Frequently four or more ladies club together, hiring a carriage by the month, or season, sharing the expense. In one respect a marked change has grown during the last few years in the manner of Cabinet and other large receptions. Hitherto the wives of prominent officials simply set out a free lunch for the masses once or twice a week, and thither the tribes went up. Abuses, hardly possible elsewhere, sprang out of the absurd system, for Washington "society" is more conglomerate than that of any other city in America. There are genteel, well-dressed "beats" here, male and female, such as are found nowhere else—waiting for claims to be allowed, hoping to obtain office, or for something to turn up in their favor—human barnacles and hangerson to the hem of respectability, with no fixed place of abode. They rent cheap rooms somewhere (and frequently find it convenient to make a change just before pay day), and forage their subsistance upon the world at large. The feminine contingent take in all the receptions where refreshments are served, while the men haunt those other free-lunch establishments where a square meal is thrown in with a five-cent drink. Every day in the week there is a reception somewhere to which these parasites can go. They pay their respects to the hostess—who of course doesn't know them, and could not protect herself against them if she did; and presently they wander to the lunch table. "Thank you, I do not care for refreshments, but I will take a cup of chocolate, or a bit of salad"—they invariably murmur to the ladies who preside over that branch of the entertainment; but after several of the modest creatures have taken their bite and sup, the table looks as if a cyclone had passed over. The only remedy for this imposition is the sensible resolution before mentioned, which nowadays in many houses does away with the refreshment table altogether, except for specially invited guests.

AT THE WHITE HOUSE.

Former Presidents have given at least three evening receptions every winter, duly announced beforehand in the newspapers, to which all the world was invited. The Clevelands have cut down the number of public evening receptions at the White House to one a year. But there are several annual official functions which no President can forego. The list of them for the last few months of the present administration is as follows: Cabinet dinner, Jan. 7; diplomatic reception, 9 p. m. to 11 p. m., Jan. 14; diplomatic dinner, Jan. 21; congressional and judicial reception, 9 p. m. to 11 p. m., Jan. 28; Supreme Court dinner, Feb. 14; Mrs. Cleveland's reception, 3 p. m. to 5 p. m., Feb. 6; army, navy and marine corps reception, 9 p. m. to 11 p. m., Feb. 11; public reception, 9 p. m. to 11 p. m., Feb. 18. An invitation to a state dinner at the White House overrules all the engagements. It is always sent ten days in advance, and nothing short of death or serious illness will excuse one from attending. For Cabinet and other official dinners eight days is considered ample time in which to prepare one gaud and gear. Another point upon which the bugbear of etiquette bears heavily is the proper application of titles. In conversation with the executive he is always addressed as "Mr. President," a member of the Cabinet as "Mr. Secretary," with two exceptions, those of "Mr. Postmaster General" and "Mr. Attorney General." To Mr. Stevenson you must say "Mr. Vice President" and to the speaker of the House "Mr. Speaker," whether in official or unofficial capacity. Mr. Melville Weston Fuller must be spoken to as "Mr. Chief Justice," and each of his associates on the Supreme bench as "Mr. Justice." A member of the Senate is always introduced as Senator So-and-so, a representative as the Honorable Mr. This-and-that—as if the honor of Congress were confined to the lower House. The fashion of writing Mrs. Secretary Smith and Mrs. Justice Brown and Mrs. Senator Jones still obtains to some extent because of its convenience, but the line of the ludicrous is dangerously near. In the writing of formal notes even more ceremony must be observed. All civic, military and naval titles must be written out in full, as "Mr. President of the United States," "The Honorable Secretary of Agriculture" and so on down. In long diplomatic titles that spread over a half sheet of paper—such, for example, as "The Right Honorable Sir Julian Pauncefote, G. C. B. G. C. M. G., Embassador Extraordinary and Minister Plenipotentiary, British Embassy," it is allowable to curtail a portion of the alphabet on minor occasions.

SOME OF THE COSTUMES.

Perhaps readers may like to hear of some of the costumes which graced the opening reception of the season at the White House. Mrs. Cleveland, whose figure never was trimmer than at present, wore the simplest and yet the most becoming gown she has ever appeared in on a similar occasion. It was of silver-gray woolen cloth, made with plain, flaring skirt and a quantity of silver passamenterie, set with rhinestones on the bodice, producing a bolero-jacket effect. Around the throat was a high stock of silver-gray silk, with a guard of diamonds fastened beneath the chin to one side of the jacket, a big bunch of Parma violets in her belt, and her thick, bright hair brushed plainly back, with diamond-studded sidecombs in the natural waves. Mrs. Stevenson appeared in a rich costume of black velvet, skirt and bodice handsomely trimmed with jet and steel, a vest of white satin veiled with mousseline de soie. Mrs. Olney wore a superb gown of black velvet, high velvet ruff, with exquisite old-point lace and handsome jewels. Mrs. Carlisle, dark heliotrope satin, with vest of pink and reveres of purple velvet; Mrs. Lamont, black and white striped silk, the bodice of white, veiled in Brussels net embroidered in steel and silver; Mrs. Francis, who made her first appearance in the Cabinet circle, wore a youthful and very becoming toilette of pink moire antique, the waist with a round yoke of white satin under pears passamenteries and pearl ornaments; Mrs. Harmon, a Paris "creation" of leaf-green velvet, with a bodice of pale blue covered with cream lace, stock and belt of pale-blue velvet; Miss Herbert, white moire; Miss Morton, black silk brocaded with gold. So much for the Cabinet. The diplomatic ladies were all in elegant visiting toilettes and tiny bonnets, with the sole exception of the Chinese minister's wife, Mrs. Yang Yu, who is considered by many to be the prettiest woman in Washington. She is certainly the quaintest when arranged in all her finery—her little painted face like a doll baby's, with its glittering black eyes set in slightly on the bias, a nosegay of artificial flowers stuck behind either ear and protruding in front. She wore a straight, stiff gown of sapphire-blue satin, elaborately embroidered in gold and crimson, pink and white, and in it her plump body looked like a gorgeous sofa pillow. Her tiny feet were encased in scarlet-satin shoes set up on two high stilts. The wife of the Japanese minister, Mrs. Toru-Hoshi, is much less picturesque, gowned like American ladies, but is a prime favorite in Washington. The spacious and handsome Japanese legation is the scene of many brilliant festivities, and always a rush on reception days.

