



THE GRAND.
Tonight "Dora Thorne"
Thursday "A Message from Mars"
Friday "The Usurper"

THE LONDON.
All Week First-Class Vaudeville

In no city in the world has Paderewski created a larger musical furore than in London during two of his most brilliant engagements there, two years apart. It is doubtful if any artist ever made a more lasting impression than he did upon both occasions. Even the usually acrid musical journals became jubilantly eloquent in praise of his wonderful performances, as is clearly shown in the following from the London Musical Review:

"Even in these days of juvenile prodigies and phenomenal exhibitions of natural pianistic power, Paderewski has appeared to astonish the public, and to enchain all music lovers by the marvelous dexterity of his display upon the keyboard. The manifestations of his rare qualities have lifted him above the heads of his contemporaries, and have secured for him in an unusually short space of time a position in the world of art only possible to the most gifted of his kind. In mere technical skill it seems practically impossible to exceed the limits of his personal achievements."

Paderewski appears at the Grand Opera House on Thursday, April 27. The subscribers list is still open at Nordheimer's.

The new play which Mr. N. C. Goodwin will present here Friday night is

Highland Cakes, in uniform. The following is the entire bill for next week:

PROF. STEVENS' ORCHESTRA.
Overture.
McKINNON AND REID,
Blackface Singing and Dancing Act.
JACKSON AND DOUGLAS,
Dainty Singing Comedienne.
J. DE WITT.

Magician.
ROMPSON-PITTMAN TRIO,
Novelty Musical Artists.
MAXWELL AND DUDLEY,
Comedy Sketch, "The Singing Lesson."

PROF. STEVENS' ORCHESTRA.
Overture-Avalon Waltzes.
WESTON AND RAYMOND,
Presenting the Comedy Sketch, "A Comedy of Errors."

BONNEY'S BONNIE BAND.
A Real Scottish Troupe.
BARLOW AND NICHOLSON,
In "A Business Proposition."

KINETOGRAPH.
With Eight New Subjects.

One of the most interesting events of the spring theatrical season will be the production of "The Squawman," a four-act comedy-drama by Edwin Milton Royle, which Liebler & Co. will present for the first time at the Star Theater, Buffalo, on April 24, with William Faversham in the stellar part. Mr. Royle wrote this piece originally in the form of a skit for one of the Lamps Club private gambols. Such was its success that it was selected for

knowledge have from "Hamlet" down to the present time. The play has been popular. To admirers of Charles Dickens, "A Message from Mars" is especially welcome account of the similarity of its basic idea to that of "The Christmas Carol." In both the action turns on conversion of a thoroughly selfish man, through the medium of events occurring in a dream. But in place of an old Scrooge we have a young and physically attractive Howard Parker, who is delightfully amusing in his absolute unconsciousness of his own narrow selfishness. This quality extends even to his treatment of the lovely girl to whom he is engaged. After he has refused to accompany her to a dance because he is tired, he is taken home and read an astronomical journal—a scene in which he dabbles—she breaks off the engagement. Then this self-satisfied gentleman goes to sleep over an article dealing with the possibility of the existence of inhabitants on Mars. The amateur astronomer does not believe a word of it, and he begins to dream. A messenger from Mars arrives, charged with the duty of bringing him to a realization of his selfishness. This proves to be not an easy task. The messenger, a kindly, earthy, suffering of several kinds, and reveals to him the estimate held of him by his friends. All this is to no purpose. Finally the messenger discloses the poor and miserable himself, and in the depths of his despair he feels for a fellow-being. This sends the Martian back to Mars and ends the dream. The young Scrooge awakes a changed man, and at once shows it by doing acts of charity. His friends, delighted at the revelation, forgive him, and all ends happily, as it should in a comedy.

The scene and mechanical effects of "A Message from Mars" are said to be novel and unique. Particularly striking are the physical manifestations of the messenger's agonies of force, which causes all the furniture and ornaments in the room to move, and affects the victim like a severe electric shock. The messenger, in the second act is one of the most realistic ever set on the local stage. In this scene the messenger discloses his Asmodeus-like ability to make the walls of a house transparent, and show the action therein and cause the audience to be aware of it.

