Plays and Players

ENGLISH'S
GRAND
PARK
EMPIRE

Beginning to-morrow afternoon, at English's Opera House, the people of Indianapolis are to be treated to their first view of the entire Jeffries-Sharkey pugilistic contest, portrayed by a series of moving pictures thrown upon canvas from a photographic film over seven miles in length. The taking of these pictures at night by electric light was one of the most extraordinary feats ever attempted by a photographer. Prior to the happening of this event it had been supposed to be impossible to take such pictures by artificial light, except by the use of condensing lenses and perfect parabolic reflectors, the cost of which is practically prohibitive. However, Wm. A. Brady and the Mutoscope Company, who accomplished the undertaking, devised a system of grouping the lights beneath ingeniously contrived reflectors in such a way as to overcome that greatest of all obstacles to artificial light photography—shadows. When Jeffries and Sharkey faced each other in the roped arena at the Coney Island Clubhouse to contest for the heavyweight championship of the world their heads were bathed in a flood of light amply sufficient to illuminate a city of 50,000 inhabitants. That such a glare of radiance did not mar the spectacle for the audience, or hamper the gladiators in their work, is indisputable testimony to the marvelous power of the human eye to adjust itself to almost any degree of illumination. Those who have purchased spools of photographic film for their kodaks will be able to realize something of the enormous cost of the seven and two-thirds miles of the material used by the biograph company. Forty spools, each containing 1,385 feet of film, or enough to run the cameras four minutes, were consumed in securing views of the entire contest. The expense of installation of the system at the ringside, including arc lamps, wiring of the same (every lamp having its individual cut-out), expert reflector work and carpentry, to say nothing of the difficulty of obtaining sufficient electric current to supply so many lights, would be an effectual bar to frequent indulgence in this method of securing views of a prize fight. In the case of the pictures to be shown at English's this week about $6,300 is claimed to be the amount actually spent on the lighting system during the two hours' run of the fight.

These pictures, which are guaranteed to be the ones originally obtained by Mr. Brady and the Mutoscope Company, will be exhibited twice daily to-morrow, Tuesday and Wednesday, the matinees being at popular prices.

Irving and Terry Thursday.

When Henry Irving and Miss Ellen Terry come to English's Opera House, Thursday night of this week, to present their old familiar matinee bill, "The Merchant of Venice," it is extremely probable that the fashionable set of Indianapolis will do as they have always done before—pocket their pride, put aside their resentment at his shabby treatment of them and turn out in droves to see the English actor who has been elevated above his fellows by the prefixing of "Sir" to his name. It is likely, also, that Mr. Irving and the eminent tragedienne who has been so long associated with him will be greeted by a large out-of-town contingent.

Mr. Irving and Miss Terry were both seriously ill last year, and it was feared that the already greatly diminished number of eminent actors of the old school would be further reduced. However, they both regained their usual health and vigor, and it is said that the performance of "The Merchant of Venice" given by them this season is fully equal to any of their previous efforts. Mr. Irving's Shylock and Miss Terry's Portia are too well known to need any discussion or description at this late day. They carry with them all the paraphernalia necessary to a complete and satisfying production. It is claimed that six carloads of scenery and accessories will accompany Mr. Irving and his organization to this city, and that two of these carloads will be employed in putting on "The Merchant of Venice."

Besides Mr. Irving and Miss Terry the cast includes Mr. Arthur Royston, Mr. R. P. Tabb, Mr. Laurence Irving, Mr. James S. Hearn, Mr. Charles Vane, Miss Cecil Cromwell, Miss Maud Milton and a number of others of varying degrees of prominence. Mr. Magness, the advance agent of Charles Frohman, who looks after Mr. Irving's American tour, gives the assurance that at least eighty people will be on the stage at different times during the progress of the play.

There is to be but the one performance, the sale of seats for which opens to-morrow morning, as does also the sale for the six exhibitions of the prize-fight pictures.

"Hotel Topsy-Turvy" Friday.

"Hotel Topsy-Turvy," the French farce that will be seen at English's Friday and Saturday and at a matinee Saturday of this week, had a two years' run at the Folies Dramatiques Theater, in Paris, which shows clearly what the people of the French capital thought of it. It also met with success in London at the Comedy Theater. Many managers from this country sought the American rights to the piece, and they finally fell to T. Henry French. In conjunction with Charles E. Evans, manager of the New York Herald-square Theater, Mr. French put the play on at that house, where it continued to enjoy uninterrupted success for 102 nights. The farce is interpreted by an exceptionally capable company, chief among which is Eddie Foy, who has an established reputation in Indianapolis as a funmaker. One of Foy's more recent hits in this city was in the extravaganza, "Off the Earth," seen at English's a few seasons ago. He will doubtless be given a cordial reception after such a long absence. Other people in the cast are Josie De Witt, Burrell Barbaretto, Phil H. Ryley, J. C. Marlow, William F. Carroll, George Romain, Gus Mortimer, Octavia Barbe, Bertie Fowler, Pauline Duffield, Louise Rosa and Amelia Glover, in addition to a chorus of forty.

