufele added. "Mr. Albee's idea in reducing the prices is that I may have an opportunity of seeing Keith vaudeville before the Lyric is torn down and the new building erected."

179

September 8, 1923

179



EDWARD RENTON

Well-known theater man who has entered into an arrangement with the Canadian United Theaters Limited to become general manager of the Lyric Theater. Mr. Renton will supervise and operate the policies of both the Lyric and the Temple Theater. The Lyric will open on October 15 with Keith big time vaudeville. The Lyric Players will move over to the Temple on the day that the Lyric opens in vaudeville. Mr. Renton for weeks has had a staff of men at work renovating the Temple at a cost of \$10,000.

Herald Scrapbooks  
Volume VI  
Vaudeville  
R971.3521  
HER  
CESH  
V.V1

v1

September 4, 1923

178

Herald V1 p178

## NEW LYRIC THEATER

### Will Be Permanent Home of Keith Vaudeville

A year ago the Keith people, associated with the Canadian United Theaters Company, who control the Hamilton Theater and the Princess Theater in Montreal, were to make important improvements in the Hamilton house. Negotiations which would have housed Keith vaudeville in another theater were delayed. The improvements for housing Keith vaudeville in the Lyric. These negotiations fell through. Vaudeville was run for part of last season, when Edward Renton secured the house for the summer.

The Canadian people, in conjunction with the Keith interests, have entered into an agreement to make such improvements in the Lyric as to make it one of the most important vaudeville houses in Canada. On account of the agreement which Mr. Renton has for a term of weeks, and the fact that he is about to make improvements in the Temple Theater, he will move as soon as they are completed. Keith vaudeville will then be housed for the remainder of the season in the Lyric and in the early spring the theater will be closed for alterations which will add to the seating capacity and the beauty of the house in every respect. The balcony will be entirely changed into a modern construction. All the attributes of a well-furnished and finished Keith theater will be introduced into the new Lyric, which will be the permanent home of Keith vaudeville in Hamilton.



PHOTOGRAPH: ROSSI AND BROADHURST

# The ghosts of Hamilton theatre

The lights have dimmed on a great era, but the spirit still lingers on

By DAVID WESLEY  
Spectator Staff

**DIAMONDS**, white gloves and shining leather lit up the evening air.

As the gleaming black limousines pulled up in front of the theatre, searchlights above the throng of onlookers combed the stars. Newspaper photographers popped their flashes as the car doors opened to reveal actors and actresses in tuxedos, spats, top hats and mink stoles.

Dignitaries beamed and the crowds applauded as Ethel Barrymore, Lionel Atwill, John Barrymore and friends climbed from their plush sedans and walked into the hall.

It could have been New York, it could have been Hollywood. But it wasn't. It was Hamilton, Ontario during a warm month of September in 1924.

This scene and others like it were regular attractions back in the heyday of Hamilton theatre. From 1900 to the 1930s, King Street and James Street North glittered and buzzed like a miniature Broadway. Bold marqueees boasted the likes of Al Jolson, Harry Lauder, Billie Burke and Anna Pavlova at The Pantages, The Tivoli, The Strand or Grand Opera House.

At the height of Hamilton's entertainment boom there were more theatres per capita here than in any other city in Canada.

Vaudeville or "legitimate", there were no less than nine large, live, professional stages open in Hamilton at the end of the First World War.

Toronto was playing the Canadiens in the NHL on the night of Feb. 2, 1918, but without television the Hamilton public took to the theatres. Between vaudeville acts at the New Strand, they could see Mary Pickford's latest silent film, *The Little American*. At the Savoy, where Eaton's parking lot now is, they could see 22 "Auto Girls" in "high class burlesque".