With all the good lessons taught by this play, there is not the faintest suspicion of "sentimentality." The moral is brought out and enforced through the medium of the purest and brightest comedy.

The cast, which numbers nearly 20, includes a quartet of English singers, has been selected by Mr. Hawtree with great care, and comprises some of the best players who have been in the same parts during several seasons.

Edna Wallace Hopper has won the first prize in her fight for a share of the millions in the "A Message from Mars" lottery. Her grandfather, Judge Coffey, died on March 27, the proceedings taken in his court in May, 1900, because the original will was not filed. Instead, it was carried to Victoria, B. C., by James Dunsmuir, brother and sole executor. The original will must be signed in San Francisco county and probated under the laws of California. This means that it can be contested there.

Tim Murphy has in mind a project of a supporting company made up exclusively of the descendants of actors. Some of the people he is said to have in view are: A niece of John Drew; John Barrymore, son of Maurice Barrymore; a grandson of Joseph Jefferson; Mildred Morris, daughter of the late Felix Morris; Charles Dillie Pitt, son of Harry and Fanny Pitt; Gilbert Miller, son of Henry Miller; if his release can be secured from the United States Marine Corps; one of Edwin Booth's nephews; Alfred Mansfield, of London, a nephew of Richard Mansfield; and Vera Brewster, a niece of Julia Marlowe, now singing in comic opera.

Dan Waldron, an old-time minstrel, died in Washington, D. C., on April 1, at the St. Elizabeth Hospital, from acute pneumonia, beginning with grip, after an illness of one week. He had come to Washington to attend the races at Benning with his two brothers, William and John Cook, bookmakers. There, Waldron, whose real name was Daniel Cook, was born in New York city 47 years ago. He was perhaps the best-known stage actor of the city as one of the original members of the Big Four Minstrels, the other members of the quartet being Lester Allen and Smith. As a minstrel, Waldron achieved a reputation for work of a distinct and original character. He was also in later years a member of Haverly's Minstrels and Primrose & West's aggregation. A benefit performance was given for him at the Strand Theater, New York, on May 14, 1892. In 1893 he also appeared with the May Howard Burlesque Company at the London Theatre.

Of all the plays of foreign origin brought in recent years to New York, none has achieved so pronounced and sustained a success as "A Message from Mars," says a New York paper. "While much of this is due, doubtless, to the intrinsic merit of the play, no less credit must be given to the thoroughly artistic and wonderfully amusing performance of the hero by Charles Hawtree. He is the only foreign star who has been able to present one play throughout an entire season in New York. The record was made three years ago at the Garrick Theater, and that the desire to see it was by no means exhausted, was proved, when, during the following season, it was revived. After the previous season at the Garrick, it was revived for four weeks at the Grand Opera House, and for a fourth time on Oct. 18, 1904, the third series of performances in New York were begun at the Princess Theater, and continued for four weeks to large and delighted audiences. A fourth production of this play in New York by Mr. Hawtree has been arranged for April, 1905. This is an unusual record.

The cause of the popularity of this play is not difficult to find, as, added to its irresistible appeal to the better feelings of humanity, is the element of the supernatural in the visit of the messenger from Mars, armed with extraordinary powers over both animate and inanimate objects. Plays in which there is an element of mystery, and a hint of force beyond the common

health. Mr. Waldron was one of the prime movers in the organization of the White Rats, and was also connected with the Swans, a local theatrical organization. His body was brought to New York and taken to his home at No. 140 West Fourth street, where the funeral was held on Tuesday afternoon. The interment took place in New York.

It is proposed to collect funds to place a memorial window to the late Mrs. Gilbert in the church at Bloomingdale, N. Y., of which she was a member.

A measure introduced in the New York Legislature requires that all theaters or places of public entertainment shall be built on the corners of streets.

Clyde Fitch has sailed for Europe to submit the book of a grand opera to Giacomo Puccini. The theme is to be American and Mme. Eames is to create the leading role.

A summer opera season of five weeks will be established here by the Academy of Music, Baltimore, with Elsie Janis as the leading lady in "The Little Duchess" for the first week.

