NEW YORK THESPIANS

Gossip in Passing from the Lambs' Club and the Twelfth Night.

Fanny Davenport's New Play "The Cotton King"—A Play Stopped by the German Emperor.

Special to the Indianapolis Journal.

NEW YORK, April 19.—A whole week in New York without the production of a single new play is a condition that does not often prevail. This week, however, it does exist, and with a vengeance. There is a deadly calm, and there is a chance that more than one important New York theater will presently close its season, unable to secure suitable attractions. This position of affairs has been brought about, beyond any question, by the poorness of the waning theatrical season through the country. The great majority of managers have had such a hard road to travel that they do not feel sufficiently confident to undertake the dangers of a late spring season in the metropolis, which is rightly regarded as about the hardest community in the country in which to do a paying business. Indeed, some attractions which have been regular summer features in New York will not tackle us this season. DeWolf Hopper, a part of whose system it has been to play in Gotham throughout the heated term, early in the past winter made up his mind to abandon his custom this time and stay away from here until the early autumn.

Fanny Davenport has purchased the rights to play in America the new English melodrama, called "The Cotton King," which was recently produced at the Adelphi Theater, in London, and which appears to have made a big success over there. It is not Miss Davenport's purpose to make personal use of this melodrama, but to send it out on the road with her husband, Melbourne MacDowell, in the principal part. Miss Davenport herself will go starring in a new play by Sardou. Mr. MacDowell, as everybody knows, is a forceful and accomplished actor, and from all I can gather from private letters from London he will have an excellent opportunity to show himself at his best in "The Cotton King." The part he is to perform in America is played by Lorraine by Mr. Charles Warner, who is regarded as the best romantic actor in England. "The Cotton King" is built on the same general dramatic scheme as that which underlay the formation of "The Silver King." Its hero is the subject of a serious accusation, and is not altogether sure of his own innocence until the denouement. There are some big dramatic and mechanical scenes in the play, which will have an important production in the early autumn before starting upon its travels through the other cities. I understand that Miss Davenport was actuated in her purchase of this play for Mr. MacDowell by the fact that there was no part in her new Sardou drama of sufficient importance to warrant her in asking him to remain at the head of her supporting cast.

LAMBS' CLUB AFFAIRS.

The Lambs' Club, an organization of actors, dramatists, brokers and fast men-about-town, has managed to get itself disliked by rejecting the application of A. M. Palmer for membership. This rejection was occasioned by the feeling of some of the gentlemen that they did not want any more theatrical managers in their organization, of which Charles Frohman and two or three other men in that line of work are already members. The club appears to be growing rather fastidious in the matter of excluding the members of certain professions. It has always been an unwritten but imperative law of the Lambs that newspaper men should not belong on the ground that journalists are altogether too prone to the betrayal of club secrets. What makes the idea conspicuously humorous in that particular instance is that no scandal of importance has ever occurred in the Lambs' Club without finding its way into newspaper offices almost immediately. It is a well-known fact among the newspaper men who are scouring New York for information that no set of men are such confirmed gossips as actors, and the shindies which have gone on at the Lambs' club have been a specially fruitful source of material for the reporters, who never had any difficulty whatever in pumping the members. That is what makes it seem curious that the Lambs should have taken the ground they did against newspaper men. Just what is the occasion of their present hostility to managers it would be interesting to know.

Among the professional clubs in town there is probably none that has awakened so much interest in a quiet way as the organization known as the Twelfth Night Club. This is the association which, when it was formed, received a lot of guying from the fact that it gave out its initials only, and some wag started the story that these initials stood for "Perfectly Pure Young Girls of the Stage." The Twelfth Nighters have certainly been rather ostentatious in their modesty, if one may coin a phrase of that kind. Of the president it is said that she declined to become a member of the Professional Woman's League on the ground that "there would surely be a scandal there some day." When the rumpus arose between the league and Miss Victoria Bateman, the president of the Twelfth Night Club triumphantly exclaimed "I told you so." Recently the Twelfth Nighters had an anniversary celebration in their club rooms, and as a special dissipation a bowl of punch was provided. Now, as every one is aware, punch is a beverage extremely innocent in its external bearing, but it sometimes carries with it a kick like unto the rear-end propulsion of a government mule. Two of the young ladies of the club, unsuspicious of the hidden fiendishness of the anniversary punch, quaffed deeply and unwisely, with the result that there was what seemed to the other members an unseemly demonstration on their part. This dreadful condition of affairs has led to a request for the resignation of the offenders in order that an example may be made. Funny world.

CHARLES COGHLAN'S CONDUCT.

