THE GRAND.

Today, Matinee and Night .....
.....“The Maid and the Mummy”

All Next Week .....
.....The Kennedy Stock Company

THE LONDON.

All Next Week..First-Class Vaudeville

All next week the attraction at the Grand Opera House will be the Kennedy Stock Company. There will be a matinee on Saturday. The plays to be produced will be as follows: “The Octoroon,” “The Midnight Express,” “The Boy From the Bowery,” “No Man’s Wife,” “The James’ Boys in Missouri,” “The Jolly Tramps,” “Tom Sawyer,” and others. The Kennedys carry their own scenery, and are said to have one of the best repertoire companies on the road. Between the acts high-class vaudeville will be introduced, and Manager Korman says the different productions will be found very entertaining. On Monday night only, all who purchase tickets for the pit or balcony are entitled to bring in one lady free.

Today, afternoon and night, the attraction at the Grand is “The Maid and the Mummy.” Not a single dull moment in the entire entertainment is the verdict alike of critic and layman as to “The Maid and the Mummy,” Richard Carle’s latest offering in musical comedy, with music by Robert Hood Bowers. “The Maid and the Mummy” is said to be neither a light or comic opera, musical or farcical comedy, burlesque or extravaganza, but it embodies the best points of all of these. Its success has been remarkable, due to the host of pretty faces, the bright lines, the tinkling music and the large and well drilled ensemble. It is a clean, wholesome entertainment for music and laughter-lovers. An impecunious actor-manager, Washington Stubbs, having had a most disastrous season on the road has started a curio store and is selling off his theatrical properties to any purchasers who present themselves as genuine antique seekers. A wealthy doctor, who fancies that he has discovered a secret of the elixir of life comes to him for an Egyptian mummy. Stubbs hasn’t got the mummy, but his property man, Bolivar, is a very able actor and is substituted. The complications ensuing from this substitution are most of them said to be ridiculously funny. The principal musical numbers in the two acts are “My Gasolene Automobile,” “Oh, Gee! It’s Great to be Crazy,” “Flo,” “I’m So Dizzy,” “The Poster Diversity,” “Congress of Nations in Ragtime,” “I Fell in Love With Polly,” “Peculiar Julia,” “The Sales Lady,” “My Egyptian Queen” and “Sad Experiences.” The company numbers a hundred and six persons, the cast including such well-known names as Richard Carroll, Edward Garvie, Gilbert Gregory, Edward Groh, Arthur Woolley, May Boley, Adele Rowland, Bessie Fairbairn, Janet Priest, Madge Vincent and many others. “The Maid and the Mummy” comes to the Grand today, matinee and night.

Manager Bennett of the London Vaudeville Theater is out with a personal guarantee for next week’s bill:

“It is not often I am able to personally guarantee a bill,” said Mr. Bennett, “but I can do so without any equivocation next week. All the acts are well known and have played the big circuits, and I can go further and say that I have acts booked for six weeks which wil lbe sure to please the vaudeville-loving public of London.”

Manager Korman announces that the following first-class attractions have been booked for the Grand: Edwin Terry, brother of the famous Ellen Terry, March 6; “San Toy,” March 18; Dorothy Vernon, of Hadden Hall, in March; Adelaide Thurston, in “Polly Primrose,” March 14; Nat Goodwin, April 13; “The Wizard of Oz,” April 19; “The Bonnie Brier Bush,” April 21; “Checkers,” April 19, and E. S. Willard on the 4th of May.

The dramatization of Booth Tarkington’s novel, “The Gentleman From Indiana,” will have its first public performances week after next at English’s Opera House, in Indianapolis, as a compliment to the author, whose home is in the Hoosier capital. The rehearsals are now being held in the East, and a suitable production will be provided by Liebler & Co., who have secured the dramatic rights to this interesting story. E. J. Morgan will play the stellar role of John Harkness, the country newspaper editor, and will be supported by a strong cast, with Miss Julia Dean, formerly with the Pike Company here, in the leading feminine role. The Indianapolis premier will be made quite a notable event in Indiana literary circles, where Mr. Tarkington is quite popular.