Louise Drew, John Drew's daughter, who was with Fay Davis in "Lady Rose's Daughter" last year, is now with Robert Edeson in "Strongheart."

The Actors' Church Alliance is planning to establish home to care for the children of stage people while their parents are on the road.

The Washington Star, the other day interviewed Mr. Forbes Robertson as to how it came about that a man of his standing should have been chosen to play "Love and the Man," in which the well-known English actor had seen here some time ago. Robertson's reply was as follows:

"I put it on because I thought it was a good play. When the manuscript was read to me, I struck me as possessing peculiar merits. Its plot was not commonplace, and the people talking and doing things in it were real. It interested me, and I hoped that it would interest audiences. I was not sure, but I felt that it was a play and yet I am sure that worse plays have succeeded. No doubt so respectful a treatment of the idea of a man's invading another man's home was rare. I was not my idea, mind you, and it would be wrong to give me credit for it—or hold me responsible for it. The leading character in "Love and the Man" was a politician, and I am told that Americans are not accustomed to seeing their stage except in a spirit of comedy and even of farce. Therefore there could not be a sympathetic interest in the character of this man. I was not my idea, mind you, and it would be wrong to give me credit for it—or hold me responsible for it. The leading character in "Love and the Man" was a politician, and I am told that Americans are not accustomed to seeing their stage except in a spirit of comedy and even of farce. Therefore there could not be a sympathetic interest in the character of this man."

It is quite true that one of the causes which led to the success of "Love and the Man" in the estimation of the theater-going public was, as is pointed out by Mr. Robertson, the fact that the hero invaded another man's home. It is equally true that the hero appeared to many who witnessed the play in London as the most perfect of culprits. For example, it is reasonable to suppose that had the crippled husband been in the possession of his health and strength, the lover would have dared to have taunted him to his face by telling him that he was going to take his wife away that very night. Not much. Had the husband not been a physical wreck he would have knocked the home-wrecker down with a chair and if he had killed him no twelve men in England or America would indict him for murder. Then again, is there any crime on the part of the husband which would excuse a married woman from running away with another man? The writer thinks not. A married woman whose husband abuses her is perfectly justified in leaving him, but she must go alone. Lord Gaudinister was the husband of a beautiful woman, the finest efforts of Henry V. Remond's skill could not make Lady Gaudinister appear a good woman in the eyes of the audience, once she had left her husband. It was all very well to send her away with the sister of the man she loved—it was a fine ruse of "Esmé"—but the audience had her marked just the same. No, such plays as "Love and the Man" will never do. Even the disreputable and the present-chasing American was shocked by the principle the play attempted to set up, and in his heart of hearts he condemned it and remembered that he had a home of his own. Every honest man's hand is against such men as Gerald Waggoner, the lover of Lady Gaudinister.

Mr. Beerbohm Tree, who is not afflicted with any nervous terror of publicity, has been imparting his views on various theatrical subjects to a representative of the Manchester Guardian. His contribution to the Shakespearean celebration this year will be the revival at His Majesty's Theater, in London, of "Richard II." "The Merry Wives of Windsor," "Hamlet," "Twelfth Night," "Much Ado About Nothing," and "Julius Caesar." He thinks that there is a marked increase in the English middle-class appreciation of Shakespeare, a fact which he attributes to the influence of the school boards and county councils. The illiterate moneyed classes are too devoted to "bridge," he says, to waste much time on the artistic theater. He complains that a play with artistic purpose in it is always more severely treated by the London critics than a poor or stupid play. On this point he is quoted as saying: "I was speaking to a writer some time ago on the subject. He said: 'I admit frankly that I hated your play.' I mentioned another play that was running at the same time and asked him why he had praised it. 'My dear fellow,' he said, 'I took you seriously. I would never dream of taking seriously a play like that. Why, it is an entirely different plane.' I asked him if the public reading his criticisms were in his confidence and quite understood that. You see the point? It's admirable to deal with things on their own level, but only if you make your mental reservation quite clear to the reader." It would be interesting to know the names of the plays and the critic. As the case is reported, Mr. Tree's protest is fully justified. But this "stock of critical appreciation" has been the gist of managerial complaints from time immemorial. So much depends upon the definition of artistic purpose. Intent, unfortunately, is not quite the same thing as achievement. Some of the deeds done in the theater in the alleged interests of high art are of a nature to make angels weep and plunge the benevolent critic into blank despair.

