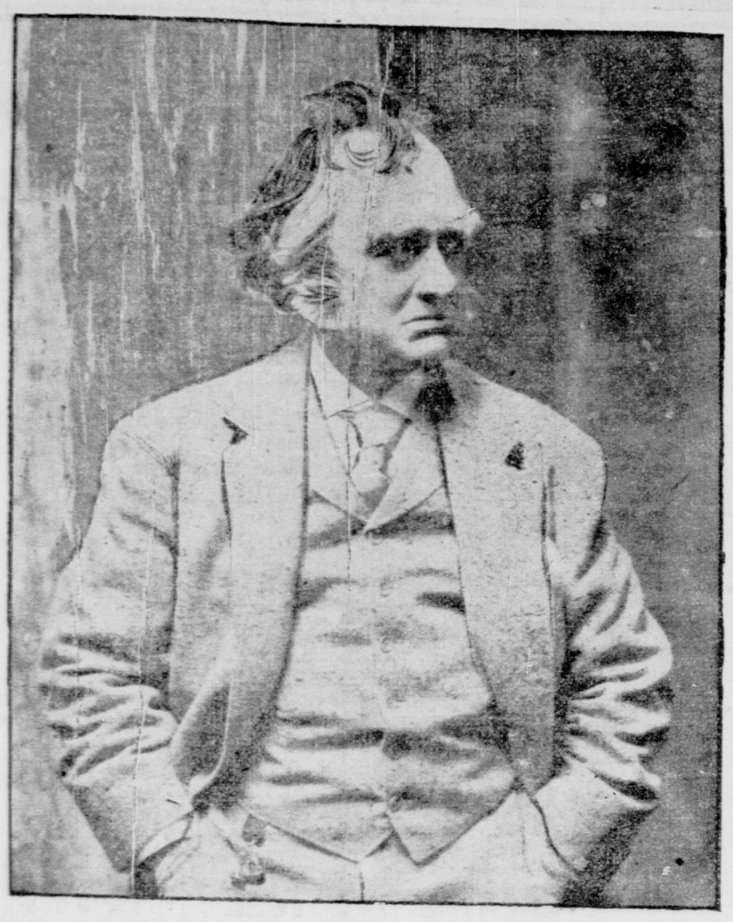

DIGBY BELL AS MR. PIPP.
At the Liberty Theatre.

THEATRICAL INCIDENTS AND NEWS NOTES.

THE GLORIES OF GIBSON ON THE STAGE—THE RETURN OF FORBES ROBERTSON.

This week will see several new plays on Broadway, including a dramatization of C. D. Gibson's pen pictures. Changes of bill will occur at the Savoy, the Liberty, the Knickerbocker, the Princess and the New-York theatres.

"The Gibson Girl" is at last to be dignified by a dramatization. At the instigation of Daniel V. Arthur and Kirke La Shelle, Augustus Thomas has made a three-act comedy out of Mr. Gibson's series of cartoons known as "The Education of Mr. Pipp," and this comedy will be shown at the Liberty Theatre to-morrow night, with two young women as the daughters who were chosen by Mr. Gibson himself for their physical fitness. In Mr. Thomas's play, however, Mr. Pipp himself is the real centre of attention, and that part has been intrusted to Digby Bell, as the most likely successor to Stuart Robson, for whom the part was designed. Mr. Bell was once before seen as a henpecked husband, in the operetta of "Jupiter." Oddly enough, the series of pictures on which this play is based appeared in "Life" and are copyrighted by that magazine. Yet Mr. Metcalfe will not be able to see the comedy. The cast:

