



THE GRAND.
Today, matinee and night.
New Year's Day, matinee and night.
Friday, First-Class Vaudeville.
Saturday, First-Class Vaudeville.

At the Grand Opera House today, afternoon and night, the attraction will be "The Black Mask" which is said to be one of England's greatest dramatic sensations, the original company being now in its sixth year in Great Britain. The play is a dramatization of Sir A. Conan Doyle's book. The company is said to be first-class.

"Under Southern Skies" will reappear at the Grand on New Year's, matinee and night, and certainly he greeted by a large and representative audience. "Under Southern Skies" has come to be generally recognized as one of the very best of the traveling attractions and is playing everywhere to the capacity of the theaters. Theater-goers are so often disappointed by inferior performances or poor plays, that they are prone to leave the theater alone, except when an attraction of proved worth is offered. This is the case with "Under Southern Skies" which is now in its third season of undiminished popularity and is conceded to be the very best play of southern life which has been presented to the public in many years. So much life, fun and gaiety is interwoven with the story, and the play is so thoroughly given as was its first presentation before a metropolitan audience. Nothing is slighted that can add to the enjoyment or satisfaction of the audience, and this is undoubtedly why the houses greet the play again and again as often as it returns to the various cities visited. The people are sure of getting "value received" when they pay their money to see "Under Southern Skies."

An entirely new outfit of beautiful scenery is used for the play this season, and new costumes are worn. A fine company of players has been selected for their special fitness for the various roles.

The offering at the Grand on Jan. 6 and 7 will be a vaudeville bill of a very high order. Among the artists who will appear are such popular names as E. J. Irvine, J. J. Shaw, Katherine Nugent and a big bill of nine strictly high-class acts.

On New Year's Day the new scale of prices goes into effect at the London Vaudeville Theater, and on the same day a splendid orchestra of five pieces will also be installed in the house. As far as the increase in prices is concerned, it does not amount to much, as only a few rows of seats in the front of the pit and the balcony are affected, and those only to the extent of 10 cents. Thus a few rows in the front of the pit and the balcony will sell for 25 cents each, and the prices in the remainder of the house will remain the same as at present—that is, 25, 20, 15 and 10 cents. On the other hand, the introduction of the orchestra means a great deal to the patrons, and will add immensely to the popularity of this already popular theater.

As is well known to very many people in London, this theater's bill at the London Vaudeville Theater is an ex-

ceptionally good one, and those who have not seen it should not fail to visit the London tonight. The slack-wire act of the Rosaires, the wonderful feat of Harvey & Co., called "A Bedroom Upside Down," the skit of Virden and Dunlop, and the singing of Miss Madge Anderson, as well as the marvelous tricks of the Barkers, go to make up a really first-class bill.

"King Dodo" closes in Cincinnati tonight, owing to poor business. It is said many of the company will be stranded, owing to lack of funds.

