DESERET EVENING NEWS: SATURDAY, JANUARY 14. 1905.



fectionery served up by Edna Wallace Hopper, under the name of "A Country Mouse," comes

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to an end tonight. A pity it seems that a clever little actress like this, and a sterling company of players such as she has surrounded herself with, cannot find some higher, cleaner and more wholesome vehicle for the exercise of their talents than such a play affords, It illustrates too well the steady tendency of the times, of the stage taste of the day, towards the hollow, the heartless and the immoral. The whole basis of "A Country Mouse" is marital infldelity, and the episode of the lover who went about seeking only such married women as he could devour-the chase after females unprotected by husbands being altogether too tame a sport for his taste-might be said to be close to the verge of the nauseous. In the whole range of characters, there is not one except the old servant, that has a redeeming traft of manilness or womantiness; the country girl herself marries the old roue, the most depraved of the lot, and the husband, whose part opens as if he intended to set some of the dry bones to rattling, blinks cut in the last act without having accomplished anything whatever. That men with the gifts of the author of "A Country Mouse" should find H more profitable to turn out such stuff than to employ them in the higher walks of literature, is a sad commentary on the tastes of our times.

With the exception of the Symphony With the excention of the Symphony orchestra concert next week at the Theater, the only attination will be Rose Melville, Friday and Saturday in the play of "Sia Hopkins," a quaint and interesting Indiana story in which Miss Melville has been playing the title role for six seasons. The story is a very sweet, simple and tender one, and de-picts the life of sint reared in Indiana, who gives her whole heart to her hero, but who has a rule awakoning whoil she learns that her ideal simply loves her for the little property she posher for the little property she pos-sesses. She leaves home, graduates in the world, and becomes a highly educated woman, a change which, while it seems unreal, is naturally and effec-tively brought about.

The dates of the "Bonnie Brier Bush" at the theater are Jan. 23, 24 and 25. Mr. Stodart, Mr. Fax and Bob Easton are assured of a royal reception. The leading lady's part this year is played by Miss Irma LaPierre.

The Grand will be open only one-half of next week. Monday, Tuesday and Wednesday, with the customary

His performance is said to have been brilliont and was received with enthusiasm.

Over 7,000,000 copies of the Rev. E. P. Ree's works have been published in va-rious languages. One of the most widely read, "He Fell in Love with, His Wife," has been dramatized by Joseph Arthur, who wrote "Lost River." and "Blue Jeans," and will receive its first ropresentation upon any stage in San Francisco this month. A Sloux City dispatch says: Wilbur N. Roe of Columbus, O., is petitioning the legislatures and executives of west-ern states to unlie in legislating 'Uncle Tom's Cabin'' off the boards. Mr. Roe's

prejudice is not based on that tired feeling, or on any theory that the play is old enough to know better, but sim-Rejane is accompanied on her Amer- | ply that it puts the people of the south

characteristic of the land of his adop-



Leander Richardson's Letter

N EW YORK, Jan. 9.-Tremend-Special Correspondence. ous is the power of Mrs. Leslie Carter in "Adrea," the new drama by David Belasco and John Luther Long, which will hold the stage of the Belasco theater from now until such time in the hot weather period as the star and manager may decide upon for its withdrawal-temporarily at least. In theme, scene, treatment and all else that may be named in dramatic construction and presentment, this play is very far away from anything that has ever been shown upon our stage. Described by its author as pure fiction, it is so convincing in its realism that the spectator instinctively regards it as absolute historya somewhat remarkable condition at a

