



THE GRAND.
TonightTom Mack's Company
Tuesday "Old Lavender"
Friday "A Country Girl"
Saturday "The Missouri Girl"

Next week promises to be more than a fair one in theatrical matters in this city.

Edward Harrigan and his famous company, under the management of Mart Hanley, will be at the Grand on Tuesday night next. Of a recent performance in Philadelphia, the Inquirer says:

"Edward Harrigan, in his famous role of 'Old Lavender,' which has made at least two generations of American theater-goers alternately laugh and weep, won a triumph last night for himself, and for the new management of the rehabilitated Columbia Theater. Every seat from pit to the dome of the refurbished playhouse was occupied, and standing room was at a premium. It was a most auspicious occasion for the inauguration, and the large audience showed its appreciation of the excellent performance."

Mr. George Francis Beard, business representative of the Augustin Daly Musical Company, arrived in the city yesterday to make preliminary arrangements for the return of the most successful musical comedy, "A Country Girl," at the Grand, on Friday night, May 13. The company are now on their way to the Grand, and they will present all of England's greatest musical comedy works, including "A Country Girl," "Sally Toy," "Gaiety," and "A Runaway Girl." In speaking of this engagement Mr. Beard says that it will be a feature of the great fair. The company has been much strengthened since they were last heard here. Each member of the chorus is a solo singer and a great treat is in store for London.

The cast of "A Country Girl" is composed of artists of great ability, and it is not a one star organization, hence the great success.

The week concludes with "The Missouri Girl" on Saturday.

Niagara Falls, Ont., is to have an opera house next season. It will be attached to the circuit controlled by Mr. A. J. Small, the lessee of the Grand here.

The Hamilton Times of Friday says: Mr. A. J. Small, the new proprietor of the Grand Opera House, will be in the city tomorrow to decide on the attractions to be made for next season. It is settled that the stage shall be moved back and enlarged, giving it an opening of about 25 feet and a depth of at least 40 feet. The moving back of the stage will mean that about 250 more chairs will be placed in the parquette. This will be the only change in the body of the house. For the following season the house will be remodeled and refitted. The proposed changes for this season will be gladly welcomed by patrons, however. The extra seating capacity has been greatly wanted for several times this season, on the occasion of a good one-night attraction, hundreds of people have been unable to get seats. The enlarged stage will be a good thing, too, for many productions have been marred by the inadequate stage space.

It may be truthfully said of the local theatrical season of 1903-4, now about closed, that it started off with a dash and brilliancy never before equaled in the theatrical history of London, and that after going the pace since December the first-class attractions with which Londoners have been favored at the Grand can be almost counted on the fingers of one hand, while the poorer attractions have been very much in evidence. Of course, the season was a bad one, and bookings were shattered on all sides by the unlooked for closing of attractions that had been booked, but needless to say there are more than the mere failure of the poor season to be blamed for the poor season.

Of the many attractions which essayed to please Londoners the past season, several are dead—dead—deadly so. But as it is the custom nowadays to speak no ill of the dead, the writer will allow them to sleep in a moderate degree of peace, and those who first-class, or supposedly first-class, attractions will be mentioned in the season's retrospect which is to follow.

Though the house opened in August with West's minstrels, the first really excellent attraction to appear at the Grand was "Mr. Pickwick," on Sept. 23, with De Wolf Hopper, Digny Bell, charming little Margaret Clark and others in leading roles. The audience was large, but not overly appreciative, and "Mr. Pickwick" in London, as elsewhere, was not a tremendous success.

Then came Mrs. L. M. Moore in "Lady Berenstine's Secret," on Oct. 2. The comedy was very fair, but lived but a few weeks. Londoners did not go into ecstasies over it.

On Oct. 6 Lulu Glaser appeared at the Grand in "Dolly Varden," and though she sang the "Lay of the Jay" as of old, she was not the same dainty, winsome Lulu as of old, but she was becoming what a Frenchwoman delights to say spitefully of an Englishwoman—fat! The production was excellent, though showing its age rapidly.

Next came "The Mocking Bird," on Oct. 9, a musical comedy with the catchiest musical score heard in London since "Madame Butterfly," and others enchanted local theatergoers. The audience was rather small, but there was scarcely a patron of the house present who would not have paid cheerfully again to see the performance had it returned to this city.

