

ATTRACTIVE BILLS AT THEATRES

Big Sunday Night Audiences at the Three Leading Houses.

"A Chinese Honeymoon" Goes to the Right Spot—The Other Plays.

At the theatres this week all of the bills are above the average in attractiveness. There is a big clever musical comedy at the Grand; a delightful comedy of manners at the Seattle, and a new and strong problem play with a clear-cut moral at the Third Avenue. The offerings are the best that the town will have in some weeks, and ought to be very generously patronized. All played to capacity yesterday.

"A CHINESE HONEYMOON."

It's a charming affair, "A Chinese Honeymoon," as full of lights and dazzles and beautiful women and tuneful music and piquant humor as a musical comedy well can be. The audience at the Grand last night, when the piece began a run of five performances here, was immensely appreciative. It has been six weeks since the last of the big girlic shows was here, and that makes "A Chinese Honeymoon," with its capable cast and rich stage settings and chorus of forty or fifty all the more welcome. The performance is so bright and novel that it is easy to understand how "A Chinese Honeymoon" started to run in London two years ago and is running yet, how it proved one of the greatest successes the New York Casino ever had, and how Sam Shubert and Nixon and Zimmermann have a good right to call it one of the world's greatest musical entertainments. The house last night was pleased and amazed and to some extent instructed, for the settings and costumes are China-like to a T.

It Should Be Seen.

There isn't a whole lot to say about one of these musical affairs, save that every one ought to see "A Chinese Honeymoon." The cast is headed by—we were going to say John E. Henshaw, but Toby Claude comes in there pretty close. Henshaw is a big, lazy, capable chap, who has the William Gillette faculty of making his money without working. That is, apparently without working, for his drawl and his easy ambling make his stage work valuable. He puts in a good deal of ad lib stuff, for his part, Samuel Pineapple, is an elastic affair that can succeed only if the personality of the comedian is pleasing to the audience. Henshaw is well liked here. Accompanied by his wife, May Ten Broeck, he once showed here in a piece of his own, "The Nabobs," and later came with "The Passing Show."

Toby Claude a Wonder.

Toby Claude is great. She plays Fl Fl, the waiter, and her shortness of stature and her longness of talent, in dialect, mimicry and straight comedy, proved a winning combination last night. May Ten Broeck is most excellent, as the mother-in-law, and the acting cast all through is of unusual strength. W. H. Clarke, the emperor, has a magnificent bass voice, and was recalled again and again. Stella Tracey, the leading woman, contributes some attractive songs in the character of Mrs. Pineapple, and Toby Claude brought down the house with her "I Want to Be a Lady." The sextette, "Nursery Rhymes" and the two finales are musical, the ensembles are gorgeous pictures, the chorus is handsome and the pretty costumes do not make any unduly frank disclosures. The musical direction and the stage management are in capable hands. There will be a Wednesday matinee and the last performance will be given on Wednesday night. Patti comes Thursday night and the house will be dark for the balance of the week.