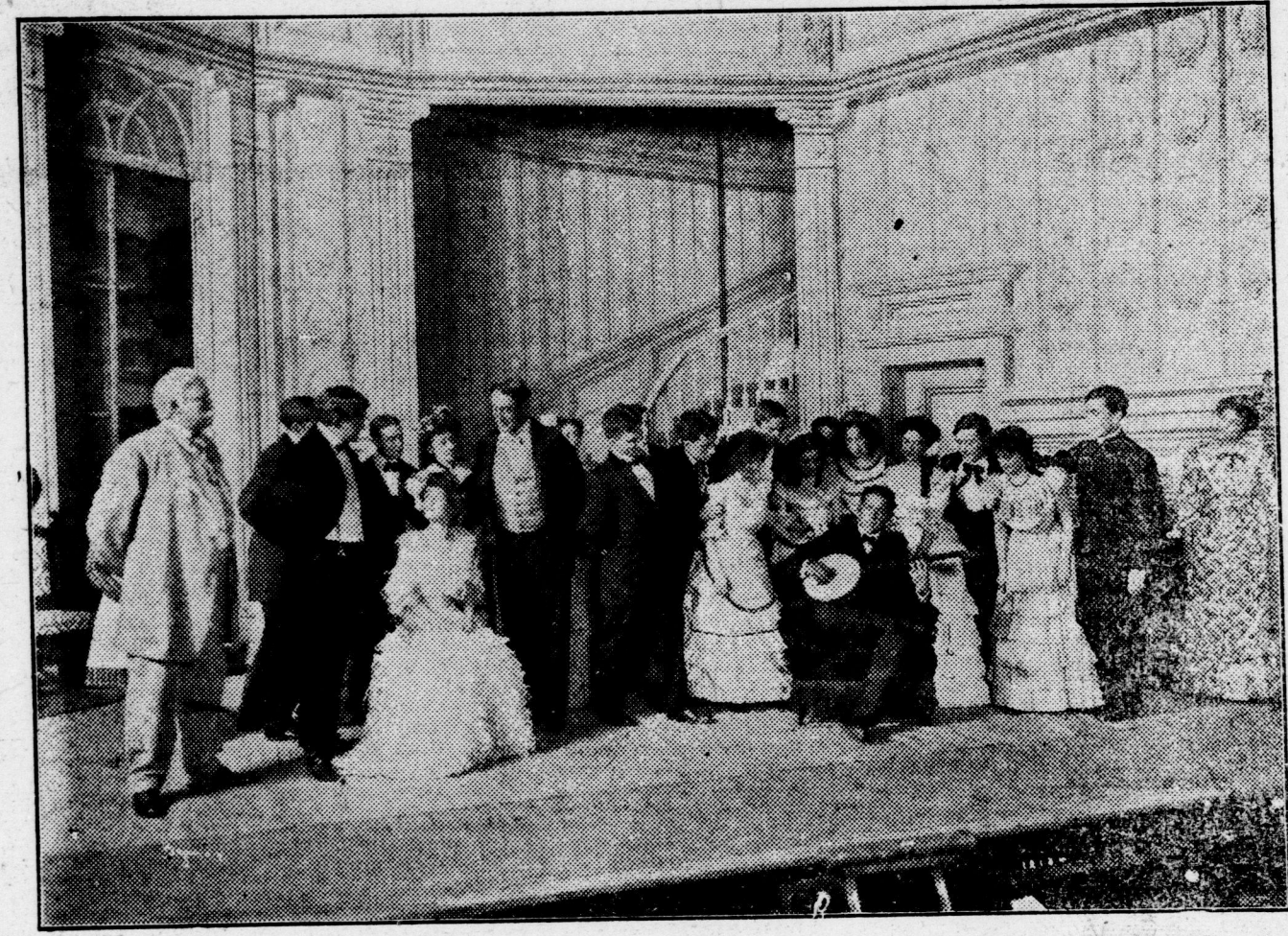
Manager Kormann, of the Grand, announces that among the engagements

practically limitless possibilities. He thinks that the passing of the serio-comic and the gradual elimination of the slack-wire as a laugh-producer, are among the most promising signs, though it is a pity that the slack-wire is still so much in vogue. He thinks that the future of vaudeville rests almost entirely in the hands of the performer, as upon him is the responsibility of producing the new ideas. He thinks the time will come, and very soon, too, when the variety actor of the old school will be forced out of vaudeville altogether. Intelligence, enterprise, application and refinement he considers qualifications necessary today to place the performer in the category of "the survival of the fittest."

In the failure "The Rich Mrs. Remington," has been selected for the leading role in "Mrs. Leffingwell's Boots."

Now that Mrs. Gilbert has passed away, the oldest actress on the American stage is Mrs. Inogene Hyams, of Cincinnati, at present playing the role of Mrs. Bartlett in "Way Down East." Mrs. Hyams was born in 1838 and made her first appearance as a child at the National Theater, Philadelphia, in 1846.

"The Wife Without a Smile" was presented in this country for the first time at the Criterion Theater, New



SCENE FROM "UNDER SOUTHERN SKIES," AT THE GRAND NEW YEAR'S DAY, MATINEE AND NIGHT.

For January is that of Forbes Robertson in "Love and the Man."