a some what remarkable control plays time when so many historical plays have the effect of sheer fiction. The scene of "Adrea" is upon the island of Adrea in the Adriatic sea in the year 500 A. D. The Princess Adrea is be-trothed to Kaeso, one of the tribunes of her father, the king; but when the sol-der finds that she will not succeed to dier finds that she will not succeed to the throne, owing to the fact that she is blind, he transfers his affections to Is blind, he transfers his affections to her sister Julia, in order to further his own ambitions. Adrea does not know of the marriage of Julia to Kaeso, and when these two are upon the throne they marry Adrea to the court fool, leading her to believe he is in reality the man of her love. She suspects some trick and prays to the gods for the res-totation of her sight. In response a bolt of lightning restores her vision, and all is revealed to her. Filled with fury of a semi-barbarous woman bitterly wronged, she selzes the throne and orwronged, she selzes the throne and or-ders Kaeso to be whipped to death. As he is being led to execution her love for him overnasters her rage, and she seeks to save his life. The populace, however, is enraged beyond control, and in order to prevent Kaeso from dy-ing at the hands of the people by methtods of torture she slays him. Years af-terward a young prince, the fruit of the union of Adrea's sister Julia with Kneso, sets up a revolution, and is cap-tured and brought before the queen for sentence. She sees in his countenance a reproduction of the beloved features sentence. sentence. She sees in his countenance a reproduction of the beloved features of Kaezo, and resolves to have him proclaimed king. In order to insure this result she throws open a window of the palace, allowing the sun to stream into her eyes in the knowledge that the exposure will again deprive her of her sight, thus rendering her continued rule impossible under the law. In this condition she stumbles to the foot of the stumbles to the foot of the throne and halls the young prince mon-arch. Here the play ends with a scene of intensity that it is quite impossible to describe, leaving not alone with one of the most powerful plays in the Eng-lish language, but with an actress fully as great as Rachel or Benhardt or Histori. Obviously the most stirring episodes of the drama are those in which Adrea's anguish and fury are commined at the difference do see the

episodes of the drama are those in which Adrea's anguish and fury are commingled at the discovery that she has been duped into a faise marriage, and the one which occurs at the con-clusion of the story. Either in itself would have been sufficient to prove Mrs. Carter the foremost actress of her time and tongue. The complete mastery of both of them within the compass of an evening is an accomplishment that must command the unbounded admira-tion of all who come to see. "Adrea" is staged with barbaric splender and that estraordinary attention to detail that extraordinary attention to detail for which David Belasco is noted. It is played admirably throughout, the principal successes falling upon Tyrone Power as Kaeso, J. H. Beurimo as the

court fool, Charles A. Stevenson as the battle brother of Kaeso and R. D. Mo-Lean, Claude Glilingwater and Edith Crane. There must be fully 100 persons embraced in the complete organization, which has added one more item-and the greatest of all-to the unbroken list of Belasco theater triumphs. At the Savoy theater the successor to "Mrs. Wiggs of the Cabbage Patch" is Augustus Thomas' new comedy called "Mrs. Leffingwell's Boots." The piece is a capital example of the frolicsome spirit of its author, and it keeps the audience in almost continuous laughter from the first scene to the final cur-tain. The story is laid in Larchmont on the Sound, in the Bonner villa, where som friends are being entertained by Mrs. Bonner, whose jealous husband is absent. There arises a terrific storm which not alone prevents the departure which not alone prevents the departure of some guests who do not enjoy the approval of the husband, but drives other persons into the house for shel-ter who might better have remained away. Upon this foundation Mr. Thom-as has built a structure of cross purpose, jectousy and confusion which evokes buckits that confusion which evokes hilarity that often amounts to uproar. The season has certainly produced no comedy entertainment of a more divert-ing quality than "Mrs. Leffingwell's Boots," for the interpretation of which Chas, For the interpretability of which Chas, Forbman has erganized one of the best companies imaginable. Among the players are Fay Davis, Jessie Busley, Margaret Illington, Dorothy Hammond, William Courtenay, Vincent Serrano, J. H. Barnes, Ernest Lawford and J. H. Southe, Eaville.

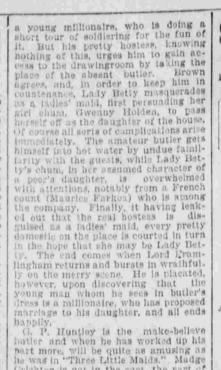
sardonic fancy, but there can be no denying his brilliancy or the truthful-ness of most of his utterances, or the readiness of his wit. Once, in London, nt the first night of a Shaw comedy, he was called before the curtain and received with hearty applause by the people in the lower parts of the audi-torium. Do in the collery a man bissed torium, Up in the gallery a man hissed and Shaw, directing his gaze toward his sibiliant critic, observed: "I agree his sibiliant critic, observed: "I narce with you, sir, but in the face of all this (with a sweep of his hand over the appfauding stalls), what are we to say?" Of course, that quick sally com-pletely captured the situation. In this country "You Never Can Tell" will un-doubtedly serve to entertain the in-telligent public, those who may be ap-pealed to through the mind and not exclusively through the senses of sight and sound. It is spiritedly played by Mr. Daly, William H. Thompson, Harry, Harwood, John Findlay, George Farren, Drina DeWolfe, Mabel Tallafero, Jeff-reys Lewis and others. It was a sort of "at home" that Da-

It was a sort of "at home" that Da-vid Warfield and Marie Bates enjoyed at the Bijou theater on Monday night -for it was at this establishment that Warfield made his first suc-cess as a star some years ago, with Miss Bates as his most favored sup-porting artist in "The Auctioneer." There was a veritable crush of attend-ance at the homecoming and such an There was a veritable crush of attend-ance at the homecoming and such an outburst of welcome for the wanderer that it almost unnerved him. "The Music Master" will run on at the Bijou indefinitely. It has already passed its one hundred and twenty-hith repetition in New York, which, in place of tiring, seems to grow fonder of the comedy day by day. day by day.