J. Wesley Pipp	Digby Bell
Mrs. Pipp	Kate Denin Wilson
Julia, their daughters	Marion Draughn
Ida, their daughters	Janet Beecher
John Willing	Robert Warwick
Herbert Fitzgerald	Fred Courtenay
Count Charmarot	W. S. St. Clair
Duc de la Touraine	Sam Colt
Baron Hanssling	C. Jay Williams
Lady Viola Fitzmaurice, of Carony Castle	Jennie Eustace
John Firkin, member of Congress	Frederick Reynolds
Mrs. Firkin	Ellinore Carroll
Precepteur of Police	William Evans
Walter	Harry L. Lang
Watson, the Pipps' butler	Frank Powell
Mr. Gray, representative of Tiffany's	Frank Powell
Maid	Bessie Baldwin
Kirby, butler at Carony Castle	William Evans
Madame of the Paris Hotel	Edith French

Forbes Robertson, the English actor, will begin an engagement at the Knickerbocker Theatre to-morrow night in a new play by H. V. Esmond, called "Love and the Man"—Amorem virumque cano! Mr. Robertson will be supported by his English company, but his American wife, Miss Gertrude Elliott, is not with him this season. In "Love and the Man" Mr. Robertson plays the part of Gerald Wagoneur, a Member of Parliament who stands high in the political councils of England. In the first act he is at the point of attaining the Premiership. But there comes to him the fatuity of all success, the hollowness of glory. He is a bachelor, and realizes that love and home and children are really the vital things of life. While in this state of mind he meets Lady Gaudminster, a young American, the wife of a crippled rake, the victim of a match in which American money was wedded to titled impecuniousness. This wife, starved in affection and tortured by the petty malice of her invalid husband, turns toward Wagoneur. Their love is pure. In the second act, driven to revolt, she turns openly to Wagoneur for sympathy. They declare their secret love for each other, and are confronted by the husband, and in one of the strongest scenes of the play Wagoneur declares to Lord Gaudminster his intention of taking his wife away from him. They leave Lord Gaudminster's house together, and make arrangements to wait for a divorce, which they feel he will shortly apply for. In the third act Lady Gaudminster is living with Gerald's sister at a little cottage in Hampshire. Love is under restraint, for the honor of both sides demands that they shall not transcend the proprieties, and a divorce is eagerly awaited as the only way out of the tangle. Wagoneur is again beset by longings for his old life of action and ambition, and is visited by a Mr. Herridge, M. P., who tells him of the desperate condition of his party with its one strong man absent. He points out that only two or three friends know of Wagoneur's love affair, no one has been compromised, and he can return to his work without loss of reputation. In Lady Gaudminster's soul a struggle is going on between her love for him and her sorrow at the wreck of his brilliant future. At this moment a letter is handed to her from her husband, who offers to take her back on condition that she promises never to see Wagoneur again. Out of her love for him she accepts her husband's offer, and returns to her old life of hopeless wretchedness. In the fourth act Wagoneur has risen to be Premier. One of the great political crises of Britain is at hand, and he is about to leave to make a speech in the House of Commons which will extricate the Cabinet from its difficulty. Word is brought to him that Lady Gaudminster is dying and begs him to come to her, but he sends a message by his sister and bids her live, while he does the work that she would have him do.

In the fifth act Lord Gaudminster has repented his decision, and plots to create a compromising situation between his wife and Wagoneur, so that he may blast his prospects. He brings about a meeting between Wagoneur and the wife with this purpose in view, but his plan is frustrated by his own death in a fit of passion which overstrains his heart.

The cast:

Gerald Wagoneur, M. P.	Forbes Robertson
Lord Gaudminster	Ian Robertson
Lord Brandmere, Mr. Wagoneur's secretary	Leon Quartermaine
Robert Herridge, M. P.	Frank Gillmore
The Hon. Julian Aubert	Ernest Cosham
Ivo Kilkey	Eric Maturin
Theodore Van Loys	Dalziel Heron
Dr. Mitchell	J. H. Beaumont
Weekley, butler to Mr. Wagoneur	Frank Bickley
Servant	J. Herbert Worthington
Valet to Lord Gaudminster	E. C. Warburton Gamble
Carruthers, a man servant	Ernest Barton
John, a gardener	A. C. Bird
Lady Gaudminster	Miss Kate Rorke
Miss Dorothy Wagoneur	Miss Madge McIntosh
Mrs. Windham Wimpole	Miss H. M. Fraser
Maid	Miss Dora Harker