Some interesting opinions upon the future of vaudeville have been obtained from a number of the more prominent actors and artists. Will M. Cressy, whose name is familiar as the author of many of the best vaudeville comedies in the twice-a-day theaters, suggests that to assure the continued prosperity of vaudeville there should be a kindergarten for managers, in which they should be taught how to put a vaudeville bill before an audience in a pleasing and intelligent way. His idea is that too many managers show a want of appreciation of balance or contrast in a bill. He instances a vaudeville programme of seven acts, containing no less than five dramatic sketches. He tells of another of nine acts, containing four sketches and four monologues. Such arrangements, Mr. Cressy considers bad form, and he contends that there is no act, no matter how pleasing it is, that cannot be ruined completely by placing a conflicting act before it.

Milton Nobles declares that the steady advancement of vaudeville in the past eight years indicates, in his judgment,

Clayton White says he fails to find any difference between the audiences of vaudeville and legitimate theaters. His view is that the future depends upon the actors and managers equally. In his opinion the time is ripe for thirty-minute comedies, and he concludes that just so long as the magazine of short, popular stories shall be in vogue, that long will vaudeville, with the intermingling of bright specialties and good music, be popular and profitable.

Helen Bertram, the leading woman of "The Prince of Pilsen" Company, has begun an action in the supreme court of Westchester County, New York, against her mother, Mrs. Carrie Burt, to obtain a villa and a parcel of land valued at \$10,000, and located in the fashionable summer colony of Larchmont. The actress alleges that the property was conveyed to her on agreement and that her mother is now trying to dispose of it without her consent.

Lillian Russell's starring tour in "Lady Teazle" was inaugurated at Baltimore last Monday night, and a substantial success is reported.

Pay Davis, who recently appeared

York, last Monday night, with the most notorious scene eliminated. The piece was not received with general favor.

Next week the bill at the London will be followed by the new company of PROFR. W. STEVENS' ORCHESTRA. "Uncle Sammy".....March "My Kickapoo".....

.....Indian characteristic two-step THE GREAT PLATTE.

Alto Singer, Impersonator and Change Artist.

MR. AND MRS. A. C. RIDGE. Comedy Sketch Artists.

EDDY SAWYER. The Greatest Flying and Balancing Act.

BYRON & BLANCHE. In Their Original Comedietta, "Matrimonial Sweets in Family Jars."

OVERTURE.

Prof. W. O. Stevens' Orchestra. "Burgomaster".....Selection

BATEMAN. Character Comedian.

MIKE SCOTT. The Irish Comedian.

THOMAS, MAYWOOD, CLAXTON. In a Society Sketch, "The Stolen Princess."

CAPT. DEVLIN'S ZOUAVES. Fancy Zouave Drill and Wall Scallops.

KINETOGRAPH.

1. Opening Ceremonies, New York Subway.

2. The Lost Child.

Attention is directed to the fact that in Capt. Devlin's Zouaves there are thirteen people, and the act is one of the costliest on the road. In security such attractions as this for the London Managers Bennett and Fleming are proving that they are worthy of the patronage of Londoners.

Digby Bell has finally been selected to play the title part in Augustus Thomas' new play, "The Education of Mr. Pipp." This play is inspired by Charles Dana Gibson's series of interesting drawings under the same title, and it appears that the selection of

this polished comedian is a managerial move in the right direction. Mr. Bell will cancel his vaudeville engagements and begin this week rehearsals of the new part, as it is hoped by Manager La Shell to give it an early production.

Gertrude Coghlan, who made her stage debut with her gifted father, Charles Coghlan, in "The Royal Box," is to be the leading lady of Robert Haines' company in the new domestic drama, "Once Upon a Time." There is much artistic promise in this association of Mr. Haines and Miss Coghlan in the new play, which was written for the actor's use by his wife. The latter's first effort, "Hearts Aframe," created something of a sensation in the east when brought out by Amelia Bingham.

Jean Newcombe is no longer a member of "The Eternal Feminine" Company. Her defection is said to have followed a difference of opinion between herself and Margaret Anglin, the star, concerning the proper method for a modest Grecian maiden to wear a flowing robe of the period.

Edith Barker will be Francis Wilson's leading woman when the latter plays "Cousin Billy," the first of the new season. In his career on the stage Mr. Wilson has had as leading women Lillian Russell, Pauline Hall, Marie Jansen, Lulu Glaser and Madge Leslie.

MISSIONARY'S STORY OF A STORM AT SEA

HIS EXPERIENCE IN TENDING TO HORSES ON A STEAMER.