At the Weber Music hall the new bur-lesque iniroduced in "Higgledy Figgle-dy" under the title. "The College Wi-dower," has made an immense suc-cess with the result that the house is practically sold out for weeks in ad-vance. The noteworthy hits of the per-formance are contributed by Marie Dressler, Joe Weber, Almee Angeles, Charles A. Bigelow and Aubrey Douci-cault. Miss Angeles, hitherto during her engagement with Weber and Zieg-feld has confined herself principally to the graceful gyrations of the dance, feid has confined herself principally to the graceful gyrations of the dance, but in this instance she is enabled to demonstrate that she possesses in very high degree the quality of stage traves-ty. Her performance was a surprise to many on the opening night, but not to those who remembered how her marvelous mimicry saved "The Run-aways" from disaster upon the first aways" from disaster upon the first representation of that piece at the Casino two seasons ago.

"The Case of Rebellious Susan," with Sir Charles Wyndham in the principal male character as played originally by him in London, is the current offering him in London, is the current offering at the Lyceum, where it will remain for a short time only. This course is rendered advisable by the fact that the comedy has already had a long run in New York, where it was first introduced by Daniel Frohman. Wynd-ham's presence in the cast adds dis-tinction to the performance, which throughout is brisk, smooth and com-petent. petent. . . .

At the Princess theater Edward Ter-At the Princess theater Edward Ter-ry, the original Dick Phenyl of "Sweet Lavender," is showing us how the char-acter was portrayed in British terri-tory, where he made the bulk of his fortune and the best of his reputation through it. The impersonation, like that of the leading role in "The House of Burnside," was technically perfect, but lacking in swarmth and color, em-phasizing the impression that Mr. Ter-ry's art is as flawless as a Tiffany watch-and as bloodless.



Part more, will be quite as amusing as he was in "Three Little Maids." Madge Crichton is not in the cast, the part of Lady Betty being taken by Adrienne Augarde, another of George Edwards" finds, and a most winning young wo-man. Della Mason plays the part of Gwenny Holden, Lady Betty's chum, while George Carrol is a diminutive corporal. At present, there are not as many good sengs in "Lady Madeap" as there were in "Three Little Maids"-but that is a matter that can be easily remedied. Maurice Farkoa, however, has a clitty called, "I Little You In Sat-in; I Love You in Plush," that is sure to be liked on both sides of the water. If holday plays for children were as popular in the United States as they are in this country, Arthur Bourchler's Christmas offering for the young folk would be sure of an American produc-tion, for it is all about the famous lit-tle characteris in the "Dumpy Books." Ruthand Barrington, the former "Pooh Bah" of the Savoy company, who dra-matigat Uneview wine Deblay." Bah" of the Savoy company, who dra-matized Kingsley's 'Water Bables' so successfully a year ago, is author of th new piece. It is called "Little Blac Sambo and Little White Barbara," an Sambo and Little White Barbara," and they, not to mention the two aunis, Dr. Funnyman, Plantagenet, Black Jumbo, and the "tigers," are all in it as large as life. With toneful music, it makes an attractive entertaipment which is played by a capable company, includ-ing Frank Lawton, the American whis-ther of "The Belle of New York."

J. M. Barrie's latest play, "Peter Pan, or the Boy Who Wouldn't Grow Up," will get across to the United States presently. There is no doubt about that. The drama, if you call it a drama, which was produced at the Duke of York's theater this week un-der the Frohman management, is even fore fatastical and whimsical than "The Admirable Critchton," or "Little Mary," and, by the same token, so Mary,' Mary," and, by the same token, so much further removed from anything

that ever was seen on the stage be-fore. Perhaps it could best be de-scribed as a Christmas pantomime, plus literary genius. One might suppose from the title that the play was taken from the chap-ters devoted to "Peter Pan" in Bar-rie's latest book, "The Little White Bird," but the original idea only serves as a point of departure. Peter, it ap-pears, ran away from home the day after he was born, upon hearing his after he was born, upon hearing his father speculate as to what he was to be when he grew up. Peter decided then and there that he didn't want to grow up, so he field to the Never-Never-Never Land, and became the captain of boys who had failen out of their perambulators when their nurses were backtor the other way. looking the other way. There were no girls in the community, because, as Pewatch—and as bloodless. Extraordinary fire precautions are be-ing observed in the construction of the new hippodrome, which it is now hop-