The usual spring revival rumors are bubbling to the surface. The newest one is the Liebler & Co. revival of “She Stoops to Conquer.” This will be for the purpose of further booming Eleanor Robson, who is to head a remarkable all-star outfit. In the list will be seen Kyrle Bellew, Arnold Dalyor, Henry E. Dixey, as Tony Lumpkin, while others in the company will be Mrs. Charles Calvert, Clara Bloodgood, Louis James, J. E. Dodson and Frank Mills.

The bill for next week is as follows:

PROF. W. O. STEVEN’S ORCHESTRA.
(a) “Fooling You,” Two Step.
(b) “Maple Leaf,” arranged by W. O. Stevens.

MISS UNA CLAYTON & CO.,
In a Comedy Sketch “Not Her Husband’s Wife.”

MILLER & KRESKO,
The Rag-Time Swells.

THE GREAT MARINELLAS,
European Gymnasts.

W. P. CRESSWELL, “BICYCLE BILL,”
Lariat Twirler.

WILLIAMS & MELBURN,
Polite Vaudeville Entertainers in a Musical Melange.

COBURNE & VOIGT,
Roman Battle-Axe Manipulators.

SIDDON BROTHERS.
Irish Comedians, Singers and Dancers.

SIGNOR ERNI,
Singer and One-Legged Roller Skater.

OLVIO,
The Modern Gymnast.
Presenting the Electrical Sensation “The Fire-Spitting Dragon.”

KINETOGRAPH.
With the Latest New York Success “The Suburbanite.”

As usual, there will be a matinee at the London every afternoon next week at 2:30.

The announcement is made that it has been decided to hold the Kneisel Quartet concert in the Auditorium instead of the Grand. This, of course, diminishes the seating capacity to such an extent that to be sure of a place it will be necessary to subscribe before the time set for the opening of the subscribers’ plan.

The programme will be one of the most artistic ever presented in London, consisting of the following masterpieces, between which, Mr. Dwight-Edwards will sing several of the finest new songs in his repertoire:

Dvorak..... Quartet in F major, op. 96
(a) Rubenstein .....Sphixeren
music from quartet in C minor
(b) Chopin-Franchomme .....Lento
for violoncello solo and strings
Mr. Alwin Schroeder.
Hugo Wolf.....Italienische Serenade
..Quartet in D major, op. 76, No. 5
Haydn ....
(Five movements.)

Counting the various movements of the quartets, this will make eleven numbers from the Kneisels, a rich programme, indeed.

The most costly of the theatrical revels during the reign of King James (1603 to 1625) took place at Whitehall, at Greenwich, or at Hampton Court, on Sunday evenings—an unseemly practice which embittered the hatred of the Puritans against the stage, all belonging to it, and all who patronized it. James was wiser when he licensed Kirkham, Hawkins, Kendall and Payne to train the queen’s “children of the revels” and to exercise them in playing within the Blackfriars or elsewhere all plays which had the sanction of old Samuel Danyell. His queen, Anne, was both actress and manager in the masques performed at court, the expenses of which often exceeded, indeed were ordered not to be limited to, £1,000. “Excellent comedies” were played before Prince Charles and the Prince Palgrave at Cambridge, and the members of St. John’s, Clare, and Trinity acted before the King and court in 1615, when the illustrious guests were scattered among the colleges, and twenty-six tuns of wine were consumed within five days!

The lawyers alone were offended at the visits of the court to the amateurs at Cambridge, especially when James went thither to see the comedy of “Ignoramus,” in which law and lawyers are treated with small measure of respect. When James was prevented from going to Cambridge he was accustomed to send for the whole scholastic company to appear before him, in one of the choicest of their pieces, at Royston. Roving troops were licensed by this play-loving king to follow their vocation in stated places in the country, under certain restrictions for their tarrying and wending—a fortnight’s residence in one town being the time limited, with injunction not to play “during church hours.”

In London at this time a house with £20 ($100) in it was accounted a “good house” at either the Globe or Blackfriars. When the actors at the Globe produced Middleton’s “Game at Chess,” in which the action is carried on by black and white figures representing the Reformed and the Roman Catholic parties, the play dealing as it did with religious and political differences then vexing the public mind, drew £100 nightly. We know, therefore, that its receipts, being five times more than the average, the play was a huge “popular success.”

William Faversham has been loaned by Manager Charles Frohman to the Leiblers, and will be seen this spring as the star of their latest production, “The Squaw Man.” This is a modern comedy by Edwin Milton Royle, of which much is expected.

