THE WEEK'S AMUSEMENTS

JOE JEFFERSON, NAT GOODWIN AND COLLIER AT ENGLISH'S.

The Stock Company's Offering for the Week—Park and Empire Attractions.

Perhaps no more interesting commentary could be made on the genius of Joseph Jefferson than is embodied in the fact that during a score of years his repertory has never varied from the same plays in which he made his greatest hits. In these days, when an actor is esteemed fortunate if he can make his vehicle last through a season, it is pleasing to note that the art of one star is so fine and true that the public does not need to be diverted by novel offerings, but is content to study the portrayals which many of them have seen a dozen times. The dean of the American stage is still doing "Rip Van Winkle," and will present that delightful old play at English's Opera House Tuesday night of the present week. The story of the play is too well known to require repetition. Rip Van Winkle is almost a household word in America.

The characters in the play are cast as follows: Rip Van Winkle, Joseph Jefferson; Derrick Von Beekman, John Jack (who played John Durbeyfield with Mrs. Fiske so admirably;) Cockles (his nephew), W. W. Jefferson; Nick Vedder, George W. Denham; Jacob Stine, Charles Duval; Clausen, D. Jones; Little Heindrich, Virgie Glyndon; Little Meenie, Ipha Yenair; Gretchen, Ffolliot Paget; Dwarf, Dudley McCann; Heindrich Hudson, Robert Brown; Heindrich Vedder (Nick's son), Joseph Jefferson, jr.; Seth, Harry Odlire; Meenie, Blanche Bender; Katchen, Rose Alton.

The play is in five acts. The scene of the first is at the village of Falling Water; of the second in Rip's home; third, in the Catskill mountains; fourth, in the village of Falling Water, after a lapse of twenty years; and the last act in Von Beekman's home.

William Collier Coming.

William Collier, the young farceur who has been affording much pleasure to patrons of English's Opera House for several seasons past in such sparkling farces as "The Man from Mexico," "My Friend from India" and "Mr. Smooth," will appear at that house Friday and Saturday nights and Saturday afternoon of this week in an entirely new line of work. Mr. Collier made up his mind at the beginning of the current season that he would conquer success in legitimate comedy, and in furtherance of his ambition secured from Augustus Thomas a brand new play of that type, called "On the Quiet." With this as a medium, Mr. Collier is said to have won high praise from audiences and critics in Boston, Baltimore, Louisville and other large cities.

The play deals with the troubles of Bob Ridgway (Collier) who foolishly lends his services to the Duke of Carbondale in an effort to learn whether the latter's wife really loves her husband. The plan for testing a woman's fidelity involved the inviting to a very fashionable breakfast of two high-kicking music hall sirens. No sooner were the festivities commenced, than Ridgwey, a Yale student, was greatly disconcerted, not to say dismayed, by the entrance on the scene of his father, mother-in-law, the family pastor and the outraged wife. Another highly amusing situation occurs in the third act on the yacht Coryphee.

That "On the Quiet" is bright and clever is amply assured by Mr. Thomas's authorship of such conspicuous successes as "Alabama," "Oliver Goldsmith," "The Meddler," "Afterthoughts" and "Arizona." The claim is not made that "On the Quiet" is high comedy, but all that is asserted is that the piece is lifted somewhat above the level of the farcical.

Mr. Collier will be assisted by a company of excellent players, including Brigham Royce, John G. Saville, Thomas Doyle, Cranley Douglass, Walter Craven, Louise Allen Collier, Laura Palmer, Helena Collier, Katharine Mulkins, Ninette Thullen and May Fletcher. Walter Craven will be recalled by patrons of the Grand Stock Company as having been stage director of that organization a few weeks at the beginning of last season.

Stock Company in "Peaceful Valley."

"Peaseful Valley," the comedy drama so long associated with the name and fame of Sol Smith Russell, is to be revived by the Grand Stock Company this week, beginning to-morrow night, and should prove an offering of more than ordinary attractiveness. As a rule, a play written especially for a great star amounts to little as far as the supporting cast is concerned, but Mr. Kidder departed from this rule and developed several strong characters outside of Hosea Howe, the central figure in the play. For that reason "Peaceful Valley" is an excellent medium for a stock company to employ in exploiting the talent of its members. The scenes are laid in the White mountain region of New England, and the characters are typical of the "down Easter" so often depicted in fiction and on the stage. Hosea Howe, the principal character, is a college undergraduate of limited means, who, in order to secure sufficient money to pay his way through college, hires out as a waiter in a summer hotel. His earnest simplicity, filial devotion, droll manner, peculiar sayings, together with his pathetic struggles, furnish the foundation of the play, which is brought out in such a way that it touches the keynote of human sympathy. This role has been played before by John B. Maher, of the Pike Theater Stock Company, of Cincinnati, who will be transferred to Indianapolis for this week to portray the character in the Grand production. Lotta Linthicum will be assigned the part of Virgie Rand, a New York society girl whose influence has much to do with the ultimate success of young Howe. Mr. Flood will be cast as Jack Farquhar. The other characters will be allotted in the following order: Frederick Wallace, Jotham Ford; Hardee Kirkland, Ward Andrews; Thomas Reynolds, Charley Rand; John Meister, Wilson; Agnes Maynard, Phyllis Howe; Rosalie De Vaux, Martha Howe. Miss De Vaux, it will be remembered, was announced at the beginning of the season as one of the new members of the local company. After waiting so long the public doubtless feels a keen interest in her forthcoming appearance. The customary Wednesday and Saturday matinees will be given.

