



THE GRAND.
Tonight "Searchlights of a Great City."
Wednesday, "The Girl and the Judge."
Saturday, "The Sleepy King."
THE LONDON.
Tonight, "The Merchant of Venice."
Monday, "The Charity Ball."
Tuesday, "The Land of the Czar."
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Thursday, "The Shadow Detective."
Friday, "Down in Maine."
Saturday, "Sapho."

Next week a couple of first-class productions come to the Grand, "The Girl and the Judge" and "The Sleepy King." The latter, presented by Walter Jones, a favorite comedian, has been seen in London in "The Chaperon," and it is said of this play, as for "The Girl and the Judge," the critics have been speaking well of it, and it should prove a worthy evening's amusement.

Attractions appear to be looking up

star, who is due at the Grand Opera House on Monday week, Dec. 7, when she will appear in "Cynthia." Mr. Henry Miller will accompany Miss Anglin, and he will present Clyde Fitch's one-act play "Frederic Lendore." Mr. Nettles reports that Miss Anglin is eagerly looking forward with pleasure to her approaching Canadian trip. The seats for Miss Anglin's engagement will be on sale Friday at the theatre.

It would appear from the experience of the theatrical world that the American people have begun to tighten their purse strings. From all quarters of the country comes the story of hard times from theatrical men, and it is a well-known fact that at the present time Ontario is over-run with the small fry of shows that have quit New York because of bad business. Here are two extracts from reliable journals which show how the wind blows: "Harper's Weekly: The theaters in New York report an unsatisfactory rate of attendance. There are many

of air created by electric fans underneath the stage and passing upward through the base and illuminated by light projected through the base and in some cases overhead. The effects produced by this means were stated to be very realistic, so much so, according to the evidence of plaintiff's manager, that during the production of the grand opera of "The Damnation of Faust" at Monte Carlo, the first time the flames were blown up one of the firemen ran to the box, and on the opening night several of the audience left the theater when the flames appeared, and the management found it necessary to insert a notice in the programme that the fire produced was artificial and not real.

Old London has 46 playhouses open to the public, not including music halls and variety palaces. This number does not include the Lyceum, which is probably to be open again before very long. The proportion is one playhouse to about every 130,000 of London's inhabitants. Within the next few months

Theater, Pittsburgh, is only 23 years old, and has within the past two years erected three theaters—The New Nixon, Pittsburgh, the Inglewood, Chicago, and the New Masonic Opera House, Los Angeles. He is also designer and architect of the Illinois Theater, Chicago. His ideas have worked a revolution in theatrical construction in this country.

Mr. A. W. Piner, the well-known dramatist and playwright, has been lecturing in London upon Robert Louis Stevenson as a dramatist. He said, among other things, that "if one could lay his finger on the reason of Stevenson's success, he would not say failure, but inadequate success as a playwright, it might, perhaps, help to the understanding of the still more inadequate success of greater men. He thought it would be found that Stevenson, with all his genius, failed to realize that the art of drama was not stationary but progressive. By this he did not mean that it was always improving, but that its conditions were always changing,

which have had more than a century run in Philadelphia. Mr. Spencer is now at work on his fourth opera, which will be presented in Philadelphia this winter.

Marc Klaw, of Klaw & Erlanger, was born in Louisville, Ky. A. S. Erlanger, his partner, in Cleveland, Ohio. Charles Frohman, in Sandusky, Ohio, and Al Hayman, in Wheeling, West Virginia. The middle west has certainly done her share for the theatrical world.

The ending of Julia Marlowe's tour, marks the first big dramatic closing of the season.

Vesta Tilley and "Algie" Clyde Fitch's play, in which she toured, will both be shelved—the former will be transferred to Edward Harrigan's "Under Cover" Company—the latter to oblivion.

"Eight Bells," has been before the public 14 years.

Hanson's Superbia and Fantasma have alternated in public favor for almost a score of years.

Ludwig Engländer, the noted composer, has written the music for no less than 52 operas and musical comedies. He is now at work on a new Japanese opera for Sam S. Shubert, and Nixon & Zimmerman.

Jessie Bartlett Davis, so long with the "Bostonians," is making the hit of her life as "Capt. Delaney," in Francis Wilson's revival of "Erminie."