Eva Tanguay has been doing other stunts besides acting in “The Sambo Girl” the past week. Her principal one was to demand a settlement with her manager, F. M. Norcross, whom she says was an equal partner with her in the financial end of that show. Miss Tanguay says that the business details have not been furnished her and she wants an accounting. A temporary manager is holding the reins in the West pending a settlement of the differences between the star and Manager Norcross.

Marie Cahill will only remain with the Lew Fields Company this season, as she has already arranged to star next year in a new musical comedy by George V. Hobart and Edwin Milton Royle, which is now being completed. The music will be by Silvio Hein, who composed the catchy score of “Nancy Brown,” the first stellar vehicle ever used by the comedienne.

Sam Mayo, a singer in the English concert halls, is attracting considerable attention over there by a rather unusual achievement he is undertaking. Mayo has signed to appear nightly at nine different halls. He begins at one hall at 6 o’clock and concludes at this same hall at 11 o’clock. Seven other houses are visited in the interim, and during his rounds Mayo sings 24 to 30 songs every evening. He makes his trips from one house to another in a motor car, and has so timed his schedule that there are no hitches or delays in any of his engagements.

Manager Fisher, after many disappointments, has finally made up his company for the big “Florodora” revival this spring. Adele Ritchie will be transferred from “Fanatana” to the older piece, and will play Lady Holyrood. Cyril Scott, Maud Lembert and Elsa Ryan will be seen in other prominent roles.

Henry Miller and Margaret Anglin, who were joint stars for one season, are idle this week, both having closed their individual starring tours in “The Eternal Feminine” and “Joseph Entangled.” Miss Anglin will make a third production this season, as she is to bring out a new play in Chicago week after next, the title of which has not been settled. This will be the third production made of new plays this season by the clever young emotional actress.

BICYCLE BILL.
At the London Vaudeville All Next Week.

Peter Francis Dailey, sometimes referred to as a comedian, but held in esteem in familiar circles as the rapid-fire jokesmith of his time, and who was seen in London with “The Show Girl” three seasons ago, has again undertaken the vaudeville cold plunge, preparatory to getting into something bigger. Dailey appeared at Hammerstein’s in New York last week, in a sketch entitled “The Inspector.” It is the usual nonsensical affair, with Dailey as the prime fun-maker. He is supported by a bevy of chorus girls he calls the Lulu girls. The act has caught on and will serve Dailey for the time being.

The rumor is again revived that the firm of Ward and Vokes will be a thing of the past after the present season. Ward, it is understood, will go out ahead of his own show, and Vokes will likely form a partnership with Will West, and continue in the line of comedies the stars have made familiar for the last ten years.

The death is announced in London of Charles Henry Stephenson, in his day an excellent and popular actor. He was the original Father Tom of “The Colleen Bawn” — a character in which he made a great hit — and the last surviving male member of the cast which presented Boucicault’s successful play in the Adelphi Theater in New York nearly 45 years ago. Curiously enough, all the ladies of the cast, Mrs. Boucicault, Mrs. Billington and Mrs. Alfred Mellon (Mill Woolgar) are still alive.

“Nothing is easier,” says Ezra Kendall, “than to tell a story. Now, for instance, just suppose yourself traveling on a railway train, no dining-car and the worst kind of eating rations. You are up against it, but the man opposite you has the food problem beaten to a frazzle. You say to the audience that he opened up the game with a home-made combination sandwich. Perhaps one person laughs, perhaps all—it all depends upon their knowledge of sandwiches. But right here you turn to the audience and ask it if it ever had a home-made sandwich. Then you repeat the question, laying the foundation for joke No. 1: ‘Ever had one of ‘em, ever had a home-made combination sandwich,’ you ask, ‘with everything in it they don’t want at home?’ Then you say quickly: ‘Everything in the ice box that wants to leave quickly travels in that sandwich.’ Now you have impressed the man’s sandwich on your audience and you begin to use a few illustrative gestures. You go on: ‘The first thing he did was to unbutton the sandwich’—with a pause just long enough to let that work in—‘then he lifted the lid and took out a couple of pickles and a stove-lifter and closed it again.’ A short pause. ‘Then he opened his mouth’—and you get in a little side quip, such as ‘I never s such an alcove in a man’s face before.’ Continuing, you say: ‘After he’d eaten the sandwich he began to devour a mince pie, and after that he began to double up and shut like a jack-knife.’ Here you place your hand on your stomach and move backward and forward a little. ‘I asked him what was the matter,’ you say, and he rejoins, ‘I think my wife put some nuts in that pie without cracking them.’ You say then: ‘Can you crack ‘em that way? If so, I’ll eat mine with the shells on and crack ‘em when I feel like it.’”