"Hotel Topsy-Turvy" is mounted in a lavish style; and the production is said to be on a very high plane throughout.

"FROU FROU"

Will Be Seen at the Grand Opera House All of This Week.

An unusually attractive combination of the emotional drama and the society comedy will be found at the Grad Opera House this week in the stock company's production of Augustin Daly's "Frou Frou." This piece is decidedly French in all its characters and in its story—not the modern French, but the kind that is more acceptable in that it is sincere and convincing instead of being frothy and indelicate as are so many of the latter-day importations from that country. With Agnes Ethel in the title role, this play ran a long time in New York about thirty years ago, after a successful engagement in London and Paris. Since that time "Frou Frou" has been in the repertoires of Bernhardt, Duse, Nethersole and all of the other great feminine stars of the past three decades. The stock company will employ Mrs. Fiske's version, with her consent.

The title of the play refers to a pet appellation given to the young wife of Henri Sartorys. From childhood she had been known as Frou Frou and even after her marriage the name clung to her, almost to the exclusion of any other title. Her early raising has made of her a spoiled child, whom no one will take seriously. Though nominally at the head of the Sartorys' domestic establishment, her husband looks to her sister Louise for advice as to the regulation of household affairs. This he conceives to be in accordance with his young wife's wishes, failing utterly to see that, on the contrary, she chafes under it. In fact, Frou Frou comes to look upon her sister as an interloper, who is gradually occupying her husband's spare time and attention. Meanwhile, the Comte de Valreas, a friend of the family, has fallen violently in love with Frou Frou, whose real name is Gilberte, and during the progress of some amateur theatricals presses his suit with so much ardor that she is made aware of his feelings. At first she is shocked, but as the idea of her own neglected condition, which is largely imaginary, grows, she comes to regard De Valreas as a sort of affinity, and the end of it all is an elopement which turns out unhappily, as such affairs always do—in plays, at least.

There is opportunity in this play for much clever comedy at the outset, as well as plenty of emotional work, which deepens as the story unfolds, until at the close it has developed into a full-fledged emotional drama. There is also great scope for handsome stage settings and beautiful gowns.

Miss Shannon appears as Frou Frou or Gilberte, a character in which she has been photographed for the souvenir distribution to-morrow night. Miss Donico will essay the role of Louise; Mr. Kolker that of De Valreas, the lover; Mr. Macy that of Henri Sartorys; Mr. Sheldon will impersonate the Baron de Cambri; Miss La Verne, the baroness; and Mr. Reynolds does his first old man impersonation, appearing as Brigard, Frou Frou's father. The other members of the company will be used in less important parts.

There are five acts, three of which take place in the Sartorys home in Paris, one in Brigard's chateau at Charmarettes and the other in the palace of the Barbarini, at Venice.

There will be matinees, as usual, Wednesday and Saturday afternoon.

"A Milk White Flag" at Park.

Hoyt's famous satire on kid glove militia, "A Milk White Flag," is coming to the Park to-morrow afternoon to remain three days. This is its second tour of the country at popular prices, it having been seen at the Park last season for the first time. Patrons of that house gave it the most enthusiastic reception accorded any amusement of the entire season. It is in fact as bright and entertaining a comedy as one might run across in a long time. The story of the piece is familiar, but it may be of interest to know that the claim is made that the two rival military organizations, "The Ransome Guards" and "The Daily Blues," burlesqued by Mr. Hoyt in such a happy way, are patterned after two militia companies in St. Albans, Vt., where the author was at one time employed on a daily newspaper. The well-known love of handsome uniforms that prevails among most militia organizations, especially in time of peace when there is ample leisure to make feminine hearts flutter, affords large opportunity for the costumer to furnish attractive stage pictures in the play. To enhance the picturesque effect, Mr. Hoyt has made his comedy elastic enough to allow the introduction of a host of pretty girls, who are cast to represent vivandiers, messenger boys, drum corps, standard bearers, etc., all attired in the swellest and catchiest uniforms. The regimental band, which marches about the stage at spasmodic intervals, arrayed in tinsel and colors, adds greatly to the hilarity producing effect of the entertainment.

"A Milk White Flag" is a piece that requires elaborate scenery and properties, for the transportation of which it is said an entire car is used. The costuming is extensive and admits of some novel and beautiful color effects. Mr. Hoyt has rewritten his military farce to bring it abreast of the times, and recent American conflicts supply the material for a number of popular military songs and fancies.

Practically the same company of last season presents "A Milk White Flag" at this visit. John Marble still plays Phil Graves, undertaker and lieutenant in the Ransome Guards, in his own inimitable style. He has played nothing else for six or seven years. There is a new widow this year in the person of Cora Morlau, who is said to be fully equal to Miss Dantes, seen at the Park last season in the same role. The abbreviated individual, billed merely as "Little Chip," is still playing Gideon Foote, the only private in the Ransome Guards. The Lawrence sisters replace the Grayson sisters this year in the dancing specialty with Little Chip, which created such enthusiasm last season. "A Milk White Flag" continues twice daily until Thursday.

"The Sorrows of Satan" Thursday.