BRIGHAM.

A Radical Remedy.

Harlem Life.

"Here's a mother writes for information how to keep her sixteen-year-old son in at nights," said the "Answers to Correspondents" man to the managing editor.

"Tell her to cut his hair herself instead of sending him to a barber," replied the editor.

Only One Pure Article.

Pittsburg Commercial-Gazette.

The sarcastic future historian will possibly picture these days as the closing ones of a period in which everything but gall was adulterated.

MUSIC AND MUSICIANS

MELBA FINDS WAGNER'S MUSIC TOO HEAVY FOR HER VOICE.

Discussion on Voice-Breaking Roles in Which Several Celebrated Singers Are Quoted.

Since Mme. Melba's first great fiasco in the role of Brunnhilde in "Siegfried," she has decided to abandon the part for some years for fear of injuring her voice. This has aroused a discussion as to whether Wagner roles are too difficult for the voice. Mme. Melba speaks for her own individual self and does not pretend to say that others may not sing Wagner without any danger. Achille Errani, the noted voice teacher, who died of heart disease the other night, on learning of a tragedy that had occurred in his home, said it is "safer to respect Wagner than to sing him." Mary H. Skinner says that she knows of nothing so disastrous to the human voice as the superhuman effort required of Brunnhilde, in "Die Walkure," where she gives the scream as she ascends the mountain, and that Patti, Chester, Nilsson and Melba have been produced by great operas, but that Wagner will never produce such singers. Emma Eames Story says that Wagner's music is a great strain on one's emotional and nervous temperament and that one must go slowly in taking the different operas up; that new operas may be taken up as one gets older in experience and career. She believes herself too young yet to undertake them, but she hopes to some time. Diego de Vivo is the one who warned Melba. He says that to sing Wagner limits the career to ten years and he does not believe the craze for Wagner will last except among a few Germans. William Parry thinks Melba's voice was made for the part of Brunnhilde and he hopes she will sing it and Elsa, and Elizabeth and Senta as well. Jean de Reszke says that it is a great tax to sing Wagner and requires the most severe training, but at the same time whether it can be sung or not depends on the artist. Edouard de Reszke, on the other hand, says that it is no play to sing Wagner, but that the strain on the voice and physique and its difficulties are greatly exaggerated. And so it goes; both sides being discussed by the most prominent singers.

Mme. Calve recently sang the role of Marguerite in "Faust," in New York, and made a tremendous success. It seems that Mme. Calve has wanted to show what she could do in other operas than those of Bizet, Mascagni, Massenet and Thomas, and at last it was by a trick that she sang the closing trio in "Faust" at a Sunday concert that was given at the Metropolitan last season. She persuaded two men who were to sing to select that song and let her sing the part. They acceded to her wish, she sang it and electrified the audience. The papers the next day asked why Mme. Calve could not be heard in the entire opera, and that is just what she wanted. It was finally accomplished and the criticisms the next day were all in her favor. They said that she did not "play" Marguerite, but that she "was" Marguerite. She had barely sung a few phrases when her success was assured. One paper says: "When she dropped the courtesy to Faust and told him she could reach home without an escort she also dropped a courtesy with her voice, and so all through the opera the voice and action produced an artistically ideal Marguerite. The spinning song and the jewel song were not only sung, but they were acted by this gifted artist. Throughout the entire opera it was Marguerite, and not the prima donna, who took the part."

* * *

The Rossini Society, of Muncie, was successfully organized last Thursday evening, and the first rehearsal took place under the baton of W. P. MacHenry, the baritone singer and well-known musical director. The officers of the Muncie society are as follows: President, Edward Alcott; vice president, Mrs. J. H. Koons; secretary, Thomas Ryan; treasurer, Burt Case. The organization is patronized by the best element of Muncie society.

The Rossini Society, of Wabash, which showed such excellent work at its May festival last year, has also been reorganized under the direction of Mr. MacHenry, whose services have been secured for another season. Rehearsals will begin next Wednesday evening, with the purpose in view of giving one or two popular concerts before the annual May festival.

* * *

What a death was that of the aged Professor Errani in New York last week! When the old man learned that the lover of his kitchen maid had shot the girl and then himself, the professor swooned away and died in two hours. Errani was known among musicians the world over. He was born in Faenza, central Italy, seventy-three years ago, and early showed talent as a singer. He entered the Conservatory of Milan when seventeen years old, and after graduation continued to study vocal music under Vaccai, the then famous composer and teacher. He showed such remarkable proficiency that Vaccai made him his favorite pupil and invited him to live at his home. He began his professional career when he was twenty-two years old, and made his debut as leading tenor at Reggio di Modena. He traveled through Italy, Spain and Greece, gaining laurels until in a few years his fame had spread throughout Europe.