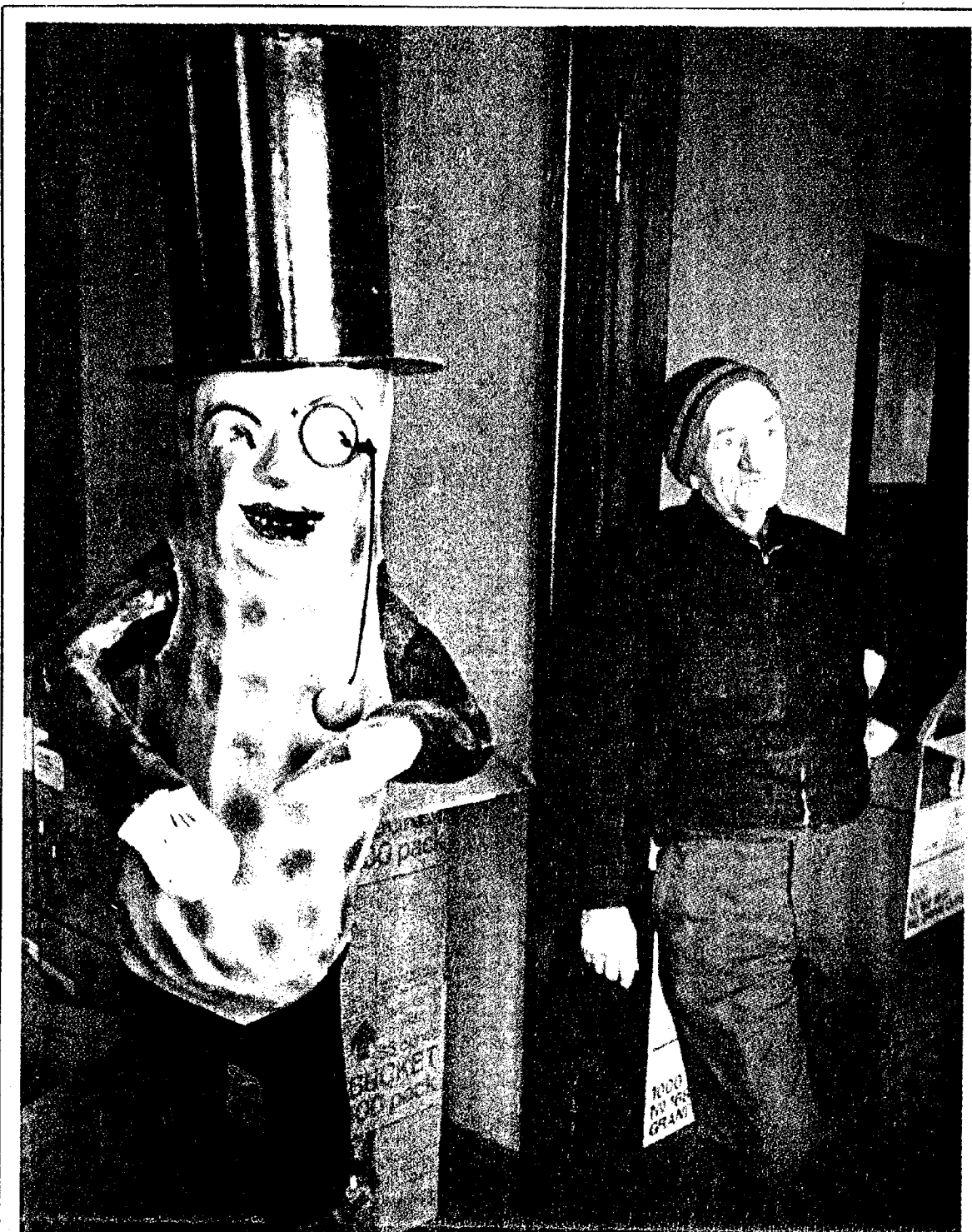
Down the street at the Unique (Market Square), war skits and an army film were featured. The Royal alternated vaudeville with Lillian Gish in *The Children's Play*. Fritz Kreisler had just finished at the Grand Opera House on James North, and John Barrymore was due in the next week in Peter Ibbetson.

Across the street in the Wonderland (later the Princess, later the Tivoli), Mary Pickford's first husband Owen Moore stood behind the movie screen with other actors, reading the lines as the audience watched the silent images in front.

## Comedy

The Red Mill, still The Red Mill, showed a W.S. Hart film in between live dog acts. Loews (later the Capital) and Pantages (later the Palace) were packing them in on King Street with their comedy revues.

And if you had the admission price, 10¢ to 25¢, you could take in the big vaudeville show around the corner in *The Lyric* (now the Century) on Mary Street, where, well down in the billing, a young comedian named Georgie Jessel was



A palace behind the Century's facade

CHARLIE JARVIS sat on a chair in the lobby of the Century Theatre on Mary Street, flashlight in hand, his eyes twinkling with secrets.

For the past 18 years he's been the theatre's chief custodian. For 20 years before that, he was a stage hand at the old Grand Theatre, before that at the Princess/Tivoli.

For most of his 72 years, Charlie has been crawling around the inside workings of theatres. He knows *The Century* like the palm of his hand.