There are over 1,500 people on the pay roll of the Nixon & Zimmerman enterprises, 407 of whom draw their salaries from their Philadelphia theaters.

Fay Templeton was the wife of the late minstrel, Wm. H. West.

"A Fool and His Money," with Jameson Finney, is looked upon as a certain success after the New York run; Julia Marlowe, one of the most popular actors



Octoroon Girls, With "The Sleepy King" Company, at the Grand on Saturday Next.

at the London Opera House these days. Tonight Mr. Elmer Buffum and company appear in "The Merchant of Venice," and if the other members of the company are in Mr. Buffum's class, the production should be a clever one. Of Mr. Buffum's leading lady it may be said that she can be relied upon to give a finished support, she having been with Mr. Buffum in "The Prisoner of Zenda," a couple of seasons ago.

All next week the Gibney Stock Company will hold the boards, putting on the plays named in the foregoing list, and it is said of these plays, that they are the cleverest popular priced company on the road today. The Gibneys carry with them a very good band, the company also, including Mr. Joseph T. Powers, the clever monologue, song and dance artist; Miss Marian Gibney in all the latest popular songs, including "The Gambling Man," "Bumping Around," and others; G. Walter Thompson sings the beautifully illustrated ballads, the most popular of which are "The Cottage by the Sea," "City of Sighs and Tears," "Alabama," "The Company," and promise a complete change of vaudeville each night.

One of the striking scenes in London Richardson's new melodrama, "Searchlights of a Great City," recalls the famous incident which changed its name from "The Church of the Atonement" to that now generally accepted title, "The Little Church Around the Corner." In 1876, Mr. George Holland died. He and his family had attended "The Church of the Atonement" on Madison avenue, but when the Rev. Dr. Sabine, rector of that church, learned that the deceased had been an actor, he declined to conduct the funeral services. He told Mr. Edward M. Holland and Mr. Joseph Jefferson that they had better go to the church around the corner, where they are in the habit of doing such things. "God Bless the Little Church Around the Corner" was the beginning of a song that rang throughout the country and made that edifice famous. It has since been the church to which members of the theatrical profession have given loyal allegiance. An exact reproduction of the interior and exterior of this edifice's most unique architecture constitutes the scene effect of the second act of "Searchlights of a Great City," which will be seen for the first time in this city this afternoon and night.

Mr. David Higgins and Miss Georgina Waldron appeared at the Grand last night in "His Last Dollar," a melodrama of more than 100 scenes. There is to be sure, nothing new in the problem of plot, but it is nevertheless a play full of life, energy and action in every act. The race track and the stock exchange are called into play, and a villain of a not particularly bad stripe winds his way to the finish without killing anybody or being killed in order to get him out of the way.

Mr. Higgins appeared as Joe Braxton, the speculator, and certainly was clever and natural. As Eleanor Downs, Miss Waldron also made good, and both she and Mr. Higgins enjoyed liberal plaudits throughout the evening. Miss Alice Mortlock, as Alicia, the banker's daughter, proved herself a pleasing actress, and the remainder of the company went through their parts in a satisfactory manner.

Some excellent scenery was shown, and the ladies exhibited some decidedly handsome costumes. The audience was small.

Mr. Louis Nethercole arrived in London last night as advance manager for

theaters—half a dozen new ones have been opened this season—and there seems not to be theater-goers enough to fill them, even when the shows they present are of exceptional quality. Trouble is not a deficiency of people, but of dollars. Good seats at the theaters—when the box offices have them for sale, which is seldom—cost 25 cents. Few persons go to the theater alone, so that it costs at least \$4 to see a play. Four-dollar lumps of money are not so prevalent as they have been. Considerations of thrift come into play between many waiting theater-goers, and the plays they would like to see, to be had then ever before in the history of the theatrical business. More productions are being made and have been made than ever before, and consequently more people are being employed in them.

The Pittsburgh Orchestra, it is understood, will be heard in this city in February.

