The New York "Herald" continues its crusade against the high hat nuisance and publishes pages of letters on the subject. The "Herald" says: "Inexplicable woman, against whose gorgeous monstrosity, the theater hat, man has been inveighing for so long—she it is who continues to head the attack against the vanity of her sex with all the point and sarcasm of which she is capable. It is little, inoffending woman who complains—she suffers most. She blames the 'thirsty theater man' for ruining her dress and headgear. The Spartan matron isn't lacking, either. In one of the letters received she advises man to wear a drum major hat until women consent to become rational. The high hat wearing girl is also heard from with her confessions and suggestions. She tells of the annoyances she suffers when she does remove her hat. Wicked men then applaud, she says, and envious women sneer."

Some of the letters the "Herald" publishes are very pointed and straight from the shoulder. Anna Bishop writes of her experience:

"To begin with, my experience has led me to expect that the girl with the very biggest hat will take the seat directly in front of me. On the night in question my fear was realized; a girl wearing an enormous structure on her mortal head sat herself down thus, and completely cut off all my view of the stage. I endured it as long as I could with any self-respect and leaning over I said:

"'I beg your pardon, but would you mind taking off your hat? I cannot see the stage at all.'

"Her escort turned and stared me in the face, and then said to her, 'You don't haf to.' That settled it. The oaf had proclaimed his right to liberty of action in this free (?) country. But what I want to know is, Where was my freedom?

"With a suggestion of ridding ourselves of this evil I will close. Get all the managers of places of amusement to reserve a place for the big hats. Let them all sit together and see how it is themselves; see how they like it. I am convinced that the females who so impose upon the patience and the rights of others are the uneducated, the ignorant people, who never read a newspaper, and have no idea of what the public sentiment is in this regard."

Dr. Phillips writes to say:

"Being a physician I have had considerable experience with women, in all of their moods and tenses, and I am obliged to confess that as a rule they are far more selfish than men and much less considerate of the feelings of others.

"A woman has a hat which, besides being a perfect beauty in itself, is exactly suited to her style; naturally she wishes to display her features from underneath this most becoming headgear. The theater, a place where beauty and fashion congregate, offers an excellent opportunity for so doing; therefore she dons the hat, ignoring every sentiment except the gratification of her own vanity, and quite oblivious to the annoyance she may be causing a half dozen men who chance to sit in her vicinity.

"'What are men made for?' she asks herself in thoughtless egotism. 'Aren't they expected to set aside their own comfort, give up their pet hobbies, do away with everything, in fact, which they take delight in, out of consideration for women? Of course they are.'

"My dear madam, men do most patiently give up a great deal for women. Wouldn't some of those big, burly fellows who attend the theaters like to give a hearty 'guffaw' when a particularly good hit is made upon the stage? However, they remember there are women among the audience; that some—nay, a large percentage of them—have nerves, so they content themselves with a broad smile and an inward chuckle. Again, how much more pleasure could these same men draw from the play if each one could sit with a good Havana between his lips. Alas! women detest tobacco smoke, so with a sigh of regret he casts aside his cigar at the theater entrance.

"Such little sacrifices of personal comfort man makes uncomplainingly for woman, and she receives them as nothing more than her due, as if she were quite entitled to them. In return he humbly asks that, for the sake of displaying a few useless gewgaws, she shall not obstruct his view of the stage while at the theater. Heretofore she has absolutely refused to grant his request, but with her towering hat has gone her way in haughty arrogance, regardless of his discomfort."

One woman, forgetting that she need not wear a big hat to the play, but by wearing a small one can save herself the trouble of taking it off and "holding it in her lap," says:

"I am a woman and am always willing to remove my hat when politely requested to do so. This matter lies with the theater managers. If they would make their patrons comfortable by giving them room enough and a suitable place, with proper attendance, the ladies would be very glad to avail themselves of such accommodations. They are crowded into a seat scarcely large enough for an ordinary sized person, with no extra room in front, and a nice skirt cannot be worn without danger of ruining it. Their wraps, hat, opera glass, fan and programme must be packed in front and in their laps, and become very burdensome. At the close of every act one or several gentlemen necessitate a woman's rising and holding her belongings as best she can, while they crowd out and in again."

