THEATRICAL AMUSEMENTS.

"BROADWAY TO TOKIO," A NEW AND NATIVE EXTRAVAGANZA.

Cleopatra Leads Some Comic Men Around the World in Quest of Her Lost Heart—Felix Schweighofer's Farewell Performances—All the Bills of the Week.

An extravanganza of a distinctly American kind, mixing songs and dances with other cheerful sounds and bright sights was disclosed last night in "Broadway to Tokio" at the New York Theatre. There was so much in it that the performance lasted until after midnight. After the surplus of poor things has been eliminated, the plenty of good ones will constitute a popular entertainment. It has rather more of coherence than most plays of its class possess. The mummy of Cleopatra is brought back to life and beauty, but her heart is missing. She and her new owner go in search of it. As they travel from Egypt through America to China modern Antonys of various nationalities fall captive in her train, and she promises that the one who restores her heart shall be rewarded with the love which it will make her capable of. George V. Hobart and Louis Harrison have told the fanciful story in glib prose and jingling verse. A. B. Sloane and Reginald DeKoven have made suitably light and tuneful music. A company of contrasting comedians has been gathered. The woman who follows her lost heart across a continent and an ocean is Fay Templeton. This is not the first time that she has travestied the Enchantress of the Nile. Her real opulence of good looks, her comic mimicry of voluptuousness, and her clever humor as a burlesquer, qualify her for such employment. She is easily and properly the central figure. Never has she appeared more advantageously for herself or an employer. The funny wooers were Joseph Sparks as an Irishman, Ignacio Martinetti as a Frenchman, Joseph Ott as a Mormon, Bert C. Thayer as a sculptor, Nick Long as an Italian and Otis Harlan as a showman. They are a clever lot, and each contributes something old or new in the way of a specialty. Others mentionable are Josie Sadler for an unctuous delineation of a German woman, Alice Judson for a baby stare and a high note as a prima donna, Idelene Cotton for good mimicry as a briefly incidental Italian woman and Lew Simmons for old-style humor and a funny laugh as a negro. The scenes show the Eden Musée, with some of the wax figures brought to life; a railway car on a trans-continental line, with travesties of travellers and their ways; the Cliff Park at San Francisco, with the high revels of a costume ball in progress; Long Acre Square at night, with some things that happen in upper Broadway and many more that never do, save in stage misrepresentation; the deck of an ocean steamer, where a charity concert gave the excuse for vaudeville, and a palace in Tokio, where the final ballet was danced.

The principals often stepped out of the characters and the plot that the authors had supplied them with, and were entertaining as themselves. In this respect Fay Templeton was undeniably the cleverest and most amusing. She sang a negro song with the refrain, "Now I'se got some money, well, I'm comin' 'round." As it was a sequel to the popular ditty which said "When you ain't got no money, well, you needn't come 'round," which May Irwin sang last season, Miss Irwin and Miss Templeton are the "rag-time" queens, and these two songs gave a good opportunity to compare their methods. The newer one is hardly as tuneful as the familiar piece, and has the disadvantage of being a copy. Miss Templeton imitated Eugenie Fougère so closely and at the same time so comically, that she received the heartiest applause of the evening. She wore a dress that was the counterpart of one that the French woman displayed here recently. Miss Templeton naturally resembles Fougère to some extent, but this likeness had been adroitly heightened. The walk and gestures were cleverly counterfeited and an Fougère's peculiarities of voice were copied exactly. Miss Templeton's imitation may rightly be called a triumph in mimicry. The other specialties were far behind Miss Templeton's in art, but they were almost all amusing. Joe Ott and Otis Harlan sang some odd, but comical songs. Idaline Cotton and Nick Long introduced their sketch of Italian street venders, which is familiar to vaudeville show frequenters. Those interpolations and some others were only half of what Mr. Hobart and Mr. Harrison had connected in writing their libretto. The other diversions were some ballets of exceptional beauty. Not since "The Man in the Moon" was first shown at this theatre had such beautiful and tastefully costumed dancers been seen in any show. Nearly the whole last act was devoted to this sort of entertainment. The scenery, which was a handsome Oriental picture had been designed and painted by Ernest Albert. The dancers executed some spectacular movements which were called the Cherry Blossom ballet. This did not come until late in the evening and after the audience had loudly applauded an electrical butterfly ballet. This was shown on a darkened scene, studded with electric light bulbs that flashed like fireflies. The dancers were costumed in their silks with elaborately painted wings, somewhat in the effect of the costume of the serpentine dance. Added to that familiar idea was the newer one of studding their gowns and hair dress with small electric lights. The sight was indeed beautiful.