His voice was a pure tenor of extraordinary range and sweetness. He achieved the distinction of being the only tenor who was able to make a contract to sing the opera "Louise Miller," which severely taxed the voice in the upper register. After making his reputation in Europe, Errani went to South America and Havana under the management of Max Maretzek, and came to New York in 1860. He appeared at the Winter Garden with Fabbi, Gozia, Fressolini and Adelini Patti. He was the first tenor to sing the role of Alfredo in "Traviata" with Patti, and created a great success.

Errani went to Mexico in 1863 and toured through South America during the war. On leaving the stage he settled in New York city and began teaching singing. As an instructor he met with signal success. Many of his pupils have attained world wide reputations on the operatic and concert stages. Prominent among the singers whom he helped to fame are Minnie Hauk, Emma Abbott, Emma Thursby, Marie Durand, Florence Rice-Knox, Jennie Van Zandt, Julia Gaylord, Jenny Dickinson, Emma Stone and Mrs. Blanche Barton.

* * *

The song, "Dem Tantalizin' Little Twin Coons," is the work of Hattie Starr, one of the very few American women to achieve success in American musical composition. Five years ago she wrote "The Little Alabama Coon" and "Somebody Loves Me," that delicious contralto ditty which all play-goers remember. These songs are known throughout the civilized world, and it is doubtful whether any songs were ever more eagerly received and more generally sung. Encouraged by her initial success, she has written "Nobody Loves Me," "Sweet Katie Magee," "The Fireman's Dream," "Two Little Japanese Dolls," "Climin' de Golden Fence," "Honey, You'll be Sorry Dat You Shook Me," "Laugh Yo' Little Niggers," "Last Year," "The Whistling Girl," "After the Wedding," "Two Little Babies," "Good-bye, Good-bye," "Go to sleep, My Honey," "She's the Sweetest Girl I Know" and the latest popular ballad, "You's So Good, Daddy."

Her songs display a range of versatility from grave to gay scarcely ever shown by any composer. The words, as well as the melodies, and the harmonizing of same for piano accompaniment, all composed by herself, bear a peculiar stamp of originality. On the stage Hattie Starr was the first Pitti Sing in the American production of "The Mikado" at the Union-square Theater. She was a leading member of Lotta's company for several seasons, and has headed her own organization in a repertory of comic operas. Her recent return to the stage has been made in the music halls. The happy rendition of her own compositions shows how thoroughly she feels the spirit that prompts her to write in such a humorously quaint vein. The song, "Dem Tantalizin' Little Twin Coons," is among her very best efforts. The "tch, tch, tch" in the words of the song are sounds to be made between the teeth, such as the sound of a steam locomotive or the swish of dancing feet in the sand. This is only one of the novelties introduced by Miss Starr in her songs, and she is credited with having originated the cry and spank effect that has been so generally used in subsequent musical compositions to her "Alabama Coon."

* * *

The difference between merely singing a song and acting as well as singing it is illustrated by the success of Josephine Hall with a song which she sings in "The Girl from Paris." Miss Hall, who had heretofore played only nice looking and tidy girls, has the role of an English servant girl, or "slavey," of the heavy, awkward, unkempt type plentiful in that country and often seen on the stage. Miss Hall plays the part well, but it offers no particular salient points, and it is with a single song that she takes a full share of the honors. The ditty is called "Sister Mary Jane's High Note," and it tells of the singular nature and consequences of Mary Jane's singing. It was a feature of the London production of "The Girl From Paris," and, when a revival of "Thoroughbred" was prepared in New York, the right to use the song was bought, and a vocalist from the vaudeville stage was hired to sing it. She did it in her invariable music-hall manner, giving no peculiar expression to the humor, and failing to get more than the faintest applause. But Miss Hall acts it quite as strongly and graphically as Yvette Guilbert does any of her ballads. She is as sober and earnest in her description of her sister's phenomenal voice, of the difficulties which the teachers have in classing and controlling it, and of the havoc which it works among the hearers as though she were playing an emotional scene in a drama. There is not the slightest suggestion of insincerity or conscious exaggeration. Then, at the end of each refrain, when she strains at the high note, an altogether artistic climax of comicality is reached.

* * *

A recent performance of Bizet's opera, "Carmen," at Magdeburg, is particularly interesting for the polyglot and rather cosmopolitan character of the performance. Mme. Norcross, an American by birth, sang the title role in French. The part of Don Jose was sung in Italian by Sig. Morelli. The part of Micaela was undertaken by Mme. Gehrisen, a Belgian by birth, who sang in Flemish. The rest of the company used the German language. Similar performances followed, when "Aida," "Il Trovatore" and "Pagliacci" were given by the same artists who are starring in Germany.

* * *

Dr. Charles Villiers Stanford, the composer of "Shamus O'Brien," the new comic opera produced in New York last week at the Broadway Theater, was born in Dublin, and has made a study of Irish music all his life. At the present time he is musical professor at the Royal College of Music, London, and also Cambridge University. Previous to his "Shamus O'Brien" his best known works were "The Veiled Prophet," "Savonarola" and "Canterbury Pilgrims." His latest symphony, "Phaudric Crohore," founded on an old Irish poem, will be played in New York this winter. Dr. Stanford has also rearranged Moore's melodies according to the original manuscript.