Most of the hundreds of moviegoers who stream through *The Century's* modern foyer and into the renovated auditorium don't know of the tales that surround them as they sit in the darkened theatre. But Charlie knows.

For *The Century* is really a theatre within a theatre. Inside is the new, box-like Century. But surrounding it is the shell of the old Lyric Theatre — vaudeville palace, legitimate stage, century-old entertainment house.

A shell full of memories and a few ghosts, the words *The Lyric* can still be seen high above the Mary Street door. Charlie, like a friendly Phantom of the Opera, takes us on a tour, sharing some secrets and surprises.

Up the front stairs, past the projection room, back through a narrow door where the old theatre offices used to be. Now giant bags of popcorn are stored here. In one of the rooms two dusty piles of old

likes of Al Jolson, Harry Lauder, Billie Burke and Anna Pavlova at The Pantages, The Tivoli, The Strand or Grand Opera House.

At the height of Hamilton's entertainment boom there were more theatres per capita here than in any other city in Canada.

Vaudeville or "legitimate", there were no less than nine large, live, professional stages open in Hamilton at the end of the First World War.

By the late 1930s, there were 25 theatres in Hamilton, either offering live performances or alternating between live and moving-picture shows.

"At one time they opened shows here before they went to New York," says Ivan Munn, an ex-stagehand at the Capital and Pantages. "The producers felt Hamilton was the best place to test audience reaction to see if the play would work on Broadway. Sir Harry Lauder played here before he went to the States."

## Major stars

It was a time when the flicker of movie screens had not yet killed off vaudeville, when television was just a glint in its inventor's eye. It was a time when major stars were major because they spent entire careers "on the road" to gain familiarity.

People congregated for their entertainment then, whether in noisy, smoke-filled vaudeville halls or posh theatre palaces. Marble mezzanines, potted palms, gilt-edged mirrored walls. Ushers resplendent in green monkey-jackets with red trim, gold braids and gleaming brass buttons. Crystal chandeliers, thick rugs and black-tied managers with hair as shiny as their shoes.

As one old stage hand remembers opening nights: "All the big shots in collars and ties would come down in chauffeur-driven cars or horse-drawn carriages with footmen."

showed a W.S. Hart film in between live dog acts. Loews (later the Capital) and Pantages (later the Palace) were packing them in on King Street with their comedy revues.

And if you had the admission price, 10¢ to 25¢, you could take in the big vaudeville show around the corner in The Lyric (now the Century) on Mary Street, where, well down in the billing, a young comedian named Georgie Jessel was entertaining.

Known primarily then as "one of the Gus Edwards boys", Georgie was still paying his dues. But The Spectator critic was perceptive. "If he keeps on as he's been going, it's only a matter of time before he will become one of the principle lights of the American theatre. He lightens the burden and drives away the shadows and temporarily makes the world a happy place."

On the mezzanine wall was pasted the bill of upcoming acts. Next week another vaudevillian named George Burns was the feature.

It's true, live entertainment was almost the only show in town, but Hamilton was in a unique position. It was close enough to Toronto to draw the major British shows touring what was then still the Empire. And it was close enough to the U.S. border to allow the big American stars and vaudeville acts to shuffle up from Buffalo. It had the best of both worlds.

Arch Mullock, who has been a regular theatre-goer in Hamilton for 72 of his 79 years, has seen most of that best. "I saw Isadora Duncan dance and heard Enrico Caruso sing on the stage of The Grand," he remembers. "I saw Houdini work his way out of a sealed box and chains in his first Canadian performance at the old Griffin Theatre, where the T. Eaton Company now stands."

He heard Sarah Bernhardt recite in French, and sat for four hours as a sweating Al Jolson kept the crowd enthralled with his songs until midnight.



● Mr. Peanut and Charlie Jarvis share many memories in what was once the upper lounge area of the old Lyric Theatre.

He remembers Bo Jangles Robinson and Eddie Cantor, and as a boy witnessed the 1911 Hamilton performance of Anna Pavlova and the entire Imperial Russian ballet.

Over at The Temple and The Lyric he laughed at the comedy of young people like Jack Benny, Alice Lloyd, Red Skelton, Mel Allen, and a performer he admits not having paid much attention to — Archie Leach.

"Who knew what was so special about him then?" says Mr. Mullock. "It wasn't until he became known as Cary Grant that we started to take notice."

During the stage production Ben Hur, a train of horses, chariots and live elephants lined up in the alley beside the theatre, waiting to go on stage.