A missionary, tending horses for his passage across the Atlantic, describes his experiences in the November Canadian Magazine, as follows:

Our sleeping quarters were down in the "forecastle," adjoining the cattle pens. But the human filth and stench of this "black hole" drove us to sleep among the horses. The food consisted of meat tougher than "bully beef," soggy bread and plain tea. But we were more fortunate than the others in our food, for in recognition of my medical treatment of the steward, who was ill, he permitted us to eat in the galley with the cooks. We ate standing beside the dresser, and at times had to hang on to the galley ropes with one hand and feed with the other, while with our bodies we kept the dishes from sliding off as the ship rolled and pitched.

I had only eight horses to feed and water, but my friend had twelve. And as I was fortunate in having less work than my companion, so was I more fortunate also in being free from seasickness, while he, poor fellow, was sick much of the time. The regular voyage run was nine days. New York to Liverpool, but owing to mighty storms encountered during this winter season we were four days overdue.

One night, roused from sleep among the horses during a raging storm, we learned that the captain, unable longer to keep the ship heading against the wind, the huge vessel being as a cork in a boiling cauldron in terror and despair had determined to attempt to turn and run before the wind. All was made ready. The last hope fluttered in every heart. The signals sounded. See, she turns! The steel plates creak! The tempest shrieks among the rigging, bending the masts, and striking her on the weather beam with a crash! It swings her clean around, driving her back upon her track and the American coast! For a night and a day he let her drive—and as I see in my journal, "This has been to us the day of days, a day of a mighty storm at sea." As a result the horses are strewn with wreckage and with dead, dying and drowning sheep—a hundred to a hundred and fifty have perished. The horses, in life, struggled to retain their feet. It was pitiable to see the poor brutes, one moment thrown upon their haunches or felled to the floor, the next hurled with the force of an engine against the breast planks and iron stanchions.

Feed boxes, stall boards, pails, lumber, bundles of hay and bags of grain flew through space or floated about the flooded deck. Sheep were shot out of their pen, and even men were dashed from one side to the other and back again. The horses, terrified, neighed and trembled. Their terror increased as to this confusion and tumult was added the beating of the ship, the moaning and howling of the cattle, the whinnying and struggling of their neighbors, and the yelling and shouting and cursing of men.

The wind, howling, swept down the stokehold with wrath and fury; and the ocean piled into mountainous billows drove its water through the port-holes, scuttles and hatches. She shipped sea after sea, which flooded the horses to the knees and blew their drenched tails taut against their bellies. They knew their danger. Fear stood out in every ear and muscle. In every eye and nostril. And the ship itself seemed struck with the same spirit as she rolled and plunged and shuddered and creaked and groaned in every steel plate.

During the thirteen days' voyage our clothes were not once removed, though much of the time we were wet to the hips with sea water flooding the manure. Occasionally we took off our boots and socks, rinsed them both out in the horse buckets, and put them to dry under the blankets on the horses. On landing in Liverpool the first use we made of our "sea legs" was to waddle up to the public baths—Canadian Magazine.



BYRON AND BLANCHE. Comedy Sketch Artists, at the London Vaudeville Theater Next Week.

To Get Out the of Forest.

It's a strange thing, but when a man gets lost in the woods, the first thing he usually does is to start out and run as fast as he can in a sort of panic-stricken way. This is the very worst thing he can do. Nine times out of ten he will go around in a circle and meet his own tracks. He only exhausts his strength to no purpose.

I remember before I went in the Maine woods I had an idea that there were great bald spots, and you could find your way from open to open, bear as well as walking the streets of a city. But my guide soon disabused me of that idea. He took me up on a high hill and then told me to climb a big tree. He went ahead and I followed him. As far as our eyes could see there was nothing but woods, woods, woods. There were tiny openings here and there that looked like the mouths of bushy baskets, but my guide told me that they were only small ponds. These openings were sometimes five miles and sometimes ten miles apart, as near as we could judge. I made up my mind that there would be wood enough to last after I was gone.