But "The Mocking Bird" went the way of many other bright things—it died in New Orleans some weeks after its visit to London. "Sly Music" and "The Moon" were the hits of the piece.

On Oct. 12 Isabel Irving appeared in Winston Churchill's play, "The Crisis," but the audience was small, and, woe is Isabel! very, very chilly! Her interpretation was perfect, however, and some of the finest scenery ever shown on the stage of the Grand was displayed.

Then came William Faversham, in Remond's comedy "Imprudence," on Oct. 13. Mr. Faversham made good in the comedy. It was also his first appearance in London.

"Mrs. Deering's Divorce," with Mrs.

Langtry as Mrs. Deering, came to the Grand on Oct. 14. The Jersey Lily did not greatly please Londoners, however, and there were many vacant seats in the house.

Jessie Millward next presented a new comedy, "A Clean Slate," on Oct. 21. Miss Millward proved a failure in the piece shortly afterward, however, and it was relegated to the trunk room.

"The Second Mrs. Tanqueray" came to the Grand on Oct. 24, with Sadie Marshall, as the second. The production was very fair, the entire company being exceptionally clever, but they carried no scenery, and the London audience was quick to note this fact.

"A Chinese Honeymoon" next vented its mad revels before Londoners, on Oct. 26, and the musical comedy made a big hit. Many people were unable to purchase seats for the performance. According to a statement made by Manager Korman, "A Chinese Honeymoon" had the largest audience which had filled the Grand up to that time.

And then came a real dramatic treat on Oct. 31, when Mrs. Fiske presented with splendid finish, the beautiful drama, "Mary of Magdala." The scenery, costuming and cast of this production were of the highest order, and Londoners were infatuated with Mrs. Fiske's impersonation.

A bevy of melodramas now held the

Grand. On Feb. 2, George Summers, Tom Marks and other companies of a similar nature took up nearly all of the month of January.

"Erminie" next delighted Londoners, though many people thought \$2 too much to witness the production. The cast was an all-star one, however, and the production first-class in all respects. "Erminie" was in London on Feb. 20.

Then Londoners drew another long theatrical blank. But on March 1 "White Washing Julia" was presented by Fay Davis, and local theatergoers still retain a pleasant remembrance of that thoroughbred artist's visit. The comedy was one of the finest attractions seen in London in many a day.

Stock and more stock. The Aubrey Stock, the Wilbur Opera Company and others held the boards for a long time. Nothing was doing until March 28, when Mr. B. C. Whitney presented "The Isle of Spice," a tuncful melodious extravaganza. It was in this production that Miss Leslie Leigh made such a hit with "Peggy Brady."

"The Isle of Spice" was first-class in all respects.

On April 7 and 8, "The Red Feather" took Londoners by storm, with the finest voices heard in this city since the Bostonians were heard in "Robin Hood." This delightful production will be a visitor to the Grand again on May 28.

"Fidelio" at Vienna in 1808, and her brother, J. L. Roskel, has resided over half a century in England, and is well known as a pianist, conductor and composer.

Jessie Millward has resigned a three-years' contract with Wagnethals & Kemper, and she will be sent out next season in an English version of "Lisbeth." Frederick Warde and Kathryn Kidder are to be joint stars under the same management.

London, after a long tour in the provinces and abroad, is appearing at the London Hippodrome. Among the feats of strength he performs is the holding on his body, while resting on hands and feet, fourteen people, (ten women and four men), together with numerous heavy weights. The feat is described as "The Tomb of Hercules," and the participants are attired in Roman togas and costumes, which, together with appropriate background, gives quite a classic touch to the spectacle.

The police commissioner of New York has a mind to the safety of theater patrons developed from the Iroquois disaster of Chicago. When May 1 came around it was discovered that six theaters had not applied for a renewal of their licenses. This is a euphonious way of saying that they had

lost of the "Two Orphans," now running in New York, on account of an acute attack of bronchitis, and the chances are that she will act no more this season. Mons. Harrison, who was one of Richard Mansfield's many leading ladies, has taken her part.

Mary Hall, the beauty of E. H. Soborn's company, and who was divorced recently from her husband in Kansas City, was married last March to Dr. C. P. Pierce, of Cincinnati. The news has just been made public and Miss Hall will retire from the stage at the end of the season.