That Rip Van Winkle of playwrights, H. A. Du Souchet, who wrote two successful farces—"My Friend from India" and "The Man from Mexico"—and then went to sleep, will have a new farce presented on Monday evening at the Princess Theatre. The piece has been written along the lines of his two previous works, and is produced by Claxton Wilstach, under the title "Who Goes There?" The three acts of the piece take place in a boarding house on the outskirts of a military camp, where one of a regiment of "amateur soldiers" bound for Cuba is quartered. A trio of romantic young women run away from their homes to marry as many lieutenants, and these aspirants to widowship are followed by the parents and guardians, who desire to balk their matrimonial intentions. This is the main spring of the farce's plot. The country constable, armed with warrants, endeavors to take the youngsters into custody, but succeeds only in always arresting the wrong persons. The drug clerk and his bucolic sweetheart are to be married on the same day that the sextet of lovers run away, and this innocent couple suffer the ignominy intended for the real offenders. Of the lieutenants, one, Toppy Newman, has succeeded by means of leave of absence from the camp in placing himself in the boarding house where the sweethearts are to meet. As the girls are expected early in the afternoon, Toppy has been made to promise that he will do everything to hide them until his brother lieutenants can leave camp. In the effort to save his friends, Toppy poses as the husband of two of the girls, a proceeding which almost ruins his prospects with his own affinity. Complications increase and multiply with great rapidity until the conclusion of the play, when the three lieutenants are happily wedded to the inamoratas and the bubble of fun is burst. The role of Lieutenant Newman is played by Walter E. Perkins, who will be remembered in connection with "My Friend from India," and the other lieutenants by Hale Norcross and Sidney Irving. The Misses Florence Rockwell, Marion Rickert and Minnie Allen impersonate the three runaway brides, while Edwin Nicander and Miss Gertrude Swiggett are country lovers. Mrs. Harriet Neville will be seen as the boarding house keeper, and Wallace Hopper, T. M. Hunter and Edward Warren, as the constable and pursuing parents. Matinees will be given on Thursday and Saturday.

Grace George and her associate players begin their season at the Savoy Theatre on Tuesday night. The first play to be presented is a comedy in four acts, called "Abigail." The scenes are laid in New-York. The play is from the pen of Kellett Chalmers, and is that author's first offering to the American stage. Abigail is a New-England miss who comes to New-York to seek her fortune. She gets lodging in the Bohemian or Latin quarter of the city, wherever that may be, and this gives the author opportunity to introduce many characters said to be new to the stage. The cast:

Abigail Stokes	Grace George
Sylvia McCann	Louise Closser
Theodora Robbins	Selene Johnson
Mrs. Gormally, Raymond's mother	Mrs. Hume
Mrs. Mirabel	Annie Woods
Mrs. Birdweather Jones	Mary Stuart
Miss Van Peek	Ruth Benson
Sister Angelica	Justine Cutting
Julia	Vivia Ogden
Raymond Gormally	Arthur Forrest
John Kent	Conway Tearle
Featherstone Wilkes	Henry Mills
Birdweather Jones	Herbert Rollins
Young Man with 'cello	Arthur Tennyson
Another Young Man	Otto Edwards
James, Mrs. Gormally's footman	Willis Martin

Wright Lorimer, as Daniel in "The Shepherd King," now managed by William A. Brady, will again cast a pebble at Goliath on Broadway to-morrow, this time in the New-York Theatre. Last season he appeared at the Knickerbocker, with only moderate success; this time $1 will be the highest price for a seat, and he may do better. His Biblical drama is beautifully mounted, but can hardly be judged inspired, even by the orthodox.