When you are lost in the woods, as I hope you never will be, there is one sure way to get out, if you are lucky. Traveled until you come to a little stream, and follow it down. Nine times out of ten it will bring you to a larger stream, which will show you your way out, or it will lead you out by its own winding. I have been spared many a long, cold night in the woods without food or shelter by this maneuver.—Lewistown.

Sleeping Sickness.

An important and valuable discovery relative to the deadly sleeping sickness has been made by the Liverpool School of Tropical Medicine. The cause of this disease, according to the results of elaborate diagnoses that have been made, is attributable to "trypanosomes" in every heart. The parasites are in the fluids of the brain and spinal cord, of some form of the microscopic parasite known as "trypanosomes," which is propagated by the tsetse fly in South Africa. From the close observations that have been made upon the afflicted patients, the symptoms and the danger here are strewn with wreckage and with dead, dying and drowning sheep—a hundred to a hundred and fifty have perished. The horses, in life, struggled to retain their feet. It was pitiable to see the poor brutes, one moment thrown upon their haunches or felled to the floor, the next hurled with the force of an engine against the breast planks and iron stanchions.

RAILWAYS AND NAVIGATION.

CANADIAN PACIFIC NEW YEARS.

SINGLE FARE, good going Dec. 31, 1904, and Jan. 1 and 2, 1905, valid for return until Jan. 3, 1905.
FARE AND ONE-THIRD, good Dec. 31, 1904, and Jan. 1 and 2, 1905, returning until Jan. 4, 1905.
Between all stations in Canada, Port Arthur and east.
Full particulars from any Canadian Pacific agent, W. FULTON, 161 Dundas Street, London, or C. B. FOSTER, E. P. A., Toronto.

ALLAN LINE ROYAL MAIL STEAMERS.

From Montreal and Quebec, every Friday, to Liverpool, via Moville.
First cabin, \$50 and upwards. Second cabin, \$30 and upwards. Glasgow service, \$100 and upwards. For full particulars, apply to the agent, E. De La Hooke, W. Fulton, F. B. Clarke, agents.

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Michigan Central

The Niagara Falls Route New Years Holiday Rates

SINGLE FARE—Good going Dec. 31, 1904, Jan. 1 and 2, 1905, returning until Jan. 3, 1905.

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Going Dec. 31 and 31, 1904, and Jan. 1 and 2, 1905, returning until Jan. 4, 1905. Between all stations in Canada, Detroit and Buffalo.
All particulars at city ticket office, 335 Richmond Street.
JOHN PAUL, C. P. & T. A., London.
O. W. RUGGLES, G. P. & T. A., Chicago.

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CEBRIC.....JAN. 6, 6 A.M.
TEUTONIC.....JAN. 11, 10 A.M.
MAJESTIC.....JAN. 18, 10 A.M.
BALTIC.....FEB. 1, 3:30 P.M.
TEUTONIC.....FEB. 8, 10 A.M.
First, second and third class at very low rates.
Accommodations for all classes of passengers unexcelled.
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Its Dining and Sleeping Car Service is unequalled.
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GRAND TRUNK RAILWAY SYSTEM

NEW YEAR HOLIDAY RATES.

TERRITORY—Between all stations in Canada, Port Arthur, Sault Ste. Marie, and east, also to Detroit and Port Huron, Mich., Buffalo, Black Rock, Suspension Bridge and Niagara Falls, N. Y.

RATE AND LIMIT

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Single First Class Fare and One-Third

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Christmas Week Theatricals in New York

(Special Letter to The London Advertiser.)

New York, Dec. 31.—There are openings and changes of bill on every hand this week and the holiday crowds in attendance at the theaters, while not as large as those of some previous years, have been enjoying themselves in the full holiday spirit. The first of the Christmas offerings has been a comic opera called "Lady Teazle," with Lillian Russell in the title part, at the Casino last Saturday night. The piece proved to be quite the best of any of the remodeled classic comedies that have thus far served as the basis of musical works. It thoroughly served the ideas of the author of "The School for Scandal" and it carried a score that was not alone pleasing and tuneful but entirely in the atmosphere of the old country. Miss Russell individually made what must be termed pretty nearly, if not quite, the success of her entire career as a prima donna. Her voice was never in better condition and her rare and radiant beauty was at its fullness. She was supported by a company of quite uncommon excellence, embracing William T. Carleton, Clarence Handysides, Stanley Hawkins, Van Rensselaer Wheeler, John Dunsmuir, Albert McDuckin, Elsie Ryan, Phoebe Coyne, Lucille Saunders and several others. In addition to a numerous chorus superbly gowned and capably directed. There were a round half dozen curtain calls after the scene, and many in the audience declared that Miss Russell was fully capable of playing "Lady Teazle" as a "legitimate" part, without music, so greatly had she improved as an actress.