"They had a treadmill," says Mr. Mullock, "and the horses and

elephants would walk and run on it during the chariot race scene. It was the noisiest thing in the world, but we were impressed."

Mr. Mullock was also in the audience the night the dancer, Diagalev, had his sword fly out of its scabbard and hit a man in the front row.

"As stage hands, we were always too busy to pay much attention to the shows," says stagehand Ivan Munn. "But the vaudeville was a great place to take a girl on a night off."

Not all the stars enjoyed their stays in Hamilton. In her autobiography, Mae West remembers the city for the awful cold she came down with. The misery was lightened by an unnamed doctor who Mae claimed "had the best 'bed-side' manners of any Doc who checked me out."

The era had its macabre side as well. There was an on-stage murder during a performance at the Lyric, and a man hanged himself in the Savoy. Then there was the famous case of Ambrose Small, who owned the chain of Grand Opera Houses across Ontario.

One afternoon in 1919, he deposited \$1 million in a Toronto bank, bought a newspaper, withdrew and pocketed \$100,000 travelled to Hamilton and was last scene by ushers at the Grand. He was never heard from again.

By the mid-1930s the boom was slowing down. Movies had taken over many theatres on a full-time basis. Stars weren't travelling like they once did, and the increase in use of cars allowed Hamiltonians to motor to Toronto or Buffalo.

The big shows still came through; John Gielgud, Margaret Rutherford, Gypsy Rose Lee, George Formby, Ellington, Armstrong and others found their way here, but as Harry Purvis, Hamilton's own expert on all things entertaining puts it, "the golden age of vaudeville and stage was over."

## Touring

"The last vaudeville at the Pantages closed down in 1930," says Mr. Purvis. "The Grand re-opened with a brief vaudeville policy in 1934, when I saw Sammy Davis on stage, but the days when people like the Marx Brothers, and W.C. Fields played here were finished."

In 1938 Ethel Barrymore brought a touring company through with White Oaks of Jalna. When it left it was the start of a 30-year drought of live entertainment in Hamilton, a drought that has only been watered in the past decade.

But nowhere now is there a

few ghosts, the words The Lyric can still be seen high above the Mary Street door. Charlie, like a friendly Phantom of the Opera, takes us on a tour, sharing some secrets and surprises.

Up the front stairs, past the projection room, back through a narrow door where the old theatre offices used to be. Now giant bags of popcorn are stored here. In one of the rooms two dusty piles of old movie magazines sit unopened. The old brass floor-standing ash trays are a uniform gray.

"I never worked here when there was live entertainment, but I came here a lot to see the shows, in the days when Marie Dressler, George Atlas and the Barrymores were in town," says Charlie.

As we round the corner into another dusty room we meet our first ghost, an ancient theatre-goer in top-hat, spats and a monocle. Mr. Peanut had been standing alone in the room for decades. "The Planters people were going to come and pick him up," says Charlie of the six-foot canvas formed mannequin, "but they never came."

## Ladder

Back downstairs and along the aisle of the modern theatre, into the right Exit lobby. Charlie scrampers up a large step ladder, reaches through a trap in the ceiling, and pulls himself up. Now, almost in pitch darkness we face a three-storey climb on an old wooden ladder, straight up the back wall of the building.

And there, at the top, as if passing through the clouds into another world, is The Lyric Theatre. Standing on two-by-fours over The Century's false ceiling, looking back to the other end, we see the railing that once separated the upper lobby from the top balcony.

"We used to call it 'being up with the gods' on that balcony, still grace alcoves in the 918-seat theatre. The long, mirrored entrance has been left intact.

Along the side walls, faded but discernable, are the green patterns and painted borders that once flanked patrons watching the vaudeville shows below. Gone are the original ceiling and brass chandeliers.

The most ornate of the boom-time theatres were the Pantages (Palace), Loews (Capital), Tivoli and Grand. When Loews was built, a phalanx of bricklayers and plasterers were brought by boat from Italy specially for the job.

Only three of the original old theatres remain standing. And each, in its own way, continues to provide entertainment. Gone are The Palace and Capital, The Grand, The Griffin, The Savoy, The Strand, and The Temple. Most were truly gigantic in size, with a seating capacity of over 2,000.

Only The Tivoli (Wonderland, Princess), The Century (Lyric), and The Red Mill remain. Of those





At one time they opened shows here before they went to New York," says Ivan Munn, an ex-stagehand at the Capital and Pantages. "The producers felt Hamilton was the best place to test audience reaction to see if the play would work on Broadway. Sir Harry Lauder played here before he went to the States."

