

Plays, Players and Playgoers

THE GRAND.

Today, matinee and night.....
..... "A Southern Romance."
Monday..... "The Earl and the Girl."
Tuesday..... "The Earl and the Girl."

BENNETT'S.

All week.....Vaudeville—Always good.

The Livingstone Stock Company will conclude a two weeks' engagement at the Grand tonight. Had the patronage been more liberal, the Livingstones might have remained longer, but as the manager has a profitable engagement in Detroit, he may be pardoned for giving London the go-by and removing to fields where there is more money in sight.

The company is an excellent one, but the people appeared to be under the impression that it was a mere ten, twenty, thirty, and treated it accordingly. "A Southern Romance," the play which is being given today, matinee and night, is well worthy the patronage of Londoners.

Manager Stewart reports the advance sale for "The Earl and the Girl" as something tremendous. Everybody wants to see Eddie Foy, the wonderful comedian, who packs the theaters no matter where he goes.

Mr. Foy is surrounded by a cast of brilliant vocalists and funmakers, and it is not too much to say that the musical comedy in which he will appear is one of the most sumptuously staged that has ever graced the stage of the Grand.

Londoners allowed one first-class attraction "The Stolen Story," to leave with a poor impression of the city. They should make up for this by filling the Grand on Monday and Tuesday night next.

Eddie Foy, it will be remembered, was the leading man in "Mr. Bluebeard," the attraction which was playing the Iroquois Theater, Chicago, when the fearful fire took place. Foy's rare presence of mind on that occasion resulted in the saving of the lives of many of the members of the company.

If novelty of theme, originality in stage management, cleverness of comedy, ability of principals, comeliness of chorus, together with whistleable musical numbers, are conducive to success, then "The Earl and the Girl" should be voted the success of the season. It appears at the Grand on Monday and Tuesday nights next, and the production here will be identical with that which had a run of over two hundred nights at the Casino Theater, New York city, where Eddie Foy, the comedian, in the role of Jim Chees, made the hit of his long and meritorious career. Aside from Mr. Foy, there are a number of other clever artists, including Harry B. Lester, Elsie Moore, Zelma Rawlinson, Isabelle D'Armond and eighty-five others.

Two legitimate stars, Mr. and Mrs. Robyns, will present a beautiful one-act playlet at Bennett's next week, entitled "The Counsel for the Defense."

A lawyer's home is the scene of the sketch, which occupies 20 minutes on the stage. The story is told with very little dialogue, but with a wealth of fine business, more eloquent than words. It deals with a noted criminal lawyer and a girl of the streets, who has come to him on behalf of her sweetheart, arrested on a charge of murder. One of the strong features of the act is its simplicity; the action is confined to one room, and the only stage properties required are a telephone and fireplace. Two persons tell the story, and the names of but five are used in the telling. The work of Mrs. Robyns, as Molly Smith, approaches a skill that has never been seen here before in vaudeville. Her make-up alone has a realism which speaks whole chapters of autobiography for the girl she impersonates.

A novel animal act will be presented by Clark's Dog and Pony Circus, consisting of fourteen dogs and two beautiful Shetland ponies. The act is quick in action and is not noisy, like the average acts of a like nature.

Mr. Walter Daniels, an impersonator of the Henry Lee type, will present an original idea in character work. His work is said to be clean, refined and artistic.

Charles and Fannie Van will offer



MISS WILSON,
Of Bandy & Wilson, at Bennett's, All
Next Week.

a bright line of repertory and original parodies. Mr. Van has a reputation of being one of the most eccentric comedians in vaudeville, his style of work being entirely away from all others.

Bandy and Wilson, known as the two Fashion Plates, will make their initial appearance in a bright singing and dancing number. Watch this clever couple for the correct style of dress.

Adair and Dahn, novelty tight wire artists, are in a class by themselves. Cake walking, barrel jumping and many seemingly impossible feats are performed.

One of those nonsensical absurdities

which comes to the grand next Monday and Tuesday nights, is an Australian. She was asked if she had noted any difference in the American and Australian audiences. She said:

"One thing I have observed in the brief time that I have been in this country is the way the people show the performer how they appreciate the efforts of the actor to amuse them, and that is the forcible manner of applauding. In Australia, if they like your work, their applause is of a quiet character, so much so that it would not be taken as a cue for an encore here. I have been asked if the Aus-

Neil," a musical play by C. M. S. Mc-Lellan and Ivan Caryll.

Lillian Russell is soon to begin rehearsals of a new comedy by Kellott Chambers, which is to have its premiere in Philadelphia during the Christmas season. The play is entitled "Breaking a Butterfly."