A cable report from London says that Charles Frohman has been negotiating with Wagnethals & Kemper, looking to the release of Blanche Walsh, so that he can star in "The Successor." The play made famous in Paris last season by Sara Bernhardt and the American rights of which were owned by Mr. Frohman, Miss Walsh has been one of the season's most successful stars appearing in the "Resurrection."

Mme. Emma Calve has arranged to give a series of concerts in America from October next to April, 1905. The singer is to be paid \$2,000 for each concert, and the number stipulated is for seventy, which means a sum of \$140,000 for the series.

The London newspapers are beginning to direct attention to the fact that Sir Henry Irving will complete his half-century upon the stage in two years' time, says the New York Post. A suggestion has been made that a committee be appointed to make arrangements for the celebration of this event, and that a theater be built and presented to Sir Henry as a memorial of his achievement. Doubtless Sir Henry's jubilee will be more memorable than any event in theatrical annals since the retirement of Macready, and nobody will deny that he has fairly earned whatever honors may be showered upon him. Like Macready and Charles Kean, he is a prodigy of nature, full, generous and public recognition of his generous deserts. Samuel Phelps, who was a greater actor, and did more for the stage than any one of the three, was honored by no public distinction. But he never knew how to crook the pregnant hinges of the knee.

The Chicago Tribune says: An odd outcome of the terrible Iroquois fire is that a great deal of theatrical talent has developed in the better towns, within two hours' ride of Chicago. During the seasons when the Chicago playhouses are in full operation, a large share of patronage comes from Chicago's country cousins. To many of these towns trains are run to accommodate the people who want to go home after the show is over.

After the fire and the subsequent closing of all the theaters the country people had to improvise their own amusements or stay at home.

In some of the towns the former course was pursued with no inconsiderable success. As a rule the people would take hold of some old play and reproduce it on local boards, but in several instances the whole production originated in the brain of some of the town's own people.

One of the most successful of these plays was written by a young newspaper reporter in a local office at Rochester, Ind., a county seat town on the Lake Erie and Western road. Not only was the play originated by the reporter, but a young married woman of considerable musical ability originated the music and taught it to a large company of local players and singers, all of Rochester. The play was called "Upside-down," a well-filled text-upstairs room of a big building until it threatened to collapse.

The photographic galleries of the larger towns show to what extent the private theatricals or shows by local talent were given during the last few months. In each case every actor thought it devised upon himself or herself to be pictured in costume, and here is shown the ingenuity of many of the players, for they contrived their own stage apparel. There is a variety and a depth of originality in this feature alone that shows what the rural comedians, tragedians and amateur actors in general are capable of in the way of invention.

Henry Miller Roasts The New York Critics



Strong excitement produces physical weariness. The activity of the brain depletes vitality—extracts strength from the nerves—induces prostration. Blue Ribbon Tea sustains the frame under severe mental exercise. The albumen it contains is nerve food and blood nourishment—peculiarly adapted for men whose business requires intense mental effort.

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Ask for the "Just Pure Tea" Black, Mixed Ceylon Green

LETTER-WRITING ART NEEDS CULTIVATION

BUSINESS METHODS OF TODAY—CRUDE COLLEGE MANNERS.

"The difference between the business courtesy of today and that of my boyhood," said a big corporation lawyer in New York, "was impressed upon me the other day by a letter which my boy received from a big concern in this city."

"My boy is ten, and in his way something of a mechanic. He has been building something out in the back yard that he calls a house. He wanted an article in his work which he could not buy in the neighborhood. He learned of the concern that manufactured the article, and he sent in an order for it, accompanied by the cash."

"The letter of the concern in reply fell into my hands, and to read it you would think my boy had sent in a big order and check. The letter thanked the boy in the most polite and merciful form, and closed by saying that the concern trusted the article would prove satisfactory and hoped that it might have been well compensated for by the boy's order. I showed the letter to the young man, and he was somewhat surprised. He blushed to the root of his hair."

"I told him it was all right, but I was anxious to know what it was he had ordered. He told me, but I don't really remember what it was. I was mostly interested in knowing what the amount of cash he had invested. Then he showed me the bill. It was for 2 cents. If the amount had been \$1 on the letter of the concern could not have been more courteous. Then I recalled an incident in my boyhood. A letter I had sent a somewhat noted author and professor of the time, and his reply."