* * *

Marguerite Reid, the young American prima donna, is meeting with a good deal of success in Europe. She sung at Covent Garden last spring, and in several light soprano parts was greatly applauded. She has been engaged for the winter at Cannes, one of the most popular resorts in France. She sang Marguerite in Gounod's "Faust" there a few days ago. She expects to appear at Covent Garden with Manager Grau.

* * *

At the Schubert festival to be given in Vienna in commemoration of the composer's one-hundredth birthday, one of the performers will be Miss Caroline Giessler-Schubert, of London, a pianist. She is a grandniece of Schubert, and has the name of being an excellent interpreter of her illustrious relative's music.

* * *

Professor Dionys Pruckner, the distinguished pianist and teacher at the Stuttgart Conservatory, died Dec. 1. He was a pupil of Liszt and in his youth appeared as a virtuoso. He joined the conservatory thirty-seven years ago. Of late years he appeared only in chamber music. He was in his sixty-second year.

* * *

Henry Jaeger, solo flutist of the Washington Marine Band, has a golden flute with silver keys. It is of solid gold, 18 carats fine, and beautifully engraved. What the flute cost is not known, but it contains $400 worth of gold. In tone the instrument is said to be sweet, flawless and absolutely correct.

* * *

F. H. Cowen has composed for Ben Davies a new dramatic scene. It will be sung by the Welsh tenor, under the conductorship of the composer, at one of the concerts of the Royal Philharmonic Society of London this season.

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Among the arrivals from Europe last week was Signor Arturo Mutini, who has been called "The Blind Paderewski." He intends giving concerts during the season. He is thirty-five years old and lost his sight in his childhood.

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Mascagni has agreed to write a symphonic poem, to be performed under his direction in connection with the centenary celebrations next year of the poet Giacomo Leopardi.

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Mme. Chaminade, the composer, and M. Henri Martineau, the violinist, will make a tour of the United States next season under Mr. Henry Wolfsohn's management.

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"The Smith of Gretna Green," a three-act opera by Doebler, met with a very favorable reception at its recent first performance at the Court Theater, Coburg.

The Old Arithmetic.

I was delving in the garret and I came upon it there
With a lot of tattered fellows, underneath a crippled chair;
And I opened it, delighted, dreaming of the days agone
When I writhed in mental torture at the acts of James and John.

There it was, that dog-eared volume which had prompted boyish tears
Many a time and very often in those distant, dismal years;
There it was with all its tables and its figures—and the names
Of those youthful malefactors noted down as John and James.

As I turned the ragged pages once again before my view
Rose our class of earnest youngsters of the days of '62;
Mame Kirkpatrick—first us usual—she was a phenomenon—
Chalking down the proper answer in the case of James and John.

Once again there came an urchin weirdly patched at either knee,
Staring sadly at the blackboard. (Figures always bothered me.)
And again I heard a whisper and the voice I knew for Mame's;
"Take six dollars from the quotient. Answer: Sixty cents for James."

So I chalked it down exultant, and the master, having heard
Of that gentle prompting whisper not the fraction of a word,
Complimented me for quickness—but in sadness said anon:
"You should credit James with sixty. You have marked it down for John."

Ah, the old schooldays have vanished with their problems and their woes,
With their "rules" and their "divisors" and their "multiples"—and those
Restless youth forever trading till I sickened of their names
And declared a fierce vendetta unto all called John and James.

Listen! It is Mamie singing, and her voice is sweet as when
She was prompting me in class time. (How it all comes back again!)
It must be the twins are waking; I shall just look in upon
Those exemplars of perfection named by her as James and John.

—Chicago Record.

The Irish Element in Prose and Poesy

Rev. William Dollard, in Donahoe's.

This age of ours is, without doubt, a highly cultured one. Whether it is more so than any other may be disputed. To our time, at least, belongs the greatest universality of appreciation for literary effort. There is established to-day an aristocracy of intellect, within whose privileged ranks men of all races and tongues are admitted, if they present the proper credentials. And there never was before a time in which the desire was so general to fill what Byron calls "a certain portion of uncertain paper;" to occupy a seat in the gallery of immortals. In the consequent hurry and rush there is apt to be wrong done, and the deserving jostled aside or trampled on and forgotten, at least, temporarily. This is particularly true of the Irish element in the race for fame in prose and poesy. The English speaking world, through the medium of which alone it was possible for Irish effort to be appreciated, had, at least until within a very few years, never considered the notion that Ireland possessed a distinct national poetic literature of her own; a literature that is elevated and elegant, as well as luxuriant, and which needs but to be known to take a high place in the estimation of the good and wise. As a simple matter of fact, the ordinary English or American critic of to-day complacently regards Irish literature as a Nazareth out of which no "good" is to be expected. Nevertheless, the student who brings the least spark of sympathy to the study will find in the ballad poetry of Ireland much to marvel at, to admire and to love.

E. H. SOTHERN'S NEW PLAY

"AN ENEMY TO THE KING" AT THE GRAND TO-MORROW NIGHT.

The Popular Star Is Supported by Mary Hampton—Bills at the Other Theaters This Week.