Mr. Beerbohm Tree, who is said in the cable dispatches to have been engaged by Mr. Abbey for this country for next season, is at present, as he has been for a long time, the manager and star actor of the Haymarket Theater, London. He has recently made a great sensation by producing an English adaptation of Fulda's "Der Talisman," the performances of which in Berlin were stopped by the order of the German Emperor, on the ground that the play was intended as a satirical reflection upon himself. Mr. Tree has accentuated this impression in London by making himself up in close resemblance of the eccentric monarch of Germany. But aside from this sensational feature, he seems also to have made a great success on account of his peculiarly forcible and striking performance. Mr. Tree is about the most versatile of the London actors. He can play "Hamlet" so as to awaken a wide range of scholarly comment, and the next night he can play a comedy old man or a sprightly young one with an almost marvelous facility.

Mr. Charles Coghlan's eccentric conduct in the matrimonial line would seem to have ended rather dismally. Mr. Coghlan is at present living in Twentieth street, in this city. Mrs. Coghlan No. 1 is residing, silently and patiently, in Twenty-second street. Mrs. Coghlan No. 2 has gone to Illinois to her father's home. All this is tacitly understood to be but preliminary to legal measures to untangle the badly mixed skein of Coghlan life. Meanwhile, the versatile Charles is once more reunited to his sister Rose, and the pair of them are to play an engagement at the Madison-square Theater shortly in one of the actor's plays, called "The Checque Book." Meanwhile, there are reports of disturbances in Miss Coghlan's company, only one member of which—Aubrey Boucicault—has been engaged for the summer season.

LEANDER RICHARDSON,
Editor Dramatic News.

"The Marble Heart."

At the Grand Opera House next Thursday evening will be seen that beautiful drama, "The Marble Heart," under the direction of Mr. Frederick Lorraine and an amateur company, which is the best Indianapolis affords. The conscientious work of the actors during the rehearsals the past two weeks gives promise of a performance, it is said, that will excel anything in amateur seen here. Every member of the cast has had experience behind the footlights, while those in the leading roles deserve to be ranked among professionals. This play, which Edwin Booth first gave on any American stage, was long a popular number in his repertoire and afterwards was a favorite with Lawrence Barrett. It was last seen in Indianapolis about eight years ago, when Mr. Barrett produced it, with Louis James as his leading support. The first act is a dream, with the scene laid in Greece at a time when the famous sculptor Phidias, Diogenes, Alcibiades were leading men of the nation, and when the beautiful and renowned Aspasia, Lais and Phryne were rivals for prestige in Athens. These characters all take part in the prologue, the three women being statues, the work of the sculptor Phidias, who dreams that they became living beings and forsook him for Gorgias, a Greek nearly as famous as Croesus for his wealth. The remaining four acts is the developing of the story forecast in the prologue, which is that wealth and not genius rules the female heart. The plot is of thrilling interest and the lines approach closely to the classic. Phidias, the Greek sculptor, becomes Raphael, a French painter, while old Diogenes turns into a sarcastic and witty French editor. The female parts are of the brilliantly beautiful butterfly sort, copied with success by numerous recent playwrites, each character being a study in itself. Mr. Lorraine, with his years of metropolitan experience and his high degree of artistic excellence, will no doubt succeed in producing the play in a way to please all lovers of this old piece. The cast will be as follows:

Phidias and Raphael....Frederick Lorraine
Gorgias and M. Vandore.....Herman Frey
Alcibiades .....Willis Scudder
Strabon .....Bert Hunter
Diogenes and Ferdinand Volage.....
.....William Lloyd
Statues:
Aspasia, Lais, Phryne....Nellie Burke,
.....Nellie Graham, Nellie Bryant
Thea, a slave, and Mme. Duchatlet...
.....Kate Nolan
Lord Merton.....George Von Burg
Viscount Chateaumargeaux.....
.....John E. Corcoran
Fred de Courcy.....Thomas Sullivan
Mme. Marco.....Marie Martin
Clementine.....Kate McCarthy
Marlette.....Celia Donlan
Fedora.....Fannie Ferguson
Julia.....Anna Gantley
Marie.....Mollie Garen
John.....Joseph D. Cain

Mrs. Prunk's Dramatic Recital.

On the evenings of Thursday and Friday, May 3 and 4, the Grand Opera House is to be the scene of the fifteenth annual entertainment of Mrs. Harriet A. Prunk's Indiana Boston School of Elocution and Expression. These entertainments have become a fixture in Indianapolis, and are always interesting occasions. This year the bills are to be of unusual interest, that of the first night comprising the two clever one-act plays "Come Here" and "Sunset," the latter adopted by Jerome K. Jerome from Tennyson's poem "The Sisters," a scene from "The Love Chase" and a German character sketch.

The second night, Friday, will be given up entirely to a production of Shakspeare's beautiful pastoral comedy, "As You Like It," which will enlist the full strength of Mrs. Prunk's school. The following-named pupils will take part in the performances: Misses Marguerite R. Vernon, Winifred Bonewitz, Luna A. Lewis, Florence G. Atkins, Helena V. Weber, Anna McLaughlin, Pauline D. Shaffer, Ruby Smith, Nellie Sullivan, Ray Hall, Edith L. Fulton, Catherine Winters, Mrs. Florence Mitchell Chandler, Messrs. Fred A. Sullivan, M. E. Bradley, Thomas A. Hallinin and Blanchard Pettijohn.