The play written from Marie Corelli's famous novel "The Sorrows of Satan," is another of those productions which, by lucky chance, the amusement-loving public is permitted to enjoy at popular prices. It was originally arranged for the higher-price houses, but, owing to its tinge of melodrama, had to be put into lower-price theaters. "The Sorrows of Satan" is a satire on the ways of high society in London. Satan in the novel is not the traditional being of that name, nor even related to him in any way, but is instead a preacher of righteousness. In the drama he is named Prince Lucio Riminez and is a gentleman of commanding presence, finished manners and quiet dignity. The figure he presents, with his crown of gray hair, is a noble one. Prince Riminez is sad over the selfishness, the heartlessness and false pride of men and women. The purpose of the play is, not to show how wicked a certain more or less imaginary person may be, but how far too many stray from sound principles of thinking and living. The impression left by the play is salutary. A company of more than ordinary strength will be seen in "The Sorrows of Satan," and the mounting is said to be very handsome. Some pretty effects are shown, notably the electric ballet in the second act. The engagement opens Thursday afternoon and finishes out the week at the Park, with usual daily matinees.

Irwin's Burlesquers.

The "Five Barrison Sisters," who come to the Empire Theater with Irwin's Burlesquers this week, form one of the chief features of the show. These graceful and tuneful young women have made a reputation in the vaudeville business in their particular line. Irwin's Burlesquers, after five seasons on the road, improving with each successive tour, have now reached the pinnacle of success, it is claimed. The company consists of carefully selected high-class specialty and burlesque artists of metropolitan reputation. Among them are Thompson and Carter, comedians; Raymond and Bernard, in a sketch entitled "The German and the Jew;" Louise Craver and Miss Pollard, peculiar eccentric comediennes in fifteen minutes of comedy; Bailey and Madison, acrobatic comedians and knockabout Celts; the Hague sisters, in coon songs and dances; W. C. Field, the tramp juggler; Mlle. Marie, in artistic and classic poses, and Kessner and Reid, two young women vocalists.

This list of high-class specialists constitute the first part of the performance and the entertainment closes with an effervescent and sparkling musical burletta, entitled "A Hot Wave." Travesties on various popular forms of theatrical entertainments have been woven into this burletta and capable artists have been engaged for its interpretation. Special scenery, costumes and properties have been made, and these with a cast of more than a dozen, with auxiliary chorus, give the company importance, if not dignity. The burlesque will run forty minutes. The press agent says the chorus consists of "twenty-five merry, laughing-eyed magnetic maidens, appropriately costumed and backed by gorgeous scenic and electrical effects." The company will be here all week with daily matinees.

Our Theatrical Visiting List.

"A Social Maid" is one of the attractions booked for the Empire Theater this season.

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The first half of next week at the Park Elmer E. Vance's popular "Limited Mail" will be the attraction.

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Another Hoyt play is coming to the Park. "A Trip to Chinatown" makes its appearance Thursday afternoon of next week, to remain the balance of the week. The cast contains Harry Conor, the original Welland Strong.

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The properties of the "Tramp Juggler," who is with "Irwin's Burlesquers," include three high hats, a like number of balls and a stack of cigar boxes.

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Week after next Park patrons will see as good a "coon show" as was ever sent out on the road—Williams & Walker's organization—and the week will be put into the "red letter" class by also containing Hoyt's "A Black Sheep."

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Emily Dodd, a member of William A. Brady's company, producing "The Sorrows of Satan," which comes to the Park Thursday afternoon of this week, spends her leisure time working out mechanical inventions. A life-saving fender, devised by her, has been successfully tried on Brooklyn trolley cars.

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The week of Feb. 5 at the Grand will be rendered notable by an elaborate revival of Oliver Goldsmith's celebrated play, "She Stoops to Conquer," a piece that has been a classic for nearly a century. Thomas Reynolds, the clever light comedian of the stock company, went to Cincinnati last November and made a hit as Tony Lumpkin in it.

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Next week there will only be two theatrical engagements at English's, but they are of such a high order of excellence that nothing more in the shape of entertainment could possibly be needed. Wednesday and Thursday, Feb. 7 and 8 "Why Smith Left Home," and Friday and Saturday, 9th and 10th, "Mlle. Fifi," are to be the attractions. The former is a representative American farce, while the latter belongs to the same class of French dramatic literature.

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There is a large sale of seats for to-morrow night at the Grand, due as much, in all probability, to the fact that it is to be a souvenir night as to the well-known merit of Mr. Daly's play, "Frou-Frou," which is the bill. Miss Shannon's photographs, which will be presented to all ladies in attendance to-morrow evening, have been taken in different costumes and poses. She may be had in the character of Frou Frou, or of Louise in "Two Orphans," or Drusilla Ives in "Dancing Girl," or Niobe, or in other impersonations which have helped make her a successful leading woman.

Stage Folks in Perspective.

Mayme Gehrue will appear in Lederer's big new production, "The Casino Girl."

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Copyright performances of "The Greatest Thing in the World" and "Sag Harbor" were given in London Jan. 5.

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Marie Dressler, it is said, will star next season in a new comic opera, written to fit her peculiar style of work.