E. H. Sothern's Indianapolis engagements are always among the most attractive of the entire season. They are also among the most successful and the one that opens at the Grand to-morrow night will prove no exception. Mr. Southern's new play, "An Enemy to the King," has for its theme the religious troubles in France in the sixteenth century. This romantic period admits of much picturesqueness in the telling of the story, and R. N. Stephens, the author, has taken advantage of the opportunity. The story relates to a series of incidents in that historical period when the followers of Henri of Navarre were being hounded by those loyal to Henri III. The Governor of Berri has set a price on the head of the Sieur de la Tournoire, a Huguenot captain, and, prompted by his secretary, he offers Julie de Varion her father's freedom from jail, where he is confined for harboring the enemy, on condition that she ensnare and trap La Tournoire. She agrees, and just as she starts on her journey, is rescued from an annoying and dissolute admirer by Ernanton de Launay, who is none other than the man whom she has made a compact to deliver to his enemies. She sets herself to the task of winning his love, is successful, and falls in love with him herself. Duty to her father is her first consideration, and she sends word to the governor of her lover's hiding place. The governor forwards his garrison to take the Huguenot captain before Julie has completed her compact, and she, regretting her rash act, flies to the castle to undo what she has already done. She is followed by La Tournoire, and all meet in the presence of the governor. The captain manages to outwit his antagonists and secures a pardon for the father of Julia, whose explanation satisfies him. He also gets a warrant of safe conduct out of the province.

The story is fascinating as told in the play, and one of its principal charms lies in the fact that up to the very end it savors of uncertainty. It is well put together, and will withstand a severe test of criticism. The scenic effects are astonishingly realistic. The yard of an old inn, situated in a forest, is pretty and effective. Scattered about are the evidences of the time, notably an old carriage that is shown covered with ivy, it has remained so long idle. The Chateau de Maury is another praiseworthy example of the scenic artist's work. The ivy hangs in coils from the trees and the persons of the play use it as a swing to enter by means of a high window. The costumes and properties are historically correct. Mr. Sothern plays the captain with his accustomed deliberateness, and he is ably assisted in the other parts by his new leading woman, Miss Mary Hampton, who makes a good Julie; Arthur R. Lawrence, Roydon Erlynne, Rowland Buckstone, Jeannette Lowrie, Morton Selten, George E. Bryant, John J. Collins, Ernest Tarleton, George Mayne, Daniel Jarrett, Owen Fawcett, Sam Sothern, C. P. Flockton, Edmund Lawrence, Franklyn Roberts, Frank Heath, W. Richmond, Hugh Mourice, Norman Parr, Kate Pattison Selten, Violet Rand and Alberta Gallatin. The engagement is for three nights and a Wednesday matinee.

E. H. SOTHERN'S CAREER.

From an old scrapbook kept by the late E. A. Sothern during his engagement in New Orleans in 1859 is the following entry: "Dec. 6, New Orleans—Boy born at No. 79 Bienville street at 7 a. m." This entry is surrounded by newspaper clippings relating to the parts that Sothern was then playing, calculations concerning his profits and losses, and his weekly expenses. E. A. Sothern went to London with "Lord Dundreary" in 1864, taking his family with him. The youth who was born at 7 a. m., and whose nativity was thus recorded in a scrapbook, was educated in London. He came to America for the first time in 1875 on a holiday, against his father's inclination, and in a subsequent visit to America in 1879 young Sothern made his first appearance on the stage at Abbey's Park Theater, New York.

On that occasion he was assigned to the part of the cabman in "Sam," in his father's company. His one line was, "Half a crown, yer honor. I hope you don't object." The burden was too much for the debutant. He forgot his words and was promptly advised by his exasperated father to abandon further effort. But he stuck to it, and in October of that year was a member of the Boston Museum Company. He remained there four months and then rejoined his father, playing with him that season. He returned to England in 1880, then returned to America under engagement to John McCullough, appearing in various characters.

E. A. Sothern died in 1881, and young Sothern went back to England and secured employment at the Surrey, Criterion, Strand, Royalty and other theaters during the following two seasons. He traveled in England with his brother Lytton, "Lord Dundreary" being taken up by them.

In August, 1883, he was again in America for a season, and up to the time of the actor's retirement, was with John McCullough. He was in the cast of Helen Barry's "Fatal Letter" at the Union Square Theater, and in 1883 produced a play of his own, "Whose Are They?" at the Star Theater. The following year, under the management of John P. Smith, he began a tour with this piece, which came to disaster in five weeks. Charles Frohman then engaged him, and later he played a leading part in "Three Wives to One Husband." He appeared with Estelle Clayton in "Favette," and in 1884, with Helen Dauvray, in "Mona," which was produced with poor result at the Star Theater. Miss Dauvray recovered herself by leasing the Lyceum Theater, and there Sothern grew into prominence and in individuality in "One of Our Girls," as Captain Gregory, as Prosper Courtamont in "A Scrap of Paper," as Dr. Lee in "Met by Chance," Ernest Vane in "Peg Woffington," Wildrake in "Love Chase" and as Andre in "Walda Lamar." In 1887 Mr. Daniel Frohman took him in hand and "The Highest Bidder" was produced and then taken on the road. During the same season "Editha's Burglar" was produced, and as Bill Lewis, the burglar, he did what was then thought to be the best piece of work of his career. Since then Mr. Sothern has appeared at the Lyceum Theater, opening the season at that popular playhouse with a new play every year, all of which were financial successes, among them being "Captain Letterblair," "Lord Chumley," "Sheridan," "The Way to Win a Woman," and "Prisoner of Zenda."

Fanny Rice's Stage Career.