Ellen Terry's American tour, under the management of Charles Frohman, will begin the latter part of January. Her repertoire will include "Captain Brassbound's Conversion" and "The Merchant of Venice."

Charles Warner, the English actor, who played in this country two or three seasons ago, has come over from London to play a vaudeville engagement. His playlet is a one-act tragedy, entitled "Heard at the Telephone."



ELSIE MOORE

In "The Earl and the Girl," at the Grand Monday and Tuesday.

will be given by Lew Simmons and Frank White, two old-time black face comedians.

New comedy films by the Bennetto-graph make up an even balanced bill.

To the lovers of pure, strong and invigorating drama, the announcement that Manager Stewart of the Grand has secured for a two-weeks' engagement the Ryan Stock Company, who are now nearing the end of a lengthy engagement in Detroit, will be welcome and appreciated news. The company needs no introduction; anyone who makes a pretense at keeping posted on theatrical matters will know them as the best procurable.

The cast is a large one. Scenery and costumes are carried for the production of sixteen plays, all of which will be presented in London. On the opening night, Monday, Dec. 17, "Richard III," will be presented in lavish style. Among the company's repertoire are "Othello," "The Three Musketeers," "Macbeth," "Hamlet," "Dr. Jekyll and Mr. Hyde," "An Enemy to the King," "Ingomar," and eight others. Sale of seats will open on Thursday.

Miss Elsie Moore, the prima donna of "The Earl and the Girl" company, England, late in December, in "Nelly

tralian is quick to catch the point of a joke, or see the laughable features of a situation, and I must say that they are almost as quick as your Americans. The English have to have it made plain to them, and besides they cannot understand why anything is funny if it is not plausible. They make no allowance for the liberty the librettist is permitted."

Mrs. Fiske in "The New York Idea" is drawing fine downstairs audiences at the Lyric Theater. The balcony and gallery attendance is rather thin.

John C. Fisher's newest show, "Mam-selle Sallie," with Johnny Slavin and Katie Barry in the leading parts, had a rousing reception at the New York Theater on Monday night.

New Dockstader is appearing in a new monologue entitled "The Editor," which is said to be the best of his efforts.

Charles Cartwright's stellar debut in Paul Whitcomb's play, "Keweenaw's Fate," will take place in Cleveland in the latter part of this month.

Edna May is to appear in London, in "The Earl and the Girl" company, England, late in December, in "Nelly

and there are four other characters in it besides Mr. Warner. Mr. Warner has just concluded an engagement in London, where he has been playing Leontes in Ellen Terry's production of "A Winter's Tale."

Lulu Glaser is soon to begin rehearsals of Paul Potter's comedy, "The Beauty Shop," in which she is to appear late in December.

Fernanda Eliscu is to star in a Yiddish version of Franklin Fyle's play, "Druss Wayne."

Paul Armstrong, the author of "The Heir of the Hoorah," is to write a play for Eleanor Robson.

A new Biblical play, entitled "Saul of Tarsus," is to be presented in New York in the spring.

Doris Keane, who is now playing the role of Rachel Neve in "The Hypocrites," has been selected by Henry Arthur Jones, the dramatist, and Charles Frohman to go to London and play the same part when the piece is given its London presentation, next autumn.

LESLIE AND DAVID STILL ON THE OUTS

Actress and Manager Have Not Come to Terms.

THEATRICALS IN NEW YORK

"Rose of the Rancho" Still Scoring—
The Nat Goodwin Gamboling Yarn.

[Special to The Advertiser.]

New York, Dec. 8.—It may be stated with the utmost positiveness that peace offerings have been made by Mrs. Leslie Carter to David Belasco, but that these have not elicited the slightest sign of recognition from the author-manager, and that there is not the remotest possibility of a reconciliation. This announcement, made upon my individual responsibility, is called forth by a number of rumors persistently circulated during the past few days to the effect that Mrs. Carter and Mr. Belasco were on the point of resuming their business relations. Louis Payn, Mrs. Carter's husband, is practically living at the Lambs' Club.

It is a remarkably strong organization that Thos. W. Ryley has assembled for the American production of "The Belle of Mayfair," which is the current attraction at Daly's Theater, and which promises to remain in high favor at this establishment for some time to come. This musical piece, by H. E. Brockfield and Cosmo Hamilton, with music by Leslie Stuart, is still running in London at the Vaudeville Theater, where its career has been unbroken during the past nine months. It was from the cast of "The Belle of Mayfair" that Edna May abruptly resigned some time ago, owing to the undue prominence given to Camille Clifford by the local management, when that astute young woman succeeded in hooking an English nobleman. For the American representation of this work, which may be derided as a musical farce, Mr. Ryley has engaged a company embracing Christie MacDonald, Irene Bentley, Bessie Clayton, Valeska Suratt, Von Rensselaer Wheeler, Ignacio Martiniotti, Richard P. Carroll, Jack Gardner and an unusually large number of eighty and melodious choristers.