Take it all in all, "Broadway to Tokio" was a successful entertainment. Less money had been spent on it than had made its immediate predecessor, "The Man in the Moon," wonderfully fine in costumes and scenery. The falling off in that respect was marked. Nor was the play comparable for wit or music with those which Mr. Morton and Mr. Kerker used to provide for the Casino, such as "The Belle of New York." But it had the essentials of farce, vaudeville, ballet and comic opera to make up the kind of extravagance which New York likes. The spectacles were showy, the taste displayed in them was not deplorable, the show of women was gay without much offence, and the general outcome was a popular success.

Plays lately in Broadway have gone this week to two theatres a little away from the town's centre. "The Tyranny of Tears" is at the Harlem Opera House, where it is performed by John Drew and the same companions that he had for months at the Empire. "A Stranger in a Strange Land" is at the Grand Opera House, with no change for the worse in the company that was in it at the Manhattan. "Never Again," a farce that had its term at the Garrick last year, is the week's reproduction at the Murray Hill. "The King of Rogues" is at the Star. "At the White Horse Tavern" is resumed at the Irving Place.

The new plays of Monday were all of foreign origin. "The Surprises of Love" at the Lyceum and "The Magic Melody" at the American being French, while the other operatic novelty at the last named theatre, "At the Lower Harbor," was Italian. But Americanism asserted itself last night in "Broadway to Tokio" at the New York.

The Casino has "The Belle of New York" on its stage for a probably short time. This is the final week of "The Village Postmaster" at the Fourteenth Street. Their last fortnight has been reached by "The Manœuvres of Jane" at Daly's, "Wheels Within Wheels" at the Madison Square, "The Cowboy and the Lady" at the Knickerbocker, "Three Little Lambs" at the Fifth Avenue, Mrs. Langtry has a month for "The Degenerates" at the Garden. The Frohman Company at the Empire is employed indefinitely in "Brother Officers," Maude Adams at the Criterion in "The Little Minister," Anna Held at the Manhattan in "Papa's Wife," William Gillette at the Garrick in "Sherlock Holmes" and May Irwin at the Bijou in "Sister Mary." The other plays, with their stop dates in the uncertain future, are "Naughty Anthony" at the Herald Square, "Ben Hur" at the Broadway, "Whirligig" at Weber & Fields's, "Chris and the Wonderful Lamp" at the Victoria and "Way Down East" at the Academy of Music.

Vaudeville is to be had in the large instalments of the "continuous" programmes, or in bills of an evening's length. Leaders in the all-day-and-evening bills are Marie Dressler, Leo Dervalo and Willard Simms at Proctor's Theatre, Montgomery and Stone, McPhee and Hill and Hallday and Ward at Proctor's Palace, Minnie Seligman, Louis Gunning and the Elises at Keith's, and Edwin Latch and Emma Carus at Pastor's. At Koster & Bial's, music hall vaudeville depends on Lafayette, Marion Manola, Mark Jansen and Hutchie, with others. Miner's, which is the theatre in 125th street originally called the Columbus, retains Hallen and Fuller, Fox and Allen, and an elaborate specialty by boy choristers. Wax show, cinematographe views and music from the Neapolitan band make up the Eden Musée bill. Burlesque shows, with relics of specialties, are furnished at the Dewey and the Comique.