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Tom Robertson's "David Garrick," an adaptation from the French, was first acted in the London Haymarket Theater in 1865.

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During the past two seasons Lottie Williams-Salter has played every female role in the Broadhurst farce, "Why Smith Left Home."

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Beerbohm Tree, the renowned English actor, says his next impersonation is to be Rip Van Winkle, made famous by Joe Jefferson.

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It is reported that Robert Taber will produce at his Adelphi Theater, London, a new romantic play by Laurence Irving, entitled "Bonnie Dundee."

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Madge Ellis, a graceful American comedienne now in London, has booked lucrative engagements for Paris, Berlin and other continental centers.

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E. M. Holland and Fritz Williams are enjoying great success at Powers's Theater, Chicago, in "Make Way for the Ladies," which is to be at English's shortly.

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Madame Janauschek, the aged actress, appeared recently at a tea given by the Republican Woman's Union, Brooklyn, and recited "The Charge of the Light Brigade."

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Bijou Fernandez, J. G. Saville and Frank Hatch have been engaged by William A. Brady to support his wife, Grace George, in her new play, "The Countess of Chiffon."

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Alice Neilsen opens her Washington engagement to-morrow night with "The Singing Girl," her new comic opera by three authors, Victor Herbert, Harry B. Smith and Stanislas Stange.

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Sir Henry Irving's American tour has been extended six weeks beyond its original time. He will remain in this country until the latter part of May, opening at the London Lyceum in June.

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De Wolf Hopper is doing a steadily increasing business at the Shaftesbury Theater in London with the "Mystical Miss," which is his old comic opera success, "The Charlatan" in disguise.

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Nellie Melba has been decorated by Emperor Franz Joseph of Austria. Her appearances in Vienna have been among the most remarkable operatic triumphs in the history of the Austrian capital.

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In response to many requests, Mrs. Langtry has consented to recite Kipling's "Absent-minded Beggar" at the close of each remaining performance of "The Degenerates," at the Garden Theater, New York.

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The Imperial Japanese Dramatic Company, which has been playing in Boston for the past eight weeks, begins an engagement in Washington to-morrow. The company numbers more than forty people.

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Wagner's great opera, Die Meistersinger," was produced at the Metropolitan Opera House, New York, last week, and, although it lasted from 7:30 until midnight, curtain calls were numerous and insistent.

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George C. Boniface, jr., the smooth comedian with the clerical air, is going to be sent out in a new tour of Willie Collier's old success, "The Man from Mexico." Broadhurst Brothers are back of the venture.

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Nat Goodwin has dismissed all of the people who helped make a success of "The Cowboy and the Lady," and who are not needed in his new piece, "When We Were Twenty-one." This would indicate strong confidence in the success of his fresh venture.

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A new auditorium, capable of seating 4,000, has been built at Oberammergau for the production of the "Passion Play" during the coming summer. Seats for this religious spectacle are now to be had at all the principal cities on the continent. Thus is another cherished idol rudely shattered.

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Last week Sarah Truax, leading woman of the Boston Lyceum stock company, duplicated Miss Shannon's success as Mrs. Erlynne in "Lady Windermere's Fan." The latter's impersonation at the Grand in this city earlier in the present season is remembered as one of the best bits of acting.

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The vast new undertaking called the London Hippodrome, is to be opened with a musical farce, containing water effects, called "Giddy Ostend, or the Absent Minded Millionaire." The libretto and lyrics are by H. C. Newton, and the music by Georges Jacobi, for a long time orchestra chief at the Alhambra.

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Joseph Jefferson says: "Barring the introduction of a few coarse entertainments, the stage is in an excellent condition. This is a chromo-lithographic age, and actors must of necessity be chromo-lithographic too. There is a demand for degrading plays, therefore they will always be written and acted. The craving of a theatrical audience for novelty is insatiate, and the degree to which that morbid appetite should be indulged is a matter of argument."

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Julia Arthur in her new play "More Than Queen" succeeded Stuart Robson in his latest hit "Oliver Goldsmith" at the Chicago Grand Opera last week. Miss Arthur will remain there all of the present week, to be succeeded by "Children of the Ghetto," for a week, "Arizona" for another week, and Mrs. Fiske in "Becky Sharpe" for an entire month.

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"Why Smith Left Home," the famous Broadhurst farce, will be at the Columbia Theater, in the Nation's capital, this week. The company interpreting it this season, which is an unusually fine one, is the same that caused it to have a London season of five months and a New York run of three months. Indianapolis people will enjoy it next week.

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Feb. 15, a big banquet will be given to E E. Rice at the Metropolitan Opera House, New York, by all the prominent local managers, Charles Frohman, Al. Hayman, William A. Brady, Jacob Litt, Daniel Frohman, Klaw & Erlanger, and others. The stage will be under the direction of Ben Teal. The benefit is to commemorate Mr. Rice's twenty-fifth anniversary of his start in New York theatrical management.

SUBURBAN SOCIETY NOTES.

Brightwood.

Miss Black, of Ada, O., is visiting her sister, Mrs. Slater, on Poplar street.

Miss Mae Smith has been confined to her home the past week with malarial fever.