George Edwardes, the London musical comedy magnate, after a fortnight in the United States witnessing the launching of his production, “The Duchess of Dantzic” has returned to England very much taken with some of the things he saw in American. Commenting on theatrical conditions as he found them on this side of the water, Mr. Edwardes is quoted as saying:

“There are too many theaters in New York, and how it is possible to obtain good attractions for them all is a mystery to me. New showhouses are entering the field here now with about the same rush as characterized the building of hotels a short time ago.

“The great number of playhouses now struggling for public favor can result in only one thing — a theater crash, in which a great number of go to the wall.

“But this does not alter my belief that New York is the greatest theater city in the world. It stands alone as an amusement center, with its many beautiful theaters and clever performers.

“The best American actor? I think David Warfield holds first place. He is, to my mind, the best all-round representative of what an American actor should be.

“Then, too, I must speak of Maude Adams. I saw her in ‘The Little Minister,’ and think her unequaled in her line as an actress. I though her performance a marvelous one. She is a most delightful little woman with a most delightful voice.

“I also heard Fritzi Scheff, and I can freely say that I never heard a better voice in light opera. We have no one in London like her; no one who sings in the same polished style.

“As a good, breezy entertainment, I was much taken with the show at the Weber Music Hall. Charles Bigelow, particularly attracted my attention. He is a fine comedian, sings well and is altogether a most clever chap. As to the comedienne of the company, Marie Dressler her ability is wonderful. She is a natural funmaker and reminds me a bit of Amelia Summerville. Miss Dressler’s facial expression is a gift, and I think she would succeed anywhere.”

John Drew, in the course of some reminiscences of the late Mrs. Gilbert and the old Daly Stock Company, published in Harper’s Weekly, tells an interesting anecdote of Augustin Daly to illustrate his strong instinct for stage effect.

In the case of Wilkie Collins’ “Man and Wife,” one of the most successful of the Daly productions, the author contracted to dramatize the novel for Mr. Daly, but “British delay overtaxed Mr. Daly’s aggressive punctuality, and after the date set for its production had come and gone, and other dates were mentioned disappointingly, Mr. Daly wrote his own dramatization—the one produced in America, in which the weird Hester Dethridge, in her pretended dumbness, provided Mrs. Gilbert with one of the most notable vehicles of her career—a role which in its dramatic intensity dominated the whole play.

“And here lies the point which proved the superiority of Mr. Daly’s judgment. When his version was compared with Wilkie Collins’ it was found that the novelist had completely overlooked the startling possibilities of this character. Hester Dethridge did not appear in his play.”

Undaunted by their costly experience with Gabrielle Rejane, Liebler & Co. are arranging for a farewell visit of Sarah Bernhardt to America’s friendly shores next season. Mme. Bernhardt has not visited here for some time and the promise is that when she comes over the next time it will be to say adieu to her admirers on the Western Hemisphere. These foreign tours are costly experiments sometimes. Rejane, the most recent case in sight, has cost Liebler & Co. a small fortune, but they evidently are not content, as Mme. Bernhardt will come even higher than the French comedienne. All of which suggests that wise observation “that she’ll do well if she makes money.”

Jefferson DeAngelis will be the first of the American stars to appear in the new Waldorf Theater in London when that house is opened in the spring. He will remain in Gotham with “Fantana” until time to sail for London with his entire company and production. The Waldorf is to be devoted entirely to American musical comedies and productions, and Mr. DeAngelis will be the first of the stars to go there. De-Wolf Hopper, Ada Rehan and others will follow as the occasion warrants.

SIGNOR ERNI,
The One-Legged Roller Skater, Who Will Appear at the London all Next Week.

MAY BOLEY
As “Trixie,” in “The Maid and the Mummy,” at the Grand This Afternoon and Night.

A Quiet Week in New York---Willard the Premier Attraction

[Special Letter to The London Advertiser.]