"I had witnessed the first borealis of my life, and was very much impressed with its startling beauty. In spite of some inquiries of my teacher, as well as of my parents, as to the cause of the auroral display, their answers were too scientific for my grasp. I had at that time seen some work on the natural philosophy by a certain A. M., and I wrote him, asking him to explain what I was curious about. I also stated in my letter that his book was a part of my curriculum. In reply he called my attention to page —, paragraph —, of his book, and added: 'You cannot have studied my book to much advantage or you would have learned the cause without writing to me about it. He also added that a letter requiring a reply should always be accompanied with an inclosed stamp."

"The letter of that professor caused my father to send me to another college for he said he would not be the patron of an institution that would have as a member of its faculty a man who could not or would not courteously answer a letter, and especially when the letter was one in which the writer was honestly seeking information. I think that too many letters are written. But the art of answering a letter is one which needs cultivating. Someday one said, that there are times in a man's life when a decision decides his whole destiny. There are times, also, when the way in which you answer a letter means much to both parties to the correspondence."—New York Sun.

The Hardest Pain to Endure.
Is the pain of a tender corn, but experience proves that corns are cured quickly by Putnam's Painless Corn Extract, which acts in 24 hours. Putnam's never burns or causes sores. The only painless cure is Putnam's. Use no other.

During January and February 400 acres of high-grade cotton were planted in Antigua. There are now 4,000 acres under cotton cultivation in the smaller islands of the West Indies. During the summer a sample of Sea Island cotton was received at Liverpool from Barbados, and it was declared to be the best cotton ever seen in England.

Mrs. Winslow's Soothing Syrup
has been used for over FIFTY YEARS by MILLIONS OF MOTHERS for their CHILDREN WHILE TEETHING, with PERFECT SUCCESS. IT SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN, CURES WIND COLIC, and is the best remedy for DIARRHEA. Sold by druggists in every part of the world. Be sure and ask for "Mrs. Winslow's."

David Belasco's star, Henrietta Cromman, is to be the opening attraction next fall at the new theater now being erected by "Bim, the Button Man," at Broadway and Sixty-second street. The house is named the Colonial, and it will be ready for the public Sept. 25.

"The County Chairman" crossed its 20th performance at Wallace's Theater on Wednesday night.

"The Two Orphans," with its superstar cast, has but another week to run at the New Amsterdam Theater.

"The Wizard of Oz," transferred from the Majestic to the New York Theater, continues to interest the metropolis.

Eleanor Robson's long season in New York is ended at the Garrick Theater, and on Monday night Virginia Harwood is to follow with "Camille" for a single week.

Raymond Hitchcock, in "The Yankee Consul," is finishing his eleventh week at the Broadway Theater, where he will remain until hot weather.

"The Other Girl" by all odds the most successful of the comedies by Augustus Thomas, is in possession of the New Lyceum Theater, where it will stay until the end of the season.

Henry W. Savage and Gustav Liders sailed for England on Tuesday, to be present at the first performance of "The Prince of Pilsen" at the London Shattsbury Theater, May 14.

"The Girl from Kay's" closes its season at the Herald Square Theater next Saturday night. The entertainment, which at first was thought but partially successful, soon developed into one of the wiser musical comedies of the year, and it has run straight through the season at this theater without a single break.

Elizabeth Tyree, in "Fit for Tat," is doing fairly well at the Savoy Theater, but not setting the town afire.

"Pitt, Pat, Pout" is possibly in for an all-summer run at the Casino. The all-summer run at the Casino, the luminous Radium Ballet is the best of a number of hits in this production.

"A Venetian Romance," at the Knickerbocker Theater, is a qualified success. LEANDER RICHARDSON.



Two Pretty Dancers in "A Country Girl" Company.

boards until Aubrey Boucault appeared in "Capt. Charlie," a dramatization of certain portions of Lever's novel, "Charles O'Malley." Mr. Boucault's rare histrionic powers were displayed to excellent advantage in this play, but it did not last long. Poor business strangled it.

On Dec. 2, Miss Eleanor Montell presented "The Girl and the Judge," a light comedy by Clyde Fike. Miss Montell and the "Judge" wound up short a few weeks after their visit to London.

Walter Jones next agitated the theatrical atmosphere of London with "A Sleepy King." This was on Dec. 5. Mark the day. As the Irish are credited with dating everything from the "big wind," so should local theatrical patrons date their experience from "A Sleepy King," for that alleged musical comedy was certainly the limit.