The week at the Irving Place Theatre will open with a repetition (for the last time this season) of Gorki's study of low life in modern Russia, entitled "Nachtasyl" ("The Night Refuge.") The impression made at the first performance of this work, on Thursday last, was deep, moving and—as it was meant to be—almost terrifying. On Tuesday evening Gustav von Seyffertitz, the skilful and indefatigable stage manager of the Irving Place Theatre, will take his annual benefit. On this occasion he will appear in a new and amusing four act farce (with songs), entitled "Er und Seine Schwester" ("He and His Sister"). The author of the farce is Bernard Buchbinder, and the composer of the song is Rudolf Raimann. The farce gives an insight into the manners and customs of the theatrical world. In the second act it also takes its audience for a time into the German newspaper world and shows the ways of German editors. Appended is the full cast of "He and His Sister," which will be repeated at the special Washington's Birthday matinee, and on Wednesday, Thursday, Friday and Saturday evenings, as well as at the Saturday matinee:

Dr. Heinrich Walden	Otto Otibert
Karl Flenz	Gustav von Seyffertitz
Josefine	Hedwig von Ostermann
Baron Harpen	Heinrich Marlow
Bergan	Franz Kierschner
Kalmer	Heinrich Habrich
Dr. Planer	Hermann Gerold
Anna Mehler	Elisabeth Arlians
Julie Klein	Magda Normann
Fanny Schwartz	Martha Wilhelmi
Erich Wagner	Eugen Hohenwarth
Lorenz Bartel	Amandus Horn
Agathe Bürden	Marie Reichardt
Dr. Ferdinand Stein	Otto Meyer
Hermann Bründl	Jaques Horwitz
Schimek	Willy Frey
Moritz Goldfaden	Julian Stadtler

Several new features have been introduced into "The Athletic Girl" at the Colonial Music Hall, and the action freshened and the dialogue cut. That musical comedy now goes much better. It has also been placed first on the programme, instead of last, the vaudeville following it, and the pantomime and ballet, the "Duel in the Snow," is placed at the end, a position warranted by the popular interest in this production, which is more or less of a novelty. The pantomime continues to be presented as a burlesque on the English original, under the superstition that serious pantomime would not meet with favor here. Just how the management know this would be hard to say. Certainly they have not learned by experiment. But perhaps the scientific spirit is not a financially profitable mental asset to a theatrical manager.

Miss Ethel Barrymore, in "Sunday," comes to the Harlem Opera House this week.

"Busy Izzy" is still in the ring, in a revised version, and will appear at the West End Theatre to-morrow.

More new songs are to be introduced into "It Happened in Nordland" this week. The one hundredth performance is at hand.

None other than the old friend, "The County Chairman," will come to the Grand Opera House this week, with the same cast as last seen here in September at Wallack's Theatre, where Mr. Ade's play ran over into a second season. This play has been as popular on the road as it was in New-York. Last week, in Brooklyn, at the Broadway Theatre, the orchestra was forced under the stage at every performance, and chairs had to be brought in. The comedy will remain for two weeks at the Grand Opera House, an unusual procedure that speaks for its popularity with all classes. Mr. Ade is now in Japan, or rather on his way there, where he will finish another play for Mr. Savage, called, as already announced, "The Second Time on Earth."

ETHEL BARRYMORE.
In "Sunday," at the Harlem Opera House this week.
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Three of the shorter plays of the Irish poet, William Butler Yeats are scheduled for presentation at the Hudson Theatre next Tuesday and Friday afternoons, when Miss Margaret Wycherly and her company will be seen here for the first time, save for one special performance at Carnegie Lyceum early last fall. The plays offered are "The Land of Heart's Desire," "Cathleen ni Houlihan" and "The Hour Glass." Miss Wycherly has followed closely the productions of the Irish National Theatre Society of Dublin, of which Yeats is the president. She has been able to obtain one of that society's best players, P. J. Kelly, for her own company.