Mr. Henry Wessle spent the early part of the week visiting friends in North Vernon.

The members of the A. O. U. of W. gave a dance at the Town Hall Thursday evening.

Edward and William Cuppy, of Waveland, are the guests of S. E. Cuppy and wife.

The eighth-grade pupils of school No. 51 held their graduating exercises Friday afternoon.

While the revival is in progress at the M. E. Church the Ladies' Aid Society will dispense with its meetings.

The Truth Gleaners, an organization attached to the Baptist Church, gave a very successful entertainment at the church last Monday night.

Revival services at the M. E. Church were begun last Sunday night. On Wednesday night Rev. D. A. Robinson, a former pastor, conducted the services.

Rev. Frost, who has had charge of the Congregational Church during the absence of Rev. W. E. Murray, has gone to Tremont to look over the field of a charge which has been tendered him, and also to take part in a revival service there.

Haughville.

A stereopticon lecture, "Philippines and Cuba," is to be given at the reading room to-morrow night.

The Ladies' Auxiliary of the A. O. H. gave an entertainment at the reading room Thursday night.

The Young Ladies' Sodality, of St. Anthony's Church, is preparing to give a card party Feb. 20.

Miss Cortenz Stork, of Newman, Ill., and Miss Alice Hall, of Camargo, Ill., are the guests of Mrs. John Horne.

The Epworth League, of King-avenue Church, gave a social at the residence of Rev. Wood, on Germania avenue Friday night.

North Indianapolis.

Mrs. O. C. Myers left last week for California to join her husband.

Mrs. Cobb entertained last Monday evening in honor of the Cinch Club.

Graduating exercises at school No. 41 were held last Friday afternoon.

Mr. and Mrs. Spencer, of Atlanta, Ga., are the guests of Mr. James Armstrong.

The Tuesday Evening Club will meet this week with Rev. J. E. Brown and wife.

The Ladies' Aid Society of the Home Presbyterian Church met last week with Mrs. Hitchcock.

The Y. P. S. C. E. of the St. Paul M. E. Church will give an entertainment in honor of its nineteenth anniversary Feb. 4.

An "old settlers'" entertainment is to be given by the members of the Home Presbyterian Church next Thursday night.

The Christian Endeavor of the Home Presbyterian Church gave a social at the church after the meeting Tuesday evening.

West Indianapolis.

Mrs. Moore is visiting her mother in Mooresville.

Miss Hulda Fountain is visiting relatives in Fountaintown.

Mrs. William Heller has returned home from Hope, Ind.

T. M. Ochiltree, of Rushville, was visiting relatives here.

Mr. Ira Shake, of Sharpsville, is the guest of relatives this week.

Mr. John Harding, of North Carolina, is visiting relatives here.

Mr. M. D. Grubb, of Waldron, is visiting friends here this week.

Mr. Frank Crull and wife, of Lafayette, are visiting relatives here.

Mrs. Pollock, of Comargo, Ill., is visiting her mother, Mrs. Carmack.

Miss Helen Kepler has returned to her home, in Cambridge City.

Revival services at the Friends' Church were begun Thurcday night.

The W. F. M. S. will meet Friday afternoon with Mrs. S. B. Grimes.

The W. C. T. U. met at the parsonage of the First M. E. Church last week.

James R. Davis, of Rushville, spent the early part of the week with friends.

Next Saturday night the Relief Corps and the Post will hold an open meeting.

Mr. Harley Crull, of Purdue University, spent Sunday with A. M. Crull and family.

Mr. Albert Leoper, of Cincinnati, was the guest of relatives the early part of the week.

Mr. Louis Miller, of the State of Washington, is visiting his brother, Mr. Henry Miller.

Miss Maude Boyd was called to Cambridge last week by the serious illness of her sister.

Mrs. William Cash and son Hervey have returned home from an extended visit to Pittsburg, Kas.

Mr. Perry Brunson, of Eagletown, has taken up his future residence here, where he owns property.

The revival services at the First M. E. Church are continuing with many additions to the congregations.

The Ladies' Aid Society of Trinity M. E. Church will meet with Mrs. J. C. McCain Thursday afternoon.

The S. N. E. Club will meet Tuesday night with Mrs. Wilkins. The subject to be discussed is "Cooking."

Miss Cora Robinson, of Greenfield, and Miss Lena Ayers were the guests of Mrs. Frank Ayers last week.

Mrs. Rustin, of Cartersburg, who has been visiting her daughter, Mrs. Chamness, has returned home.

Miss Willa Hedges, of Florida, arrived here this week to attend the funeral of her brother, who died Tuesday.

Miss Mollie Helt and Miss Daisy Peine were in Columbus last week visiting Miss Peine's sister, Mrs. George Woody.

The Ladies' Aid Society of the Pilgrim Congregational Church will meet this week with Mrs. Homer, on Warren avenue.

Mr. Nathan Thompson and Miss Jessie Thompson, of Danville, were the guests of Mr. Lawrence Thompson and wife last week.

The Young People's Study Club met last night with the Misses Hoss. Miss Elizabeth Hall led the club in the study of "Idyl of the King."