The cast for "As You Like It" will, with a single exception, be made up of young ladies. Mr. Fred Sullivan assuming the part of Orlando. Miss Florence Atkins will be the fair Rosalind, Miss Helena Weber Celia, Miss Vernon Jacques and the duke, Miss Luna Lewis Audrey, Mrs. Florence Mitchell Chandler Phoebe, Miss Shaffer Sylvius, Miss Fulton Corin, Miss Smith the banished duke and William, and Miss McLaughlin Amiens. Both evenings' programmes are sufficiently attractive to draw out large audiences. The reserved seat sale will open at the box office of the theater Tuesday, May 1.

"Eagle's Nest" at the Park.

"Eagle's Nest," the sensational drama that will be presented at the Park Theater to-morrow afternoon and during the entire week, was first brought into prominence by Edwin Arden, who played it several times in this city and always with success. While the play is sensational it is not one of the blood and thunder productions so often seen nowadays, but, on the contrary, has many strong dramatic situations that are not overdone, and a comedy element that is entertaining. The scenes are, for the most part, laid in the far West and an excellent opportunity is given for the display of scenery and unusual stage effects. The company that comes to the Park was selected especially for its fitness to play this drama, and with all of the original accessories should give a satisfactory performance of the piece. W. J. Lonergan, a good actor of the heroic type, assumes the character of Jack Trail, and is credited with excellent work in the part. The company, it is said, is otherwise capable. Incidental to the performance Harry Mack and John Max will introduce a number of popular specialties.

"Pygmalion and Galatea."

Rehearsals have been in progress the last several weeks for "Pygmalion and Galatea," which is to be given at English's Opera House on Tuesday evening, under the auspices of the Loyal Order of Moose. Mr. William Lloyd, an actor of ability, has been directing the rehearsals and will himself take part in the play. The cast will be as follows: Pygmalion, William Lloyd; Lucippe, James Neff; Chrysos, Fred A. Gambold; Agessamos, Milton Trusler; Mimos, Frank Hunter; Galatea, Miss Nellie Manning; Cyniska, Mrs. Al Bailey; Daphne, Mr. Bert Hunter; Merini, Miss Nellie Smith. Specialties will be introduced during the performance by the Silver-leaf Quartet, Miss Mabel Glenn, Mr. Willis Scudder and the comic trio, James Neff, Bert Hunter and Fred A. Gambold.

THE WAYS OF A QUEEN.

She Never Wears a Nightdress Twice, Even After Laundering.

New York World.

Queen Victoria has very pretty feet, despite her bulky, unwieldy frame. They are smaller and daintier than the feet of any of her children. She always wears an old-fashioned congress gaiter, and her last is in the keeping of the provincial bootmakers at Windsor and Balmoral, as well as the court maker in London. Likewise have the provincial drapers the block upon which are fashioned her Majesty's caps. The caps are always made of fine white crepe lisse. The Queen orders these caps by the dozen. Six dozen caps generally suffice for a single sojourn at Windsor Castle. Six dozen night dresses are crumpled during a Windsor visit. Never is the same night dress worn a second time, even after laundering. Who gets them? Ah, that's the head-dresser's secret. It is suspected that she plies a fine trade in royal rubbish. Her Majesty's mantels are always made after the same model. They number six for winter and six for summer wear. Black materials of various degrees of weight and warmth make the winter wraps, while those reserved for summer are made of rich white silk, daintily lined and trimmed with four or six bands of narrow black braid or cord, and finished with deep black silk fringe. The white mantles are worn when Victoria takes her daily drive in the vicinity of Windsor, where her presence excites less attention from the townsfolk than do Mrs. Cleveland's outings at Washington. On the occasion of the opening of the institution founded in London in commemoration of her Majesty's jubilee, the Duke of Connaught delivered in person to the provincial draper the order for her Majesty's bonnet and mantles. Not until the night before the auspicious event, however, did the Duke confess to the Queen that he had ordered the neck of the mantle to be trimmed with ostrich feather trimming. The Queen was much disturbed. She retired before the mantle put in an appearance at the castle, but she could not sleep. "If there are feathers on my cloak, she finally announced to the maid, with truly feminine petulance, "I will make it to-morrow. The people will say: 'There's the Queen. She is fatter than ever.'" Needless to add the feathers were discarded. There is much excitement in the royal household in preparing for a state function. Everybody tries on her dresses and hats, and comes in for her Majesty's inspection days before the event takes place. The effect each is likely to produce on the public beholder is weighed and considered as carefully as the personal like or dislike of the wearer. Next to her Majesty's sleeping chamber is the dressing room, in which, on long, low shelves, her mantles, caps and shoes are ordered in the corner. With plentiful a study in black and white, the maids undress the Queen and put her to bed. Before she gets to bed they heat and spread between the Irish linen sheets a white blanket, part wool, part cotton, and bound with white silk ribbon with the royal arms embroidered in the corner. With brandy and water for a nightcap Queen Victoria reclines upon the blanket until the body is thoroughly heated. The maids then withdraw the blanket, and the finest product of Ireland's loom embraces the Queen of England and Empress of India.