The Chatham News tells the following story of Miss Marie Dressler, who is a Chatham girl. The News says: "Chatham is certainly cutting a wide swath in Detroit theatricals this and next week with Miss Zella Frank playing one of the leading roles in 'The Prince of Posen,' and Miss Marie Dressler the top liner at the Avenue Theatre. Miss Dressler, who is one of the highest-salaried artists in the country, will be remembered here by the old residents as little Lela Kerber, daughter of Prof. Kerber, who was well-known as a pioneer tutor. They lived on Elizabeth street near the little Methodist Church, and Miss Frank was the daughter of Leonard Frank, who kept the tin shop on the bridge, now occupied by J. S. Campbell. The family lived near W. B. Wells in a house owned by H. G. Kogelschitz. Miss Frank left Chatham to go to the stage with the elder Miss Kerber, Marie Dressler's sister. They are both now at the top rung of success."

An interesting law suit in the London courts, was regarding patent rights in an invention for producing artificial fire and flames for stage effects without risk to life or property. The plaintiff's alleged invention consisted of an ornate case in which steamers of translucent material were attached, and every form of lighting, including gas, electricity, and kerosene, was set in motion by a current

the theaters are to be augmented by at least four more.

Mr. Willard has decided, during his closing weeks at the St. James Theatre, London, to play Mr. Barrie's comedy, "The Professor's Love Story." Until Dec. 7, when the change of program will take place, "The Cardinal" will be continued. Then Mr. Barrie will again achieve the honor of being represented at three London theaters at the same time. Mr. Willard's and the Vaudeville.

Ada Rehan and Ous Skinner, with their handsome revivals of "The Merchant of Venice," "Taming of the Shrew," and "The School for Scandal," are playing through the middle west and south, meeting with a measure of success that is literally immense. They will not reach New York for some months yet.

Mrs. Carter had a big audience and a rousing welcome on Monday evening when she revived "Zaza" at the Elmsco Theatre. Nearly the whole original cast had been reassembled for the occasion. The only one missing was poor



MISS PAULA EDWARDS.
Miss Edwards is the star of "Winsome Winnie," the new and brilliantly successful musical comedy being presented in the New York Casino after having been played for a brief preliminary season elsewhere. This is Miss Edwards' first appearance as an individual attraction. She was last seen in London in "Sun Toy" two years ago, when she sang so successfully, "The Pasodito Rhoda Ran."

Mark Smith, who has "crossed the divide" since the play was last seen here. The drama has lost none of its effectiveness and Mrs. Carter plays the same part with the same life and vivacity that characterized her work at the outset.

An innovation of the New Nixon Theatre, Pittsburgh, will be the accessibility of the balcony without steps. The house being 12 1/2 feet wide, with a slight incline of 3/4 inch to the foot, allows for the grades bringing spectators to their seats without any unpleasant and inconvenient steps. The architect, Benjamin H. Marshall, of Chicago, has guaranteed under forfeiture of \$5,000 to seat the first man who purchases a balcony seat for that theater in an automobile and will go on.

Mr. Benjamin Harrison, who de-

and that every dramatist whose ambition it was to produce live plays was absolutely bound to study carefully, even respectfully, at any rate not contemptuously, the conditions that held sway for his own age and generation. That Stevenson did not, would not, do. It would be found that in all his plays he was deliberately imitating outworn models and doing it, too, in a spirit of half-disdainful spirit, as who should say, "The stage is a realm of absurdities—come, let us be cleverly absurd!" In that Stevenson was a dramatist and never would be attained. No one could doubt that Stevenson had in him the ingredients of a dramatist. What was lacking was the desire to study carefully to project characters and to cause them to tell an interesting story through the medium of dialogue. That was the raw material of theatrical talent. Dramatic, like poetic, talent was born, not made. If it was to achieve success on the stage, it must be developed into theatrical talent by hard study and generally by long practice."

The music of "Winsome Winnie," Jacobowsky's new opera is the best example of high class construction in that line since "Erminie."

The New Nixon Theatre, Pittsburgh, will be the nearest approach to the Grand Opera House, Paris, yet attempted. It will seat 2,500, is constructed of steel and iron throughout, with white marble, granite and terra cotta front. The cost of construction will be over \$500,000.

Politics, they say, make strange bedfellows. How about the show business? Of the six big theatrical syndicates.

S. F. Nixon started life as a Notion Salesman.

J. F. Zimmerman was a baker.

Marc Klaw, a lawyer, and the other outbuildings on the premises being occupied, the aforesaid green-room was the only shelter for a very unfortunate and very new calf.