Mr. and Mrs. Alexander have issued invitations for the celebration of their twentieth wedding anniversary, which will be held Feb. 20, at their home, 1052 River avenue.

The W. C. T. U. will meet this afternoon at the Missionary Baptist Church on South Reisner street, where they are to organize a colored union. Mrs. Susan B. Clark is to be present and conduct the exercises.

Mr. William Hardy and Mrs. Emma Newhouse were married Wednesday afternoon by the Rev. Mr. Perkins, of the South Side Baptist Church. They will be home to their friends at 1337 Reisner street after Feb. 1.

A special sermon is to be delivered at the Pilgrim Congregational Church this afternoon entitled "Christianity and the Christian." In the morning, communion services are to be held and will be conducted by Dr. Curtis.

News and Gossip

—ABOUT—

Music and Musicians

The pupils of the Indianapolis Conservatory of Music will shortly give a recital.

The members of the second division of the Matinee Musicale will give a programme of French and Scandinavian music on Wednesday afternoon.

The Matinee Musicale of Rushville, Ind., will give a concert to-morrow evening. The programme includes numbers by Mr. and Mrs. Hugh McGibeny, of this city.

James Whitcomb Riley's well-known poem, "The Days Gone By," has been set to music by William P. Walker, Burlington, Vt. Only in the last four measures does the composer get the idea of the poem, the balance of the musical setting being very weak harmonically and the melody strained and unnatural.

M. Jean de Reszke, the celebrated tenor, in reply to numerous inquiries from this country, writes as follows in the Musical Age: "So many stories are afloat about me that I hesitate even to contradict them. I am resting this winter in obscurity. I am not singing, and I have no present intention of doing so. Though it has been reported that I shall appear in opera in Paris, I have no plans for next year, and certainly none in the direction of America. I cannot even say whether or not I shall sing during the Paris Exposition."

The year opens auspiciously for American musical talent. On the heels of the furore created by Miss Leonora Jackson at her debut in New York (after a most trying and successful concert tour throughout Europe), Miss Ethel Newcomb, of Jersey City, flung her artist banner to the world before a critical audience in New York last week. The critics praise her playing warmly. Her programme contained Rameau's "Gavotte in A minor," with variations; Beethoven's "Sonata in D minor," Op. 31, No. 2; also compositions by Bach, Mozart, Brahms, Schumann, Chopin, Liszt, Rubenstein, Poldene, Wagner, Schytte, and Leschetizky. The latter is Miss Newcomb's teacher, with whom she studied for several years before returning to this country.

The Progressive Piano-forte Club, composed of pupils of Mr. J. M. Dungan, will give its twenty-fifth historical recital at the assembly rooms of the Indianapolis Piano College, 108 North Pennsylvania street, on Tuesday evening. Moszkowski will be the composer and the numbers from his works to be given are: "Valse," Op. 8, Miss Lorena Blazer; "Polonaise" and "Krakowiak," Misses Dorothy Marian and Ella Hodson; "Gondoliera," Op. 41, Miss Myrtle Dungan; "Minuette," Mrs. E. W. Dawson; "Valse," Op. 46, Miss Beulah Snyder; "Mazurka," Op. 55, Nos. 1 and 2, Mrs. R. A. Henry and Mrs. J. W. Jones; "Polonaise," Op. 45, Miss Ida Barber; "Scherzo de Minuette," Op. 59, Mrs. S. O. Dungan; "Barcarolle," Op. 27, Miss Bertha Tomey.

At the song service to-night at the First Presbyterian Church, the Philharmonic Club will assist Mr. Edward Nell, director. The programme will be as follows:

Prelude, "Forspeil Lohrengrin,"..Wagner
Mrs. C. F. Hansen.
Chorus.
"O, Power Eternal" ....Luzzi
Soprano Solo, Mrs. W. F. Schelke.
Soprano Solo and Male Chorus.
"Nearer, My God, to Thee" .... Hanscomb
Miss Galvin.
"Confutatis" (requiem) .... Verdi
Baritone Solo, Mr. Edw. Nell.
Chorus.
"The Nativity" .... Read
Tenor Solo, Mr. Howard M. Talbot.
"Come Unto Me" .... Hawley
Alto Solo, Miss Edna Dice.
"Music of the Sea" ....Mosenthal
Philharmonic Club.
"Pastoral" .... Wely
Organ Offertory.
Postlude, "March" .... Smart
Mrs. C. F. Hansen.

Baritone singers, who, by the way, are least remembered by song writers, will be interested in the following programme of songs given by Mr. David Bispham at Mendelssohn Hall, New York, Thursday evening:

"Adelaide" .... Beethoven
"Die Ehre Gottes" .... Beethoven
"Wie bist Du, meine Koenigin".....Brahms
"Meine Liebe ist gruen"———.———Brahms
"Widmung" .... Schumann
"Die Lotosblume" .... Schumann
"Fruehlingsnacht" .... Schumann
"Du bist die Ruhe"..................Schubert
"Der Erlkoenig" .... Schubert
"Im Herbst" .... Franz
"Ein Ton" .... Cornelius
"Nur wer die Sehnsucht kennt"........
.... Tchaikowsky
"Ich liebe dich"..............................Grieg
"Who Is Sylvia?" .... Schubert
"Myself When Young" ......Liza Lehmann
"Drink to Me Only with Thine Eyes"..
.... Old English
"Danny Deever" .... Damrosch

For some time preceding the recital the public was asked to designate its favorite, and the above list was the result of the canvass and count.