Paid for Her Opinion.

Manchester Guardian.

A woman was summoned before a magistrate in Scotland for slandering her neighbor. She was fined a guinea or fourteen days' imprisonment. She paid her fine and then asked the court if a woman risked imprisonment for thinking.

"Certainly not," said the magistrate.

"Very well, then," screamed the lady. "I think just the same about her character yet!"

THE FESTIVAL MUSIC

Programmes for Each Night of the Great Season of Song.

Mme. Eames's Appearance on Wednesday Night—Selection of Soloists —The Sale of Seats.

The work of arranging the programme for the five concerts to be given at the May Music Festival, has not been an easy one. The assignment of so many artists, the choice of selections, and their apportionment to the various concerts, have made necessary long continued correspondence and many consultations. The programmes as finally arranged, subject, as they may be, to slight changes have been prepared by Professor Arens and Mr. Stewart, manager of the Boston Festival Orchestra, who has had much experience in festival work, and have been submitted to and approved by the board of directors. It is now believed that they are as nearly perfect as they can be made, and that they are more varied and attractive than any that have been enjoyed at previous festivals. Aside from the choral works, in which they are to sing, the soloists, as a rule, have been allowed to select their own numbers, in which they think they are most effective, providing that these selections were such as to conform to the general character of the festival work. It has been arranged for Mr. Arens to appear in a new capacity, that of conductor of the orchestra, in one or two numbers, in which he has been very successful, both in Europe and this country, and he, of course, will conduct both the orchestra and chorus in the works in which the latter is employed.

The festival will open on Tuesday night, May 15, with the grand oratorio of "St. Paul" (Mendelssohn), of which the first part will be given in its entirety, with excerpts from the rest, including the tenor aria "Be Thou Faithful Unto Death," which Mr. Davies has sung with such great success in London and New York. The second part of this programme will include numbers by Mr. Henri Marteau, Mr. Heinrich, M'lle. Trebelli and Clara Poole-King. The programme complete is as follows:

Tuesday Evening—Soloists.

M'lle Antoinette Trebelli.....Soprano
M'me Clara Poole-King.....Contralto
Mr. Ben Davies.....Tenor
Mr. Max Heinrich.....Baritone
Mr. Henri Marteau.....Violinist
Part I.
Mr. Arens.....Conductor
First part of "St. Paul" and
Excerpts .....Mendelssohn
Solos by M'lle Trebelli, M'me Clara Poole-King, Mr. Davies, Mr. Heinrich.
Intermission.
Overture—Lenore No. 3.....Beethoven
Aria from Faust.....Spohr
Mr. Heinrich.
G Minor Concerto.....Bruch
M. Henri Marteau.
Suite Op. 42—"In a Haunted Forest," .....MacDowell
Recitative—"Deeper and Deeper Still;" aria, "Waft Her, Angels," "Jeptha".....Handel
Mr. Davies.
Polonaise from "Mignon".....Thomas
M'lle Trebelli.
Faust Fantasie.....Wieniawski
M. Henri Marteau.
Quartette from Rigoletto.....Verdi
M'lle Trebelli, M'me Poole-King, Mr. Davies, Mr. Heinrich.
Largo .....Verdi
Rhapsodie No. 1 in F.....Liszt

THE FIRST MATINEE.

In arranging the programmes for the festival it was decided to make the matinees of a more popular character than heretofore, with more widely diversified selections, so as to give the various artists ample opportunities to display their capabilities. With this purpose, the programme for the first matinee, Wednesday afternoon, May 16, will be as follows:

Soloists—Miss Emma Juch, soprano; Mme. Clara Poole-King, contralto; Mr. V. V. Rogers, harpist; Mr. Fritz Giese, violoncellist.
Overture—"Merry Wives of Windsor" .....Nicolai
Solo—"Trathison" .....Chaminade
Mme. Clara Poole-King.
Intermezzio from the ballet of "Naila" .....Delibes
Aria from "Carmen" (Michaelli) ....Bizet
Miss Juch.
'Cello Solo—"O Cara Memoria".....Servais
Mr. Giese.
Andante from quartet in B flat .....Tschalkowski
For String Orchestra.
Harp Solo—"La Danse des Fees"..
.....Parish-Alvars
Mr. Rogers.
Ave Maria.....Bach-Gounod
Miss Juch, with accompaniment of clarinets, bassoons and French horns. Violin obligato by Mr. Felix Winternitz.
(a) Povera Lina.....Carrecciola
(b) Menuet .....L. Damrosch
Mme. Clara Poole-King.
Overture—"Carnival Romain".....Berlioz

WEDNESDAY NIGHT CONCERT.