## Major stars

It was a time when the flicker of movie screens had not yet killed off vaudeville, when television was just a glint in its inventor's eye. It was a time when major stars were major because they spent entire careers "on the road" to gain familiarity.

People congregated for their entertainment then, whether in noisy, smoke-filled vaudeville halls or posh theatre palaces. Marble mezzanines, potted palms, gilt-edged mirrored walls. Ushers resplendent in green monkey-jackets with red trim, gold braids and gleaming brass buttons. Crystal chandeliers, thick rugs and black-tied managers with hair as shiny as their shoes.

As one old stage hand remembers opening nights: "All the big shots in collars and ties would come down in chauffeur-driven cars or horse-drawn carriages with footmen."

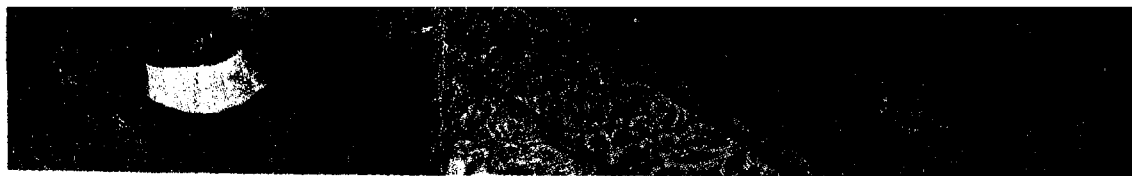
he keeps on as he's been going, it's only a matter of time before he will become one of the principle lights of the American theatre. . . . He lightens the burden and drives away the shadows and temporarily makes the world a happy place."

On the mezzanine wall was pasted the bill of upcoming acts. Next week another vaudevillian named George Burns was the feature.

It's true, live entertainment was almost the only show in town, but Hamilton was in a unique position. It was close enough to Toronto to draw the major British shows touring what was then still the Empire. And it was close enough to the U.S. border to allow the big American stars and vaudeville acts to shuffle up from Buffalo. It had the best of both worlds.

Arch Mullock, who has been a regular theatre-goer in Hamilton for 72 of his 79 years, has seen most of that best. "I saw Isadora Duncan dance and heard Enrico Caruso sing on the stage of The Grand," he remembers. "I saw Houdini work his way out of a sealed box and chains in his first Canadian performance at the old Griffin Theatre, where the T. Eaton Company now stands."

He heard Sarah Bernhardt recite in French, and sat for four hours as a sweating Al Jolson kept the crowd enthralled with his songs until midnight.



● Mr. Peanut and Charlie Jarvis share many memories in what was once the upper lounge area of the old Lyric Theatre.

He remembers Bo Jangles Robinson and Eddie Cantor, and as a boy witnessed the 1911 Hamilton performance of Anna Pavlova and the entire Imperial Russian ballet.

Over at The Temple and The Lyric he laughed at the comedy of young people like Jack Benny, Alice Lloyd, Red Skelton, Mel Allen, and a performer he admits not having paid much attention to — Archie Leach.

"Who knew what was so special about him then?" says Mr. Mullock. "It wasn't until he became known as Cary Grant that we started to take notice."

During the stage production Ben Hur, a train of horses, chariots and live elephants lined up in the alley beside the theatre, waiting to go on stage.

"They had a treadmill," says Mr. Mullock, "and the horses and

elephants would walk and run on it during the chariot race scene. It was the noisiest thing in the world, but we were impressed."

Mr. Mullock was also in the audience the night the dancer, Diagalev, had his sword fly out of its scabbard and hit a man in the front row.

"As stage hands, we were always too busy to pay much attention to the shows," says stagehand Ivan Munn. "But the vaudeville was a great place to take a girl on a night off."

Not all the stars enjoyed their stays in Hamilton. In her autobiography, Mae West remembers the city for the awful cold she came down with. The misery was lightened by an unnamed doctor who Mae claimed "had the best 'bed-side' manners of any Doc who checked me out."

The era had its macabre side as well. There was an on-stage murder during a performance at the Lyric, and a man hanged himself in the Savoy. Then there was the famous case of Ambrose Small, who owned the chain of Grand Opera Houses across Ontario.

One afternoon in 1919, he deposited \$1 million in a Toronto bank, bought a newspaper, withdrew and pocketed \$100,000 travelled to Hamilton and was last scene by ushers at the Grand. He was never heard from again.