There are many letters of this type. Susan E. Layhn writes to say:

"I am perfectly delighted in reading over the letters in your valuable paper about the big hats. Not only the gentlemen are pleased, but the ladies also—I, for one—in the great interest that the 'Herald' has taken in the display of large hats. I have been to the theater seven times this fall to see all the best plays, and I have not been able to see one distinctly. I never was any further back than the fourth row from the stage.

"No large hats should be allowed to be worn, only small bonnets. If a lady has any style about her at all she can always arrange her hair without any covering. I believe in right on both sides of the question. If a lady sacrifices so much as to take off her hat or bonnet, the gentlemen should deny themselves the privilege of going out between acts. It is very annoying for a lady to have four or five gentlemen crowd by her to get to the aisle. One is deprivation and the other is politeness. I hope the ladies will leave off their large hats in deference to public opinion, and that the gentlemen will give up 'cigarettes and cloves.'"

* * *

It has again been said that Miss Maud Adams will leave John Drew's company and start out as a star. Last spring the "Evening Sun" announced this fact and also said that when Miss Adams went a-starring young Arthur Byron would be her leading man. Mr. Byron is a nephew of Miss Rehan and is now playing the part of Miss Adams' sweetheart in "Rosemary."

* * *

San Francisco "Town Talk" puts it this way: "Trilby's" truest lover is dead. For him she should wear the deepest weeds, for who loved Trilby as did George Du Maurier? Neither Taffy nor the Laird, nor Little Billee himself gave her the devotion that was hers from the man whom she made famous the wide world over. For Du Maurier was to Trilby what Pygmalion was to Galatea—he gave her the breath of life.

* * *

Along the Rialto in Gotham just now there is little talked of besides the latest move made by Henry Dixey, otherwise known as "Adonis." Only a little while ago Dixey was a star. Now he has agreed to take the part of the lone fisherman in "Evangeline." Actors are sticklers for caste, and that a star should consent to hide its luster in a thinking part has shocked the fraternity to the core. Said one old actor: "Dixey's conduct surprises me. He should not have so far forgotten his position as to accept a part in which the only line has a hook on the end of it. As for myself, although I have never held as high a place as Dixey, I should as soon think of playing the lone fisherman as I would allow myself to be buried by the Actors' Fund. It would have been better if he had accepted his original part as the hind legs of the heifer. In that case he would at least have had the excuse that he was returning to first principles. A star should always remember noblesse oblige." Dixey claims that he is simply helping his old friend Rice out of a bad hole.

* * *

When the veteran John Coleman, temporary manager of Drury Lane Theater, in London, appeared before the curtain at the first performance of "The Duchess of Coolgardie," his manner was described by young newspaper writers as Pecksniffian and Podsnapian gravity. Labouchere informs them that it is merely a return to the old manners and customs of the theater. He declares it was an old-fashioned address by an old-fashioned actor. It reminds him of the days when a manager came, hat in hand, to the front of the footlights, and was at least respectful to the public before him. Nowadays, he declares, some managers, brimming over with conceit and oozing out with self-importance from every pore, dash on to the stage on the slightest provocation, argue and chaff with the people in front of them, whom they evidently consider their inferiors, and bounce out their egotism and platitudes until this custom of license has become positively nauseating.

* * *

Georgia Caine is a California girl, who, after a long experience in minor roles, made her first appearance in "Lost, Strayed or Stolen" as the novel-reading nursemaid of the last act, when the musical farce was performed in Chicago last spring. Her success was so pronounced that in the New York production she was promoted to the role of Rose d'Ete, which she carries with so much vivacity that she has become one of the personages of the hour. Perseverance and experience tell in time. Miss Caine first appeared on the stage at the age of 3 years. Her graceful facility was acquired only by hard work.