Very few who sang and whistled "Hiccup!" a year or so ago know the origin of the title. It is believed that it was named by its composer, Charles Neill Daniels, after Longfellow's famous Indian poem. Such, however, is not the case. Miss Ruth Peebles, of the "Seminary Girl" Company gives the following version of the origin of the title: "There is a little town in Kansas, about seventy miles from Kansas City, called Hiawatha, where Mr. Daniels frequently visited. Mr. Daniels spent a summer there at a cottage, and, very naturally, our friendship, begun years before, when I lived in Kansas City, and sang in 'The Mikado,' 'Chimes of Normandy,' and 'Pirates of Penzance,' continued. The cottage was a delightful little place, and I was very fully cosily little home. I hung thickly over the porch, and, above all, it was close to nature. It was a typical country village. No fashionable seaside resort for me!"

"Mr. Daniels was a frequent caller. He would sit at the piano and I would accompany him. His compositions were often submitted in that way, and he would ask his friends to name them. Though he took but a few lessons, his natural ability was really wonderful. I was not sure, but I felt that it was a play and yet I am sure that worse plays have succeeded. No doubt so respectful a treatment of the idea of a man's invading another man's home was rare. I was not my idea, mind you, and it would be wrong to give me credit for it—or hold me responsible for it. The leading character in "Love and the Man" was a politician, and I am told that Americans are not accustomed to seeing their stage except in a spirit of comedy and even of farce. Therefore there could not be a sympathetic interest in the character of this man."

At Wallack's Theater on Monday night Alice Fisher appeared as the star in a comedy by Stanislaus Stange entitled "The School for Husbands." The

presentative of the Manchester Guardian. His contribution to the Shakespearean celebration this year will be the revival at His Majesty's Theater, in London, of "Richard II." "The Merry Wives of Windsor," "Hamlet," "Twelfth Night," "Much Ado About Nothing," and "Julius Caesar." He thinks that there is a marked increase in the English middle-class appreciation of Shakespeare, a fact which he attributes to the influence of the school boards and county councils. The illiterate moneyed classes are too devoted to "bridge," he says, to waste much time on the artistic theater. He complains that a play with artistic purpose in it is always more severely treated by the London critics than a poor or stupid play. On this point he is quoted as saying: "I was speaking to a writer some time ago on the subject. He said: 'I admit frankly that I hated your play.' I mentioned another play that was running at the same time and asked him why he had praised it. 'My dear fellow,' he said, 'I took you seriously. I would never dream of taking seriously a play like that. Why, it is an entirely different plane.' I asked him if the public reading his criticisms were in his confidence and quite understood that. You see the point? It's admirable to deal with things on their own level, but only if you make your mental reservation quite clear to the reader." It would be interesting to know the names of the plays and the critic. As the case is reported, Mr. Tree's protest is fully justified. But this "stock of critical appreciation" has been the gist of managerial complaints from time immemorial. So much depends upon the definition of artistic purpose. Intent, unfortunately, is not quite the same thing as achievement. Some of the deeds done in the theater in the alleged interests of high art are of a nature to make angels weep and plunge the benevolent critic into blank despair.

When he had worked out the catchy tune which became omnipresent, he played it for us. We enjoyed it and various persons suggested a name for it. The fact that our little town had become so dear to us impelled me to suggest "Hiawatha."

Within two hours after \$5,000 worth of scenery belonging to Robert Mantell and Wm. A. Brady was placed in the Vabash train shop at Pittsburg last Wednesday, preparatory to being shipped, the shed took fire and the scenery was among the things destroyed. The property in the shed was valued at \$5,000 by Mantell and O'Leary in different Shakespearean productions.

This is the last season of the "Earl of Pawtucket" and Augustus Thomas has advised Kirke La Shelle that the new play for Lawrence O'Leary is nearing completion. The scene will be laid in Washington and O'Leary will appear as a member of the British legation.