The fact was noted in THE SUN that Elsie Leslie, once known as a juvenile actress, went to Australia, retired from the stage to marry a Russian nobleman, is now getting a divorce in London, and is going into vaudeville there. Nine letters have thus far been received to point out a supposed blunder. That Elsie Leslie is not the Elsie Leslie lately with Joseph Jefferson, and THE SUN didn't say she was.

Richard Mansfield's plans for "King Henry V." next season are tangible. Richard Marston showed yesterday a model of the throne room with which this version of the play will open. It is a reproduction of Westminster Hall, the oldest part of the present palace. The costumes are under contract in this country, and an American composer will write the incidental music. The armor will be bought by A. M. Palmer in England and France, where he will go to consult with several authors who have dramas under way for Mr. Mansfield.

Felix Schweighofer brought his engagement at the Irving Place to an end last night. He assumed comic characters in two farces not previously used here by him, but, while they were exceedingly amusing, they did not reveal any phase of his talents not previously shown. It may be said of him that he has convinced his New York audiences that he deserves his fame as the best low comedian now on the German stage.

David Belasco announced last night that he had sold half of the road rights of "Naughty Anthony" to Charles E. Evans, proprietor of the Herald Square Theatre, for $20,000. When the play leaves the Herald Square Theatre Evans says he will star in it, playing the title rôle. He last played in a revival of "A Parlor Match."

Olga Nethersole telegraphed from Washington last night that she was better and would probably come to New York to-day. She has postponed her opening in Sapho at Wallack's until next Monday though, in order to obviate any danger of a reaction.

William Gillette had the Garrick crowded to the utmost yesterday afternoon by theatrical people whom he had invited to an extra performance of "Sherlock Holmes." No tickets were sold. The audience included nearly every player employed or idle this week in Greater New York. As many more applicants, connected with the stage in one way or another, could not be accommodated. The points of the piece, especially those that were new and tricky, were keenly appreciated. There was abundant applause and Mr. Gillette had to make a speech.

CLERGYMEN IN THE GREENROOMS.

Chaplains of the Actors' Church Alliance Trying to Reform Williamsburg.

Four Williamsburg clergymen have begun work among the actors and actresses of the Williamsburg theatres, looking to a discontinuation of Sunday theatrical performances, and to inducing the performers to join the Actors' Church Alliance of America. This society was organized about two years ago and Bishop Potter is its President. The Rev. Albert H. Shaw, pastor of the New England Congregational Church, the Rev. Howard Wilbur Ennis, pastor of the First Dutch Reformed Church, the Rev. Dr. James H. Darlington, rector of Christ Episcopal Church and the Rev. Sydney Herbert Cox, pastor of the Lee Avenue Congregational Church, are the accredited chaplains of the society for Brooklyn. Recently they have visited the five playhouses in Williamsburg, the Amphion, Gayety, Empire, Novelty and Unique theatres, where through the courtesy of the managers they were permitted to go into the greenrooms. In all the green rooms the clergymen distributed the cards of the alliance and tacked others to the walls of the dressing rooms.

"The organization," said the Rev. Mr. Ennis yesterday, "can, by invoking the law, compel the theatres to close on the Sabbath, but we should much prefer that it were done in this more gracious manner. In the near future a mass meeting will be held in the Amphion Theatre in the interests of the organization to which the public will be invited. I firmly believe that the matter only needs to be presented to the public to have them endorse the movement.

"Immoral plays, despite the general opinion to the contrary, have not been such a financial success as those that are pure.

"If the public and church members will show their appreciation of the efforts of the managers, who are in earnest in their efforts to present clean productions, then the theatre will gladly meet them more than half way. It is wrong to believe that actors and actresses are bad people. If we want to help the dramatic profession, we can do so by patronizing plays that are pure and by boycotting plays that are hideous."

PICTURES AT THE DEWEY SEIZED.

Biograph Films Carried Away in an Injunction Proceeding by Edison.