"In Old Kentucky," that remarkably long lived melodrama, comes to the American Theatre this week.

W. S. Hart and George Richards were yesterday engaged by Frank Keenan for his Berkeley Lyceum Theatre company. The former will play the part of the Sergeant in the dramatic version of "I Pagliacci," and Mr. Richards one of the characters in the dramatization of Edgar Allen Poe's story "The System of Dr. Tarr and Mr. Fether." W. S. Hart was the original Messala in "Ben Hur," and more recently was with "Home Folks." He has been leading man for Mme. Modjeska, Miss Julia Arthur, Miss Margaret Mather and Mme. Rhea. Mr. Richards gained fame as the old farmer in "A Temperance Town" and other of the late Charles H. Hoyt's farces.

C. B. Dillingham has specially engaged Wallace Brownlow and Miss Louise Le Baron for the cast of "Boccaccio," his next Fritizi Scheff revival, to follow "Fatinitza" at the Broadway Theatre.

"Buster Brown" and Tige will play special "school children's matinees" at the Majestic Theatre every Friday afternoon, beginning on February 24, the curtain rising at 3 p. m. in order to allow pupils of the public schools, who are dismissed at 2 o'clock that day of the week, to reach the theatre in time to see the whole show.

"The Dummy Shop" is an extravaganza to be presented by the Central Branch, Y. M. C. A., on Washington's Birthday at Association Hall, Brooklyn. The production is made up of a play and specialities, using fifty-two people and taking two hours in presentation. It is being coached by Ed. A. Morris, professional stage director. The incidental music will be furnished by the full association orchestra of twenty-six pieces, and the solos and ensembles are under the charge of the Orpheus Singing Club. The production is managed by Frank H. West, social work director. Tickets are on sale at the association office, No. 502 Fulton-st.

The following plays will be performed by the students of the Stanhope-Wheatcroft Dramatic School at their next public matine at the Garrick Theatre on Friday: "A Bachelor's Wife," by Miss Alice Yates Grant; "The Devil's Wooing," by Mrs. Florence G. Ruthven; "When the Wheels Run Down," by Mrs. Maud M. Rogers; "The Picture Hat," by Llewellyn G. Humphreys.

The Free Kindergarten, which is supported by the Anne Brown School Alumnæ Association, is doing an excellent work at the Jacob A. Riis Neighborhood Settlement House. In teaching little children, keeping them from the streets and relieving their overtaxed mothers, the kindergarten has been so successful that the alumnæ beg co-operation in helping them to raise the amount still necessary to complete the requisite $1,400 a year and to add to the endowment fund, thus placing the kindergarten on a self-supporting basis. For this purpose an entertainment will be given on Monday afternoon at 3 o'clock at the Manhattan Theatre. The committee has been fortunate in obtaining the following artists: Miss Myra Kelly, original stories; Mrs. Clarence L. Graff, soprano; Hans Kronold, cellist; G. Aldo Randegger, pianist, and L. Rogers Lytton, formerly of Mrs. Patrick Campbell's company.

The American Academy of Dramatic Arts on Thursday afternoon at the Empire Theatre will give the first English performance of Bjornson's two-act comedy, "A Marriage," followed by a play in three acts, "The King's Comedians," adapted from the German by Miss Grace I. Colbron, also presented for the first time in English.

LOUISE CLOSSER.
In "Abigail," at the Savoy.

PLAYS THAT HOLD OVER.

LYCEUM—"Mrs. Leffingwell's Boots"; funny and well acted.

CRITERION—Francis Wilson in "Cousin Billy"; mildly amusing.

HUDSON—"Strongheart"; popular with the young, and an exploitation of football.

BELASCO—"Adrea," with Mrs. Carter at her best; matinee Wednesday.

EMPIRE—"The Little Minister" and "Op o' Me Thumb," displaying Miss Adams's well known personality. Last two weeks.