Francis Wilson, who is now in straight comedy, said the other night in a curtain speech that he was glad he had a plot back of him nowadays. Instead of merely pink tickets.

Maude Adams has played Lady Babble in "The Little Minister" more than 1,300 times, and yet she has not been seen in more than ten cities of the United States for more than one engagement.

THE GOVERNOR'S WIFE A PRISONER.—Mrs. Z. A. Van Laven is the wife of the governor of the county jail, Naperville, and was a great sufferer from rheumatism. When the best doctors in the community and "specialists" failed to help her, she buried her skepticism of proprietary remedies and purchased South American Rheumatic Cure. Four bottles cured her.—42

ORNAMENTAL HOMES.
Nothing adds to the beauty of a home more than up-to-date fixtures installed by the Electrical Construction Company, Limited. \$30 tw

In order that the old soldier who enters the National Soldiers' Home need not be separated from his wife if she still lives, the ladies of the G. A. R. in California have undertaken to erect a number of cottages at Sawtelle, near the home, which will be turned over to the married soldiers for their occupancy.

CHECK A COUGH OR "SLIGHT COLD" in its first stages. In the beginning it will yield to a mild remedy. Brown's Bronchial Troches are useful when Coughs, Colds, Bronchitis, Influenza or Sore Throats are prevalent, giving almost immediate relief. Sold only in boxes.

MR. CHAS. HAWTREY.
Who will be seen in "A Message from Mars" at the Grand next Thursday night.

MR. "NAT" GOODWIN.
at the Grand next Friday night.

entitled "The Usurper" and its theme discusses the matrimonial designs of a wealthy bachelor upon the sweet heart of his boyhood days. This same bachelor is discovered making him at home upon an English dukedom, which he has leased—duke, dowager, duchess, guests and all, hoping among the latter to discover his former love. He succeeds beyond his expectations, for on the morning of his arrival to take possession, she, too, arrives on a visit to her aunt, the dowager. They discover one another at the same time; he ready, ardent; she coldly, and the fiancé of another. Events so shape themselves, however, that within 24 hours she rejects the latter and becomes the willing bride of her girlhood chum. How much he is responsible for this development of the story is not clear. Suffice it that as the erstwhile detested bachelor, Mr. Goodwin has excellent opportunities for splendid character work, in which pathos and comedy have ample sway. The piece will be staged in a fitting manner, everything being carried so that the production is complete and artistic. The dowager of the ladies will be in exquisite taste, and the cast contains the names of several English favorites, who have been in the support of many of the great stars on the other side.

Mr. Ernest Lawson, representing Charles Hawtree in "A Message from Mars," was in the city today.

The bill at the London Vaudeville next week according to the programme promises to be an excellent one. The feature for the week is the well-known French Family Sketch, "Maxwell and Dudley," in a side-splitting sketch, entitled "The Singing Lesson," written by Will M. Cressie, the famous sketch writer. Another sketch of much promise is that of Weston and Raymond, "A Comedy of Errors," which is rightly named, as it is full of comic possibilities from beginning to end.

The above three acts, in addition to the regular bill, ought to draw crowded houses all next week. On Friday night St. Andrew's Society will cooperate with the management of the theater towards making this night a special Scotch evening. The celebrated Bonney family are well known by the local officers of the St. Andrew's Society, who will attend, along with the



McKINNON AND REID.
Two star performers billed for the London Vaudeville next week.

Monkeys as Gay Wags.
Recently a gay monkey got the better of the common enemy, the carrion crow, by feigning illness. He was fastened to a bamboo pole with a running ring. When he was on his perch the crows annoyed him by stealing from his porridge on the ground. One morning they had been especially disagreeable. He closed his eyes and feigned a bad illness. When his day's food was brought him the crows descended upon it, and he had scarcely strength to defend it. By good acting he managed to capture one of the crows. To pluck it alive was the obvious course. Then, instead of pulling it to pieces, like the King monkey whom Kipling and Sir Edward Buck watched enjoying a similar triumph at Simla, this monkey tossed the crow into the air, where its own companions fell upon and killed it. Monkeys certainly have a sense of fun. Darwin used to spend hours, watching the antics of female orang-outangs in the zoological gardens, and was sure that she had the comic sentiment. She delighted to put on her head, like a cap, a peculiar shaped bowl, which had a droll effect, and she was sensitive to the effect which her joke produced upon the spectators.—Lahore Tribune.