It proved a noisy accompaniment to the play, and to remedy or mitigate the evil, the actors took turns at holding their fingers in the calf's mouth during the scenes of principal interest. On one occasion, "Richard III." being the bill, the animal was left unattended and this is what followed: "Erminie," Lady Anne—Would that I knew thy heart.

Richard—Thy finger in my speech. Calf—Bast! Bast!

Richard—Some of you go to the calf. Lady Anne—I fear me both are false. Richard—Then never man was true.

Richard—Why the devil—don't some of you give the calf something to eat?

Booked for the Grand are three attractions which should prove treats of no mean order. On December 1st and 2nd Margaret Anglin, the famous Canadian actress will be seen here in "Cynthia," and Mr. F. C. Robertson and Miss George Elliott, in "The Light That Failed," and Francis Wilson in the famous musical comedy "Erminie," will come along in February. Miss Marguerite Sylvia is with Mr. Wilson in "Erminie."

Francis Wilson was born in Philadelphia.

S. F. Nixon, of the firm of Nixon & Zimmerman, was born in Fort Wayne, Indiana. F. F. Zimmerman, his partner, in Philadelphia.

Willard Spencer, author of "Miss Bob White," which is to be seen here soon, has composed three operas, "Little Tycoon," "Princess Bonnie," and "Miss Bob White," each of which has

recesses in the country, in "Fools of Nature"; "The Jersey Lily," with Blanche Ring; Henry Dixey, in "Fading the Music"; "Vivian's Piques," with Arthur Byron; "The Red Mouse," with Valerie Berge; "The Rector's Garden," with Robert Edson, who went back to "Soldier of Fortune," and Jessie Millard, who is to bring "A Clean Slate" to an end within a week or two—these are some of the theatrical enterprises that have already come to an end, young as the season is.

Martin Raab, a member of the Hoboken (N. J.) Board of Police Commissioners, likes to go to the theater, but has not been able to gratify his taste for the reason that the seats are not constructed to accommodate a person of his avoirdupois, something over three hundred pounds. Proprietor Henry P. Soulier of the Lyric Theatre, has had an orchard chair made to order for Mr. Raab. It is 25 inches wide and is warranted to sustain the Commissioner's weight. The chair will be placed in position today and it will be known as "Q 2."

Madame Fanny Janaschek, the grand old woman of tragedy, has come near the end of her career. She came to America thirty-six years ago and her last part was in a melodrama of the "burial" sort called "The Great Diamond Robbery." Of that final venture the late Nym Crinkle wrote: "It was the illusion of a confident and artistic woman who can sweep away with her emotions, but who cannot comprehend the march of events. Some half-hearted efforts were made to come abreast of what the managers told her was the market, but for the most part they reminded one of Branislav herself taking to the push-cart."

Many years ago a company of strolling actors were performing in an improvised theater in a remote place. The green-room was a stable, and the other outbuildings on the premises being occupied, the aforesaid green-room was the only shelter for a very unfortunate and very new calf.

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In our Stormy Winter Weather
colds and chills are prevalent. When you feel a cold coming on a cup of steaming hot **BOVRIL** will ward it off.

At any time when you feel run down or out-of-sorts it is far better than stimulants

It is as good as a meal when you're not feeling hungry—better than many kinds of food when you are.

LITERARY NOTES.

THE CENTURY FOR 1904.

The Century for 1904 promises a wealth of reading and pictures that surpasses even the high standard achieved during 1903. Perhaps most notable of all the strong features of the volume will be Dr. S. Weir Mitchell's "The Youth of Washington," told in the form of an autobiography. Dr. Mitchell imagines Washington sitting down at Mount Vernon in his old age, and recording, solely for his own eye, the story of his "youthful life and the influences that affected it for good or ill." Then there will be a series of articles on "Italian Villas and Their Gardens," by Edith Wharton and illustrated largely in color, by Maxfield Parrish. Ernest Thompson Seton has prepared "Fable and Woodmyth," brief papers in a new vein. Already have commenced the important Thackeray letters, telling the story of the great novelist's friendship with the Baxter family of New York. Ray Stannard Baker's article on the Great Northwest and the Great Southwest are continued, and other notable writers make valuable contributions. Fiction holds a prominent place in the Century, which also supplies a marvelous wealth of short stories in a woman's magazine, is even brighter and better than ever.