Hope Booth in "War on Women."

Anything that is close kin to realism on the stage seems weclome to theatergoers, hence the appearance of Hope Booth in her new melodramatic sensation, "War on Women," at the Park Theater Thursday afternoon and the remainder of the current week, is expected to be greeted enthusiastically. The play illustrates various phases of far Western life in a manner seldom attempted on the stage. It is asserted to be only a "rough diamond," but the claim is made that its settings glitter with scenic splendor and that thrilling scenes dominate the piece from beginning to end. Among the scenes are a blockhouse and stockade, a railroad and telegraph station and a real Indian camp. The effect of naturalness is aided by soldiers, Indian chiefs, cowboys, horses and ponies. A very exciting duel takes place in the course of the play between Captain Stirling, an army officer stationed on the frontier, and Geranima, a half-breed Indian. The latter loves Margaret, niece of General Prescott, the commanding officer of the garrison, but she is pledged to Sterling. The rival lovers first attack each other with pistols, but Geranima's weapon is stricken from his hand by Red Bird, a beautiful Indian squaw—herself in love with Captain Sterling—and bowie knives are quickly substituted. Margaret enters at the critical moment, after the Indian has stabbed her lover, and inflicts a serious wound upon the half-breed.

Miss Booth will be supported by a cast including Willard Bowman, H. F. Clarrens, R. F. Sullivan, Lillie Allyn, May McKay, Florence Arnold, Arthur Gregory and twelve others.

"The Bowery After Dark."

Play-goers and lovers of the fistic art will both find pleasure in the appearance of Terry McGovern, the noted lightweight pugilist, in the role of an actor in the new melodrama of New York life, "The Bowery After Dark," at the Park Theater the first three days of this week, beginning to-morrow afternoon. Enthusiastic admirers of the redoubtable "Teddy," who have seen him in his new character assert that he is fully as good an actor as he is a fighter. Disinterested people say that, while the play is an excellent melodrama, McGovern has gained such prestige in the arena that it is immaterial whether he can act or not—everybody wants to see him anyway.

The hero of the play is engaged to be married to the heroine, joins the Rough Riders and goes to Cuba to fight for his country. During his absence a false friend forges a letter to his fiances and later on marries the young woman. This man is a gambler, smuggler and general villain and is associated with Chinese who deal in opium. He mistreates his wife shamefully. The hero returns from Cuba, finds his promised wife united to another and pleading with her husband in a low Bowery dive to return home with her. The scoundrel insults the woman and the hero takes her part and rescues her. The brave young fellow is overpowered by a gang of thugs, taken to the opium den and thrown into a snake pit to die. A sensational rescue follows, only to be succeeded by another equally as thrilling—the rescue of the heroine by the "Terrible Teddy" McGovern. The villain is finally killed by the Chinaman on account of treachery and the hero and heroine are happily married.

The Broadway Burlesquers.

The Broadway Burlesquers open at the Empire Theater beginning with a matinee. The opening burlesque is called "The Birds of the Gilded Cage," and is a spicy piece of music and humor. This is followed by an olio and the programme closes with another breezy burlesque called "Women and Wine." Among the people in the olio are Harry Le Clair, Carver and Pollard, Vera Harte, Hanley and Jarvis and Dorothy Earle. It is claimed that there is not a slow performer on the list. Vera Harte, who is said to be a very pretty woman, and a favorite on the vaudeville stage, is one of the prominent figures in the burlesques. It is claimed for the company that it includes a number of very handsome women. The company will be here all week and will give two performances daily.

The Stage at Home.

Andrew Robson in "A Royal Box" next Monday and Tuesday night has been added as a special election week attraction at English's.

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Louise Carver, whose character work as a member of the team of Carver and Black, is well known to Empire Theater patrons, will be here this week with the Broadway Burlesquers.

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The Stage Outside.

"Nel Go In," a travesty on "Nell Gwynne," will shortly be put on at the New York Theater.

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Ida Pringle has been engaged for the leading feminine part in Eddie Foy's new farce, "A Night in Town."

