TIMELY MUSICAL COMMENT

MISS JANET SPENCER.
Contralto, who will sing at the concert of the Oratorio Society this week.

ALBERT REISS.
An inimitable mime at the Metropolitan Opera House.
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OLIVE FREMSTAD.
As Kundry.

EMMA CALVE.
As Carmen at the Manhattan Opera House.
(Copyright by Aimé Dupont.)

RAFAEL NAVAS.
Spanish Pianist.

MME. GADSKI.
As Brunnhilde at the Metropolitan.
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THE WEEKLY CALENDAR.

Sunday—Metropolitan Opera House, 8:30 p. m., popular operatic concert; Manhattan Opera House, 8 p. m., popular operatic concert; Arion Club house, 8 p. m., private concert of the Männergesangverein Arion.

Monday—Metropolitan Opera House, 7:30 p. m., German opera, Wagner's "Siegfried"; Mendelssohn Hall, 3 p. m., song recital by George Hamlin; Manhattan Opera House, farewell performance of Mme. Melba, "La Bohème"; Hotel Astor, 3 p. m., lecture and illustrations, "Musical Fêtes at the French Courts"; St. Thomas's Church, 8 p. m., performance of a new cantata entitled "The Message from the Cross," music by Will C. Macfarlane.

Tuesday—Carnegie Hall, 8:15 p. m., concert of the Oratorio Society, first performance in America of "The Kingdom," by Sir Edward Elgar, conducted by the composer; St. Paul's Chapel, Columbia University, 4:15 p. m., public organ recital by W. C. Hammond.

Wednesday—Metropolitan Opera House, 7:30 p. m., German opera, "Götterdämmerung"; Manhattan Opera House, 8 p. m., first appearance this season of Mme. Calvé in "Carmen."

Friday—Metropolitan Opera House, 5 p. m., Wagner's "Parsifal"; Manhattan Opera House, 8 p. m., Verdi's "Requiem."

Saturday—Manhattan Opera House, 2 p. m., Italian opera, Mme. Calvé in "Cavalleria Rusticana" and repetition of "Pagliacci"; Carnegie Hall, 3 p. m., concert of the Young People's Symphony Society.

In a special dispatch to The Tribune last May the music reviewer of this journal spoke as follows about the orchestra of the seventeenth biennial music festival which was then holding:

Naturally the critical attention of local connoisseurs was challenged by the orchestra, and there was large indulgence in the comforting pastime of comparison. There was a general recognition of the band's inferiority to that which Theodore Thomas was wont to provide for the festivals, and not a little comment among the knowing, because of the fact that an inferior orchestra is going to cost the association something like $4,000 more than the Chicago musicians cost two years ago; this because the large number of rehearsals which were necessary to fit the instrumentalists for their duties and the exactions of the musical union in the matter of wages. The latter item would have entered into the financial calculations of the association had any other orchestra been employed, and is referred to here only because of the bearing which it has on a proposition which is of general application wherever concert institutions of this kind are maintained in the United States. In Cincinnati, as in New York, Philadelphia, Pittsburg, Chicago, Boston and other centres of culture, orchestral music is in a parlous state. It has cost the patrons of the Symphony Orchestra here (Cincinnati) $45,000 a year to maintain the orchestra. Of this sum $25,000 comes from the subscribers to the orchestral fund and $20,000 from the general public.

Next year the musicians, through their union, will increase their demands. With the end of the season the contract between the Orchestra Association and Mr. Van der Stucken will expire and the promoters of the enterprise will have to decide whether or not they are willing to bear the increased burden. How much longer can the hat be passed with success? The local situation is not very unlike that with which New York is familiar, because of the question of imported conductors. Unhappily the situation provoked by the musicians' union cannot be disposed of here in the summary manner which Major Higginson invoked in Boston, when he made the continuance of the Symphony Orchestra contingent upon instant and absolute divorce from the union when his men undertook the regulation of his philanthropic enterprise. Here the majority of the musicians are engaged for each concert, not for the season.