Eleanor Robson, in accordance with her plan of rapidly changing her programs during her all-season stay at the Liberty Theater, on Tuesday evening, made us acquainted with Clyde Fitch's comedy drama, "The Girl Who Has Everything," which was played with success last season in some of the other large cities. "Capture the women and the men will have to go" is an old theatrical axiom, and Miss Robson has most assuredly lived up to its uttermost limitations. It had not been the intention of the management to revive during the winter any of the plays of Miss Robson's earlier career as a star, but it becomes apparent that this plan will be necessarily abandoned. The box office is fairly loaded with requests for a new production of "Merely Mary Ann," as well as one or two other favorite plays in Miss Robson's repertoire, and these will be brought forward later on, although no date for them has as yet been definitely decided upon.

George Broadhurst, who has heretofore shone principally as a writer of exceptionally bright and captivating comedy, is the author of a serious and striking play produced at the Savoy Theater by Wm. A. Brady and Joseph R. Glickman, under the title of "The Man of the Hour." The play was fervently received on Tuesday evening, and may serve to break the run of ill-fortune that has followed the Savoy with strange persistency thus far during the season. In the excellent company playing "The Man of the Hour" are George Fawcett, Frederick Perry, James E. Wilson, Geoffrey Steyn, Frank MacVicar, John Flood, M. J. Cody, Lillian Kemble, Harriet Dellenbaugh, Diva Marolda and a number of others worthy of commendation.

In Boston, at the Majestic Theater, not long ago, a cheap price amusement structure, and not conspicuously successful at that, Blanche Bates in "The Girl of the Golden West," played to more than \$5,000 on Thanksgiving Day, and had literally crowded houses throughout the week. Miss Bates' success, which in New York was considered most remarkable by reason of its volume as well as its long continuance, seems to have extended to other cities in the fullest of full measure.

Charles Klein's newest play, "The Daughters of Men," is not a large success at the New Astor Theater. It is made up of too much problem and too little drama, so that it is rather more in the line of an animated harangue than a stage entertainment.

The annual gambling story about



Scene From "The Earl and the Girl" at the Grand Monday and Tuesday Nights.

HEALTH OFFICERS SEEK PHYSICIANS' HELP IN FIGHT AGAINST WHITE SCOURGE

The Kansas State Board of Health has made a new move against tuberculosis. Letters are being mailed to every physician asking for information about all cases of tuberculosis which have come under their observation, and requesting their co-operation with the state board in the fight against consumption.

Dr. Crumrine, secretary of the board, has issued a pamphlet containing the following rules:

"All persons in state and county employments positively forbidden to spit upon the floors.
"Rooms, hallways, corridors and lavatories shall be freely aired and effectively cleaned at least once a day, and not during working hours.
"Dust must be removed as completely as possible by means of dampened cloths or mops. It should never be needlessly stirred up by a broom or duster, as this practice only spreads the dust and germs."
These are wise instructions and should be observed by everyone, as consumption is much easier prevented than cured.

Colds should receive immediate attention, as they leave the lungs in a peculiarly receptive condition for the tubercular germ.
An eminent authority on lung trouble says that the following simple formula will break up a cold in 23 hours, and cure any cough that is curable: Virgin Oil of Pine (Pure), one-half ounce; Glycerine, two ounces; good whisky, a half pint. Shake well and use in teaspoonful doses every four hours. Great care should be exercised in securing pure ingredients, and, to avoid substitution, it is best that they should be purchased separately and the mixture prepared by yourself. The Virgin Oil of Pine (Pure) can be secured from any good prescription druggist in the original half-ounce vials, as purchased for dispensing. Each vial is securely sealed in a round wooden case, with engraved wrapper, with the name—"Virgin Oil of Pine (Pure)"—plainly printed thereon. There are many rank imitations of Virgin Oil of Pine (Pure), which are put out under various names, such as Concentrated Oil of Pine, Pine Balsam, etc. Never accept these as a substitute for the Pure Virgin Oil of Pine, as they will invariably produce nausea and never effect the desired result.