We are showing Misses' Patent Tip, heavy sole, vici

and box calf School Shoes

Matinee, the attraction being "For Mother's Sake," a play on the homely realistic lines which is being extensive-ly billed about the streets. The cast requires 25 supporting parts, including a number of children for the roles of the village tots, whose singing is said to add greatly to the success of the production.

Following this play comes the old pepular musical comedy "Rudolph and Adolph" which will be seen on the

THEATRE GOSSIP.

Mrs. Campbell is considering an adap-tation of "Cavalleria Rusticana" that would enable her to play the part of Santuzza, emulating Mrs. Brown Potter.

"The Kreutzer Sonata" has proven a frost, even with Blanche Walsh doing her prettlest. This will hasten the pro-duction of the Fitch comedy, "The Wo-man in the Case," about which much mystery is being thrown.

John Drew has closed the most suc-cessful New York engagement he has played in a number of seasons. His production of the "Duke of Kull-crankle" had a run at the Empire of over 100 performances.

"The Wife Without a Smile" died in New York last week. With the doil incident silenced, and it was silenced out of deference to decency, "The Wife Without a Smile" proved a play with-out a laugh. Daniel Frohman will now have to hunt up another piece for Mrs. Dantel Frohman.

Martin Harvey, a young English actor, who made an artistic success in England last Wednesday, expecting to America several years ago in "The Only i arrive on the 18th. His rentree will be Way," "A Cigarette Maker's Romance" made in "Lucky Durham," 'a play writeand other plays has just appeared in I ten by the late Wilson Barreit, the



ROSE MELVILLE. Who will Appear at the Theater Next Week in "Sis Hopkins."

LILLIAN RUSSELL UP TO DATE.

She is now singing in a musical version of "The School for Scandal," and is astonishing New Yorkers by her vigor and freshness,

can tour by her daughter, Germaine | in an unfair position, fosters sectional Porel Rejane, an exceedingly clever young girl, who is violently opposed to the stage and was educated in an Engprejudice and hatred, and helps keep the north from understanding the race question right. Therefore he wants the lish convent. As the great French ac-tress is unable to speak a work of Eng-lish, Mile, Rejane acts as the inter-preter for her mother.

George Bonlface, Jr., last week in the New York supreme court was given judgment for \$450 against the ill-fated management of "A China Doil," a bit of theatrical finery which was torn to shreds by critical broezes last spring. The amount awarded Bonlface repre-sents the difference between the money he got and what he expected to get "As for my views about the drama," "As for my views about the drama," says William Gillette, "I haven't any. It may be declining, and it may not; I do not care two cents which it is so long is there is enough left to live on. I do not work with any lofty ideals or as a matter of 'high art." The only art I have in view is the art of producing he got and what he expected to get under a four weeks' contract with that omething with which to please the show. Twenty-four other suits of a similar nature are pending in Gotham, Iclently to attract in paying quantities." and if all are as successful as Boniface it looks as if the "China Doll" will be a

Arrangements are fast mearing complettae for the analytical of "The Education of Mr. Pipp," Augustus Thomas gramatization of Charles Dana Gibson's most colebrated acress of drawings. Kirke La Shelle and Daniel V. Arthur will be associated in the of-fering and Digby Bell has been engaged for the title role. The initial perform-ance is scheduled for one of the New Forbes Robertson, the English actor, who made an excellent impression last sensor, returned to America the past week to begin a second tour of this country. Mr. Robertson was accom-pated by 23 English players, who will appear with him in Henry Esmond's new play, "Love and the Man," They open in Toronto, Canada, tomorrow night for a week, Mr. Robertson's wife, known professionally as Gertrade Bi-England towns about the middle of February.