This dispatch, probably because it came from a journalist who had been intimately associated with musical affairs in Cincinnati in his time and just as intimately familiar with them for thirty years, caused a huge troubling of the musical waters, and the president of the national body known as the Federation of Musicians, which insists on keeping musicians on the level of street sweepers and hod carriers, delivered himself of a broadside in defence of the local musicians and, incidentally, against the men from Pittsburg, who had been engaged by the association to strengthen the Cincinnati Symphony Orchestra, which, because of the death of Theodore Thomas, had for the first time received deserved recognition at a local festival. But the thing that was said to be then impending has happened. A dispatch in this journal printed on Friday stated that the Cincinnati Orchestra Association had abandoned its plan for maintaining an orchestra owing to inability to come to an understanding with the musical union. This means that the association will hereafter employ another orchestra (probably the Thomas Orchestra of Chicago) at its concerts, which are to be continued. The loss will be to the local musicians, who have invited it; the gain will be an artistic one for the artistic and philanthropic people who for many years have given of their money to build up the quality of music in their city and to gratify local pride. Mr. Van der Stucken has been engaged for the eighteenth festival to be given next May, at which, it is plain enough to see, there will be an orchestra from New York, Boston or Chicago, in which the local players will have no representation.

The season at the Metropolitan will come to a close this week. Monday night "Siegfried" will be sung, Wednesday "Die Götterdämmerung" and Friday, beginning at 5 p. m., "Parsifal." Burgstaller will sing the Siegfried, and also the Parsifal. Gadski will be the Brünnhilde. The final concert programme to-night follows:

Overture, "Carnival Romain" ..... Berlioz
Romanza, La Donna Russa, from "Fedora" ..... Giordano
Riccardo Stracciari.
Valse des Bijoux, from "Faust" ..... Gounod
Mme. Marie Rappold.
Adagio for two harps ..... Tomas
Mme. Tagliavia and Miss Elsa Castel-Bert.
Aria from "Ferramors" ..... Rubinstein
Mme. Fleischer-Edel.
Air du Tambour Major, from "Le Cid" ..... Thomas
Pol Plançon.
Aria from "Madame Butterfly" ..... Puccini
Miss Geraldine Farrar.
Peer Gynt Suite ..... Grieg
Overture, "Der Freischütz" ..... Weber
Waltz ..... Bemberg
Miss Geraldine Farrar.
Les Rameaux (The Palms) ..... Faure
Pol Plançon.
Song: Komm mit mir in die Frühlingsnacht. Van der Stucken
Mme. Marie Rappold.
Song: Amare e soffrire ..... Tirindelli
Riccardo Stracciari.
Lieder: (a) Ständchen ..... R. Strauss
(b) Winterfeld ..... Koss
Mme. Fleischer-Edel.
Marche et Cortège from "La Reina de Saba" ..... Gounod

The programmes of a busy week at the Manhattan follow:

Monday evening, fifteenth and farewell appearance of Mme. Melba in "La Bohème."
Mimi ..... Mme. Melba
Musetta ..... Mme. Trentini
Rodolfo ..... M. Bonci
Marcello ..... M. Sammarco
Schaunard ..... M. Gilibert
Colline ..... M. Arimondi
Benoit, Alcindoro ..... M. Gianoli-Galletti
Parpignol ..... M. Tecchi
First Doganiere ..... M. Reschiglian
Second Doganiere ..... M. Fossetta
Conductor, Fernando Tanara.
After the last act of "La Bohème" Mme. Melba will appear in the mad scene from "Lucia di Lammermoor."
Conductor, Cleofonte Campanini.
Wednesday evening, first appearance of Mme. Calvé in "Carmen."
Carmen ..... Mme. Calvé
Micaela ..... Mme. Donalda
Fraschita ..... Mme. Trentini
Mercedes ..... Mlle. Giaconia
Don José ..... M. Dalmores
Escamillo ..... M. Ancona
Dancairo ..... M. Gilibert
Remendado ..... M. Daddi
Zuniga ..... M. Mugnoz
Morales ..... M. Reschiglian
Conductor, Cleofonte Campanini.
Friday evening, at popular prices (75 cents to $5), Verdi's Requiem. Mmes. Russ, De Cisneros, MM. Bassi and Arimondi and entire Manhattan Opera House chorus and orchestra.
Conductor, Cleofonte Campanini.
Saturday afternoon, second appearance of Mme. Calvé (double bill).

CAVALLERIA RUSTICANA.

Santuzza ..... Mme. Calvé
Lola ..... Mme. Giaconia
La Madre ..... Mlle. Severina
Turiddu ..... M. Dalmores
Alfio ..... M. Sevelihac

I PAGLIACCI.

Nedda ..... Mme. Donalda
Canio ..... M. Bassi
Tonio ..... M. Sammarco
Sylvio ..... M. Sevelihac
Arlequino ..... M. Venturini
Conductor, M. Cleofonte Campanini.
Saturday evening, seventeenth of the series of popular Saturday evening performances:

FRA DIAVOLO.