MINARD'S LINIMENT CURES COLDS, ETC.
Nothing adds to the beauty of a home more than up-to-date fixtures installed by the Electrical Construction Company, Limited. \$30 tw

In order that the old soldier who enters the National Soldiers' Home need not be separated from his wife if she still lives, the ladies of the G. A. R. in California have undertaken to erect a number of cottages at Sawtelle, near the home, which will be turned over to the married soldiers for their occupancy.

CHECK A COUGH OR "SLIGHT COLD" in its first stages. In the beginning it will yield to a mild remedy. Brown's Bronchial Troches are useful when Coughs, Colds, Bronchitis, Influenza or Sore Throats are prevalent, giving almost immediate relief. Sold only in boxes.

MR. CHAS. HAWTREY.
Who will be seen in "A Message from Mars" at the Grand next Thursday night.

MR. "NAT" GOODWIN.
at the Grand next Friday night.

entitled "The Usurper" and its theme discusses the matrimonial designs of a wealthy bachelor upon the sweet heart of his boyhood days. This same bachelor is discovered making him at home upon an English dukedom, which he has leased—duke, dowager, duchess, guests and all, hoping among the latter to discover his former love. He succeeds beyond his expectations, for on the morning of his arrival to take possession, she, too, arrives on a visit to her aunt, the dowager. They discover one another at the same time; he ready, ardent; she coldly, and the fiancé of another. Events so shape themselves, however, that within 24 hours she rejects the latter and becomes the willing bride of her girlhood chum. How much he is responsible for this development of the story is not clear. Suffice it that as the erstwhile detested bachelor, Mr. Goodwin has excellent opportunities for splendid character work, in which pathos and comedy have ample sway. The piece will be staged in a fitting manner, everything being carried so that the production is complete and artistic. The dowager of the ladies will be in exquisite taste, and the cast contains the names of several English favorites, who have been in the support of many of the great stars on the other side.

Mr. Ernest Lawson, representing Charles Hawtree in "A Message from Mars," was in the city today.

The bill at the London Vaudeville next week according to the programme promises to be an excellent one. The feature for the week is the well-known French Family Sketch, "Maxwell and Dudley," in a side-splitting sketch, entitled "The Singing Lesson," written by Will M. Cressie, the famous sketch writer. Another sketch of much promise is that of Weston and Raymond, "A Comedy of Errors," which is rightly named, as it is full of comic possibilities from beginning to end.

The above three acts, in addition to the regular bill, ought to draw crowded houses all next week. On Friday night St. Andrew's Society will cooperate with the management of the theater towards making this night a special Scotch evening. The celebrated Bonney family are well known by the local officers of the St. Andrew's Society, who will attend, along with the

public of this country by the rare characters he enacts so sympathetically, and there will evidently be a warm welcome for him so long as he cares to come back to this engagement in Chicago, just closed, taxed the capacity of the theater at every performance.

Next Monday night Charles Frohman will present Annie Russell in a new play, "The Critter," by the Critter Theater, which is a pastiche comedy, the scenes and characters being typical of rural England. Miss Russell, as Jinny, has a charming love affair with one of the young men of the village, and the character gives her new opportunities for the display of her abilities as a comedienne.

"Adrea," with Mrs. Leslie Carter in the role, still remains the startling artistic triumph of the season. In it she scales artistic heights that overshadow what has been typical of rural England. Purely a tragic play, and yet the public demand for it is greater than anything she has ever before been seen in. The hundredth performance was celebrated on Wednesday night, and she will undoubtedly reach another century mark before the end of her present engagement at the Belasco.

On Monday night next William Gillette begins the last week of his run at the Empire in "Sherlock Holmes." Although this play has been presented in this city over 350 times, yet the demand for it is still strong. The audiences are as enthusiastic over the actor and the character as they were when it was first presented, and "Sherlock Holmes," as portrayed by Gillette, will never grow stale, as it is perfectly human and a refreshing character picture of the great detective.