Mr. E. S. Willard is to begin another American tour in New York on the 23rd inst. He and his company sailed from

known professionally as Gertrude El-liout, is not with her husband this sea-son, as she is spending the winter in southern France, ewing to her tempo-rary retirement from the stage. It has been definitely settled that E. J. Morgan will be the star of "The Gen-tleman From Indiana," when that story is produced in drammitle form, Morgan has long been identified with the Hall Calne dramas, and is at present star-ring in "The Eternal City." His well Calle uranue, "The Eternal City." His well ring in "The Eternal City." His well catablished methods should fit excel-lently into the character that Booth Tarkington has so thoroughly sketched anowhile oft in his interesting story. Meanwhile Halt Caine's latest play, "The Prodigal

legislatures and governors to suppress

costly affair for the management.

Forbes Robertson, the English actor

Son," is waiting for the management to discover a star for that production, as it had been the idea frightally to pregent Morgan in that dramatization. the second second accident to Mrs. Campbell in

Philadolphia last week, when that ac-tress broks her knoecap and had to be tress broke her knoecap and had to be removed to the hospital there, has turned out to be quite serious. Though no fear of permanent injury is enter-tained, Mrs. Campbell's physicians say that it will be two months before sha will be able to be about again. This has caused the cancellation of her Am-ericon, engagements and as yoon as erican engagements and as soon as possible Mrs. Campbell will return to her home in London preparatory to giv-ing "The Sorceress" in London next season,

Blanche Walsh was recently ques-tioned as to why she adopted the stage as a profession. She replied that sho drifted into it. Though she had no relatives on the stage her people were all fond of it, and she commenced going to the theater with her father and mother when she was two years old. She was fond of reading and reciting at school, and was always selected for the place of honor when readings were given by hor class. She made her debut when she was 19 with Maria Wainright as Olivia in "Twelfth Nigth." In 1895 she joined Nat Goodwin, playing heroines in "The Gilded Fool," "In Missouri," "David Garrick," and "The Nomines,"

With Liebler & Co. as his backers, thus insuring not alone financial sta-bility but skilled direction, Arnold Daly is launched as a real star at the Garrick is launched as a real star at the Garriek theater in George Bernard Shaw's "You Never Can Tell"—and perhaps you never can. But in this instance it looks very much as though you could foretell a successful career for this young actor and the building up of a distinctively Bernard Shaw cult in New York, and the other large citles. "You Never Can Tell" is unlike other plays in that it depends for acceptance less upon the strength and complexity less upon the strength and complexity of its story than upon the grim, caustic and incisive quality of its dialogue. The author might have been a mors widely popular writer had there been less of bitterness in the output of his

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Ing conserved in the construction of the new hippedrome, which it is now hop-ed will be ready for occupancy next month. The fire curtain, the largest ever made, is 60 feet high, and 125 feet wide, constructed of copper wire, inter-woven with asbestos. At intervals it is stiffened with steel braces, and it moves in sheet iron guides. The engi-neers insist that no draught will be powerful enough to cause it to bulge. This great curtain will be raised and lowered by an automatic appliance, and air cushions will prevent the possibility of accident. There are to be 10 emer-gency stations in different parts of the hippodrome structure, and at each of these the opening of a lever will in-stantly lower the great fire sheet. stantly lower the great fire sheet.

The secrecy surrounding the prima donna who is to be added to Lew Dock-stader's minstrel forces as a leading and important feature next season, will shortly be dispelled. Mr. Dockstader's manager, Charles D. Wilson, had in-tended that nothing should be known regarding this deal until close upon the to point with reasonable certainty to mer, but enough has leaded out already to point with reasonable certainty to point with reasonable certainty to the Metropolitan Opera House as the abiding place at present of the prima-donna in question. It might be unfair to mention the singer by name at this time, but it may be said with authority that she is a woman of international securities and security provider its reputation and great popularity. A. R. A

"Fontona," the authorable of which is ascribed to Sam Shubert, will have its first New York Interpretation at the Lyric theater Saturday night, with Jef-ferson De Angelis and Adela Ritchie in the principal parts.

John H. Springer, manager of the John H. Springer, manuser of the Grand Opera House, is in an uncom-monly amiable frame of mind over the outcome of a wager with S. H. Harria, manager of George M. Cohan, regard-ing has week's engagement of "fittle Johnny Jones" at the establishment mentioned. Mr. Springer wagered \$500 with Mr. Markis that the Grand Oner with Mr. Harris that the Grand Opera en during Mr. Cohan's week and when en during Mr. Cohan's week and when the figures approached \$13,000 Soringer was proclaimed winner. Harris, in paying the bet, cheerfully remarked that he was outle as clad to lone as his orponent of LEANDER RICHARDSON.

LONDON THEATER GOSSIP.