By the mid-1930s the boom was slowing down. Movies had taken over many theatres on a full-time basis. Stars weren't travelling like they once did, and the increase in use of cars allowed Hamiltonians to motor to Toronto or Buffalo.

The big shows still came through; John Gielgud, Margaret Rutherford, Gypsy Rose Lee, George Formby, Ellington, Armstrong and others found their way here, but as Harry Purvis, Hamilton's own expert on all things entertaining puts it, "the golden age of vaudeville and stage was over."

## Touring

"The last vaudeville at the Pantages closed down in 1930," says Mr. Purvis. "The Grand re-opened with a brief vaudeville policy in 1934, when I saw Sammy Davis on stage, but the days when people like the Marx Brothers, and W.C. Fields played here were finished."

In 1938 Ethel Barrymore brought a touring company through with White Oaks of Jalna. When it left it was the start of a 30-year drought of live entertainment in Hamilton, a drought that has only been watered in the past decade.

But nowhere now is there a chance to see such a mix of high and low-brow performing, even, as was often the case, on the same program. Witness the bill at Loews near the end of the century's second decade.

Ibsen was gaining popularity and a travelling English troupe was performing his classic A Doll's House. And there, during intermission of that intense drama, one could watch the screen where Fatty Arbuckle starred in Good Night Nurse, then howl at the live antics of Didio and his Monkeys, Dogs, and Ponies.

came here a lot to see the shows, in the days when Marie Dressler, George Atlas and the Barrymores were in town," says Charlie.

As we round the corner into another dusty room we meet our first ghost, an ancient theatre-goer in top-hat, spats and a monocle. Mr. Peanut had been standing alone in the room for decades. "The Planters people were going to come and pick him up," says Charlie of the six-foot canvas formed mannequin, "but they never came."

## Ladder

Back downstairs and along the aisle of the modern theatre, into the right Exit lobby. Charlie scampers up a large step ladder, reaches through a trap in the ceiling, and pulls himself up. Now, almost in pitch darkness we face a three-storey climb on an old wooden ladder, straight up the back wall of the building.

And there, at the top, as if passing through the clouds into another world, is The Lyric Theatre. Standing on two-by-fours over The Century's false ceiling, looking back to the other end, we see the railing that once separated the upper lobby from the top balcony.

"We used to call it 'being up with the gods' on that balcony, still grace alcoves in the 918-seat theatre. The long, mirrored entrance has been left intact.

Along the side walls, faded but discernable, are the green patterns and painted borders that once flanked patrons watching the vaudeville shows below. Gone are the original ceiling and brass chandeliers.

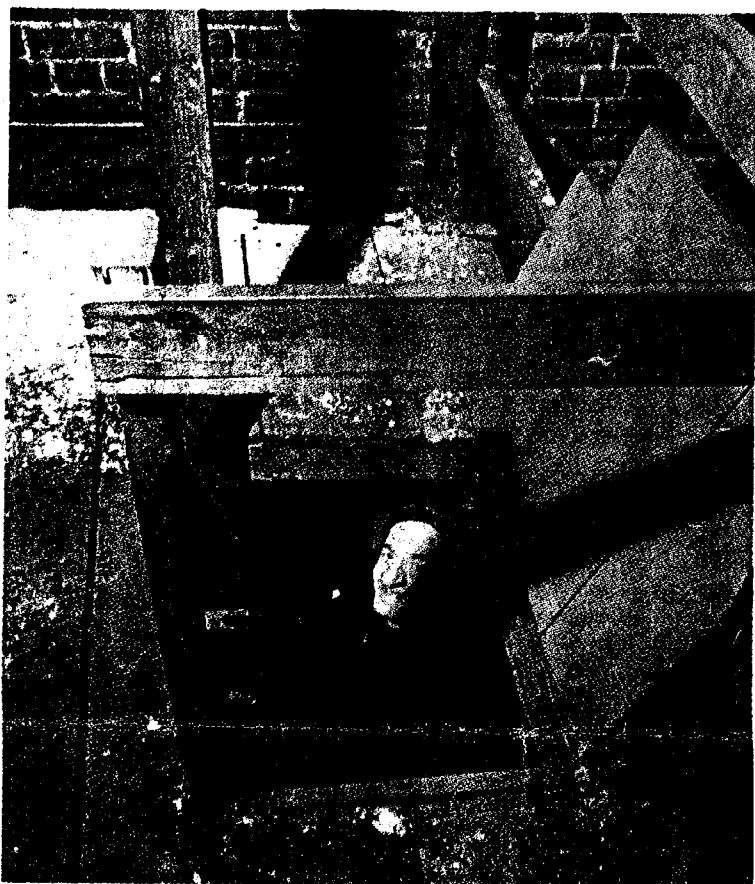
The most ornate of the boom-time theatres were the Pantages (Palace), Loews (Capital), Tivoli and Grand. When Loews was built, a phalanx of bricklayers and plasterers were brought by boat from Italy specially for the job.