Zerlina ..... Mlle. Pinkert
Lell Pamela ..... Mme. Giaconia
Fra Diavolo ..... M. Bonci
Lord Rocburg ..... M. Gilibert
Lorenzo ..... M. Venturini
Matteo ..... M. Fossetta
Giacomo ..... M. Arimondi
Beppo ..... M. Gianoli-Galletti
Conductor, M. Cleofonte Campanini.

Mr. Hammerstein announces the following programme for the Sunday night concert this evening at the Manhattan Opera House:

Overture, "Ruy Blas" ..... Mendelssohn
Cleofonte Campanini.
Aria from "Faust," Dio Possente ..... Gounod
Mario Ancona.
Cujus Animam, from "Stabat Mater" ..... Rossini
Amedeo Bassi.
Duet from "Don Giovanni," La ci darem la mano .. Mozart
Mme. Donalda and M. Ancona.
Duet from "Ballo in Maschera" ..... Verdi
Mme. Russ and M. Bassi.
Overture, La Forza del Destino ..... Verdi
Cleofonte Campanini.
Klingsor's Zaubergarten und die Blumenmädchen .. Wagner
Funeral march, "Die Götterdämmerung" ..... Wagner
Cleofonte Campanini.
Polonaise from "Mignon" ..... Thomas
Mlle. Regine Pinkert.
Toreador song from "Carmen" ..... Bizet
Mario Sammarco.
Duet from "Barber of Seville" ..... Rossini
Mlle. Pinkert and M. Ancona.
Quintet from Act II, "Lucia di Lammermoor" .. Donizetti
Mlle. Zepplili, MM. Altchevsky, Sammarco, Mugnoz and Venturini.

The first American performance of "The Kingdom" next Tuesday night at Carnegie Hall will mark the final appearance this season of the Oratorio Society. "The Kingdom" will be conducted by its composer, Sir Edward Elgar, who directed last Tuesday's presentation of "The Apostles," of which the new work is a continuation, though each is complete in itself.

"The Kingdom" takes up the story of the Christian disciples in Jerusalem, of their receiving the Holy Spirit, of their preaching to the people and of their preparation for the wider mission to the Gentiles, which latter the composer intends to treat in a third oratorio of this series. Musically it is simpler, more direct, than "The Apostles." There is less of the mystic to be expressed, less of the overwhelming effect of new thought upon the minds of the disciples.

The use of typical musical themes or leading motives in both "The Apostles" and "The Kingdom" is striking. It has been pointed out that this system of attaching definite musical symbols to certain ideas or characters and of altering them to correspond with the new developments these ideas or characters undergo in the text is especially applicable to choral compositions. When such works are performed under proper conditions every hearer has a copy of the text before him, and he quickly recognizes the connection between an idea and its musical embodiment.

In "The Kingdom" this method is expected to prove as effective here as it did at the English production last October at the Birmingham festival. "The Kingdom" draws many of its themes from "The Apostles," just as "Die Walküre" and the later music dramas of Wagner's "Ring of the Nibelung" derive much of their thematic material from "Das Rheingold," the first of the series. As in the Wagner dramas the reappearance of themes already used is held to signify no lack of freshness or variety. Elgar's skill in giving new aspects to these ideas has been especially remarked, and to those who have heard "The Apostles" "The Kingdom," when heard so soon thereafter, is expected to gain added meaning.

The orchestral prelude to "The Kingdom" is an example of Elgar's methods. In it appear motives from "The Apostles" associated with the Gospel, the Apostles, Peter, Christ's loneliness and Christ's look at Peter after the latter's denial of Him. The Peter theme, comprising only three chords, suggesting acute tension, takes on new meaning and prominence and is subjected to important transformations; Peter is the chief character in "The Kingdom." New themes in this prelude are a bold, militant proclamation, "New Faith" and others associated with penitence and Christ's real presence. Many others are employed in the body of the work.

There are four solo parts in "The Kingdom." The Blessed Virgin's music, given to a soprano, will be sung next Tuesday by Mrs. Corinne Rider-Kelsey; Miss Janet Spencer will sing the contralto part of Mary Magdalene. St. John's music, for tenor, and St. Peter's, for bass, will be sung, respectively, by George Hamlin and Claude Cunningham, who took the corresponding parts in "The Apostles."

Especial attention is invited to the chorus "O ye priests," to the episode for Mary and the Magdalene at the beautiful gate of the temple, and to the choral setting of the Lord's Prayer," which ends the oratorio.