Fanny Rice, who comes to the Grand next Thursday, was born in Lowell, Mass., and was brought up and educated in Boston. Her professional career has been remarkably successful and particularly interesting. When less than sixteen years old she attracted public attention by her singing and recitations in church concerts in Boston. Her fine voice and pleasing personality soon attracted the attention of managers of opera, and she was engaged to sing second roles with a leading opera company. This engagement proved the foundation for her ultimate success. At the time when the New York Casino was the home of comic opera in this country the manager of that institution saw in Miss Rice a remarkably clever comedienne, and secured her to play the principal roles in some of his most important productions. Her success in New York was immediate, and she became a great metropolitan favorite. For nearly three years Miss Rice remained in New York, appearing during that time in many widely different characters and always with success. But her greatest hit was probably made in "Nadjy," and she played the title role in that opera for nearly four hundred consecutive times. Her first season's tour as a star was made in "A Jolly Surprise." It was a very good vehicle for Miss Rice to show her versatility and wonderful powers of mimicry, and proved a great financial success. "A Jolly Surprise" ran for three years with excellent success. Last season Miss Rice produced several new plays, among them "At the French Ball," and this has proved even a greater success than "The Jolly Surprise," many pronouncing it the best thing Miss Rice has ever done. It will be her opening bill at the Grand next Thursday night and will be repeated Friday night. For the concluding two performances of her engagement, Saturday matinee and night, Miss Rice will present her latest success, "A Flower Girl of Paris," which is an operatic comedy. Her company this season is made up of good people, as the following names will show: George Broderick, John Terry, John Kurkamp, Charles Drew, John Conley, Ralph Bicknell, Alice Gaillard, Reba Haight, Kate Michelena and others.

Park—"Sidewalks of New York."

An important engagement for the Park is "The Sidewalks of New York," Davis & Keogh's imposing spectacular melodrama which opens a week's engagement to-morrow. The story is one of intense interest and dramatic power. Romance, love and crime, hairbreadth escapes, thrilling situations, combined with the beautiful creations of the scenic artist, are the features. "The Sidewalks of New York" is a play supposed to be a living reflex of the scenes, incidents and characters to be met with in the busy street and purlieus of the metropolis. The scenic effects are from real life. It is in this production that the famous "Herald Square" is shown with picturesque fidelity. Another stage picture is of an old distillery and shot tower on the Brooklyn dock, and the action of the piece makes it the suggestive theater of love and murder, and a thrilling leap for life. It is from this tower that Speedy, the well-known high diver, plunges headlong fifty feet to a water tank on the stage. He is the young man who distinguished himself by diving from the St. Louis bridge, 138 feet and afterwards off the Memphis bridge, 145 feet, and last year from the Cincinnati suspension bridge, 120 feet. Speedy is also the first practical demonstrator of the high dive into shallow water. In this particular instance he is made a legitimate part of the play. There is an effective scene laid in what is called "Little Italy," the Italian quarter of New York, in which a murderous type of the native predominates. The greatest claim made for the play is that it is a modern realistic drama of New York sidewalk life. Ample comedy features are thrown in to keep things moving at a lively pace. The engagement continues all week, opening with to-morrow's matinee. The cinematographe resumes its old place and ten new views will be shown at every performance after the second act.

The Cinematographe Returns.

That most popular of all this season's novelties, the Cinematographe, will resume operations at the Park to-morrow. It has been absent a week and returns with as fine a set of views as were ever shown. These pictures were chosen from a list of twenty sent on from New York especially for this week. They are as follows: Chicago police drill; "Death's Curve," at Broadway and Fourteenth street, New York; ferryboat on the East river, New York; bridge across the Alster river, Hamburg; lion at play; French cavalry regiment's charge and salute; a new version of the mischievous boy and the gardener; babies playing; the enraged artist, and the famous Paris express arriving at the Lyons station. These pictures are said to be unusually fine ones and will interest everybody.

Empire Theater.

Flynn and Sheridan's "Big Sensation," a double show of whites and blacks, will be the offering at the Empire Monday, Tuesday and Wednesday matinee and night, introducing a new idea and presenting two distinct and separate companies, twenty white artists and fifteen Creoles and novelties. Among the many features is the opening extravaganza, in which both companies will appear. The olio consists of the following acts: The Sisters Howe, leaders of fashion; Cunningham and Grant, the original "Brutal Brothers," the best act of its kind ever produced on the stage; Lancaster and Collins, champion grotesque dancers; a grand clog tournament by ten white women, led by Sophie Thorne, the champion clog dancer; a terpsichorean evolution by ten Creole girls; Billy Farrell, assisted by Miss Willie Farrell, in their own creation, "The Cake Walker's Dream," and Smart and Williams, Afro-American comedians. The finale of this double show will be an original comedy, headed by Mlle. Zitella, assisted by ten comedians and the entire company. A special feature is the appearance of the famous Midway troupe of Oriental dancers, ten in number, headed by the great harem dancer Violala. Life in the Occident as it is behind the closed doors of the harem will be fully disclosed.

Commencing next Thursday matinee and for the remainder of the week, Sam T. Jack's big extravaganza, "The Bull Fighters," will be the attraction at the Empire.

The Empire has a great offering for the first half of the week commencing Monday matinee, Jan. 21, in the engagement of Gus Hill's new extravaganza, "Vanity Fair."

The old reliable "South Before the War" is booked at the Empire the latter part of January.

The Crystal Maze.

That mirror-encased chamber at the Park Theater is affording any amount of fun for visitors who attempt to explore its mysteries. When the maze is well filled it is an amusing sight to watch the people walk into themselves, back into somebody else and get mixed up generally. The maze will remain a short time in Indianapolis. The hours for visiting the gallery are from 11 a. m. till 11 p. m.

Notes of the Stage.