Only three of the original old theatres remain standing. And each, in its own way, continues to provide entertainment. Gone are The Palace and Capital, The Grand, The Griffin, The Savoy, The Strand, and The Temple. Most were truly gigantic in size, with a seating capacity of over 2,000.

Only The Tivoli (Wonderland, Princess), The Century (Lyric), and The Red Mill remain. Of those The Tivoli is most representative of the early look.

Despite frequent renovations, the owners have had the taste to maintain the elaborate, scrolled plaster work and high painted ceiling, and even some of the original statues still grace alcoves in the 918-seat theatre. The long, mirrored entrance has been left intact.

The Red Mill, hidden from the street, back up over the Tivoli Restaurant on James North, spe-



● Charlie pokes his head up into the balcony above the false ceiling of the present Century Theatre. . .



● . . . and holds his "sweetheart" Rita Hayworth, a feature of Charlie's private office in an old dressing room.



# A dusty journey into Hamilton's past

● From page 27.

cialized in silent films interspersed with vaudeville. At one time, it featured a penny-arcade at street level where you could spend a nickel and see Max Sennett's bathing beauties.

The original side-boxes and proscenium arch remain, thanks to the spirited care of Bob Gibb and crew who maintain it as The Red Mill Dinner Theatre.

But it's the Lyric that has the memories. As Charlie takes us back down, behind the movie screen, we stand on the original stage. High up above the planks are the cat walks used to paint the giant back-drops which were lowered behind the performers, using ropes on pulleys still in the ceiling.

It was on this stage that a young Red Skelton looked nervously out at his audience, where Mel Allen tossed off his one-liners. Now littered with old signs, large iron letters from the original marquee, an ancient hand projector that once flashed backdrop scenes onto the stage of The Strand, the floor still shows the trap door through which

magicians disappeared after hiding themselves in a puff of smoke.

Now we head down damp stone stairs into the alcoves underneath the stage. Past the coal room, its walls still blackened from the fuel, its floor wet from the underground well which once supplied coolant for the gas pipes that lit the gas wall lamps upstairs.

## Stage

And into a musky old hall containing five doorways, paint peeling, some door panels missing. Charlie opens each door to a billow of dust, his flashlight searching the recesses, its beam finding treasure in each.

In one is an old travelling trunk containing 40-year old Spectators and books. A broken mirror sits in the corner. Another is rumored to be the room a dead actress was brought to after being murdered by a fellow actor on stage. The gun was supposed to contain blanks in the play, but a real bullet felled her.

The light catches a moth-eaten pair of pants and herringbone jack-

et hanging on a wall-hook.

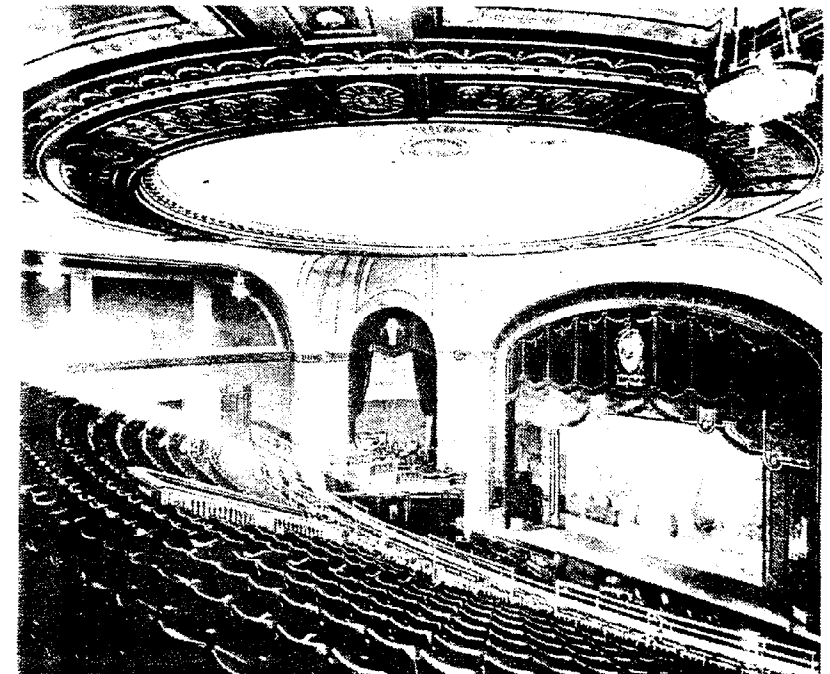
In another room, littered with glass bulbs, metal, papers and rope, stands a five-foot-high aged slide projector, used during intermission 60 years ago. A small box containing grimy slides sticks out of its side.