United States Marshal Henkel sent two of his deputies to the Dewey Theatre on Fourteenth street yesterday afternoon to seize the photographic films used in the moving picture machine there. The deputies were armed with a writ of attachment issued by Judge Lacombe of the United States Circuit Court, which stated that the films were being used in disobedience to an injunction obtained by Thomas A. Edison, who has a suit for infringement pending against Eberhard Schneider, owner of the machine and films at the Dewey.

When the Federal officers reached the theatre neither Timothy "Dry Dollar" Sullivan nor George J. Kraus, who run it, was there. Their subordinates saw in the act of confiscation an indication that their employers' "pull" was gone. The real state of affairs was not known until after 8 o'clock at night and the knowledge brought with it relief.

"That's better," said one of the men. "Those pictures were pretty hot and I thought that was the reason they were nabbed." A spare set of films was procured and pictures was shown at last night's performance.

Schneider said last night that he had been enjoined from using a machine a year ago and that he had then bought an Edison machine, put a few attachments invented by himself on it and proceeded with his business. He did not know of any reason for an injunction in regard to the films he was using. "I buy them from reputable firms here," he said, "and change the titles of the pictures. I don't think they are copies of any of Edison's films. So far as I know they are not infringements on the films of any maker."

Among the films seized were some not concerned in the Edison suit.

THREAT TO STOP "SAPHO."

If Anybody Bothers Miss Nethersole, It Will Be the Police, Not Comstock.

Anthony Comstock was asked yesterday afternoon if it was true, as reported, that he was going to stop the production of "Sapho," the play written by Clyde Fitch for Olga Nethersole, which opens next week at Wallack's. Mr. Comstock said:

"I am not and never had any intention of doing so. In fact, I did not know that there was such a play until my attention was called to it yesterday afternoon. I told the person who spoke to me about it what the law was, and added, that, if such scenes and such dialogue were in the play as he quoted, the production of the piece would probably be a violation of the law. I have since been told that the things he mentioned are not in the play at all, and I have been led to think that the whole agitation was a scheme to advertise the play. I have enough other work to do without going out of my way for more. If there is anything wrong in this play it is for the Chief of Police to stop it. This is his work not mine."

Chief Devery said: "Why, they tell me that play is worse than 'Orange Blossoms' and if that's so, why, it will simply have to stop. Inspector Thomipson will visit the theatre on the first night, as it is to be produced in his precinct, and if it is all we hear it is the curtain will be rung down."

Changes at the Opera.

Mlle. Calvé is not after all to sing *Cherubino* in "Le Nozze di Figaro" next Monday night with Mmes Sembrich and Eames. She demands further rehearsal in the rôle and as rehearsals are difficult to arrange at the Metropolitan Mlle. de Lussan is to take her place in the performance. It is the rehearsal question which has also compelled the postponement of "Tristan und Isolde," which was to have been sung next Wednesday night. M. Van Dyck, who is to sing *Tristan* for the first time, is naturally unwilling to assume such an important role without the opportunity for rehearsal. "Die Walküre" is to be given in place of "Tristan und Isolde," with important changes in the cast from those heard already in the opera. Mmes. Ternina and Gadski and M. Bertram will take the places of Mmes. Nordica and Eames and M. Van Rooy. Mr. Grau hopes that both of the postponed performances may be given later. The season of opera in Brooklyn will begin on Feb. 6 with a performance of "Carmen" and on the following Thursday afternoon a special matinée with the same opera as the attraction will be given at the Metropolitan. On Tuesday, Feb. 6, the performances of the "Nibelungen Ring" in Philadelphia will begin. During the week of Feb. 5 the Maurice Grau Opera Company will give in all eleven performances. It is easy, under these circumstances, to understand why it is impossible to hold rehearsals. "The Merry Wives of Windsor" and "Il Fauto Magico" are still promised, however, for the remote future.

Failed to Make Elm Street Lafayette Avenue.

The Board of Aldermen passed a resolution changing the name of Elm street to Lafayette avenue. The resolution received only eleven votes in the Council.

PITTSBURGH ORCHESTRA.