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"A Queen's Heart" is the title of a play which is being written for Mrs. Langtry by Pierre and Claude Berton.

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Gilbert Parker is coming over from London to see Marie Burroughs in the dramatization of his novel "The Battle of the Strong."

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Creston Clarke is arranging details, including the getting together of a competent company, for his forthcoming tour in "The Only Way."

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The Pike Stock Company, Cincinnati, under the same management as the local stock company, will present a big revival of "Romeo and Juliet" all this week.

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"No Name," a play, has been copyrighted by Lillian J. Burnham and Marie Emblin Carr. It is presumably a dramatization of Wilkie Collins's celebrated novel of the same title.

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Violet Rand, last season's ingenue at the Grand Opera House in this city, has been engaged to play Ora in Joseph Arthur's new Indiana comedy drama "Lost River." Miss Rand will be with the company that goes out on the road.

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Cecil Raleigh, author of the Drury Lane melodramas, the latest of which is "The Price of Peace," is collaborating with George R. Sims and Ivan Caryll on a new comic opera that is expected to startle Londoners early next year.

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Anna Held recently canceled a week's engagement at the Euclid-avenue Opera House, Cleveland, because of the management's refusal to advance the price of orchestra seats to $2. The management of that house is deserving of warm commendation from a long-suffering public.

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One of the scenes in Mildred Holland's revised version of "Aria, the Musician's Daughter" is an old-fashioned inclosed German garden, said to be exceptionally beautiful. Miss Holland's play has been rechristened "The Power Behind the Throne."

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John Waldron is the latest ex-stock company actor to have his picture on the front page of the Dramatic Mirror. Mr. Waldron's Indianapolis career was exceedingly brief, but he is reported to be doing well as a member of the New Century stock company, Newark, N. J.

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A Noble Lord," Captain R. Marshall's new comedy, which was produced in London Oct. 18, appears to have been given a somewhat doubtful reception. Captain Marshall wrote "His Excellency, the Governor," and Annie Russell's new play, "A Royal Family"—both great successes.

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Roland Reed is puzzling and astonishing the surgeons of New York. Once more the report comes that he is gaining rapidly after another severe operation. It is said that the actor expects to disprove the prediction that he would never again appear on the stage. Mr. Reed has a host of friends in Indianapolis who are encouraging by their well wishes his heoric efforts to combat a terrible malady that has threatened to end his promising career, if not indeed his life.

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Maclyn Arbuckle is to be supported in "The Sprightly Romance of Marsac" by a company of well-known people, including W. J. Ferguson, Edward S. Abeles, Henry Bergman, Horace Lewis, John F. Denton, Margaret Fuller, Sandol Milliken, Kate Lester, Laura Clement, Annabelle Whitford, Leonie Norburry and Claude Brooke. Mr. Brooke was stage director of the local stock company and enacted several prominent roles with the company last season. Edward S. Abeles is the man who was to have appeared with "Mam'selle 'Awkins" at English's recently, but did not. Miss Milliken is the famous stage beauty who played a small part in a highly effective manner in W. H. Crane's "A Rich Man's Son" last season.

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IN GALVESTON TO-DAY.

(CONCLUDED FROM NINTH PAGE.)

had a wife, four pretty children and a happy, prosperous home, and not a trace of any of them has been found. What is there about a pair of baby shoes that appeals to the heart of a parent more than any other article of infant apparel? Many a mother keeps among her choicest treasures a pair of tiny shoes, over which she sheds tears of sorrow for the little feet that once pressed them. She does not weep over the cap or dress, but the shoes, more than anything else, bring to mind the wee bit of humanity that for a little time toddled about the house, pattering upstairs and down, outdoors and in. Many a mother whose babe was torn from her arms on that cruel night of storm has given way to her grief at sight of the little shoes in the Red Cross warehouse, and our tears have fallen with hers.

Among the varied contributions that are constantly arriving came yesterday a large consignment of men's hats from the National Hatters' Union; also a quantity of mackintoshes and overshoes from a New Jersey India-rubber manufactory. The same day we received two carloads of disinfectants, including fifty-seven barrels of carbolic acid, thirty-seven barrels of copperas and 5,000 pounds of other disinfectants—all of which we turned over to Galveston's mayor without loss of time. If ever disinfectants were needed it is right now, when hundreds of putrefying corpses are poisoning the air. Though two thousand men are constantly at work, aided by two hundred teams, the heaps of wreckage seem to be as high as ever, and it is estimated that under it are at least a thousand rotting human bodies, to say nothing of the carcasses of dogs, cows, horses and other domestic animals. Last week's record of bodies found and cremated was 319—forty-one on Friday. All are burned to ashes on the nearest pile, which is kept blazing night and day with whatever combustible material is at hand. At first the workmen carried the corpses on stretchers, then in sacks slung hammock fashion; then, as legs and arms and heads dropped off, they employed shovels for the ghastly work, and now they are using pitchforks. Although every physician in Galveston is vehemently denying that there is any danger of pestilence in the tainted air, they are holding private meetings to discuss what is best to be done in what all recognize as a very grave situation.

