



THE GRAND.
Tonight "Jack's Sweetheart"
Christmas, matinee and night
Saturday "The Fortune Teller"
Sunday "The Black Mark"

THE LONDON.
All week—First-Class Vaudeville

In the litigation which is now pending between the Toronto Industrial Exhibition Association and Mr. Stewart Houston, over the Black Watch Band, the very interesting point is alleged that the Industrial Exhibition Association brought out the Black Watch Band, and determined that the band of four for a period of four weeks. They have now issued a writ against Mr. Houston for the sum of \$2,317, which they say is due under the contract. In the statement of defense, Mr. Houston says that the Toronto Industrial Exhibition Association, through their manager, represented that they were paying the band \$50 a week, and that the contract was made on that basis. He paid to the Exhibition Association the sum of \$2,300 for the band, but deducted the difference between the actual and the alleged payment. Mr. Houston now, by way of counter claim, claims the sum of \$6,000 damages resulting from the alleged misrepresentation and fraud which were the means of causing him to sign the contract. The expenses of the tour were some \$2,000, and the exhibition received the sum of \$7,200 as clear profit.

One of the most successful and brilliant stage presentations of the modern stage was that made by Miss Alice Vanne, of the Grand Opera House, Monday, Christmas, matinee and night, under the direction of Messrs. Milton and Sargent. With all the wealth of sumptuous surroundings, gorgeous coloring and magnificent scenic adornment which characterized its original presentation, it will not doubt duplicate here its distinctive success and in all the other important

theatrical centers where the Messrs. Aborn have scheduled for its appearance. "The Fortune Teller" is by Harry B. Smith and Victor Herbert, and is said to embody all that is best in humor, music, color, light and brilliancy, and in all of these elements it is said to eclipse anything that these writers have given to the stage. The company is a large one embracing the services of some sixty people. A special feature of this engagement is the ap-

pearance of Elsie Janis in the role of Mlle. Pom Pom. Miss Janis is the cleverest mimic on the stage today.

The pleasing announcement is made by Mr. C. W. Bennett, proprietor of the London Vaudeville Theater. In addition to the many improvements he has introduced in the house, he has determined to install an orchestra of five pieces in the house on Jan. 1. At present an accomplished pianist has accompanied the performers in their acts, and though the music has been splendid, the introduction of an orchestra will be a great pleasure to the patrons of the house, and will add tremendously to the pleasures of the matinee and night performances.

Mr. Bennett has also secured a patronage sufficient to warrant him in doing so has also decided to put on in future a higher class of performers and to improve the already excellent bills in every way possible.

With the beginning of the new year a slight variation in prices will also



SCENE FROM "THE FORTUNE TELLER," AT THE GRAND OPERA HOUSE, CHRISTMAS, MATINEE AND NIGHT.

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All present were greatly pleased with the production, Miss Jeanne appearing in the leading role. Matinee today, "Jacob's Sweetheart," and a performance tonight, "Driven from Home."

TWIN BROTHERS MARRIOTT.

Famous Novelty Jugglers.

GARDNER, WEST AND STUNSHINE.

Music, Singing and Comedy Introducing "Sunshine."

FRANK BURT.

Rube Violinist and Equilibrist.

ILLUSTRATED SONGS.

1. "When the Fields Are White With Cotton."

2. "Won't You Wait, Nellie Dear."

LITTLE MISS FLIRT.

Her first attempt at a little of everything.

VIRIDEN AND DUNLAP.

In a Society Sketch, "Aunt Melinda's Opportunity."

HATCH BROS.

Eccentric Musical Comedians.

THE WORLD'S GREAT BARKERS.

Serialists and Contortionists.

HARVEY & CO.

An Original Novelty, "A Bedroom Upside Down."

CHARLES LITTLEFIELD.

Monologist.

THE BOXERS.

"Something New On the Win."

KINETOGRAPH.

Incidents in the Life of "Kit" Carson.

One of the teams which made the

question of "woman's rights," led to a question of the suffrage.

He replied:

"I certainly believe in equality for women—the equality that a wife and mother should have in the home, in any assumption or usurpation of masculine characteristics or prerogatives. I am afraid I am a conventional fellow, but I believe in the old-fashioned way of doing things."

Then he went on to say that he was a man of long local experience and was not a newcomer, but a native-born citizen of the town.

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biggest hits in this week's first-class bill at the London Vaudeville Theater is Melville and Azelle. All this week they have delighted their audiences with their refined, though highly entertaining turn, in which they introduce the latest songs and dances, and also a touch of crayon work by Mr. Melville, which is very artistic. Miss Azelle possesses a dainty, winsome personality, which she brings wonderfully to the stage, and her dancing is neat and clever.

Though not many people are aware of the fact, the couple are father and daughter, and are greatly devoted to each other. For some years they have traveled together, and it is to the tender care of the daughter that the father owes his ability to be on the stage at present, because his health has not been of the best for some time. They make a first-class team, however, and have added greatly to the prestige of the present bill at the London Vaudeville.

De Wolf Hopper, in the Brady production of "Wang," is making more money with the opera this season than the piece made when it was first produced. Reference to the books of the old days show that the largest receipts during the first run of the piece in the Broadway Theater, New York, was between \$200 and \$300. The only time that the opera played where more than \$100,000 was in Philadelphia, where it ran for two weeks just after its New York engagement. This season the average business of the company has been more than the largest week's receipts when "Wang" was in the heyday of its popularity. Of course, times have changed and more money is being spent in amusement, but the record fact that it has been something of an eye-opener to those who doubt Mr. Brady's wisdom in attempting a revival of the opera, Sam S. Shubert, who has overlooked the proverbial "Brady Luck."

The gradually disappearing barriers

Why does melodrama make men

wholly, while so many so-called "men

show shows" take out an existence and

do a weekly loss until they are

ignominiously shelved?

The man who knows more about that

than does most anybody else is Hal

Reid, once of Chicago, but now of New

York. When a newspaper man visited Mr.

Reid in New York the other day he

found plenty of proof that melodrama

is profitable. Mr. Reid was found

luxuriously surrounded, in an elegant

apartment in the exclusive West End

apartment house, and with him was

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