But the writer has promised to let the dead rest. The King slept himself to death. Everybody knew he would when they saw him here.

On Dec. 11, Margaret Anglin and Henry Miller attracted a large audience in "Frederick Lemaître," a one-act comedy by Clyde Fike, followed by "Cynthia," a dramatic gem written by Henry Hubert Davies. It was an intellectual treat, a study in art, a dramatic event, well worth remembering and the play of it is the mere play of a similar character did not come to London the past season.

"A Country Girl" was produced at the Grand on Dec. 14, the audience being a very large and well-pleased one, and the following night, "The Silver Slipper" was presented to an equally large house. "The Country Girl" is looked for the Grand next week.

On Christmas Day "The Fortune Teller" was the attraction, but it was entitled to no special praise.

Jan. 29, Joseph and W. W. Jefferson appeared in "The Rivals," a comedy by Richard Brinsley Sheridan. The production was a success, and Londoners are indebted to the Jeffersons for one of the real treats of the season.

Next came "Holy Toity," a sort of a nostrum in theatricals—a bunch of foolishness with a poor cast. This was in large 25-cent bottles.

Dockstader's Minstrels appeared on April 9, and Adelaide Thurston in "Polly Parson" on April 14. Miss Thurston, to be brief, covered herself with glory.

On April 23 "An English Daisy" was seen at the Grand. Frank Lador was the whole show.

On April 27, Miss Roselle Knott and her company presented "The Knight of the Rose in Flower." On April 30, Mr. Reeves-Smith presented "The Tyranny of Tears," for the second time in London.

Smith—it would be more convenient if he would use but one or other of his hyphenated designations—was all right, but owing to lack of scenery, costuming, and one of two weak members of the cast, the visit rather weakened the clever actor's prestige in London.

This is the story told of the high-class attractions. Of the others, all of them were more or less of a success in this city—chiefly from a financial standpoint.

A once-famous Anglo-German opera singer has passed away at Clifton, England, in the person of Mme. Henriette Moritz. She was one of the earliest exponents of the Berliozes of Wagner's operas in Germany, and as a child won much success as a pianist in London. She played before the late Queen at Buckingham Palace, when only 11 years of age, and was on that occasion presented with a beautiful brooch of diamonds and turquoise. Her father, the tenor singer, Roskel, was the original Forestan in the production of Beethoven's opera

Why Do Women Suffer
Such pain and endure the torture of nervous headache, when a quarter bottle of Nervine, which never fails to relieve. Just a few drops of Nervine in sweetened water cures nervous or sick headache, relieves heart palpitation and makes you feel better immediately. Nervine can't be beaten for quickly curing stomach and bowel troubles, and should be kept in every home. It's good to rub on for external pain and excellent for inward use. Sold in large 25-cent bottles.

previously been notified that they could not have licenses unless they complied with certain regulations established by the building department. The effect of the Chicago horror is manifested everywhere in New York. All the theaters now running have provided safeguards even beyond the legal requirements, and the applications for new buildings to be occupied by theaters show extraordinary facilities for escape in times of panic.

"Today" Hamilton, the ingenious press agent of the Barmen & Bailey show, took the newspapermen of New York on their annual excursion to the winter quarters at Bridgeport a few weeks ago. For their edification he arranged a series of experiments to demonstrate how far the wild beasts would go in the consumption of strong drink. Huge pans of beer, whiskey and other intoxicants were put in the cages of the animals. Some drank the liquor and some would not go near it. As a big pan of whisky was being shoved in to the polar bear, one of Today's friends (inclined to bibulousness) looked appealingly at him and said: "Say, Today, have you got an empty cage you could put me in?"

Miss Ada Reeve, the well-known English actress, will join the ranks of London managers next autumn if she can find the house to suit her. She has secured the rights to a new three-act comedy of modern life entitled "The Morals of Connie," by Mr. Alfred C. Calmout.

Harold Stevenson, a son of Charles A. Stevenson, leading man with Mrs. Leslie Carter, and Kate Claxton, now with the "Two Orphans" in the west, committed suicide by shooting himself in the temple in New York last week. Dependancy was the cause.

John C. Slavin, who has been the leading comedian with "A Country Girl" during the past season, has been engaged to play one of the principal parts in Richard Carle's new musical piece, "The Maid and Mummy," which opens in Chicago this month.

Miss Grace George had to leave the