FANNIE B. WARD.

MAUDE ADAM'S "EAGLET."

William Winter's Comments on Rendition of Rostand's Play.

New York Tribune.

The characteristic attributes of the Duke of Reichstadt, as shown in this play, being physical attenuation, mental lassitude, childish impatience, irritability of the nervous system, petulance of temper, a diseased fancy, morbid gloom and a general vacuity of being and frivolity of purpose, Miss Maude Adams—essentially a delicate, fragile actress, void of power and puny in style—is able to give a fairly effective imitation of the author's ideal. A male character should not, in general, be assumed by a female. Few women have succeded in simulating masculine personality. Once in a while a woman gives a clever and taking imitation of a boy, in scenes of vivacity; Mrs. John Wood, Miss Adelaide Neilson and Miss Ada Rehan have done this; but, in general, the woman pretending to be a man produces an impression of something unhealthful and unnatural. In this case the youth is effeminate and wayward, and Miss Adams so presents him. She does not, however, invest him with any glamour of personal charm. She was moderately effective in the mirror scene, but in that of the haunted battlefield—which requires something like imaginative excitement, an emotion of terror and a display or spasmodic force—she was inadequate. The situation carries itself. It ought to be added, though, that, despite her physical weakness, somewhat nasal utterance, indistinct articulation in rapid speech, and the high, thin tones that cannot convey feeling, the vehemence of this little creature was extraordinary. She was at her best, though, in the scene of supplication and childlike blandishment with the old Austrian Emperor. The vein of Miss Adams is domestic and romantic—not tragic. She carried the second act of the play (which in point of comedy and construction is far the best) with sustained vigor and gratifying skill. The part is somewhat insipid, but it does admit of occasional abandonment. Possessed of a gentle personality and capable of a piquant behavior, this actress was a sprightly and bonnie lass in "The Little Minister," and, doubtless, that performance furnished the measure of her talent. As Juliet she was weakness personified. In Reichstadt she gives an intelligent performance, mostly on a commonplace level. It would be idle to discuss the acting of Miss Maude Adams as a manifestation of dramatic genius, or as an artistic display of anything finer or more important than the pretty water colors of an Italian fresco. She stands at about the altitude of Catherine Moreland, in Miss Austen's fine novel of "Northanger Abbey;" and that is high praise, in the uniform of an Austrian colonel she presented a trim and jaunty figure; she was frequently and cordially applauded.

When "L'Aiglon" was first acted in Paris, with Sarah Bernhardt as Reichstadt, its references to the former military achievements of France—all achievements of the cut-throat order being considered "glories"—caused a prodigious emotion to surge in the Gallic bosom, and the result of that noble excitement seems to have been a general osculation. Mr. Sardou kissed Mr. Rostand; Mr. Coquelin kissed Miss Bernhardt; and there was a miscellaneous exchange of kisses among princes, potentates, politicians and martial chieftains, such as might have satisfied old Falstaff's adjuration to "let it rain kissing comfits and snow eringoes!" No such result was discernible last night. Suggestions of the sanguinary career of that vulgar tyrant, Napoleon Bonaparte, were received with admirable composure, and the melancholy fact that the son did not succeed in imitating the sire was accepted with complete resignation. Thoroughly to enjoy this drama of "The Eaglet" the spectator must be one of those ingenuous and confiding readers of history who, uninstructed by copious modern revelations of the truth, still cling to the belief that Napoleon Bonaparte was a hero, that his character was splendid, his life glorious, his exile lamentable, his death pathetic, and his fate a cruelty, forever to be deplored. Credulous souls, of that persuasion, still abound, and "The Eaglet" ought to be a comfort to them—even when it is presented by an actress of the order of the waxdoll. More exigent auditors will not care for it—feeling that sentimental regret for the Napoleonic dynasty is something for which no friends of human liberty and Christian civilization has any ground or could find any reason. The public gain in this production is practical knowledge of a new French drama of considerable pictorial merit and technical ingenuity and of much publicity and vogue; an impulse to the reviewal of salient passages in French history and to the closer observance of French politics; reminders of a fatuous but not altogether uninteresting historic personage; and, finally, such enjoyment as may be derived from gazing upon luminous scenic tableaus (the setting is excellent), and seeing several fine achievements in the art of acting. Mr. J. H. Gilmour, impersonating one of those sturdy soldiers of the empire that were so prevalent and so delightful in the old stage days of Henry Placide and John Nickinson, touched every heart by his natural, simple, powerful expression of blunt honesty, gruff humor, and dauntless fidelity. The tribute to the old guard was spoken with passionate eloquence, and the death of Flambeau—self-inflicted by the veteran to avoid capture—was essentially the climax of the representation. The production was received with great favor.