At Mendelssohn Hall on Monday afternoon will be a song recital by George Hamlin, tenor. The programme:

Recitative and Aria, Sehl was die Liebe thut; from cantata, "Ich bin ein guter Hirt" ..... Bach
Recitative and Aria, Love Sounds the Alarm; from "Acis and Galatea" ..... Handel
Im Abendroth, Der Musensohn ..... Schubert
Die Meerfee, Provencalisches Lied ..... Schumann
Wir Wandelten, Botschaft ..... Brahms
Die Farben Heigoland's, Frühling und Liebe ..... Franz
At the Window, Gone, Marriage Morning (From Tennyson's Cycle, "The Window," or the "Song of the Wrens,") ..... Sullivan
Der Musikant, Auch kleine Dinge können uns enzücken, Wo find ich Trost, Gesellenlied ..... Wolf
The Crying of Water (Manuscript) .... Campbell-Tipton
Heimliche Aufforderung ..... Strauss

The sixth and last Young People's Symphony Concert for this season will be given at Carnegie Hall on Saturday afternoon. The programme is of an entirely different character from those of the previous concerts. It offers four lovely examples of old French songs sung by M. Gilibert, who will also give his artistic interpretation of the Legend of the Sage Bush from "Le Jongleur de Notre Dame," by Massenet. This quaint legend relates how the rose, for fear of spoiling its beauty, refused to hide the infant Jesus even at the prayer of the Virgin, but that the humble sage bush, in answer to Mary's appeal, gave him the shelter denied by the rose, hiding him in a leafy cradle safe from the soldiers of Herod. The beautiful examples of Wagner's works, closing with the Good Friday spell, make a fitting ending to an exceptionally interesting and successful season. The programme follows:

PART I.

Overture, "In the Springtime" ..... Goldmark (1830)
Légende de la Sauge, from "Le Jongleur de Notre Dame" ..... Massenet (1842)
M. Charles Gilibert.
Largo ..... Handel (1685-1759)
(Arranged by Hellmesberger for solo violin, ripieno violins, harp and organ.)
Old French songs—
Je connais un berger discret ..... Wekerlin (1821)
Air à danser ..... Grétry (1741-1813)
Rose et Colas ..... Monsigny (1729-1817)
Margoton (chanson populaire).
M. Charles Gilibert.

PART II.

Overture from "Tannhäuser"
Prelude from "Lohengrin"
Prelude from "Parsifal"
Good Friday Spell ..... Wagner (1813-1883)

The programme which Walter Damrosch has prepared for the farewell appearance of the New York Symphony Orchestra at Carnegie Hall, Easter Sunday afternoon, with Mme. Gadski as soloist, is as follows:

Overture to "Tannhäuser" ..... Wagner
"The Nutcracker Suite" ..... Tschaikowsky
Aria from "Aida": Ritorno al Vincitor ..... Verdi
Mme. Gadski.
Variations on an original theme ..... Elgar
Songs with orchestra: Im Treibhaus, Träume and Wiegenlied.
Mme. Gadski.
Under the Trees ..... Massenet
Clarinet obligato, Mr. Leroy. Cello obligato, Leo Schulz.
Waltz, Vienna Life ..... Strauss
The Erl King ..... Schubert
(Orchestral accompaniment by Berlioz) Mme. Gadski.
"Farewell" Symphony ..... Haydn

At St. Thomas's Church on Monday evening there will be a rendition by the full choir of the church of a new cantata entitled "The Message from the Cross." The text selected and arranged by the Rev. Dr. Ernest M. Stires. The music composed by Will C. Macfarlane. Admission is free.

At Mendelssohn Hall on Tuesday afternoon, April 2, comes the only New York piano recital by Mme. Rosina Lhévinne. The programme:

Fugue, C major ..... Beethoven-Saint-Saëns
Sonata, B minor, op. 58 ..... Chopin
Allegro maestoso. Scherzo, molto vivace. Largo. Finale, presto non tanto.
Andantino and variations, B minor ..... Schubert-Tausig
In der Nacht ..... Schumann
Waldesrauschen ..... Liszt
Etude, A major ..... Scriabine
Barcarole ..... Liadow
Etude, A flat ..... Schloetzer
Waltz ..... Moskowski

Next Sunday evening will mark the return to town of Victor Herbert and his orchestra for a special spring series of Sabbath night concerts at Daly's Theatre, the most prolific composer of contemporary light opera successes being the only attraction the management of that playhouse has ever allowed to hold forth within its historic walls on a Sunday. Mr. Herbert is arranging for the inaugural concert a varied programme, including a liberal offering of his own popular compositions. The vocal performer of the evening will be Miss Bianche Duffield, soprano.