New York, Feb. 18.—The partial destruction of the New York Casino last Saturday gives rise to the feeling of thankfulness that the blaze did not start when the auditorium was filled with spectators. Moreover, it is to be hoped that the Building Department will provide regulations for the work of reconstruction which will make this old fashioned upstairs theater materially safer than it has been heretofore. There is nothing modern or up to date about the Casino. The audience room is reached by crooked flights of stairs leading from the ground floor to the second story of the building and thence upward to the balcony. It was built before steel and other fireproof materials were used in structural work and one shudders to think what might happen if a blaze were to break out during the progress of a performance. While it is true that from time to time fire escapes have been put up along the outer walls, the progress of the flames where there is so much food for them on every side would make it impossible for a frightened throng to reach these paths of egress while the narrow staircases inside the building, with their twists and landings, would be almost instantly choked with human beings, striving vainly to escape. The Casino, in a word, is a very unsafe place of public resort and steps should be taken to compel its thorough remodeling. The fire will not interfere materially with the plans of Lillian Russell, who was playing in “Lady Teazle” at the time of the occurrence. Miss Russell and her company will merely remain idle for one week, opening their road tour next Monday as originally scheduled.

There is not much of a very stirring nature in the metropolitan theaters this week. Mr. Willard, at the Knickerbocker, supplies the chief item worthy of attention by giving us two changes of bill. On Monday evening he revived “The Middleman” and for the end of the week—which also signalizes the completion of his engagement—he presents his familiar and delightful portraiture of the titular character in “The Professor’s Love Story.” These two embodiments are among the very best and most artistic of Mr. Willard’s entire list of characterizations. They are indeed closely identified with the greater part of his success as a star actor, and the fact that they are held in high esteem by the great public is shown by the increasing volume of patronage which accompanies their presentment. Mr. Willard’s stay in New York has brought back many pleasant memories of his earlier engagements here and it is with regret that we see him depart, although our loss is the distinct gain of the other cities in his line of travel. He takes with him a repertoire of two new plays and two others which, although not possessing that quality, are certainly worthy of the highest commendation.

New York is moving slowly but surely in the direction of Sunday theatricals. There is a tremendous population here that has nothing to do on Sunday nights and this population flocks with rare eagerness in the direction of every sort of amusement that is provided by our managers. The operatic concerts at the Metropolitan and the vaudeville shows, good, bad and indifferent in every quarter, are patronized with a lavishness which proves that the people are ripe for regular theatrical entertainments as they are conducted in Chicago, San Francisco, New Orleans and other cities where there is less illiberality than is to be found in the biggest American center. Naturally there will be a storm of protest before this result can be attained, but we are surely headed in the direction described.

Henrietta Crosman’s season at the Academy of Music in “Sweet Kitty Bellairs” has started off at a rousing rate and the audiences have not alone been numerically immense, but very clearly delighted. In fact, these Academy crowds show themselves to be far more demonstrative in their expressions of approval than the self-restrained patrons of the high-price uptown theaters. When they mean a thing they say it, and say it, moreover, so that there is no possibility of misunderstanding them. What they have said of Miss Crosman’s performance of the Belasco play is that they like it hugely and want more of it. At the conclusion of the run Blanche Bates will come to this stage with “The Darling of the Gods,” which she has played more than four hundred times already in New York. Even at this early day there are many inquiries at the Academy box office as to the date of opening and it looks altogether as though Miss Bates might come near breaking the attendance record of the establishment.

George M. Cohan is coming back to town before long for a spring run, although it is not absolutely decided at what theater he will be seen. He is to start in with “Little Johnny Jones,” but does not intend to confine himself to that piece alone. Arrangements are under way for a revival of “The Governor’s Son,” in which the Four Cohans were seen last year. Like “Little Johnny Jones,” this work is the cleverest kind of nonsense, with an intelligible story, no end of capital situations, much tuneful music and a great deal of ingenious grouping and picturing. Young Mr. Cohan is unmistakably a genius in matters of the stage.

“There’s such a thing,” writes Lew Dockstader, “as being in too great demand. As you know, my minstrel seasons begin in July and last until May or June, so that I don’t have much time for summer recreation. Yet here I am receiving letters and telegrams from the proprietors of big-door resorts, offering me all sorts of terms for a personal summer tour if I will only consent to work at that time. But all work and no play makes Jack a dull boy, and I have concluded to pass up the opportunity to increase my bankroll at the expense of a brief flirt with the seashore.”