CHINA'S SACRED CITY.

(CONCLUDED FROM NINTH PAGE.)

flirting with his ladies. It is a scene of bewildering beauty despite the dust that now lies thick over all. There are small canals crossed by costly bridges, little islands standing in the middle of artificial lakes, little pagodas on these islands that make ideal places for flirting. On the right of the Palace of Earth's Repose is the Temple of Intense Thought, a dreary looking place devoted to the worship of Confuclus and the lesser sages. Next we are marching past the Hall of the Literary Abyss.

Another gate, another courtyard and here we are at the back of North gate. As we pass from under its arch we are out in the plain, ordinary world again. The different contingents of allied troops halt long enough to send up some rousing cheers. The generals smile and bow and shake hands. There is only a moment's halt and now the troops are marching off in different directions. The show is over.

We have been in the Forbidden City and through the Emperor's palace. Was it all a dream? What do we remember? Not a quarter of what we saw, nor did we see a hundredth part of what there was to see. There is a great longing to go back and spend at least a week in that wonderful place.

And the loot? Not a soldier had time or chance to get a handful of it, millions of dollars worth though there must be inside. Perhaps the few civilians who lingered behind found some of the loot. At least that's what I heard. I don't know. Correspondents were kept with the troops.

B. R. SELWYN.

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MUSICAL SEASON OPENS

LOCAL ORGANIZATIONS READY FOR THE WINTER'S WORK.

The Symphony Orchestra, the Amphion Club, the Philharmonic and Others to Give Concerts.

Frank Daniels has two new comic operas ready for production next season after his return from a summer engagement in London.

Offenbach's opera bouffe, "The Brigands," was produced at the Studebaker Opera House, Chicago, last week with great success.

Enrico Toselli, a young Italian pianist, will be among the new foreign artists to be heard in this country this season. He has been warmly received in France and England.

Mme. Talexis, Mme. Nina Pack, M. Jerome and M. Bauxman, a quartet of the leading artists of the New Orleans French Opera Company, will make a concert tour of the leading American cities after the opera season in New Orleans, Mexico and Havana has closed.

Belle Bartlett, a new member of the Bostonians, recently sang the part of Yvonne in "The Serenade" so well that the management declares its expectation that she will become a prima donna of the first rank. This is decidedly interesting if it proves true, since Miss Bartlett is a niece of Jessie Bartlett Davis, the famous prima donna contralto, whose desertion of the ranks of the Bostonians several seasons ago came near disrupting that organization.

The Students' Music and Dramatic Club has been organized again this season with the following teachers directing its workings: Max Leckner, piano; Mr. Emil Zumpfe, violin; Mr. Edward Nell voice; Mr. Charles F. Hansen, organ; Mrs. Harriet A. Prunk, elocution and dramatic art. The first recital will be given at Plymouth Church, Nov. 16. Admission to recitals this season will be by ticket; the tickets being obtainable from any of the teachers or from members of the club.

Miss M. L. Pinkham has created something of a sensation in musical circles by her announcement of intention to take a place in the ranks of managers this season. The artists thus far secured by the new impresario are Elsa Ruegger, the famous cellist; Ernest Hutcheson, the Australian pianist (first time in America); Sievekifg; Mr. and Mrs. Sobrino, the pianist and dramatic soprano; the Marquis De Souza, bartone, who has been creating a furore abroad, and Ellison Van Hoose, the celebrated tenor. Miss Pinkham's headquarters are in New York city.

Edward Strauss and his celebrated Vienna Orchestra are said to have received a great ovation at the Waldorf-Astoria Hotel, New York, recently, when they made their first American appearance of the present tour before an audience that was representative of Gotham's most exclusive social circles. After the musicians had finished the rendition of Herr Strauss's new waltz, "Welcome to America," it is said that Manager Rudolph Aronson presented the distinguished director with a magnificent laurel wreath intertwined with the Austrian colors, bearing the inscription, "Strauss greetings, New York, Oct. 20, 1900."

The following music will be rendered at the First Baptist Church to-day by a quartet and chorus choir under the direction of Arthur P. Preston, organist: Morning service, organ prelude, "Nocturne," Chopin; anthem, "O Sing Unto the Lord," Mammatt; quartet, "Like as the Hart," C. P. Morrison; soprano solo, by Miss Agnes Herd; organ prelude, "Grand Chorus," Guilmant. Evening service, organ solo, "Festal Overture," Bryson; processional "Onward, Upward," Flagler; anthem, "God Is Our Refuge and Strength," Sommer; quartet, "O That My Load of Sin Were Gone," J. S. Camp; offertory, "Organ Solo," Lemare; organ postlude, "March," Butler.