A piano recital by the pupils of Miss Nellie B. Shaffer will be given at Baldwin's music store Tuesday evening:

"Child's Morning Prayer" ....Kohler
"A Dance in the Nursery" .... Kohler
"Polka," Op. 210, No. 13...............Kohler
Master Earl Minterhout.
"The Jolly Huntsman," Op. 31......Merkel
"Hilarity," Op. 150 ....Lichner
Master Glen Leap.
"Spinning Song" ....Ellmenreich
"The Water Sprite" .... Lange
Miss Nettie Skinner.
"Love Song," Op. 5 .... Henselt
"Second Valse" .... Godard
Miss Ethel Collings.
"Whispering Winds" .... Wollenhaupt
Miss Wilna Cayner.
"Narcissus" .... Nevin
"La Papillon" .... Lavallee
Miss Jessie Young.
"To a Wild Rose" .... McDowell
"Au Matin" .... Godard
"La Chasse Au Lion" .... Kolling
Miss Mary Rodeman.
"Cradle Song," Op. 107 ....Bendel
"Bubbling Spring" .... Rive-King
Miss Mary Davenport.
"Gondoleria" .... Liszt
Miss Wilna Coyner.
"Pierette," Op. 41 .... Chaminade
"Polka de Concert" .... Bartlett
Miss Jessie Young.

The next concert of the Music Verein and German House Orchestra will be given on the evening of Feb. 12. The programme promises to be a very interesting one and will be as follows:

Overture, "Melpomene" .... Chadwick
Orchestra.
"Schwanen Lied" .... Podhertski
Male Chorus.
Introduction and chorus, "Rienzi"..Wagner
Mrs. E. J. Hankemeier, H. H. Van Wie.
Mixed Chorus and Orchestra.
"Concerto in E major," Op. 69, moderato—allegro animato, andonte, scherzo-vivace, allegro deciso.....
.... Mosckowski
Mr. Oliver Willard Pierce.
"Dein gedenkich Margareta" ....
.... Meyer-Helmond
Male Chorus and Orchestra.
Notturuo, scherzo, "Midsummer Night's Dream" ....Mendelssohn
Orchestra.
Prayer, "Lohengrin" .... Wagner
Miss Lulu A. Fisher, Mrs. F. M. Bachman, and Mr. Raymond Lynn, Mr. W. H. Kopp and Mr. Oliver W. Isensee, with the mixed chorus and orchestra.

The number by Mr. Pierce will be entirely new in the city, as it has never been played before in this country. The first number, by Chadwick, is an American composition. The concert will begin promptly at 8:15, after which time the doors will be closed.

Mr. Charles J. Kiefer, who will be the cornet soloist in the Tomlinson Hall concert next Sunday afternoon given by the Indianapolis Military Band, is also a member of the English Opera House orchestra and the Symphony Orchestra. He is one of the leading cornetists of this city, of which he has been a resident for the past three years. Born in New Albany, Ind., twenty-five years ago, his musical education was completed under the tuition of Professor Eichhorn, director of Eichhorn's Band, at one time one of the best organizations in the middle States, and of which Mr. Kiefer was one of the soloists. Robinson's "Sea Flower Polka" will be his number on next Sunday, a brilliant solo for cornet and a favorite with soloists of this instrument.

The eighth concert of the Indianapolis Military Band, under the auspices of the Central Labor Union, will be given next Sunday afternoon, at 3 o'clock. The programme includes the following:

"The Man Behind the Gun"..........Sousa
(By request.)
Selections from "Macbeth".............Verde
"Sea Flower Polka"(cornet solo)..Robinson
Mr. Charles J. Kiefer.
Soprano Solo—"Holy City"............Adams
Miss Sophie C. Bradford.
Medley of Popular Songs...........De Witt
"Light Cavalry," overture..............Suppe
Bass Solo—"Deep in the Mine"...........Jude
J. Russell Powell.
"Columbus" (descriptive)...............Moses
(Columbus's start from Spain—Sailors' life on board the sailing vessel—The storm on the ocean—The Calm—Despondency and threatened mutiny—Columbus quelling the disturbance—Land is sighted—The flag and cross is planted—"Hail Columbia.")
"Dance of the Demons"................Holst
(Arranged by Nicholas Rembusch.)
Soprano solo ....Selected
Mrs. Josephine Bremmerman-Edmunds.
Prof. Alexander Ernestinoff, accompanist.