Nat C. Goodwin has been published and

exploded. The original yarn was that he had won \$25,000 from a Louisville man cutting the cards at \$1,000 a cut. It turns out that Goodwin didn't even know the man he was said to have bankrupted for the time being and that he never played for any such wild stakes in all his life. Goodwin has a liking for a little game of chance now and then, but there is nothing maniacal about his play, and he isn't likely at any time to financially hurt himself or anybody else over the varying fortunes of cards. In recent years particularly Mr. Goodwin has devoted himself to the much more serious task of building up a fortune by legitimate means. Lately his only speculations of importance have been in Nevada mining stocks, in which he has made a great deal of money. He is going steadily ahead with his project of building a magnificent hotel and clubhouse near Los Angeles, for which nearly a year ago he secured a charter from the State of California. His clubhouse will be open only to legitimately elected members, and it will be run upon a plan of exclusiveness much more rigid than any that exists in connection with any similar resort in this country.

"The Rose of the Rancho" is clearly quite as great a success as any of its predecessors in the altogether extraordinary history of the Belasco Theater. Every night after the performance there is a string of private equipages reaching away down to Eighth avenue, and during the daytime there are a half-dozen speculators plying their trade upon the sidewalk in the neighborhood of the entrance to the playhouse. These are the sure and unvarying signs of public favor, for the carriage crowd doesn't turn out for any but the most fashionable events, and the speculators can't make money as long as there is a seat to be had in the box office. The ingenuity exerted by these gentry in securing their wares would make rich men of them if devoted to any ordinary commercial pursuit. It isn't at all true, as many persons suppose, that the managers of New York theaters "stand in" with the sidewalk ticket merchants. Their devices are so many and so adroit that no form of precaution has thus far succeeded in preventing them from capturing quantities of tickets for the most popular entertainments along Broadway.

The Caruso episode seems to have reacted upon the tenor in spite of every effort on the part of the management to belittle it. Caruso had a rousing reception on his opening night, to be sure, but upon his second performance there was scarcely a hand of greeting as he stepped upon the stage, and his singing was not rewarded with anything like the customary frenzy.

Warfield's Philadelphia engagement has been so tremendous in point of receipts as to induce the management to make a week's extension, cutting the time off from the season scheduled at Pittsburgh, where the theater is small and the takings must necessarily be somewhat limited. Warfield's income for the season will be limited entirely by the capacity of the playhouses in which he appears.

Camille D'Arville, in the new comic opera, "The Belle of London Town," by Stanislaus Stange and Julian Edwards, appears to be making a remarkable hit all along the line, but seems somewhat lacking in management. Miss D'Arville is one of the most

popular prima donnas who has ever appeared before the American public, and it is unfortunate that she hasn't had the good fortune to fall into the most advantageous direction.

LEANDER RICHARDSON.

Advertiser Patterns

DESIGNED BY MARTHA DEAN.



TINY FIXINGS FOR TINY FOLKS (4112).

The accessories of a baby's wardrobe are not so numerous that anyone should be deprived of their possession, and they are quite as dainty as those belonging to any wardrobe. The set given here, of cap, sack, bib and moccasins, may offer a suggestion for holiday gifts, all being simple to make and most welcome to any mother. The box-pleats of the sack add extra warmth, while the sleeves are free and loose, so as to slip easily over small arms. Cashmere or a washable woolen in white, blue or pink would be serviceable, the edges bound with washable ribbon or featherstitching. The cap may be of surrah, cashmere or velvet, with tiny rosettes of ribbon to match. The moccasins are invaluable when the little one begins to push around the floor, and for that reason should be made of cow kid. The bib also comes in for its best service about this time, and any firm, white fabric may be used, the interlining being an important part, as it absorbs moisture. This article may be made dainty or practical. The material needed for the sack is 1 1/2 yards 27 inches wide, for the bib 3/4 yards, for the cap 3/4 of yard, and for the moccasins, a piece of kid 6x9 inches.
4112—One size.

PATTERN DEPARTMENT OF THE ADVERTISER.

Please send the above-mentioned pattern, as per directions given below, to

Name

Street Address

Town

Province

Measurement: Bust.....Waist.....

Age (if child's or misses' pattern).....

CAUTION. — Be careful to inclose above illustration and send size of pattern wanted. When the pattern is bust measure you need only mark 32, 34, whatever it may be. When in waist measure, 22, 24, 26, or whatever it may be. If a skirt, give waist and length measure. When misses' or child's pattern, write only the figure, representing the age. It is not necessary to write "inches" or "yards." Patterns cannot reach you in less than one week from the date of order. The price of each pattern is 10 cents in cash or in postage stamps.
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