The last concert of the present series of the Marum Quartet will be held on next Thursday evening at Cooper Union, and the programme will contain two novelties. One of these is a quartet by Josef Suks, the Bohemian composer, whose works are little known in this country, founded on five Bohemian folk songs. A new quartet in A minor, by Arensky, the young Russian composer, is scored for violin, viola and two 'celli, which is an unusual distribution of the instrumental parts. Between these two modern compositions Mr. Marum has put Beethoven's sonata in F major for piano and violin.

With the close of its fourth season the Russian Symphony Orchestra announces its usual series of six Thursday evening concerts next season. The concert dates will be November 14, December 12, January 16 and 30, February 13 and March 5. The financial support given to it by the public has encouraged the society to adhere to its present policy of bringing forward at these concerts distinguished personalities in Russian musical life. With this end in view Modest Altschuler will go abroad in April to make the artistic arrangements for next season.

At the Hippodrome on Sunday evening, April 7, the People's Choral Union, under Frank Damrosch, will sing "The Messiah" with the large chorus of the union and the New York Symphony Orchestra. The soloists will be Mrs. Genevieve Clark-Wilson, Mrs. Anna Taylor Jones, Frank Ormsby and William Harper. Seats may be ordered in advance through Mrs. A. Simmons, No. 8 West 131st street.

STUDIO NOTES.

William C. Carl will give the second in the series of free organ recitals in the Old First Presbyterian Church, at Fifth avenue and 12th street, to-morrow evening at 8:15 o'clock, assisted by Miss Louise Ormsby, soprano, and Edwin Wilson, barytone. In response to requests Mr. Carl will play the Good Friday music by Baron Ferdinand de la Trombelle. The concert is free to the public, no tickets being required.

Irwin Eveleth Hassell, of No. 14 West 98th street, is to give a piano recital on May 1 at Carnegie Lyceum. He will be assisted by Miss Dumbaum.

On Tuesday next Mr. and Mrs. Eugene V. Brewster will give an operatic soirée at their home, No. 71 Midwood street, Brooklyn. Among those who will take part are Florence G. Hassell, Irwin Eveleth Hassell, Forbes Law Duguid, Florence Drake Le Roy, Signor Guetary, Sara Frances Evans, Mrs. Le Roy, Karl F. Scholing, Emma L. Ostrander, Joseph Steinberger and Mr. and Mrs. Brewster.

Pauline Hathaway, contralto, of No. 162 Clinton Place, sang in the "Stabat Mater" at St. James's Protestant Episcopal Church on Sunday evening, March 10.

Mrs. Griffin Welsh, soprano, of No. 292 Clinton avenue, Brooklyn, will give a song recital at Mamaroneck, N. Y., with Miss Annie Merritt, pianist, and Miss Maud Mix, elocutionist, to assist.

Miss Kathryn Gunn, of No. 497 Dean street, Brooklyn, has been engaged as soloist for a concert to be given in St. Matthew's Church on April 3. On Easter she will play a solo at the Baptist Temple.

At a private musical given at the residence of Miss Ruth King, No. 305 Gates avenue, Brooklyn, Aubrey R. Sayne, whose studio is at No. 313A Quincy street, gave several tenor solos.

Ivan Altchevsky, of the Manhattan Opera Company, sang at the chamber musical given under the auspices of the Art Organ Company at Steinway Hall last Thursday evening.

Helen True Winslow, teacher of singing and speaking voice, gave a musical at her residence-studio, No. 470 West 157th street, on March 18. She was assisted by Mme. Belcner, contralto; Mrs. Knudson, soprano, and A. J. Nagoh, tenor.

William H. Rieger, of this city, sang in a performance of Bach's passion music (in German) in Milwaukee on March 22.

The closing weeks of the middle term at the Institute of Musical Art have been of considerable interest to the students. The announcement of Alwin Schroeder's approaching departure and of Mr. Henschel's marriage added something to the coincidence that both of these celebrated artists appeared at the last Saturday morning students' recital as accompanists to their pupils. Mr. and Mrs. Henschel leave this week for their Highland home, to return, however, for next season's work in the fall. Mr. Stojowski gave a recital and the Kneisel Quartet another.