* * *

As the outlawed Huguenot Captain in act one of "An Enemy to the King," Mr. Sothern wears the coat of an ordinary man at arms, and plays squire to his own droll henchman. In this dress he encounters the fair lady who has been employed to betray him. Sothern's portrayal of Ernanton is original, graceful, free from rant, but not devoid of real romantic spirit. While his artistics powers have scarcely kept pace in growth with his popularity, Mr. Sothern possesses a fine sense of harmony and admirable discretion. He attempts to do nothing he cannot do perfectly well, and adapts a character to himself with excellent tact.

* * *

Theatrical folks are always telling comic stories about Charles H. Hoyt. Here's one of them that is now going the rounds. They say he once journeyed to San Francisco with one of his own companies. Most of his ccompanions got out very early one morning to have a look at the Rocky Mountain scenery. Hoyt remained in his stateroom. One of the young women in her enthusiasm over the prospect ran excitedly to his door and thumped on it with vigor.

"What's the row?" came from within.

"Come out, Mr. Hoyt, come out and see the perfectly lovely scenery."

"I don't want to see it," replied Hoyt. "I'm paying express baggage now on a good deal of it. That's enough for me."

* * *

The great success which the new comedy "My Friend From India" won outside of New York during the earlier part of the season has been more than duplicated at the Bijou Theater, New York, and the author, H. A. Du Souchet, heretofore unknown, has become one of the most talked of men in town. Practically every newspaper in New York praised it in the highest terms, and a number of the most staid and dignified critics were positively reckless in the abandon with which they expressed themselves in regard to the excruciatingly funny quality of the play. The story is a most amusing one, and is developed in an exceedingly ingenious and original manner. There is a mirror scene in the second act which is one of the most diverting and convulsively funny situations seen on the stage for many a day.

* * *

It is said that young Siegfried Wagner, who directed the third Bayreuth cycle this summer, conducted them for the first time with his right hand, as his custom of beating time with the left was found to disconcert the performers. Humperdinck has as high an opinion of Siegfried as Siegfried has of Humperdinck, and Hans Richter has written to the London "Times" that in his "humble opinion he (Siegfried) is a competent and even a remarkable leader, and he is a stage manager of great promise." The Wagner biographer, Chamberlain, goes so far as to say that Siegfried's conducting was "like a new creation" of the Nibelung's Ring, and that his magnetism affected the whole audience. If there is anything in the doctrine of hereditary genius, Siegfried certainly ought to have a share of it, since his father was Wagner and his grandfather Liszt. His mother, too, was at one time an excellent pianist.

* * *

Cissy Fitzgerald has introduced the hoopskirt to a vaudeville audience in New York. Miss Fitzgerald's new show is called the "Louise Quinze," and was popular in France during the reign of Louis XV. The dancer wears a complex combination of hoopskirts that would have delighted her grandmother's heart decades ago.

She dances, kicks, whirls, sends one pink toe skywards and turns herself into a gyrating top, draped with fifty pounds of hoopskirts on. That is Miss Cissy's latest accomplishment.

The construction of this hoopskirt costume was a task that exhausted the ingenuity of three tinsmiths and several relays of dressmakers. Three different arrangements of whalebones were devised before the present one was evolved. Plans and specifications were sent from Paris. They were copied directly from the court gown of some gay French beauty of Louis XV.'s court. But New York tinsmiths still wrestled painfully to make a frame that would hang and work successfully.

* * *

If Bernhardt is gasping the last breath of Camille or Nethersole is clinging on to the last kiss of Carmen, if Violet Lloyd is giving her pretty imitation of the parrot, or Anna Held is trying to wriggle out of her bodice, it is human nature to wish to see the best efforts of such artists.

To catch a glimpse here and there of a white face or trim ankles does not suffice. People are willing to pay goodly sums to see the whole performance—not a fractional part and guess at the rest. Ladies with big hats will understand, says the New York "Herald."