The concert Wednesday evening, May 16, will have a most attractive programme. It will introduce, for the first time in this city, Mme. Emma Eames-Story, the famous prima donna of the Abbey Grand Opera Company, and one of the greatest singers in the world. Mme. Eames will sing a solo in the trio from "Marriage of Figaro," with Mr. Towne and Mr. Mills, and in the cantata, "Fair Ellen," in which the chorus will appear to such great advantage. The complete programme is as follows:

Soloists—Mme. Emma Eames, soprano; Mr. E. C. Towne, tenor; Mr. Watkin Mills, basso; Mr. Arthur Friedheim, pianist.
Overture—"Oberon" .....Weber
Aria—"O paradise" (LAfricaine).Meyerbeer
Mr. Towne.
Introduction to Fifth Act "Manfred" .....Reinecke
Aria—"Pleurez mes Yeux," from "Le Cid" .....Massenet
Mme. Eames.
Serenade (Op. 12) for String Orchestra .....Herbert
Conducted by Mr. Arens.
Aria—"Honor and Arms" (Sampson) .....Handel
Mr. Mills.
Intermission.
Concerto for piano and orchestra, No. 1 in E flat.....Liszt
Mr. Friedheim.
Symphonic Poem—"La Rouet d'Omphale".....Saint-Saens
Trio from "Marriage of Figaro"...Mozart
Mme. Eames, Mr. Towne and Mr. Mills.
Dramatic Cantata—"Fair Ellen".....Bruch
Mme. Eames, Mr. Mills, Chorus and Orchestra.

A POPULAR THURSDAY MATINEE.

An "artists' programme" will be given at the Thursday matinee, as follows:

Soloists—Mlle. Antoinette Trebelli, soprano; Mr. Arthur Friedheim, pianist; Mr. E. C. Towne, tenor; Mr. Henri Marteau, violinist; Mr. Fritz Giese, violoncellist.
Overture—"Mignon" .....Thomas
(a) Intermezzo .....Bazini
(b) The Mill.....Raff
String Orchestra.
Rondo Capriccioso .....Saint-Saens
Mr. Marteau.
Aria—"Ah Fors e Lui" ("Traviati")...Verdi
Mlle. Trebelli.
Piano Concerto, No. 2, in A major....Liszt
Mr. Friedheim.
Aria—"Salve Dimora" .....Gounod
Mr. Towne.
Violoncello Solo, First Movement Concerto .....Volkmann
Mr. Giese.
Song—"Through Sunny Spain".....Mattei
Mlle. Trebelli.
Selected Numbers.....
M. Henri Marteau.
Overture—"William Tell".....Rossini

WAGNER NIGHT CONCERT.

The crowning event of the festival will be the Wagner programme, Thursday night, May 17. Nothing but Wagnerian works will be given, and the numbers selected include the most famous compositions of the great master. Miss Juch, Miss Stein, Mr. Davies and Mr. Heinrich have chiefly made their reputations by singing Wagner music. The duet from "Flying Dutchman," "Like to a Vision," by Miss Juch and Mr. Heinrich, is a particularly stirring and powerful composition, in which they have made a great impression in the Eastern festivals. In addition to the solo and orchestral numbers, the great chorus, under the direction of Prof. Arens, will sing selections from "Lohengrin" and "Die Meistersinger." The complete programme, as arranged, is as follows:

Soloists—Miss Emma Juch, soprano; Miss Gertrude May Stein, contralto; Mr. Ben Davies, tenor; Mr. E. C. Towne, tenor; Mr. Max Heinrich, baritone; Mr. D. M. Babcock, bass.

"Rienzi," Vorspiel.....Wagner
"Flying Dutchman"—
(a) "Spinning Chorus."
Miss Juch, Miss Stein and Ladies' Chorus.
(b) Duet—"Like to a Vision."
Miss Juch and Mr. Heinrich.
"Tannhauser" .....Wagner
(a) Overture.
(b) Romanza—"O Thou Sublime, Sweet Evening Star."
Mr. Heinrich.
(c) Grand March and Chorus—"Hail, Bright Abode."
Intermission.
"Lohengrin" .....Wagner
(a) Vorspiel.
(b) Arrival of Lohengrin.
Mr. Davies and Chorus.
(c) Lohengrin's Narrative.
Mr. Davies.
(d) Prayer and Finale.
Miss Juch, Miss Stein, Mr. Davies, Mr. Heinrich and Mr. Babcock.
(e) Introduction to Third Act and Bridal Chorus.
"Die Meistersinger".....Wagner
(a) Quintet.
Miss Juch, Miss Stein, Mr. Davies, Mr. Towne and Mr. Babcock.
(b) Parts of Finale.
Miss Juch, Mr. Davies, Mr. Heinrich and Chorus.

THE SALE OF SEATS.