Every composer of worth carefully scores his productions and gives every possible clew to a successful performance. Next to the metronomic signature the music student should find and heed the marks of expression. Though these are usually in the Italian language, as originally used, musical dictionaries make them perfectly plain and no one should be without one, especially as they are now issued in cheap pocket editions. In taking up a song or any vocal score the singer should read aloud the accompanying words, line by line, carefully observing punctuation marks, thereby getting the sense of the story. Then learn the melody. When you feel that you quite understand the composer's musical setting, note carefully the added remarks and follow them faithfully. It is only a genius who can change a composition and not then always with profit. A song sung after this painstaking plan of study will never fail to please the hearer for three reasons. The singer is confident for he knows his subject. The assurance gained in consequence of this fact makes a dramatic interpretation possible and thus the listener is flattered, for he feels that his ear is sought for; the meaning is plain and he is entertained as a result. The same thing holds good in instrumental music, and even more so because the instrument must tell the story. All know how difficult this seems on the piano, owing to the mechanical obstacles interposed between the touch and the string. Students of this instrument should observe every p and f, cres. and dim., legato and staccato, sforzando and dolce, etc., and if they do this they will acquire a command over the keyboard that will transmit itself to the audience who will listen with joyful interest instead of making, as is common now, the piano number an excuse for conversation.

Wednesday will be the one-hundred-and-third anniversary of the birth of Franz Schubert. In the case of Schubert interest rests more with the man's work than with the man himself. His personality was not particularly distinctive, his life uneventful; but his work produced in at least one department of music a result, the full significance of which it has taken the world fifty years to appreciate. He was a true son of the common people, his mother being a mechanic's daughter and his father a village school teacher. A pleasing voice and readiness in learning music procured him admission to the choir of the Imperial Chapel, which entitled him also to a free education at the government school. There his musical inclinations developed and in a short time he became one of the most enthusiastic members of the school orchestra. During this period he composed several piano-forte pieces, including a remarkable fantasia for four hands. When obliged to leave the choir on account of voice failing his struggle with poverty began, to which is attributed his early death. All through his short life, Schubert was prolific in composition, but always spontaneous. When a poetic idea siezed him the music seemed to come of its own accord. For example, the following account is given of the composition of the "Serenade."

With a number of companions Schubert sat one afternoon in an obscure Viennese tavern known as the Biersack. The surroundings were anything but conducive to poetic fancies. One of the composer's companions had with him a volume of poems at which Schubert was looking in a lazy way. Singling out some verse, he said: "I have a pretty melody in my head for these lines, if only I could get a piece of ruled paper." Some staves were drawn on the back of a bill of fare, and here, amid all the confusion and riot, was born the divine melody of the "Serenade," a song which embodies the most delicate dreams of passion and tenderness that the heart of man ever conceived. The "Erl-Koenig" was composed in less than an hour after reading Goethe's poem. The year 1822-1823 marked a period of gloom and depression for Schubert, yet during this year he composed the "Octet," the unfinished "Symphony" in B minor and many other noted works. His climax in orchestral writing was reached in the last year of his life in his great "Symphony" in C, though he did not live to hear it performed. It is by his creation of the artistic form of song, by his transformation of a cold formalism into a passionate and poetical life, that Schubert has won a deathless name in music.

The next concert of the Symphony Orchestra will be given at English's, Feb. 6. The principal feature will be Schumann's First Symphony in B flat. It was written in 1841, and was first performed at the Leipzig Gewandhaus concerts, under Mendelssohn's direction, March 31 of that year. According to Hanslick, Schumann himself characterizes his joyful music as a "spring symphony" and writes to a friend performance, and others also, for it had my symphony How happy I was at the performance, and others also, for to hear such a favorable reception as I think no symphony has had since Beethoven." In another letter he says: "My symphony was born in an hour of ecstacy." The first movement is prefaced with a brief introduction, andante un pocco maestoso, of a passionate and earnest character, its opening phrase, given out by the horns and trumpets. In the development there are sombre suggestions; but with a sudden change in the harmony, the flute is heard with a more cheering tone, the violins rush in, and with a grand sweep the whole orchestra open to a fresh and vigorous allegro, the first theme being the andante. The second theme given out by clarinets and accompanied by the orchestra is a unique melody. New phrases are now introduced and beautifully interwoven. The free and broad coda works up to a magnificent climax which, after a pizzicatto passage, leads to a joyful song given out first by the strings and then by the full orchestra. The larghetto movement is a grand fantasia full of passionate devotion and almost religious, showing unmistakably the influence of Beethoven. Its opening theme is given out by the violins and then repeated by the cellos. Again, it appears for the oboes and horns. The beautiful fantasia dies away, and with a short pause the scherzo opens molto vivace, with a vigouous theme which has already been indicated in the close of the larghetto. As oposed to it Schumann has written two trios in different rhythms. The first, molto pia vivace is thoroughly original and rich and tender in its harmony. The second is equally characteristic, and clearly reveals Schumann's romantic style with the old minuet form. At the close of the scherzo the first trio again appears, and the movements ends with a diminuendo.

The finale begins with a scale passage, which is a prominent feature in the movement. Its first theme is fresh, gay and vigorous, and after its abatement leads to an interesting dialogue in which a new and lively subject and the scale passage of the opening takes part. The second theme is full of joyous contentment, and in the development the first theme appears opposed to it with freshly varied treatment, until the brilliant and powerful close is reached.

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