On Wednesday, April 19, Mr. Gillette will be followed at the Empire by Marie Tempest in her great success of the present season in London, "The Freedom of Suzanne." Mr. Frohman brings her to this city for a run of four weeks only and will send them back to London at the end of that time.

Wm. H. Crane presented "Business Is Business" at the Grand Opera House last week. Katherine Grey makes a hit second only to that of Crane in the production.

"Mrs. Leffingwell's Boots" celebrated its one hundredth New York performance at the Lyceum on Wednesday night, the occasion being marked with silver souvenir boots for the patrons. LEANDER RICHARDSON.



McKINNON AND REID.
Two star performers billed for the London Vaudeville next week.

Monkeys as Gay Wags.
Recently a gay monkey got the better of the common enemy, the carrion crow, by feigning illness. He was fastened to a bamboo pole with a running ring. When he was on his perch the crows annoyed him by stealing from his porridge on the ground. One morning they had been especially disagreeable. He closed his eyes and feigned a bad illness. When his day's food was brought him the crows descended upon it, and he had scarcely strength to defend it. By good acting he managed to capture one of the crows. To pluck it alive was the obvious course. Then, instead of pulling it to pieces, like the King monkey whom Kipling and Sir Edward Buck watched enjoying a similar triumph at Simla, this monkey tossed the crow into the air, where its own companions fell upon and killed it. Monkeys certainly have a sense of fun. Darwin used to spend hours, watching the antics of female orang-outangs in the zoological gardens, and was sure that she had the comic sentiment. She delighted to put on her head, like a cap, a peculiar shaped bowl, which had a droll effect, and she was sensitive to the effect which her joke produced upon the spectators.—Lahore Tribune.

MINARD'S LINIMENT CURES COLDS, ETC.
Nothing adds to the beauty of a home more than up-to-date fixtures installed by the Electrical Construction Company, Limited. \$30 tw

In order that the old soldier who enters the National Soldiers' Home need not be separated from his wife if she still lives, the ladies of the G. A. R. in California have undertaken to erect a number of cottages at Sawtelle, near the home, which will be turned over to the married soldiers for their occupancy.

CHECK A COUGH OR "SLIGHT COLD" in its first stages. In the beginning it will yield to a mild remedy. Brown's Bronchial Troches are useful when Coughs, Colds, Bronchitis, Influenza or Sore Throats are prevalent, giving almost immediate relief. Sold only in boxes.

MR. CHAS. HAWTREY.
Who will be seen in "A Message from Mars" at the Grand next Thursday night.

MR. "NAT" GOODWIN.
at the Grand next Friday night.

entitled "The Usurper" and its theme discusses the matrimonial designs of a wealthy bachelor upon the sweet heart of his boyhood days. This same bachelor is discovered making him at home upon an English dukedom, which he has leased—duke, dowager, duchess, guests and all, hoping among the latter to discover his former love. He succeeds beyond his expectations, for on the morning of his arrival to take possession, she, too, arrives on a visit to her aunt, the dowager. They discover one another at the same time; he ready, ardent; she coldly, and the fiancé of another. Events so shape themselves, however, that within 24 hours she rejects the latter and becomes the willing bride of her girlhood chum. How much he is responsible for this development of the story is not clear. Suffice it that as the erstwhile detested bachelor, Mr. Goodwin has excellent opportunities for splendid character work, in which pathos and comedy have ample sway. The piece will be staged in a fitting manner, everything being carried so that the production is complete and artistic. The dowager of the ladies will be in exquisite taste, and the cast contains the names of several English favorites, who have been in the support of many of the great stars on the other side.

Mr. Ernest Lawson, representing Charles Hawtree in "A Message from Mars," was in the city today.

The bill at the London Vaudeville next week according to the programme promises to be an excellent one. The feature for the week is the well-known French Family Sketch, "Maxwell and Dudley," in a side-splitting sketch, entitled "The Singing Lesson," written by Will M. Cressie, the famous sketch writer. Another sketch of much promise is that of Weston and Raymond, "A Comedy of Errors," which is rightly named, as it is full of comic possibilities from beginning to end.