The advance sale of seats for the festival will begin Wednesday, May 1. The sale on that day and the following day will be confined to subscribers to the guarantee fund for season tickets only. The general sale of season tickets open to the public will be held on Thursday, Friday and Saturday, May 3, 4 and 5, and the sale of seats for single performances will begin Monday morning, May 7, and continue until the close of the festival. The prices of seats have been fixed as follows: Season tickets—Front part of house, main floor, $6 (a reduction of $2 from previous years); rear part, main floor, $5; front row balcony, $10; rear rows balcony, $8; gallery (reserved and numbered), $4. Seats for single concerts—Main floor, front part of house, $2; rear, $1.50; balcony, front row, $2.50; rear rows, $2; gallery, $1. Matinees—All parts of the house, $1.

NOTES OF THE FESTIVAL.

The festival books will be generally distributed throughout the city the latter part of this week. Those who want them before then can get them by applying at the Big Four ticket office or at the Model clothing store.

Mme. Emma Eames, who is to be one of the principal soloists at the festival, will next season be the leading prima donna of a grand opera company, which will tour this country. The De Reskes will be in the company, and probably Tamagus, the great tenor.

The chorus is doing splendid work under the direction of Professor Arens. All the members who can possibly get there attend every rehearsal. There will be two more rehearsals at High School hall, and after them the later ones will be held at Tomlinson Hall.

A change will probably be made in the seating arrangements of Tomlinson Hall for the festival, so as to make it easier for patrons to get in and out of the seats they have reserved. It is proposed to run an extra aisle through the middle row of chairs on the main floor, which will greatly facilitate the seating of the audiences.

The secretary, O. R. Johnson, of the festival association, has received within the last week applications for festival books from various towns in Indiana, as well as from St. Louis, Cincinnati, Toledo, Columbus, O., and other cities in adjoining States. The announcement of reduced railroad rates for the festival promises to do much towards bringing many people here from out of town.

The Boston Festival Orchestra, which will play here at the festival, is now engaged in like work in New England cities, and is meeting with great success. The Springfield (Mass.) Festival, the greatest of those held in the East, was an unusual success last week to which this orchestra largely contributed. M'lle. Trebelli, Mr. Davies, Miss Stein, Miss Juch, Mr. Heinrich, Mr. Giese and Mr. Friedheim are with the orchestra, and the other soloists engaged for Indianapolis will join it the week before it gets here.

TWO ARTISTS SPAT.

The Great Eames and the Great Calve Fall Out.

"Carmen," at the Metropolitan Opera House Tuesday night, says the New York Sun, developed some incidents that were not altogether a surprise to those who have known of the strained relations between Mme. Calve and Mme. Emma Eames. Those in the audience who didn't know became aware after the third act that there was trouble.

The opera was given to a crowded house and an enthusiastic one. There was no stint of applause. Mme. Calve sang "Carmen" and Mme. Eames "Michaela." The friends of each were there to hear them. When the curtain came down on the third act there was applause so loud and sustained that it called for the principals.

The curtain went up and, to the surprise of the audience, Mme. Calve, the star of the evening, did not come forward with the others. Mme. Eames did, and it was seen that she was beckoning to some one in the wings. But Mme. Calve did not appear.

The curtain was rung down, and there was another frantic outburst of applause, with a few hisses. By this time every one in the house perceived that something unpleasant was happening. The applause continued, and finally Mme. Calve advanced before the curtain alone and bowed and smiled in response to the applause.

But this was not what the audience wanted. They continued their applause. Again the curtain was rung up, and this time all the artists, including Mme. Calve, were on the stage. Signor Ancona attempted to bring Mme. Calve and Mme. Eames to the front hand in hand. Then the audience saw beyond a doubt why Mme. Calve had not appeared with Mme. Eames and the other artists on the first call. She firmly refused to let Signor Ancona place her hand in that of Mme. Eames, and she even refused to look at her sister artist. This aroused more hisses, and when the curtain descended the whole house buzzed with conjectures as to the reasons for Mme. Calve's action.

Mme. Calve's friends said yesterday that Mme. Eames had wounded her deeply, and, therefore, she had refused to meet her on a friendly basis. She had, therefore, declined to come forward and share the applause with Mme. Eames. These strained relations had existed between them since the latter part of their previous engagement in this city.

Mr. Julian Story, Mme. Eames's husband, gave a somewhat different version. He regretted the incident very much, because Mme. Calve had made such a public exhibition of her feeling.

"Mme. Calve," he said, "has not been friendly with Mrs. Story since the last engagement in which they appeared together here. She has openly insulted her. In the presence of Mme. Grau and several others she threatened to slap Mrs. Story's face the next time they appeared together in public. In Chicago she gave an exhibition like that of last night. It was only M. Jean de Reszke's influence and firmness that prevented her from repeating it the next time "Carmen" was sung. He insisted that Mme. Calve should not spoil the artistic effect of the performance. If Mme. Calve thinks that Mrs. Story has treated her unkindly she has no right to visit her grievance on the public. Mrs. Story and I both regret the incident of last evening."