"Chimmy Fadden" is among the attractions booked for early appearance here. Charles Hopper and the original company will be seen in this play. George Bowles in advance will be here this week.

There is a bear in the "Sidewalks of New York" who guzzles beer like an old toper. His one other weakness is for sugar, of which he consumes vast quantities. He appears in the second act and does a popular turn.

In "The Jucklins," which comes soon to the Grand, Stuart Robson will be seen as Lem Jucklin, the perverse, droll old farmer with a hobby for game chickens, and the uneasy feeling that a backslider has by indulging in some pastime not sanctioned by the good book. Opie Reed's story has been pretty generally read, and the play is said to follow the book very closely.

A host of new tricks has been inserted in this year's production of "Superba," and two old ones eliminated last season have been re-introduced. The mirror scene, where the clown enrobes, dances before and then lights his cigarette and then walks away, leaving his reflection still visible, is one of them. The other is the jumping of the clown into a cannon, where he is shot forth immediately after and his body is caught on the bayonets of the soldiers.

The Martinetti-Tannehill Company will present "The Nancy Hanks" at the Grand soon. It is said to be an exceedingly funny piece. "The Nancy Hanks" is not a horse, but a gold mine, or rather a mine that has been salted by unscrupulous persons and palmed off as a rich ore-producer upon a speculative Frenchman, on whose amusing and complicated adventures the plot hinges. In the company are Ignacio Martinetti, Frank Tannehill, jr., Anna Boyd, Louise Muldener, Carrie Radcliffe, Thomas H. Burns, Lillian Florence Wickes, Ed Morey and Lillian Deane.

One of the leading dramatic events of the present season in this city will be the early appearance of Comedian Sol Smith Russell in his new play, "A Bachelor's Romance." That Mr. Russell and his managers have struck a great success is proved by the fact that they have abandoned all their old repertoire and will devote the whole season to this new play. Originally Mr. Russell had intended to play "The Heir at Law," "An Everyday Man" and his former successes, "A Poor Relation" and "Peaceful Valley." Several well-known playwrights had disappointed him in pieces they had constructed especially for him, but Miss Morton had something new to offer and the quaint comedian is delighted with the piece.

Forty-Dollar Roses.

New York Tribune.

All cut flowers have been unusually expensive in the last few weeks, owing chiefly to the holiday demand for them. They have already begun to be cheaper, however, and will decline rapidly to their standard prices. American Beauty roses have been an exception to the general rule, in the reason of their costliness this winter. From $12 a dozen, the regular price for the longest-stemmed flowers, they have gone up with startling rapidity, until they reached the climax a week or two ago, at $40 a dozen. This was due principally to the unusual scarcity of the flowers. The season of stormy, dark weather early last month so affected the production of the blossoms that florists found it almost impossible to get them at any price. This, more even than the Christmas demand, increased their cost, saved money beside, and now have not aland people who insisted upon having them had to make up their minds to pay dearly for the luxury. Now American Beauties are bringing $25 and $30 a dozen for the best specimens, and if the weather is bright and favorable the price will probably drop further in the next few weeks.

The new ideas this season serve to increase materially the expense of presenting flowers. To correspond with the latest fashion, they must be sent either in extremely artistic and decorative boxes, tied with ribbons fully six inches wide, or in deep vases, of the real or imitation Bohemian glass. The boxes are triumphs of daintiness, and the green-and-gold of the vases seems to bring out with especial charm the beauty of any flower.

PRACTICAL PROFIT SHARING.

Success of a London Gas Company's Scheme.

London Daily Mail.

A beautiful, colored "Happy Christmas" card was sent by the directors of the South Metropolitan Gas Company yesterday to 2,500 of its employes. The striking thing about this Christmas card is the welcome holiday announcement which it bears, that the employes' interests in the company have increased since last Christmas by £21,386, as against an increase of £15,000 for 1895, and that they have now, in stock invested in the company in their own names, or in the names of trustees, and on deposit at interest, the splendid sum of £71,732.

This accumulation is due to the profit-sharing scheme instituted by Mr. George Livesey, chairman of the Metropolitan Gas Company, at the time of the strikes in 1889. Mr. Livesey is one of the trustees of the profit-sharing fund, associated with him being Mr. Frank Bush, secretary of the South Metropolitan Gas Company, and Mr. Frederick James Walker. Mr. H. C. Sims is its secretary. There are eighteen directors' nominees, and the workmen have an equal number of representatives.

The first year the project was put in operation the men employed in the gas company only became interested to the extent of about £5,000. Indeed, 2,000 of the 2,500 regular employes of the company were out on strike. Their places were quickly filled by men who decided to forsake the strikers' unions and throw in their lot with their employes. Since then the tempting bait of what is practically an offer of 7½ per cent. interest, offered by the company to its employes to induce them to save up their earnings, has been so effective that the investments by the men have gone on increasing like a snowball rolling down hill. The men who have taken advantage of Mr. Livesey's proposals [illegible] now all more or less important capitalists [illegible] small way, some of them having as [illegible]h as £300 saved up. The company [illegible] eminently satisfied with the scheme, because it gives to every man an incentive to help make more, and better, and cheaper gas, and insures their not going on strike.

