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EVERYBODY knows the great value of this remedy in the household, but everybody does not know that the imitations of it, which some second-class druggists dishonorably palm off on their customers, have little or no value. What should be understood by the public is, that it is not a mere question of comparative value between "Vaseline" and the imitations, but that the imitations do not effect the wonderful heal results of the world renowned "Vaseline," and that they are not the same thing, nor made in the same way. Besides this, many of the imitations are harmful, irritant and not safe to use, while true Vaseline is perfectly harmless. Perfect safety, therefore, lies in buying only original packages put up by and marked with our name.

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Next + Attraction.

WEDNESDAY, OCT. 19th.

The Eminent English Actor,

Mr. Edward S. Willard

presenting HENRY ARTHUR JONES' plays,

"THE MIDDLEMAN"

With the scenery and effects used in the original production at Mr. Willard's London Theatre (The Shaftesbury).

EDWARD S. WILLARD.

Mr. Edward S. Willard will appear at the Grand Opera House on Wednesday, Oct. 18, in the admirable play of "The Middleman." This should be regarded as a theatrical event of extraordinary importance, as Mr. Willard is the most original of English actors. He is a dramatic artist of talents so great, requirements so rare and thought so strong, delicate and refined as to place him in the forefront among the most eminent men of his profession. Playgoers who delight to see a good play well played in all its parts and nobly played in the principal, one should esteem it an unwon privilege to see "The Middleman," and Mr. Willard as *Cyrus Blenkarn*. The vigor, beauty and tenderness of this impersonation, the fine thought and feeling of the actor's conception and execution of it are beyond all ordinary expression of admiration and praise. Mr. Willard's superior talent is unquestionable, and we think he is one who may justly be credited, without abuse of a much abused word, with the possession of the highest form and quality of dramatic genius.

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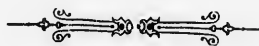
MUSICAL SELECTIONS.

Between Acts III. and IV., the Descriptive Overture, entitled

"Nigger in a Barn Yard."



Dawn of Day. Birds are heard singing in trees. Rooster crows for daybreak. Sunrise in the morning. Dinah blows the horn. Vocal chorus, "Down by the Yellow Corn." Dinah blows the horn for breakfast. Sneaking out of the barn yard. Dancing on the barn floor. Imitations of horse, mule, sheep, hen cackle, rooster crow and busy bee. The whistle of a passing steamboat heard in the distance. The cows are coming home. Imitation of cow. "In the Evening by Moonlight." Quartette singing in the barn. Night getting livelier. Bones and Tambourine. 1 o'clock the steeple clock strikes the hour. The cat serenade. "Johnny get your gun." Pistol shot. "What a difference in the morning."



Between the Acts

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J. K. SPRY, Manager.

The unexampled prosperity with which the season of Robert Downing, the favorite American Tragedian opened, has continued throughout his tour, and he will come to London with the proud distinction of having played to the largest receipts that have ever come to a tragedian starring in this country in the same space of time. Mr. Downing will bring here the same strong company, the same splendid special scenery, and the same gorgeous costumes as have helped to make his appearance so strong a drawing card in all the large cities.