The Philharmonic String Quartet will give a concert Wednesday evening at the Propylaeum, the programme of which, as announced, insures a literal feast of orchestral melody. The members of the quartet, Hugh McGibeny, Rudolph Koster, Bertha Schellschmidt and Adolph Schellschmidt, are musicians of well nigh national reputation. The programme is as follows:

Quartet, "Opus No. 1".....Mendelssohn
(a) Cavatina from Gounod's "Faust." Song.
(b) Bedouin Love Song.....Chadwick
Mr. Earl Percy Parks.
Quartet, "Opus 17, No. 2".....Rubenstein

The Indianapolis Symphony Orchestra is making extensive preparations for its first concert of the new season, which will be given on the night of Nov. 20. The foreign artist engaged as a special attraction is Miss Louise Voigt, who will make her Indianapolis debut at this concert. A well-known local musician who heard Miss Voigt sing with the Philharmonic Orchestra in Berlin, Germany, some time ago, spoke in the most enthusiastic terms of her rare ability. The Symphony Orchestra by itself is quite capable of affording an evening of great enjoyment, as any one who has ever heard it will readily attest. So that, altogether, the combination which will be offered at the forthcoming concert is one that will doubtless cause more than ordinary interest. The efforts of the members and promoters of this high-class body of local musicians to place Indianapolis in the front rank of cities that are termed musical centers are deserving of the heartiest encouragement.

The Indianapolis Musikverein will give its first concert of the opening musical season in the auditorium of the German House Tuesday evening, Oct. 30, beginning promptly at 8:15 o'clock. A programme of exceptional attractiveness has been prepared, including orchestral numbers and male choruses from the world's most eminent composers. Such wizards of melody as Tschaikowsky, Schumann, Flgue, Saint-Saens, Goldmark and Meyer-Albersleben are represented. Four selections for orchestra, two for mixed chorus and orchestra and a male chorus in a two-part number give an idea of the varied character of the entertainment. One of the brilliant features will be a waltz from Tschaikowsky's "Engen Onegin" interpreted by the full orchestra. Another will be ballet music from "Henry VIII," by Saint-Saens, divided as follows: (a) Introduction and entrance of the clans, (b) "Scotch Idylle," (c) "Dance of the Gypsies." The male chorus will be heard to exceptional advantage in Figue's "Ach Weisst du Noch" and Spicker's "Das Alte Mutterchen."

A song service will be given at the First Presbyterian Church to-night. The following programme has been arranged by Director Edward Nell:

Organ prelude, "Gloria in Excelsis"....Farmer
Mrs. C. F. Hansen.
Chorus, "Appear Thou Light Divine"....Morrison
Solos, Miss Galvin, Messrs. Van Wie and Roberts.
Baritone solo, "Our King"....Rotoli
Edward Nell.
Ladies' chorus, "Evening Hymn"..Concone
Solo, Mrs. W. H. Howard.
Quartet, "The Lord is my Light"..Lansing
Miss Galvin, Mrs. Nell, Messrs. Van Wie and Nell.
Soprano solo, "Watchman, What of the Night?"....Gounod
Miss Georgia Galvin.
Chorus, "A Dream of Paradise"....Gray-Macy
Solo, Mr. H. M. Talbot.
Organ offertory, improvisations in F..Whitney
Miss Nettie Shover.
Postlude, Schubert's "March Militaire"
Mrs. C. F. Hansen.

There are to be many fine concerts in November, but certainly none that will be more enjoyable than that given by the Amphion Club in the auditorium of the German House the evening of Nov. 22. The two musical celebrities engaged for the event are Mme. Marconda and Herr Baernstein. Accounts of the success achieved by Mme. Marconda in the few tours she has made of the larger cities indicate that the Amphion Club has made no mistake in her engagement. Herr Baernstein has sung with nearly all the large choral societies of the United States and has appeared at many musical festivals. His work in oratorio has won the unqualified sanction of some of the severest critics in the country. His operatic repertory includes Hans Sachs in "Die Meistersinger," Landgrave in "Tannhauser," King Henry in "Lohengrin," Mephistopheles in "Faust," Daland in "The Flying Dutchman," Friar in "Romeo and Juliet," the high priest in "Aida," Caspar in "Der Freischutz," Lothario in "Mignon," Walter in "William Tell," and Alvise in "Giaconda."

THE CITY'S SOCIAL LIFE.

CONCLUDED FROM ELEVENTH PAGE.

baskets of pink and yellow flowers. A large reception was given after the ceremony. Mr. and Mrs. Greenwood were assisted by Mrs. Trayford, Miss Witty, the Misses Lauter, Miss Van Loon and Miss Nowland. Punch was served in the music room by Miss Greenwood and Miss Fern. The out-of-town guests were the Rev. Mr. and Mrs. Albert J. Nast, of Cincinnati, O.; Miss Van Loon and Mr. Robert Van Loon, of Connersville, Ind.