A GREAT HOLIDAY NUMBER.

The December Delineator—Christ-nmas Number—reaches the acme of beauty and utility, and possibly of circulation also, in a woman's magazine, having a first edition of more

than a million copies. It contains 240 pages. To produce this great edition, 728 tons of paper and 49 presses working 25 days were required. In addition to exquisite color work, clever fiction and striking illustrations, the number includes a special of charming winter fashions covering forty-two pages, letters from the foreign fashion centers, and illustrated articles on the fashionable fabrics and trimmings, millinery, etc. Among the notable contributors are: Richard Le Gallienne, W. A. Frazer, Albert Bigelow, Harriet Prescott Spofford, Andrew Lang and Gustav Kobbé. There are many beautiful art features, among them four pages in color, representing Babyhood, Childhood, Girlhood and Motherhood—the work of Bernard J. Rosenmeyer. For the children there are entertaining games and stories, and for the housewife many practical suggestions in cookery and other departments of the home, for the Christmas season.

OUTING FOR DECEMBER.

When Caspar Whitney became editor of Outing, he promised a magazine that should reflect in text and pictures, the human side of outdoor life in addition to being authoritative. In the December number he seems to have made good his promise. "The Paris Man," "The American at Play," "Fox Hunting About Home," "Fighters by Nature," "The Automobile in War," and other live topics are ably treated and well illustrated. The current number is also strong in fiction, while there are the usual helpful departments of sportsmen, touching shooting, fishing, etc., and Mr. Whitney's comment on current matters of the outdoor world.

Six Books For The Sick.

What I Learned After 30 Years.

Which shall I send?
Book 1 on Dyspepsia.
Book 2 on the Heart.
Book 3 on the Kidneys.
Book 4 for Women.
Book 5 for Men (sealed),
Book 6 on Rheumatism.

No money is wanted.
Simply select the book you need.
It is my experience as a specialist of 30 years. In the book I tell how at last I found a way to reach difficult, deep-seated diseases. Thirty years of earnest, ardent toil in hospitals and at bedside, made it possible for me to write these books.
The books tell how I perfected my prescription—Dr. Shoop's Restorative. How by scientific experiment I traced out the causes that bring on chronic diseases. I found invariably where there was a weakness, that the inside nerves were weak.
Where there was a lack of vitality, that the vital nerves lacked power.
Where weak organs were found, I always found weak nerves.
The nerves commonly thought of, but the vital organs, the inside—the invisible nerves.
This was a revelation.
Then my real success began.
Then I combined ingredients that would strengthen—that would vitalize these nerves.
That prescription I called a restorative. It is known the world over now as Dr. Shoop's Restorative. After that I did not fail to cure one case in each hundred. In the extremely difficult cases, my failures for five years were one in each forty treated. I found cancer incurable. Cancer is for surgery, not medicine.
Then how to get this prescription to the sick ones everywhere was my thought.
I must announce it in the public press. But thought I, will they realize the truth of my discovery—The real power of Dr. Shoop's Restorative? Then a way came to me—like a revelation.
"I will offer it to the sick on trial," said I. "Then they will know I am sincere."
I wrote a reliable druggist in each city and village in America.
I of their consent to co-operate with me.

Now to any sick one
Dr. Shoop's Restorative
Can Be Taken on Trial.
For a full month I will let you use it entirely at my risk.
Send no money. Just write me for the book you need. When I send it I will tell you of a druggist near you who will permit the month's trial.
Use the Restorative a month. Then decide. If you say to the druggist, "It did not help me," that will relieve you of any expense whatever. He will bill the cost to me.
This is my way of clearing your mind of all doubt as to what Dr. Shoop's Restorative can do.
No matter how prejudiced, you cannot dispute this absolute security I offer.
You cannot resist an offer like this if you are at all sick.
If you have a weakness, write me.
If you can't do things like you used to do, tell me about it.
Write in confidence. As a physician I will tell you a way to help.
Get my book now—today.
Address Dr. Shoop, Box 41, Racine, Wis.
Mild cases, not chronic, are often cured by one or two bottles. At druggists.

CASTORIA.
The Kind You Have Always Bought
Beware of cheap imitations.
Signature of J. C. Ayer & Co.
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