HERALD SQUARE—"The Woman in the Case," by Clyde Fitch, with Miss Walsh as the star of two or three theatrically effective scenes.

GARRICK—"You Never Can Tell," by G. B. Shaw.

MANHATTAN—"Leah Kleschna," with Mrs. Fiske and a fine company; one of the season's successes.

BIJOU—Warfield, in the popular "Music Master." Matinee Wednesday.

GARDEN—"The College Widow," a genre picture of Western college life, natural, highly diverting and immensely popular.

MADISON SQUARE—"Mrs. Temple's Telegram"; farce, well acted.

ACADEMY—"Sweet Kitty Bellairs," a strong and entertaining comedy, capitally acted and beautifully put on the stage. Last two weeks.

MUSICAL PIECES THAT REMAIN.

COLONIAL MUSIC HALL—Mixed bill, varying in worth, in a very comfortable house.

MISS MABEL TALIAFERRO.
As Dolly in "You Never Can Tell."

MAJESTIC—"Buster Brown," a dull and stupid cartoon comedy.

LYRIC—"Fantana," with Miss Katie Barry and Jeff. De Angelis.

NEW AMSTERDAM—"Humpty Dumpty"; last two weeks.

FIELD'S THEATRE—"It Happened in Nordland"; well worth while.

BROADWAY—"Fatinitza," the tuneful, with Miss Scheff.

WALLACK'S—Raymond Hitchcock, in the funny "Yankee Consul"; last two weeks.

DALY'S—"The Duchess of Dantzic," a musical version of "Sans Gene" well done.

WEBER'S MUSIC HALL—"The College Widower," an amusing burlesque, and "Higgledy Piggledy," also amusing.

The Circle Theatre this week puts forward Eddie Foy and his company as a headline feature in the musical satire "The Man Behind the Gun." The bill is particularly strong outside of the drawing power of the droll Foy, and it includes such artists as Miss Mary Shaw, the erstwhile Ibsen devotee, in a play called "The Silent Witness"; Charles Leonard Fletcher, who gives "An Evening with Charles Dickens"; Walter C. Kelly, monologist; Sigomoto's troupe of Japanese acrobats; Treloar, "a student of physical culture"; Stanley & Wilson, Hoey & Lee and the vitagraph.

Tony Pastor has a treat in store for his patrons in the following favorites: Jules and Ella Garrison, in an American burlesque, "An Ancient Roman"; Misses Lillian Tyce and Irene Jermon, the Real Irish Girl and the Singing Comedienne; Nelson-Farnum Troupe, in their pantomimic acrobatic comedy; Searl and Violet Allen, in "The Sign Painter"; Steely, Doty and Coe, the musical comedians; Norcross, Blain and Lamar, "Big Three" Minstrels, a true reproduction of up to date minstrelsy, and others.

At Hammerstein's Victoria Theatre of Varieties this week Dida, the latest European novelty, will be seen for the first time in this country. Dida is described as being the creation of a woman out of nothing, and the new illusion will, no doubt, arouse as much curiosity here as it has in Europe. Dida is now in its fourth month at the Alhambra in London. Others in the bill will be George Evans, the Honey Boy; the Spook Minstrel Show, a whole minstrel first part moving picture thrown on a screen and animated by a company of singers behind the screen, giving the picture a precision like life. The bill also includes Reno and Richards, Genaro and Bailey, Canfield and Carlton, Rappo sisters, Cooper and Robinson, Roston and new vitagraphic views.

An amusing scene on the cinematograph at the Eden Musée shows the junction of 23d-st. and Broadway on a windy day. It is a realistic picture of everyday life in New-York's busiest and windiest thoroughfare. A panorama of scenery on the field of war in Manchuria is another interesting exhibition. The andante from the Violin Concerto by Mendelssohn will be played by Professor Krueger at the Sunday concert.