Club Notes.

Indianapolis Literary Club. Monday night. "A Universal Language," Francis H. Gavisk.

Monday Conversation Club. With Mrs. Stanbery, 2003 North Delaware street. Subject, "Old New York Libraries."

Magazine Club. Saturday. "Anecdotes of Sir Walter Scott and His Friends," Mrs. Abner Lewis; conversation, leader, Mrs. Fifield.

Sketching Club. Saturday. "Across Colonial Thresholds," Mrs. H. H. Fay; talk, Miss Rose Holmes; illustrations, Miss Sarah Keehn.

Irvington Fortnightly Club. Friday. With Mrs. J. E. McGaughey. "Mendelssohn," Mrs. Louis Walden; "Songs Without Words," Hurd Jacobs.

The Indianapolis Woman's Club. "Harps Ever Tuned," Julia M. Moores; "A Rugged Outcast," Martha McI. Martindale; conversation, "Remnants of the Puritan;" "Conscience," Sarah F. Atkins.

Matinee Musicale. Wednesday. Second division. German composers of to-day—Heinrich, Hoffman, Nicode, Bungert, Bargeil, Humperdinck, Berger, Edouard Schnett, Richard Strauss, Von Fletitz.

Aftermath Club. Thursday. Magazines, responses—current magazine poetry. "Modern Magazines—Their Virtues and Defects," Mrs. E. L. Freeman; "Successful Writers of Short Stories," Mrs. Rhodes; "The Use and Abuse of the Cartoon," Mrs. Gainey; music, Mrs. Berryhill.

Friday Afternoon Club. Mrs. Louise B. Twiname, hostess. "From Which Can We Derive the Greater Benefit, Books or People?" Mrs. Mary J. Hadley; readings from American women authors by Mrs. Cornelia B. Kercheval, Mrs. Sarah B. Gilbert. "Contemporary Women Authors," Mrs. Lina M. Barrio; responses from American literary women.

Maennerchor Ladies' Society.

The following committees for the year were appointed by the Ladies' Society of the Mannerchor at its meeting Friday afternoon:

House Committe—Mrs. Julius Keller, chairman; Mrs. Franz Happensberger, Mrs. A. Mesmer, Mrs. John Rauel, Mrs. George Borst, Miss Louise Frenzel.

Committee on Revision—Mrs. Adolph Seidensticker, sr., chairman; Mrs. Oscar Heier, Mrs. William Kriemeyer, Mrs. George Alig, Mrs. Christian Off.

The committee on entertainment was made to consist of the following members:

Section 1—Mrs. Paul Krauss, chairman; Mrs. Eugene Dohnetsch, Mrs. Albert Kopp, Mrs. Mary Schopp, Mrs. Victor Jose, Mrs. William Jungclauss, Miss Minnie Straub.

Section 2—Mrs. Charles Adam, chairman; Mrs. Theodore Reyer, Mrs. E. Steinhilber, Miss E. Ballman, Mrs. Gus Keevers, Mrs. Robert Case, Miss G. Ginz.

Section 3—Mrs. O. N. Frenzel, chairman; Mrs. Julius Burkhardt, Mrs. Franz Mummenhoff, Mrs. Philip Hauss, Mrs. Christian Off, Miss E. Bell, Miss E. Minter.

Section 4—Miss Alice Mueller, chairman; Mrs. H. Runze, Mrs. M. Monninger, Miss Laura Hauss, Mrs. Theodore Zell, Mrs. Reinhold Miller, Miss Edith Newbacher.

Section 5—Mrs. George Richardt, chairman; Mrs. Charles Balke, Mrs. Sybilla Nilius, Miss E. McArsenne, Mrs. Theodore Weiss, Mrs. Signor Armstrong, Miss Ina Reissner.

Section 6—Miss Lena Fertig, chairman; Mrs. Max Drach, Mrs. Charles Off, Miss Tillie Schmid, Mrs. R. Rentsch, Mrs. George Mannfeld, Miss Lizzie Kettenbach.

Irvington.

Mrs. Emma Jones, of Anderson, is the guest of Dr. and Mrs. Henry Moore.

Miss Virginia King, of Chicago, is the guest of Mrs. Elizabeth Powell over Sunday.

The ladies of the Methodist Church gave a chicken-pie and oyster supper on Friday evening.

Miss Lillian Davis will arrive Tuesday from Anderson to be the guest of Miss Mabel Norris.

The Irvington Shakspeare Coterie will meet next Saturday afternon with Mrs. Daniel Leslie.

The Irvington Woman's Club will meet with Mrs. O. O. Carvin on Washington street to-morrow afternoon.