Heard Here for the First Time Last Night in Carnegie Hall.

The Pittsburgh Orchestra, of which Victor Herbert is the conductor, gave its first New York concert last night in Carnegie Hall. This organization was founded nearly five years ago and followed the presention of a music hall by Andrew Carnegie to the Pennsylvania city. The orchestra has met with such success at home that its resources and activity have gradually been increased. It now consists of seventy players, and during a period of twenty weeks gives in Pittsburg eighteen concerts and as many public rehearsals. These are naturally not dependent on the support of the public, and receive a subsidy from a group of citizens who are willing to advance the necessary funds to secure a good permanent orchesta for the city. This disposition, it may not be out of the way to observe here, exists in other American cities more generally than in New York, where support cannot be found for a permanent orchestra in the sense that word should be understood. A permanent orchestra does not merely remain an organization in one city. To be permanent it must have the exclusive service of its players who are enabled to devote all their time to the work of the organization. Such an orchestra New York does not yet possess, although they exist in Boston and Pittsburg. Yet the concert given last night in Carnegie Hall was for the purpose of exhibiting for metropolitan approval the efficiency and skill of the Pittsburg Orchestra.

Victor Herbert selected a programme which suggested some of those arranged by the lamented Anton Seidl, under whom he served here in the past. It comprised Berlioz's "Carnaval Romain" overture, Tschaikowski's fifth symphony in E minor, Liszt's "Mephisto" waltz, and the overture to "Die Meistersinger." Marie Brema, who appeared here for the first time this season, sang two arias from Rameau's "Castor et Pollux" and a group of "Chansons à Danser" by Alfred Bruneau, who had arranged them for orchestral accompaniment and imparted to the singer his ideas as to the manner in which they should be sung. Mr. Herbert is known here as a conductor of experience and enthusiasm, and a musician of attainments. He has frequently acted as conductor while a member of Mr. Seidl's orchestra. In addition to these qualities to constitute his fitness to be at the head of a serious orchestra, must be included his emotional and sympathetic temperament. The orchestra, it must be admitted, played without great finish. There was a deficiency of surety in the attack and the wind choir seemed frequently out of tune, although the horn solo in the second movement of the symphony was well played. The greatest evidences of preparation were to be found in the performance of the "Mephisto" waltz, which was played with great accuracy and spirit. Mr. Herbert's least satisfactory work was in forcing the tone beyond the capacity of the instruments. The strings generally deserve great praise and played with more unanimity than either of the other divisions of the orchestra.

Mme. Brema was in good voice and sang with her accustomed spirit and enthusiasm. It is always to be regretted that these qualities in her work are gained at the cost of skill and finish in the purely vocal side of her performances. The Bruneau songs, in which she was heard, proved to be a very charming series and are unlike the composer's scientific writing in other fields.

PADEREWSKI HEARD AGAIN.

Played Yesterday at Sherry's With the Adamowski Quartette.

Ignace Paderewski and the leading members of the Adamowski Quartette are not only countrymen but are intimate friends and have been so for many years. On previous visits to New York he had appeared in public with the quartette just as in other cities here he has given concerts in aid of musicians in need of help. Once in San Francisco he played for the benefit of M. Marsick, the French violinist who found himself desperate in the Western city after an unsuccessful tour across the continent.

The Adamowski Quartette has not been heard often in New York, but the cooperation of M. Paderewski served yesterday to attract an audience that almost filled the large ballroom at Sherry's. It was a fashionable gathering and afforded an excellent opportunity for those who arrived early and got front seats to see and hear the pianist at close range. He appeared from the conservatory and sat against a background of light which touched his tawny hair like an aureole. It may really be seen that the circumstances were all in favor of an enjoyable time for the largely feminine audience that was present. The pianist was down for three solo numbers by Chopin, a composition of his own and a Liszt rhapsodie. To these he added two Chopin numbers. He played, of course, with the poetry and charm that are possible only to him among pianists to-day. One is always reminded when Paderewski plays of the remark made by the most famous of resident pianists who is one of the Pole's most enthusiastic admirers.