At Proctor's 125th-st. house Washington's Birthday week the stock company will present, for the first time in Harlem, Edwin Milton Royle's three act comedy, "My Wife's Husbands." Its adaptability to the requirements of a stock company was shown a few weeks ago, when it was produced at Mr. Proctor's 5th-ave. Theatre.

The bill at Proctor's 23d-st. Theatre this week is a strong one, headed by the miniature musical comedy, "The Babes at the Inn," which had its initial performance at this house last week and has been retained. Carlotta, in her plunge around the loop on a bicycle, now in her seventh week, continues to draw many to this theatre.

This week the stock company at Proctor's 58th-st. Theatre will present David Belasco's and H. C. De Mille's well known society drama, "The Charity Ball," which was originally produced at the old Lyceum Theatre.

The vehicle of the stock company at Proctor's 5th-ave. Theatre this week will be Lawrence Marston's dramatization of Bertha Runkle's historical romance, "The Helmet of Navarre." Mr. Marston is the stage director of the 5th-ave. company, and it is a fact that when an author or playwright rehearses his own play the result is the best performance possible, especially when the cast includes the names of such actors as Edwin Arden, Miss Isabelle Evesson and James E. Wilson.

Any one of half a dozen numbers on the bill at Keith's for the coming week might be featured. The headliners, Charles J. Ross and Miss Mabel Fenton, will present their travesty, "Cleopatra." Vaudeville owes more to Edmund Day, perhaps, than to any other one artist. Not alone does he present many of his own little plays, but he has written many others that are being used by well known performers. The one he will present this week is entitled "The Sheriff." The scene is laid in Arizona, and it has the breezy Western swing to it. Music will be furnished by the Miles-Stavordale Quintet, direct from the London Hippodrome. Among the many things they do instrumentally is the reproduction of the human voice. The "Village Choir" is one other musical number. The rest of the bill will be made up of such entertainers as Stuart Barnes, Colby & Way, Maddox & Prouty, Parker's dogs, Female Drummers' Quartet, Reed & Shaw, Carmen Sisters, John Zimmer and the biograph.

THE GRADUATES' CLUB.

To Have a New Home with the Aldine Association.

The Graduates' Club has concluded arrangements with the Aldine Association for the use of their spacious and elegant rooms on the twelfth floor of the Constable Building, No. 111 5th-ave. The members will have full access to these rooms, with all the appointments necessary for a comfortable and finely furnished club. For a year at least, a home has been assured in which to develop the club along many lines of activity.

The Graduates' Club is an organization of college men, and held its first meeting in the rooms of the Ohio Society, at the Waldorf, on February 16, 1904. Its primary object is to furnish a club home for the local graduates of all colleges and universities of recognized standing within the means of the man of moderate circumstances, where he may meet his fellows on the common basis of education and culture.

Regarding the Graduates' Club, Captain Verne M. Bovie, an attorney at No. 18 Wall-st., the secretary of the organization, said yesterday, in a talk with a Tribune reporter:

The club is founded on very much the same basis as that on which the University Club was originally organized. The University Club now has a very large waiting list, and practically no vacancies, except those that occur by resignation or death. The membership of the University Club in its later years has been very largely recruited from men of wealth, and the expenses of membership are necessarily high.

We believe there is room in a city like New-York for another organization composed of college and university men, whose standard shall be simply one of education, culture and individual worth. There are many thousands of college men in this city, who come here from the West and South and from New-England, who would welcome an opportunity to meet and a place where they might meet in good fellowship men of like character, all trained under the same system and all inspired by those ideals of culture that the typical American college, large or small, implants within its graduates.

The expenses of the club, the annual dues and initiation fee, will be kept at a figure which will make it possible for the man of moderate circumstances to enjoy every privilege which such association may give. The object of the club, of course, is primarily a social one. It is hoped to provide here in the city of New-York a great democratic forum where the graduate of one of the smaller New-England colleges, for instance, may meet and knock elbows and exchange his opinions with the graduates of his own or any other New-England, Western, Southern or Eastern college or university.