Miss Laura Forsyth, of Nineveh, is spending several days with Miss Maude Jeffries on University avenue.

Mr. R. E. Moore and son Richard left yesterday to spend Sunday with Mrs. Moore in Greensburg and Peru.

Miss Ethel Amos, who has been the guest of Miss Ethel Patterson, has returned to her home in Rushville.

Mrs. Goodwin and Mrs. Davidson, of Evansville, spent last week with Mrs. August Jult on Washington street.

Mrs. Edward Hecker, assisted by Miss Gertrude Humann, will give a Halloween party at her home on Butler avenue.

Mr. and Mrs. Clinton Bowman celebrated their paper wedding anniversary Thursday afternoon at their home on University avenue.

Miss Lulu Pierson, of Fountain Town, is spending Sunday with her sister, Miss Bessie Pierson, at the home of Mrs. A. J. Roberts.

Mr. and Mrs. Will Barth, who have bought the home of Mr. and Mrs. O. O. Carvin, on Washington street, will occupy it this week.

The Irvington Fortnightly Club will meet this week with Mrs. J. E. McGaughey, on Dillon avenue. A musical programme has been arranged.

The ladies of the Irvington M. E. Church will give a Halloween party Wednesday evening at the home of Dr. and Mrs. T. L. Thompson.

Mrs. Frank Tibbott entertained with a thimble party yesterday afternoon in honor of her guest, Mrs. Osmond Tibbott, of Washington, D. C.

Mrs. Orville Carvin and daughter Margaret will leave this week for Ann Arbor, Mich., where she will visit her mother, Mrs. Demia Thrasher.

A Halloween party will be given Wednesday evening by Mr. and Mrs. John Coffin, Mr. and Mrs. Clinton Bowman, Mr. Ben Stevenson and Miss Custer at the home of Mr. Carl Osborn.

The young ladies of the Kappa Kappa Gamma fraternity will give a trolley ride Thursday evening to Greenfield, where refreshments will be served at the home of Miss Helen Downing.

The young men of the Phi Delta Theta fraternity will give a dance to-morrow evening at their fraternity house on Butler street. The members of the fraternity are: Messrs. McGaughey, Cunningham, Hunt, Lybrand, Longley, Anthony, Moore, Pryer and Hobbs.

The young men of the Delta Tau Delta fraternity gave a dinner last night at the English Cafe. George W. Knepper acted as toastmaster. Toast were responded to by Joseph R. Morgan, "The Delta Spring of Perpetual Youth;" Jessamine Armstrong, "The Reign of Law;" Glen Friermood, "The Impressions of New Girls;" Charles Dyer, "A Parisan Delta Tau;" Clara McIntyre, "Way Down East," and John Carr, "The Delta Sorority." Among those present were Clara McIntyre, Ruth Hetfield, Oolooloo Burner, Ethel Curryer, Alice McCray, Jessamine Armstrong, Lulu Kellar, Mabel Moore, Edith Longley, Elizabeth Poulson, Mary Smith, Joseph Morgan, John Carr, Charles Dyer, Paul Williams, E. T. Forsyth, Paul Jeffries, Earl Edson, George Kern, Glen Friermood, Gil Clark, Chester Miller, Moddie Jeffries, Grace Hetfield, Osie Higgins, Minnie Wink, May Carpenter, Bessie Ely, Velma Rodefer, Ethel Roberts, Ella Thompson, George Knepper, John Dyer, Orval Mehring, Walter Smith, Frank Long, George Brewster, Roy Adney, John Brown, Emmett Huggins, Lewis Morgan and Fred Frick. Mr. and Mrs. J. H. Richardson chaperoned.

Observant Animals.

Philadelphia Record.

"It is surprising to what extent animals will take in details of things that go on in sight of their cages," remarked an observant zoo keeper yesterday. "Nothing is so minute as to escape their eye. As soon as a visitor comes in whose appearance is at all unusual, the lions notice it in a minute. An article of dress or some bright color will start them into activity. The advent of a very tall man produces instant effect, while a deformed person excites a positive fascination, or, perhaps, an antipathy. There is a certain cripple who comes in here frequently, and the animals are extremely uneasy until he goes out. After the leaves drop off the trees in the fall of the year the lions can see the East Park drive from their cage, and they frequently stand up against the bars and watch the teams as they pass along, one after another. Speaking of a person's dress, you ought to see how crazy some animals will get at sight of a fur boa or collar, or anything of similar appearance. It reminds them, I suppose, of some beast that for thousands of years has been the prey of their kind."

A Southern Opinion.

Memphis Commercial Appeal.

Judge Cantrill, of Kentucky, could have given the judges in the Dreyfus case cards and spades, and then have beaten them.

OUR AD. ON PAGE 13 TELLS OF MANY THINGS YOU WANT TO KNOW

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