"Possibly," he admitted, "there may have been among the giants of the piano some who played better than Paderewski. But there never was in the world another performer who played so beautifully."

In the Schumann quartette for piano and strings he showed that his wonderful interpretation of that master is as puissant in ensemble playing as alone.

The Adamowski Quartette was heard in a new work by Starkowski. The members play well in many respects, but there is a roughness that keeps the work below the highest standard to which New York is accustomed.

Perry Averill's Recital.

Perry Averill, who has been for several years a more or less conspicuous figure in local music, gave a recital yesterday afternoon at the Mendelssohn Hall before an audience of considerable size. Mr. Averill belongs to a class of singers comparatively numerous in New York. He is the possessor of an agreeable baritone voice of average quality and sings well enough to please most of his hearers. It is readily conceivable that persons who do not hear a great deal of music and do not set their standards too high, might derive keen pleasure from the entertainment offered yesterday afternoon. A part of the audience present at that time undoubtedly enjoyed itself greatly. There was much in the programme to interest all music lovers, and the numbers gave evidence of the greater care that singers must nowadays take if they desire to attract attention. It is not sufficient to sing merely the conventional and customary songs that were always to be found on programmes. Something newer, at least, unfamiliar and, at the same time, meritorious must be sought out. Mrs. Sneling's concert on the preceding afternoon in the same place proved the great value of this method. Her programme was more attractive than Mr. Averill's, but he also had made some effort to avoid the conventional.

Four songs by the American composers Purdy, Harris, Carey and Fisher were among the numbers as well as Von Fleitz's song cyclus "Lilland" and a scene for the baritone from Jules Massenet's opera "Le Luthier de Crémone." This was not performed, however, for the first time in New York, as the programme stated. The entire opera was sung several years ago at the Wallack. In a more usual vein were the numbers by Beethoven, Gering, Thomas, Rubinstein, Grieg and Bugert. Anna Otten, a young violinist, who was shown for numbers by Bach, Ries and Wieniawski, showed the possession of genuine talent for the instrument and excellent preparation for it.

Kneisel Quartette Concert.

The Kneisel Quartette gave last night, at Mendelssohn Hall, the third concert of its evening series. The programme included Haydn's string quartette in D, Beethoven's quartette in E minor and Faure's sonata for violin and piano, played by Franz Kneisel and Mme. Antoinette Szumowska-Adamowski. The Beethoven quartette is the second of a group of three composed in 1803. The Russian theme used in the composition was selected by Beethoven in honor of his friend Count Kasoumoffsky, to whom the three quartettes are dedicated. It occurs in the trio of the second movement in this quartette. Gabriel Faure's sonata was not heard here for the first time in this concert, although he is best known through the performance of some of his songs. It is in the field of chamber music that he has been least active.

The playing of the quartette last night in the Haydn and Beethoven numbers was as finished as ever. It is only necessary to hear occasionally the work of other quartettes to realize the remarkable efficiency which these performers, under Franz Kneisel, have acquired. It is sometimes as easy to be accustomed to what is nearly perfection in musical performance as to grow indulgent to faults through repetition. It needs only contrast to bring into relief the merits or defects. Last night the mastery of the Kneisel group struck the audience with new force. The Faure sonata in the care of two such players as Mr. Kneisel and Mme. Adamowski was, of course, heard to the best advantage.

YOU PRACTICALLY RUN NO RISK,

As the chances are very much more than favorable for filling your Hotel or Boarding House with desirable patrons if you place your advertising in THE SUN'S columns.—Ade.

M'CLELLAND INDISCREET.

THIS ACCORDING TO A FRIEND WAS HIS WHOLE OFFENDING.

Beginning of the Trouble Between Him and Mrs. Stephens—His Attentions to the Young Woman of Washington Avenue—Four Charges Made Against Him.