The club, however, does not propose to confine itself to the social side, but through systematic effort endeavors to keep in touch with the educational world and to keep alive in the hearts and minds of its members a love for their alma mater and an interest in all things that make for the betterment of the educational system of the country. The club will seek to make its influence felt in all movements for the benefit and advancement of this community in which it is located. Addresses have been made this winter by such men as President Butler of Columbia, Chancellor MacCracken of New-York University and President Finley of the College of the City of New-York, and other college presidents from time to time will be called upon to speak to the members.

The growth of the Graduates' Club has been rapid and steady since it was organized, on February 4, 1904, in the rooms of the Ohio Society, at the Waldorf. It numbers now more than three hundred members, and its membership represents 125 different institutions, every section of the United States being represented, and graduates of Aberdeen and Oxford being among its members.

There are four classes of members—honorary, resident, non-resident and life. Honorary membership is limited to twenty-five, and resident membership is limited to 1,500 and is open to men whose residence or occupation is within the city of New-York. Non-resident membership is open to those whose residence and occupation are without the city of New-York, and is limited to 1,500. Life membership may be secured by the payment of $500 by any member in good standing.

Until the resident membership has reached five hundred the representation of any one institution of learning will not exceed 8 per cent of such membership. Thereafter, not more than five such representatives in each additional hundred members will be admitted.

The annual dues for resident membership are fixed at $25 a year, and for non-resident membership at $15 a year. These dues may be paid semi-annually. Members at present may be elected without payment of an initiation fee.

The officers of the Graduates' Club are: President, Clarence E. Meleney; vice-presidents, George Bruce Cortelyou, Nathan Appleton and Charles Thaddeus Terry; secretary, Captain Verne M. Bovie; treasurer, Abram W. Sargent, and board of governors, G. O. Eaton, Dr. J. A. Cutter, A. G. Loomis, A. F. D'Oench, A. L. Fowler, B. W. Wilson, V. M. Bovie, F. C. Hodgdon, L. B. Durstine, F. F. Vander Veer, A. P. Marble, C. E. Meleney, the Rev. W. W. Coe, F. A. Cleveland and Dr. J. B. Townshend.

COSTS $5 TO MAIL A LETTER.

Five dollars for a postage stamp to carry a letter from Bogota, United States of Colombia, to the United States of America! That is what it costs—in paper money—and all the necessities of life cost accordingly. The financial situation of the country is perilous in the extreme, and the new President, General Reyes, will have a difficult task, it is feared, to place matters on a sound basis.

Writing to the treasurer of the Presbyterian Board of Foreign Missions, an American now in Bogota explains the causes of the financial distress of the country. He says that twenty-five years ago Colombia coined both gold and silver, which circulated at par. But the law allowed all debts to be paid in silver, and, that medium being the cheaper, it was a short time only before gold went out of use and became a subject of speculation rather than a circulating medium.

In 1885 the government began the issue of paper money and made it legal tender for all public and private debts. Then paper did for silver just what silver had done for gold. In ten years it took three paper dollars to buy one gold one, and prices for everything had gone up at about the same rate.

A civil war called for the issue of more paper money, with the result that it took five paper dollars to buy a gold dollar. Silver was then driven entirely out of circulation, and practically all the money of the country was paper. The climax came as a result of the civil war of 1898-1903, which called for the issue of so much paper money that for the last year one gold dollar has cost $100 in paper.—(Chicago News.

FLORENCE ROCKWELL.
In "Who Goes There?" at the Princess.

FRANK OAKLEY.
In "The Duel in the Snow," at the Colonial Music Hall.

FRANCES RING.
In "The County Chairman," at the Grand Opera House.

FORBES ROBERTSON.
In "Love and the Man," at the Knickerbocker Theatre.

CARRIE WEBBER.
At the West End Theatre this week.