* * *

Willard Lee owns one of the handsomest and best trained horses ever seen on the stage. The animal is an important feature in the romantic melodrama, "In the Heart of the Storm." He caused consternation among the players by recently eating the Florida grass which had been brought from the South to give a touch of realism to the scenic environment to the play. Fortunately it did the horse no harm, and other grass was readily obtained.

* * *

Archibald C. Gunter, the dramatist, believes that he has discovered an effectual method of removing ladies' hats. At the first production of "A Florida Enchantment" in New York, October 2th, there was a realistic windstorm, and Mr. Gunter announced that unless the ladies wore small opera hats strongly pinned on they were apt to have their headgear blown off.

* * *

Robert Hilliard made a big hit at Boston not only with his new farce, "The Mummy," but also taking a well-directed stand in regard to the big theater hat nuisance. Before the curtain went up he addressed the large audience present and stated that he wanted every one of those who had done him the honor of attending his opening performance to see him, and he hoped the ladies would assist him by removing their hats. The little speech was heartily applauded by the ladies as well as the men. And the hats came off.

* * *

Lewis Morrison uses a golden chime of bells in his production of "Faust," which was specially imported by him from Switzerland. They were made under the direction of one of the most noted chime builders in the world—Dutz. The experts have pronounced the tone to be perfect.

* * *

Nessler's trashy opera, "The Trumpeter of Sakkingen," has succeeded in reaching its hundredth performance in Vienna in ten years. It would never have had ten had it not been for its cornet-accompanied song of the maudlin, sentimental type which appeals so much to Germans who have arrived at a certain stage of musical culture.

* * *

The London "Athenaeum" compares the late James Lewis with Ravel, and remarks that 'he was unequaled in the display of the American bourgeois, domestic and henpecked, but glad to escape temporarily from conjugal bonds."

* * *

Sara Stevens, the well-known actress, has been engaged by Manager W. A. Brady for the coming season, and will go East with the Trilby Company, in which she is now playing Mrs. Pagot in San Francisco.

* * *

As an incomparable Christmas spectacle San Francisco is to have Palmer Cox's Brownies. This production will be sent across the continent intact. All the original cast, as well as scenery, costumes, etc., will be brought out.

* * *

Anthony Hope's novel, "A Man of Mark," will soon be dramatized, with the author's permission, by J. H. McCarthy of London and given an elaborate production.

* * *

Mme. Van Zandt is to appear in the leading role of Massenet's new opera, "Cendrillon," which will be the first important novelty of the opera season in Paris.

* * *

Yet another suburban theater is talked of for London, this time on Richmond Green.


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## FALSE STATEMENTS.

### What Wm. Greenleaf Says He Heard Grove L. Johnson Say.

(From the Oroville Register.)

Ed. "Register": There are some scoundrels going around circulating reports that Grove L. Johnson said in his speech here that he was a paid attorney for the railroad company. Now this is what he did say: "It would be a credit to any lawyer to be employed by the railroad company, as they never employ any but the best. And when you hear of anyone refusing the magnificent sum of $15,000 a year you might as well prepare for the judgment day. But I say I am not an attorney for the railroad company nor have I ever been. I have never received one dollar in fees from them, and the man who says I have is a liar."

Now anyone is much put to to circulate such barefaced lies when there were a hundred men that heard him and will bear me out in this statement.

I think it is the duty of every man that has any respect for fair play, which every American admires and will fight for if need be.

We pride ourselves on being Americans, now let us show our gratitude to a man that he is one of us by returning him to Congress. He is the first man who has commenced in the right place to protect the laboring man. This was by trying to have a bill passed to stop the whole laboring class from coming here and competing with us in our own homes.

That is protection, and if we do not encourage such men we ought to suffer. The working people ought to vote for him to a man. Then it would give those lukewarm fellows an idea of the sentiments of the people. Let us stand by our friends and they will stay with us.