"DRAWING THE LONG BOW."

Some Remarkable Exploits Credited to Shooters of Arrows.

The expression "drawing a long bow" does not of necessity means the telling of a falsehood. It sometimes refers to a wonderful story, which may be true enough, but which is so marvellous as to require a firm trust in the veracity of the narrator to enable the hearer to believe it. Some of the longest bows of this sort have been drawn about bows and arrows.

These stories began long ago. Virgil, in the "Æneid," tells of four archers who were shooting for a prize, the mark being a pigeon tied by a cord to the mast of a ship. The first man hit the mast, the second cut the cord, and the third shot the pigeon as it flew away. The fourth archer, having nothing left to shoot, drew his bow and sent his arrow flying toward the sky with such speed that the friction of the air set the feathers on fire, and it swept on, like a meteor, to disappear in the clouds.

The stories told of Robin Hood's archery, illustrated by his wonderful performance as Locksley in Scott's "Ivanhoe," are also a decided strain upon modern credulity. The famous story of William Tell, doubted by many persons, is believed by other to have a foundation of fact. There was a Dane, named Foke, of whom the same story is told, and William of Cloudesley, an Englishman, is said to have shot an apple from his son's head merely to show his expertness.

Most stories of bows and arrows relate to the accurate aim of the archers, but a Frenchman—Blaise de Vigenene—tells one that shows the tremendous force with which an arrow may be propelled if the bow be strong and long enough. According to his own account of the matter, he saw Barbarossa, a Turk, admiral of a ship called the Grand Solyman, send an arrow from his bow right through a cannon ball!

Whether the cannon ball had a hole through it or not he neglects to inform us, probably not considering so trifling a matter worth mention.

Perhaps the most astounding of all stories about arrow shooting is that of the Indians that used to inhabit Florida. It is said that a group of them would form a circle, then one would throw an ear of Indian corn into the air; the rest would shoot at it and shell it of every grain before it fell to the ground. Sometimes the arrows would strike it so hard and fast that it would remain suspended in the air for several minutes, and the cob never fell until the last grain had been shot away.

It is such stories as this which fully justify the use to which the expression "drawing the long bow" is sometimes put.—Chicago News.

Musical.

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GEORGE SWEET
announces the departure of himself and class for Florence, Italy, by SS. Cretic, May 9. Students desirous of joining the party may obtain particulars by addressing 489 FIFTH AVENUE.

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A TRAINED ROOSTER.

Dick is the pet name for a trained rooster that is the proud possession of H. Read, of 16th and Pine streets. Dick has had an interesting and an original history for a rooster. Two years ago he was just a tiny chick, confined with dozens of his fellows in an ignominious wooden pen on a stall of a Market street poultry vender, and Mrs. Read, noticing his spirited appearance, purchased him and took him to the house as a pet. Dick stood the petting system so well that he soon grew very tame, and did all kinds of things that are not supposed to be within the nature of chickens. Now he is as docile as a pet dog, follows his master around, and crows from the shoulders of the male members of the family. Only when very much provoked does he apply his long spurs as a means of defence. From the time when he was taken from his coop in Market street Dick has never seen one of his own kind. He has associated with cats, dogs, mice and humans, but never with chickens. Now, as a special treat for him and a part of his education, and just to see what Dick will do, Mr. Read proposes on some clear Sunday to take him to a farm of a relative near the city and set the much petted bird down among numbers of other barnyard fowls.—Philadelphia Record.

BRINGING PERKINS ROUND.

The managing editor of a New York paper tells of an ingenious measure he once employed, while running a paper in Omaha, to convince a refractory merchant that it paid to advertise.

"I had been trying for a long time," says he, "to get my friend, a fairly prosperous business man, to insert an ad. or two, but he would invariably reply:

"'I don't believe it's any use. I never read newspaper ads. myself, and I'm not sure that anybody else does.'

"'If I can convince you that people read the advertising pages of my sheet, will you advertise'? suggested I.

"'Of course—if you can show me that it will do any good.'

"The very next day I ran the following line in the lightest faced agate in the office, and stuck it in the most obscure corner of the paper, between a couple of patent medicine ads:

"'What is Perkins going to do about it?'

"The following day the man who was averse to advertising hurried into my office and advised me that people were worrying the life out of him asking for an explanation of the line. So he begged me to explain the matter in the next issue. This I promised to do if he would let me write the explanation and would stand for it. He agreed, and I wrote:

"'Perkins is going to advertise, of course.'

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