As foretold in this correspondence Maude Adams' home coming to the Empire Theater has turned out to be in the nature of a royal welcome. The house has been packed at every afternoon and night repetition of "The Little Minister," which is quite as in love-making and affecting as when we first viewed it upon this stage. Indeed, if it were not for Miss Adams' worthy ambition to create new roles from season to season she might easily go on with "The Little Minister" for many years to come. It is a wholly charming entertainment.

In the way of classic drama we have Viola Allen in "The Twelfth Night" at the Knickerbocker Theater—a very fine and sumptuous revival in which the star is advantageously placed. In her supporting cast we find Henry Jewett, Frank Vernon,

James L. Carhart, Zeffe Tibbary, Boyd Tatler, C. Leslie Allen, Frank Currier and a great many more, of whom nearly all are quite competent for the tasks assigned to them.

The noted English comedian, Edwin Terry, with his farcical comedy, "The House of Burnside," is received with much cordiality at the Princess Theater. Mr. Terry's methods are essentially British and he is somewhat lacking in warmth, and that quality which is the life of a comedian. "The House of Burnside" is mildly amusing, but not violently so, and the whole performance may be said to be quite the best of the company best known here, by name at least, as William H. Denney, Cynthia Brooke and Beatrice Terry.

The new Klaw and Erlanger musical farce called "In Newport" at the Liberty Theater, serves to pass a quite enjoyable evening. It is a collection of funny incidents, lively tunes, smart "gags," pretty costumes, prettier girls and clever comedians. Fay Templeton, of course, shines brightest among the players, for she is quite the best artist of this type that we have known in recent years. She has made a great hit with her new comic opera called "The Princess." The fact looks out that earlier in life she was an actress. Then there is trouble a plenty, and Brackett comes to her assistance, tendering her the shelter of his house. There are riotous times in that little Maine village until the end of the story, which may be readily guessed. Golden's performance of the Yankee hotel man is exceedingly clever, and in fact, the entire company is worthy of high commendation. It contains Theodore Bab-

cock, Charles B. Hawkins, Florence Rockwell, Esther Lyon, Minnie Milne, Louis Galloway, Spader Johnson and an extensive number of minor players. The "welcome home" matinee to Eleanor Robson, at the Amsterdam Theater last Friday afternoon, was eminently successful. In every way the large auditorium was completely filled, the reception accorded the popular American actress on her return from her London triumph was a tribute to her personality. There were at least a carload of flowers, and in fact there was no feat in acting to note the occasion. The large audience, in security, was trying to dispose of it without her consent.

Lillian Russell's starring tour in "Lady Teazle" was inaugurated at Baltimore last Monday night, and a substantial success is reported. Pay Davis, who recently appeared

Low Dockstader's little daughter is quite the most favored by Santa Claus of any young lady of my acquaintance. With Mr. Dockstader as a native instrument the patron saint of Christmas has given Miss Dockstader a holiday present in the shape of a housestead in a small Maine village. Heights to be actually delivered when she attains her majority. In the meantime little Miss Dockstader's mansion will be held in trust and the income from it—for it is leased for a round sum annually—will be passed to her credit.

Mrs. Carter's production of "Adrea" has cost in the direct neighborhood of \$100,000. This is some \$20,000 above the amount invested in "Du Barry," and it makes "Adrea" by far the costliest dramatic presentation upon our stage.

LEANDER RICHARDSON.

BYRON AND BLANCHE. Comedy Sketch Artists, at the London Vaudeville Theater Next Week.

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Chicago and Kansas City to Los Angeles and Frisco

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For tickets and all information apply to E. DE LA HOOKE, C. P. & T. A., or at depot.

F. T. Hendry, General Agent, 151 Griswold Street, Detroit, Mich.