Only those employes who engage and work under written agreement are entitled to the bonus the company grants. One half of this bonus the employe must invest in the company's stock, the other half can be withdrawn, at a week's notice, or left on deposit at 4½ per cent. interest. The directors of the company reserve to themselves the right to refuse to sign an agreement with any man who takes no interest in the company, or who is wasteful, careless, or negligent in the performance of his duty. By an act of Parliament a gas company may only declare a dividend when the price of its gas to consumers does not exceed a certain sum per thousand feet. For every reduction of 1d per thousand feet from this standard the shareholders become entitled to one quarter, or 5s per cent. On the other hand, should the price of gas be raised, the shareholders' dividend is to be diminished at the rate of 5s per cent. for every penny it goes up.

The amount of the bonus to be distributed among the profit-sharers consequently depends on the price of gas; the better work the men do and the better and cheaper gas sent out, the more bonus can be divided. Every penny decrease in the price of gas below 2s 8d, at which price there is no bonus, means a gift of 1½ per cent. on all salaries and wages paid by the company.

How well the employes have answered to the confidence reposed in them is shown by the fact that the present price of gas is 2s 3d a thousand feet, at which figure a bonus of 7½ per cent. on their yearly earnings is credited to the employes. It is a bull's-eye shot at the target of eating one's cake and having it. Employes of the company talked with yesterday declared this profit-sharing project better than old-age pensions, prizes, or any scheme they had ever heard of.

"You see," said one who has taken advantage of it to the fullest extent, "I have most paid for the house I live in, but I'm a part proprietor of the shop I work in."

Bad Combinations.

Chicago Post.

The editor of the sensation sheet shook his head.

"It's a good story," he said, "but it won't do."

"What's the matter with it?" asked the man who was trying to sell it.

"Why, the trouble with it is," explained the editor, "that it isn't true and is local. Neither one of these facts alone would hurt it any, but the combination is a bad one. If you could send it away and have it come back by telegraph or cable I might feel that I could afford to print it."

GRAND—To-Morrow—THREE NIGHTS, WED. MATINEE

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Direction of DANIEL FROHMAN

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An Enemy to the King

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Direct From the Lyceum Theater, New York.

PRICES — Lower floor, $1.50; balcony (reserved), $1; balcony (admission), 75c; gallery, 25c. Matinee—Orchestra and boxes, $1.50; dress circle, $1; balcony, 50c; gallery, 25c. Seats at Pembroke.

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GRAND — THURSDAY — 3 Nights, Pop. Sat. Mat.

America's Charming Comedienne

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In her latest and greatest Laughing Successes,

Thursday and Friday........ "AT THE FRENCH BALL"

The Delightful Romantic Operatic Comedy,

Sat. Mat. and Night......... "A Flower Girl of Paris"

COMPANY INCLUDES........

George Broderick, Francis Gaillard, John S. Terry, John Kurkamp, John Conley, Ralph Bicknell, Alex. Haig, Miss Kate Michalena, Miss Alice Gaillard, Miss Reba Haight.

PRICES—Orchestra and side boxes, $1; dress circle, 75c; balcony, 50c; gallery, 25c. Matinees: Lower floor, 50c; balcony, 25c. Seats to-morrow at the Pembroke.

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PARK—TO-MORROW—And All Week.

Davis & Keogh's Enormous Success, the Realistic and Sensational Comedy-Drama,

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The greatest stage picture ever shown: Herald Square at Midnight, and the New York Herald Building.

The Comedy and Tragedy

As seen daily in a great city. Intensely interesting dramatic incidents, full of real life and vivid action. A realistic array of the typical characters of "The Tenderloin." Entertaining ensemble of amusing specialties. Cosmopolitan pictures of startling episodes of crime.

A Picturesque and Pictorial Reflex of Life on the Streets of the Great Metropolis. A World of Comedy and Novelties, Soul Stirring Sensations and Scenic Splendors. A Thrilling Scene, the World's Champion High Diver,

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Death-Defying Act of Heroism.

A Headlong Dive of Fifty Feet into a Tank of Water only Three Feet Deep. Greatest cast ever known in sensational Drama. An educated Bear who does many wonderful things.

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CINEMATOGRAPHE

The most popular feature ever introduced here. 10 superb views each performance this week.

The Rejected Painting.
The Gardener's Revenge.
The Playful Lion.
On the Alster Bridge at Hamburg.
Babies at Play.
Ferry Boat, East River, New York.
The Famous "Death Curve," Union Square, New York.
Arrival of the Paris Express at the Lyons Station.
Chicago Police Parade.
French Cavalry Charge and Salute.

Prices 10c, 20c, 30c. Daily Matinee. Seats at Pembroke.

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EMPIRE — MONDAY, TUESDAY, WEDNESDAY,

Commencing To-morrow Matinee,

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Thursday, Friday, Saturday—Bull fighters. Next Week—Vanity Fair.

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PLYMOUTH CHURCH

Prof. BOOKER T. WASHINGTON will lecture at PLYMOUTH CHURCH Wednesday evening, Jan. 13, under the auspices of the "McCulloch Club." His subject will be

"Solving the Negro Problem in the Black Belt of the South."

Admission 50 cents. Reserved seats on sale at Baldwin's Music Store, without extra charge.

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"The Aztecs of Ancient Mexico"

By Dr. FREDERICK STARR, University of Chicago.

These Lectures are given every Saturday evening at PLYMOUTH CHURCH.

Jan. 16—SOME AZTEC WORDS; LANGUAGE.
Jan. 23—BOOKS; THE PICTURE WRITING.
Jan. 30—DAILY LIFE; THE INDUSTRIAL ARTS.
Feb. 6—SONGS AND MUSIC; THE DANCE.
Feb. 13—THE SOCIETY AND THE GOVERNMENT.
Feb. 20—RELIGION.

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