The same fellows that are howling against Mr. Johnson say they are in favor of protection. If the laborer is protected they simply give the lie to their own selves when they vote against Mr. Johnson. WM. GREENLEAF.

### EN TANDEM.

The lark sang in the meadow,
The linnet in the tree;
And oh! each note of gladness,
Seemed just for you and me;
While all the world about us
New joys did e'er reveal,
Since we'd agreed en tandem
To travel on one wheel.

—SCORCHER.

### The Common Fate.

She—Was there any particular thing about the town which struck you?

He—Yes, a bicycle.—Yonkers Statesman.

### No Flies on Her.

"There are no flies on me," she said,
With vehemence complete.
"I am surprised at this," said he,
"Because you are so sweet."


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**No free "want" ads. are taken in THE RECORD-UNION. Births, deaths and marriages also charged for. NO PREMIUMS GIVEN. NO CATCH-PENNY DEVICES. The paper is worth the money you pay for it, although higher priced than most others. Published Sundays also. The class who have money to spend all take it. Rich and poor like it for its cleanly, healthy tone. Classified ads. by the month, Wants, For Sale, To Let. Personals, etc., 50c per line.**

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Ladies' Swiss Handkerchiefs, edged with good quality of Irish point lace. Worth 40c.
TO-DAY, 25c EACH.

10 dozen Ladies' Black Sateen Skirts, flannel lined, all sizes, 8-inch ruffle; extra good value at $1 25. TO-DAY, 87c EACH.

20 dozen Russian Towels, 24x54; heavy quality. Worth 40c.
TO-DAY, 25c EACH.

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FOR SALE—BEDROOM, DINING-ROOM and kitchen furniture, electric light, fixtures for ten rooms very cheap; one $30 Pasteur filter for $9. o25-3t*

FOR SALE—GROCERY AND SALOON doing good business. Apply this office. o24-7t*

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FOR SALE—TWO-STORY DWELLING of eight rooms, lot 40x160, on H street, will be sold at a great bargain during the next ten days. Inquire of the owner only, 2715 H street; no agents. o25-1w*

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FOR SALE—A GREAT BARGAIN. Address JOHN F. COOPER, 1627 E street, Sacramento, for descriptive circular and map of ideal home spot in Placer County; picturesquely situated, high site, fine and plentiful water, 160 acres with about 100 now in olives and selected fruit; farm fully stocked; a thirteen-room house, four stone wine cellars, barn and suitable outhouses and buildings with necessary machine fittings, etc.; salubrious, healthful, superior scenery, near to transportation line; in all respects a bargain. Home or Eastern rural home-seekers will find no lovelier or more eligible farm in the foothill section, or so near to the State Capital. Entirely satisfactory reasons given for parting with the property. Will take city property in part payment.

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DR. WILLIAM H. WENTWORTH, 1009 Seventh st. Hours—8 to 9 a. m., 1 to 3 p. m., 7 to 8 p. m. Sunset Tel., red 821.

DR. B. F. PENDERY—OFFICE AND residence, 702 K street. Sunset Tel., 873.

FRED'K GUNDRUM, M. D. OFFICE, 611 K street. From 10 to 12 a. m., 2 to 4 and 7 to 8 p. m. Cap. Tel., office 470; res. 521.

DR. FAY, 627½ J ST.—10 TO 12 A. M., 2 TO 4, 7 to 8 p. m. Res., 1729 G. Tel. 309.

DR. F. M. REITH, OFFICE WITH Drs. White & Ross, southwest corner Sixth and J streets, Sacramento. Office hours: 9 to 11 a. m., 12 to 2 and 7 to 8 p. m.

DR. L. S. JADAROLA, 200½ K—OFFICE hours: 9 to 12 a. m., 2 to 4 and 7 to 8 p. m. New Telephone No. 10.

DR. CARTWRIGHT, OFFICE AND RESidence, 913 K street, between Ninth and Tenth. Office hours: 9 to 11 a. m., 2 to 4 and 7 to 8 p. m.

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