In annow warnes warnes and an and an and an and the second of the Special Correspondence.

another "Three Little Maids." the play which he and Newnham Davis have put together is an attractive one as it ONDON, Dec. 31.-"Lady Madcap," together is an attractive one as it stands, and promises to be an uncom-monly attractive one by the time it is presented to American audionces. Newmham Davis is a retired lieutenant-colonel in the army, who has written annusingly for several years about ges-tronomic matters the world over, and who now makes his first appearance as a threatits: the new musical piece by Paul Rubens and Newnham Davis, which Geo. Edwardes produced Saturday night has been waited for with unusual interest. And no wonder, for Paul Rubens-who suplies the music

and some of the words of the new play a libratist, "Lady Madcap" is all about the pranks of a nobleman's pratty daugh-ter. She has fallen in love with a young soldier named Smith, as the re--is the author of "Three Little Maids," and in his latest effort several of the company who played the "Maids" at company who played the 'Maids' at the Apollo, in the United States, and more recently in Australia, make their reappearance. Chief of these is G. P. Huntley, whose acting as a silly swell. suit of having seen him make a "cen-tury" at cricket, and hearing that his regiment is stationed close by invites the whole outfit to her futher's country seat, Egbert castle. Now, Lord Fram-lingham detests soldlars, so Lody Fetty and bins of the stationary second second second text.

Huntley, whose acting as a slily swell, seems to have made almost as big a hit at home as if did in London—the others being Maurice Farkon, George Carroll, who was the caddle in "Three Little Maids," and Delia Mason.
Curiosity was rife to see whether these players had been supplied with another vehicle worthy of their talents, and how these latter had been affected by travels through the United States and in the Antipodes.
Let it be said at once, then, that although Paul Rubens has not written

cided that all it needed was a mother. so their chieffiin invides the nursery of Miss Wendy Moira Angela Darling, aged perhaps 12, and presuades her with her two small brothers, to fly away with him and be a mother to the boys. It never would have happened if the father of these three delightful children had not become annoyed with Nana and chained her up outside the house, instead of leaving her as usual in the nursery to guard the children, warm their pyjamas, give them their medicine, and superintend their baths. Nana, it may be observed, is a dog--such an engaging beast as never was on sea or land outside of Mr. Barrie's imagination,

There is no space here to detail the tremendous adventures of Miss Wendy Moira Angela Darling and her small brothers in the company of Peter Pan, and his fascinating boys, in their un-derground abode. They survive such perils as wolves, Indians who are suitably wild, and the wickedest of pirates, and at last bethink themselves that their mother may be missive that and return home, where all ends well. Any one who has read "The Little White Bird," will know with what de-licious touches the author has shown that he himself is a boy who has never quite grown up. At every turn there is humor that is akin to tears.

It is said that English composers of light opera are "sore" on American songs. Several of them, one hears, songs. Several of them, one man of have consented to supply the scores of have consented to supply on conforthcoming musical plays only on con-dition that no Transaliantic melodies are "dropped into" these productions, their argument being that when pieces with American songs in them are suewith American songs in them are suc-costall, the alien dittles get most of the credit for the success. There is something in this, but there is a sug-gostion, too, of cutting off one's nose to splie one's face. For no one will deny that "Bedelia," was the most taking feature of "The Orchid," "My Coay Corner Girl," that of "The Earl and the Girl," and "Sammy" that of "The Love Birds." And the rule worked again at Wyndham's theater this week, when a first night audience listened inhen a first night audience listened inulgently to the melolious score of a low Irish light opera, but applauded to the echo two songs from across the water which had been interepolated. The piece in question was "Peggy Machree" which Charles E. Hamilton, one of Mr. Frehman's managers, has

one of Mr. Frohman's managers, has produced on his own hook, with his principal's consent. Written by Patrick Eidwell with music by Michale Expesito it is a pleasing triffe enough—all about the affairs of a handsome young Irishman and his sweetheart, and in the ordinary course probably would have attracted London audiences for about a month. Dut the two Ame lean source styren to London addlences for about a month. But the two Ame lean sorgs given to Marte Dainton-who is "Peggy"-may make all the difference. They are "Honeymoon Hall" and "By 'he Old Oak Tree," sung capitally by the for-mer hereine of "A Chinese Honey-moon," and probably most folk who see the piece will advise their friends to go and do likewise just for the sake of hearing them. The opera is admir-ably mounted and acted, Denis O'Sull-van having the principal male part. But van having the principal male part. But it is those two American songs that are going to be the principal "draw,"

and English composers please take CURTIS BROWN.

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