Pull one out, dust it off: "Keep the home fires burning" it reads, as it instructed First World War audiences how to sing along. A second slide is "Pack up your troubles", a third is written in red pencil, "Final Score: 2-0 Kitchen-er."

Now-famous names once graced these doors, waiting for their owners to be curtain-called.

In this one Jack Benny checked his bow-tie and the tilt of his boat-er. In that one Georgie Jessell, "little more than a lad", put on his grease paint and polished his boots. And in this hall Harpo Marx gave his bicycle horn a last spirited honk before heading up on stage with his brothers.

"It's all just a memory now," says Charlie as he fastens the doors and flicks off his light. "Just one big memory."



● The splendor of Loew's, later the Capitol, in the early 1900s.

## 'The show place of Hamilton' began as the Lyric Theatre

ON NOV. 12, 1912, the Dominion Theatres chain announced that there would be a new vaudeville and motion picture house in downtown Hamilton.

To be located on Mary Street, just north of King Street East, the property acquired for the theatre was not only centrally-located, it was large and deep enough to contain a building capable of seating 2,300 patrons.

The plans, described in *The Spectator* that day, called for a theatre that would contain "one balcony, sixteen boxes, ten ground floor exits, ladies' retiring room, nursery for infants in arms, with a trained governess in attendance, gentlemen's retiring room, free telephone, etc."

The promoters of the new theatre promised that "the most careful and critical parent need not hesitate to allow his children to visit this theatre, as they will be carefully and courteously looked after. Every performance will be strictly censored before being presented, and only a clean entertainment of instructive and educative order will be permitted."

By April, 1913, the Mary Street theatre was nearing completion. To spur public interest in the project, the owners offered \$200 in gold for the best suggestion of a name for Hamilton's latest entertainment palace.

The name selected, the Lyric



HERITAGE

Brian Henley

Theatre, had been suggested by more than 80 Hamilton area residents, and the prize was divided among them all.

Magicians, singers, comedians and novelty acts regularly shared the stage with the latest in motion pictures during the early years of the Lyric Theatre's history.

In October, 1920, the whole theatre was turned into a temporary movie studio, and local talent was recruited for a motion picture shot on the Lyric's stage. Six months later, "the Kid," Jackie Coogan, the highest salaried child entertainer in the world at the time, made a personal appearance at Hamilton's Lyric Theatre.

On Aug. 22 1940, the Mary Street playhouse reopened with a new name, the Century Theatre, after extensive changes had been made to the building.

As described in *The Spectator*, the striking transformation of the

old vaudeville theatre into a modern movie house made the Century Theatre "the show place of Hamilton." "Words seem in adequate to describe the breathless beauty of the Century Theatre. From the gleaming exterior to the last detail within, everything that thought and money could provide has been furnished for the movie goers of this city. Luxurious is the word that best describes the appointments, while the newest and finest in technical apparatus will give the utmost in sight and sound reproduction."

The 1940 renovation included the installation of "black lighting." Only the third theatre in North America to use it, the process involved the fluorescent dyes mixed in the materials of the walls and carpets. Brightened by the use of ultra-violet ray lighting, the walls and floors provided patrons with a soft glow throughout the auditorium, but their vision of the screen was not adversely affected.

Hamilton's Century Theatre also, in 1940, became the first motion picture house in Canada to have year-round air conditioning installed for the comfort of its patrons.

The Century Theatre, closed in the fall of 1989, was one of Hamilton's most popular movie houses for many years. Only the rusty half-moon-shaped sign reading "Lyric Theatre" near the roof of the vacant building, remains from its 1913 vaudeville origins.



The Century Theatre on Mary Street in February, 1960.

417.1352 6022

43  
HAMILTON PLEASANT

JUL 14 1992

1000 1000