"I came to this country a stranger, ignorant of the language and the customs here," said Mme. Calve last night. "and without the protection of husband or family. My very defenselessness should have been a protection to me, but instead of that Mme. Story has done everything possible to injure my reputation. I know of the things she has repeatedly said. It's not a matter of any doubt, and if Mme. Story wants to know why I refused to take her hand on Tuesday night let her ask me face to face and I will answer her.

"I did refuse to touch her hand, but I never threatened to slap her face. If I had you may be sure I should have done it. I admire her beauty and her voice, and there could never be any talk of jealousy between us. We sing entirely different parts and never come into rivalry. I admire Mme. Eames as an artist, but as a woman I refuse to take her hand. I could not have meant any affront to the public, for there is no part of my whole career that I remember with such pleasure as my success here in America.

"When Mr. Breese announced his sister-in-law's engagement to Mr. Higgins I was the guest of honor at his studio despite all that Mme. Story had said to him about me, and she has done her utmost to injure me in the minds of my friends."

The leading artists at the Metropolitan Opera House presented yesterday to Mr. Abbey and Mr. Grau gold cigarette cases, on the covers of which were engraved all the autographs of the artists. The names of Mmes. Eames and Calve appeared side by side.

Chloroforming in Sleep.

Medical Record.

It is becoming fashionable for burglars to chloroform their victims in the hope that their work will be the more easily and effectually done. As the plan is to administer the anaesthetic while the patient sleeps, it is no wonder that failure attends the effort. Happily, it is one of the most difficult feats to accomplish, requiring the greatest care and the highest degree of skill. By many good observers it has been claimed to be impossible. The latter may be looked upon as the rule, especially with novices. Before primary insensibility is obtained the victim awakes from the irritation of the inhaled vapor, when force is necessary for the completion of the purpose. In the meantime the alarm may be given and the assailant may be captured. Fortunately, the chances are always against the latter, as his victim, facing the horror of strangulation, is instantly and almost instinctively roused to desperate resistance. Taking all the chances, however, chloroform in the hands of a burglar should be considered as dangerous to his victim as a club, an ax or a bullet, and its administration should be punished to that extreme limit of penalty which is due to the employment of other murderous measures.

THE NEW YORK STORE

Established 1853.

STOCKS BEYOND COMPARE

Mountains of New Merchandise all over the Store, brought together by the great buying power of this organization. Possibilities greater than common for each and every buyer in the fine selections and unmistakable values.

MILLINERY--Second Floor

To advertise Millinery you would say was hardly necessary if you saw the orders piling in. But we like to tell the other half of the world about our millinery doings.

Trimmed Hats for children, fussy and pretty, for $2.25.

And then the range of Ladies' Trimmed Hats begins at $2.89, $3.75, $4.50, $5 and up. These are stylish Hats which show at sight the touch of the milliner who knows how, and we are adding new ones to these almost every day.

Flowers of every description from 9c up.

Jet Sprays from 18c up; exceptional value.

Cloaks, Waists and Suits--Second Floor

Best quality Indigo Blue Wrappers at 69c each.

Light-colored Calico Wrappers 69c each.

Good Lawn Wrappers for $2.

A full line of laundered and soft-finish Waists.

A very good soft-finish Waist with laundered collar and cuffs for 50c.

Some of the handsomest fancy silk Waists it has been our privilege to offer at $5 each.

Serge Suits made in Eton style, trimmed with white braid, sizes 6 to 12 years, for $6.50.

New styles in Ladies' Suits just received at $18 and $20.

DRESS GOODS---West Aisle

If the manufacturers hadn't weakened we couldn't have got this lot.

45-inch all-Wool Navy Blue Serge, bright, clear dye and finish, and regular 85c goods, for 59c a yard.

60-inch Waterproof Cravenettes, extra fine finish, at $1.75 a yard.

20 styles in all-Silk Black Grenadines at $1 a yard. Many of them should be $1.25 and $1.35 a yard, but all go at this tempting price.

40-inch all-Wool Grenadine Crepon, Musseline. Tamise, Challie, Figured Tamise, Mervilleaus, Clairette, Lansdowne and Henrietta, 39c to $1.35; a very choice assortment.

38-inch all-Wool Empress Arm, 59c a yard.

SILKS---West Aisle

This is what is known as a Silk year, and from the crowds that gather daily at this counter we know that our goods are to people's taste.

A nice line of Honeycomb Silks, the latest silk fabric for evening dresses, new and beautiful, only 50c a yard.

See the Black Satin Rhadame we are selling at 49c.

Also the Black and Colored Moire Silk at 49c.

Fine Chene Taffeta Silk at $1 a yard, a good line to select from.

If you want quality at a moderate price, buy our 24-inch Black satin Rhadame at 95c.

Center Bargain Counter

On sale to-morrow — 24-inch Changeable Satin Taffetas, all silk, all colors, at 49c.