The above three acts, in addition to the regular bill, ought to draw crowded houses all next week. On Friday night St. Andrew's Society will cooperate with the management of the theater towards making this night a special Scotch evening. The celebrated Bonney family are well known by the local officers of the St. Andrew's Society, who will attend, along with the

public of this country by the rare characters he enacts so sympathetically, and there will evidently be a warm welcome for him so long as he cares to come back to this engagement in Chicago, just closed, taxed the capacity of the theater at every performance.

Next Monday night Charles Frohman will present Annie Russell in a new play, "The Critter," by the Critter Theater, which is a pastiche comedy, the scenes and characters being typical of rural England. Miss Russell, as Jinny, has a charming love affair with one of the young men of the village, and the character gives her new opportunities for the display of her abilities as a comedienne.

"Adrea," with Mrs. Leslie Carter in the role, still remains the startling artistic triumph of the season. In it she scales artistic heights that overshadow what has been typical of rural England. Purely a tragic play, and yet the public demand for it is greater than anything she has ever before been seen in. The hundredth performance was celebrated on Wednesday night, and she will undoubtedly reach another century mark before the end of her present engagement at the Belasco.

On Monday night next William Gillette begins the last week of his run at the Empire in "Sherlock Holmes." Although this play has been presented in this city over 350 times, yet the demand for it is still strong. The audiences are as enthusiastic over the actor and the character as they were when it was first presented, and "Sherlock Holmes," as portrayed by Gillette, will never grow stale, as it is perfectly human and a refreshing character picture of the great detective.

On Wednesday, April 19, Mr. Gillette will be followed at the Empire by Marie Tempest in her great success of the present season in London, "The Freedom of Suzanne." Mr. Frohman brings her to this city for a run of four weeks only and will send them back to London at the end of that time.

Wm. H. Crane presented "Business Is Business" at the Grand Opera House last week. Katherine Grey makes a hit second only to that of Crane in the production.

"Mrs. Leffingwell's Boots" celebrated its one hundredth New York performance at the Lyceum on Wednesday night, the occasion being marked with silver souvenir boots for the patrons. LEANDER RICHARDSON.

A Week of Theatricals in Greater New York.

(Special Letter to The London Advertiser.)

New York, April 8.—The most important of the new offerings for the week was William A. Brady's production of "Frenzied Finance," which followed George George and "Abigail" at the Savoy, opening Monday night. The wide publicity given to so-called "frenzied finance" was bound to bring a play on the subject sooner or later, and Mr. Brady was the first to seize the title. "Frenzied Finance" is a play of the complications, surprising situations and an abundance of smart lines that serve to keep the interest in the piece up to the limit at all times. Furthermore, the piece is consistent, there being no straining for a laugh, as is the fault of so many of the latter day comedies. The play is supported by Joseph Kilgour, Grace Filkins, Wilfred Nowell, Frances Stevens, Charles Bowser, Mrs. Gossard, R. Newbold, Lucy Ashton, Jameson Lee, Finney and Arthur Fox, rest.

"The Prince of Pilsen," than which no more popular comic opera or musical comedy has yet been presented in New York, came back for its twelfth engagement in the city, opening at the New York Theater on Monday night. The cast includes Arthur Donaldson, Jess Dandy, Ivar Anderson, Percy Ames, James Francis Sullivan, Jeanette Bagard, Marie Welsh, Stella Martine, Ida Stanhope, Almyra Forrest and the prettiest bunch of chorus girls yet seen here in the production. The run of "The Prince of Pilsen" at the New York Theater is indefinite.

James J. Jeffries came to the American Theater on Monday night in that stirring old drama used so many years by Frank Mayo, "Days of '49." Jeffries, it must be confessed, is about as bad an actor as ever happened since the days of James Owen O'Connor. He gets the gallery, though, for the time that "Days" had to speak were meant for that and the part is strenuous. Dramatic conventionalities do not bother "the big fellow," and his love scenes are a bit like the first rush at the sound of the gong, but the American has been crowded all week, so that it is about all the answer that is necessary to establish the standing of Mr. Jeffries