“Friquet” finishes its stay at the Savoy Theater this week and Mr. Frohman will presently find a new vehicle for Marie Doro, who possesses striking qualities of personality and will undoubtedly become a recognized attraction when the right opportunity presents itself.

“Leah Kleschna” at the Manhattan Theater is waning in interest and doesn’t appear to be the permanent success that was anticipated. It will hardly run the season out.

“Adrea” on the other hand, is of the enduring kind, and the Belasco Theater never has any vacant space when the curtain goes up for the beginning of Mrs. Leslie Carter’s vivid and extraordinary picture of barbaric love, anguish, rage and despair. The hot weather will find “Adrea” still in possession of the Belasco.

Francis Wilson is in his seventh week of “Cousin Billy” at the Criterion, where he seems likely to remain for a long time to come.

Wright Lorimer, in “The Shepherd King,” comes to the New York Theater immediately under the management of William A. Brady, whose extraordinary activity in advertising the event has stirred up the city to unwonted attention. Lorimer will remain indefinitely at the New York with a play that was pooh-poohed when originally introduced, but nevertheless has served to draw ever-increasing audiences wherever shown.

Word from out of town is to the effect that Grace George has scored a fine success with her new comedy drama, “Abigail,” and arrangements are now under way for a New York production of the piece.

David Warfield, whose phenomenal success in “The Music Master” is still in progress at the Bijou, is no longer advertised with the use of his given name. It is simply “Warfield” now.

LEANDER RICHARSON.

Preven's Hydrophobia.

Pasteur’s vaccination method for the prevention of hydrophobia in people bitten by mad dogs is employed at the institute for infectious diseases at Berlin. The “Cultus” ministry has just published a statement with reference to the cases of persons bitten by mad dogs which have come to the knowledge of the authorities during 1903, and which permits a judgment on the merits of such vaccination based upon authentic facts.

In the year 1903, 307 persons were bitten by 194 mad dogs or dogs suspected of madness; in 140 of these dogs hydrophobia was afterward proved beyond a doubt, which 13 were found to be healthy; the rest could not be examined. The 307 persons lived in eight different provinces—226 of them in Eastern Prussia, Western East Prussia and Silesia, which are close to Russia. Thus Russia is again shown to be the breeding place of this plague. Of those bitten 281 proceeded to the institute for infectious diseases, and were vaccinated. Four of them died of hydrophobia and one recovered after a slight attack. Deaths took place on the 38th, 36th, 110th and 135th days, respectively, after the bite.

Vaccination has not proved an absolutely certain remedy, even when applied right after the bite. The statistics show, however, that of 281 persons vaccinated, only four died; that is, 1½ per cent; while of those not vaccinated, but treated medically, 6 per cent died, and of those neither vaccinated nor treated, 11 per cent died.

“In view of these figures,” the statement proceeds, “it is earnestly to be recommended that all persons having the misfortune to be bitten by dogs either mad or suspected or madness, at once submit to vaccination. The value of such vacciation is being more and more recognized. During the last six years the percentage of persons bitten who submitted to vaccination were 29, 80, 82, 78, 90 and 90, respectively, and it is hoped that in the future every bitten person will avail one’s self of it.”—Scientific American.

At Hartford, Conn., it is proposed to sound a certain alarm on the fire system immediately after each murder, as a signal to put the officers throughout the city on their guard at once. All suspicious characters could then be taken in hand on the shortest notice.

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Price 25c
GET IT TO-DAY
Relieves the head, throat, and lungs almost immediately.
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MUNYON, Philadelphia.

A “Dye” Soap!
MAYPOLE is a cake of soap that dyes to any desired color or shade. Famous the world over for brilliant, fast, clean, economical, easy, safe dyeing at home. As superior to the old fashioned “powder” dyes as gold is to brass.
Maypole Soap
Made in England, but sold everywhere 10c. for Colors—15c. for Black.

Allen’s Lung Balsam
The best Cough Medicine.
ABSOLUTE SAFETY should be rigorously insisted upon when buying medicine, for upon that depends one’s life. ALLEN’S LUNG BALSAM contains NO OPIUM in any form and is safe, sure, and prompt in cases of CROUP, COLDS, deep-seated COUGHS. Try it now, and be convinced.

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