WASH GOODS--West Aisle

A complete line of new Dutch Suitings, Swivel Silk Ginghams, Swiss, French Crepe Zephyr, French Ginghams, Organdies, Sateens, Dimities, Piques, etc., at popular prices.

Wash Dresses to Order

We are now making Wash Dresses to order in our dressmaking department for $4, which is a very low price for good work.

Prints and Ginghams--West Aisle

A quantity of 5c Calicoes at 2 1-2c a yard.

Staple and Fancy Ginghams, 4c.

Good Standard Prints, 4c.

Beautiful line of Fancy Dotted Muslins at 5 3-4c.

A choice line of patterns in Sateens at 12 1-2c.

Creponette, a new wash fabric, at 18c.

Fancy Dress Percales, in black and blue grounds, at 12 1-2c.

Parasols and Umbrellas

New Coaching Parasols in white and colors with white polished handles and ribs to match for

$3

Same in 3 ruffles, in white and colors, for $3.75.

Coaching parasols, in white and colors, with case, at $5 and $6.

A nice line of Children's Parasols.

26-inch English Gloria Umbrella for 75c.

26-inch Silk Gloria Umbrella at $1, $1.19 and $1.50, with Paragon frame, Congo, Weichel and accacia sticks, best value we ever offered.

Upholstery Dept.--3d Floor

A new lot of Embroidered and Dotted Swiss Muslin, 36, 40 and 48 inches wide, at 19c, 29c and 39c a ard.

New line of Cretonnes, 29 inches wide, fast colors and choice patterns, at 15c a yard.

7-foot Opaque Window Shades, in three colors, including fixtures, at 39c each.

5-foot Oak Screens, filled with Cretonne or Silkaline, for $2.75 each. Also, Fire Screens at 78c and 98c each.

CARPETS---Third Floor

Another chance to buy China Mattings at the special prices of last week.

A full 40-yard roll of good China Matting for $3.19.

A better quality for $4.19 a roll.

And a very good quality at $5.19 and $6.19 a roll.

A slight advance in price for cutting these by the yard.

We have a big stock of mattings, and are determined to sell them; hence these prices.

If you buy Mattings you may need Art Squares or Rugs. We have an elegant line of Art Squares of the celebrated Marlboro and Agra make, all sizes, from 2 1-2x3 up to the largest sizes.

35 rolls of Extra Super Ingrain Carpets at 29c a yard, regular price 50c.

500 Beautiful Hassocks, made from all the high grade carpets and usually sold at 75c, for the very low price of 39c each; only two to each customer.

BASEMENT

Special sale of Initial Spoons and Forks (Large Old English Letters.) This special brand of goods is heavy silver plated on 21 per cent. nickel silver base—the finest quality of white metal ever used for silver plated ware.

Look at the Prices

Teaspoons, 59c a set.
Desert Spoons, $1.10 a set.
Tablespoons, $1.18 a set.
Medium Forks, $1.18 a set
Desert Forks, $1.10 a set.
4 Decorated Carlsbad China Dinner Sets to be sold at $19 each; regular price, $28, $30 and $35.
10-Piece Toilet Sets, $2.19.
12-Piece Toilet Sets, $4.50.

This is the Swan Bicycle,

a modern Wheel, strictly 1894 pattern,

made from the best of material throughout, and a regular $100 Wheel in Bicycle stores. Our price $59. Ask for a catalogue.

PettisDryGoodsCo

THE LAW AND THE DOG.

Two Interesting Decisions of Questions in Massachusetts Courts.

Boston Evening Transcript.

If one interferes with two dogs that are fighting and is bitten by one of them he cannot recover damages unless he shows that he was in the exercise of due care. The full bench of the Supreme Court, today, so held in the case of Artemus Hodgson against Charles H. Hodgson and William T. Tapley.

The three parties live in Dedham. The plaintiff was out riding accompanied by his two dogs. A shepherd dog owned by the defendant followed the carriage and got into a fight with one of the plaintiff's dogs. He went up to the dogs and seized the defendant's dog, when it turned on him and bit his hand. The suit was brought under public statutes, Chapter 102, Section 93, and the plaintiff claimed that he was not obliged to prove at the trial that he was in the exercise of due care. The court holds that he was and says: "In the case at bar the plaintiff voluntarily submitted himself to danger and we have no doubt that the ruling of the court below was right.

Another dog-bite case to call forth an expounding of the law is that of Jesse O. Boulester, of Rockville, against Charles W. Parsons, of Walpole. The bite in this case was inflicted upon a horse, which died in consequence and the plaintiff sued for his loss. The plaintiff's brother was driving an express wagon, drawn by a pair of horses, along a country road; and in the rear of this wagon was another horse attached to a single wagon. The defendant's dog ran out of his master's yard and bit the horse attached to the single vehicle.

The defendant contended it was negligence on the part of the plaintiff to lead a horse harnessed in a wagon behind as was this one, and thereupon the