It was learned yesterday that four charges have been preferred against the Rev. George L. MacClelland, formerly pastor of the Immanuel Presbyterian Church of Flatbush, instead of two, and that in substance these charges are:

1. Frequently indulging in untruthfulness and deceitful and dishonest conduct.
2. Circulating stories derogatory to the Christian character of Mrs. Benjamine F. Stephens.
3. Factious opposition to the Board of Trustees of his church.
4. Attempting to disrupt the church.

Under the first charge, as THE SUN is informed, there are fifteen specifications; under the second charge three, under the third charge two and under the fourth charge one.

According to Mr. MacClelland's friends, he would never have been charged with anything before the Presbytery had it not been for the vindictiveness of one woman and they say that woman is Mrs. Benjamine F. Stephens, who, with her husband, was a prominent member of Immanuel Church. It was stated yesterday that, early last spring, Mrs. Stephens made accusations in a general and informal way against Mr. MacClelland. The Presbytery heard about it and appointed a committee, of which the Rev. Dr. John F. Carson was the chairman, to find out what was the matter in Immanuel Church. According to the story told yesterday, this committee reported that Mr. MacClelland had been guilty of no act for which he ought to be prosecuted before the Presbytery and recommended that a letter of honorable dismissal be issued to him.

That evidently was not satisfactory to Mrs. Stephens, and she again pressed her charges. In the meantime, it is said, the Rev. Dr. Foote, who was a member of the Carson committee, advised Mr. MacClelland to resign his charge, adding that he could assure him that everything would be all right. Dr. Foote is an old man, Mr. MacClelland is a young man, and the younger followed the advice of the elder. After the resignation had been handed in a second committee, at Mrs. Stephens's insistance, it was said, was appointed to make another investigation, and that committee reported that there was sufficient ground in the charges for a prosecution. Hence the present status of the case.

Mr. and Mrs. Stephens live at 1283 Flatbush avenue. Mrs. Stephens, by general agreement, is a person of much tenacity of purpose.

"Why," said one of Mr. MacClelland's friends yesterday, "there were two factions in the church, one headed by the trustees and the other by the session. The trustees wanted to spend the money from the collections for current expenses. The session said that the money should go for the benevolences. The Stephenses were with the trustees. They had a mortgage on the church. MacClelland had to choose between the factions. He found that Presbyterian law was on the side of the session and he went over to the session, body and breeches. He's an impulsive chap and he never does anything by halves."

As to the sermon Mr. MacClelland preached last spring on "Presbyterianism," it is said a lot of rubbish which he never uttered was given out as a part of it.

"Then there's that charge," continued Mr. MacClelland's friend, "about saying derogatory things about Mrs. Stephens. That brings in an anonymous letter Mrs. Stephens is alleged to have received, which, I believe, charged her with saying things about MacClelland and which stated, I have heard, that, unless she stopped, something would happen. Now the facts are that the woman charged no less than three persons with writing that letter, but she couldn't saddle it upon them and then she concluded to try it on MacClelland. She accused him of writing it and then said that Post Office authorities possessed certain information which they would put at her disposal and which would prove that MacClelland wrote the letter. Now the trouble has been taken to investigate that story and it has been found that the Post Office authorities never told Mrs. Stephens any such thing. But more than all this, Mrs. Stephens said, in the presence of witnesses, mind you, that there was a good deal of truth in the letter, after all."

"How about the story which connects Mr. MacClelland's name with that of a young woman living in Washington avenue, Brooklyn?" asked the reporter.

"There's about as much truth in that story as there is in all the rest of the Stephens rubbish. The facts are these: While MacClelland was preaching in Gloversville a young woman of Brooklyn went there on a visit. She was introduced to the young parson. The young woman who introduced them said as she did so:

"'You both are engaged, so you may find many subjects having a common interest.'

"To this the visitor replied in substance: 'Oh, I've been engaged before and I don't think a little like thought should spoil anybody's good time.'

"When that conversation occurred MacClelland was engaged to his present wife. From what the visiting young woman said I suppose she also was engaged. At any rate, she knew that MacClelland was. Not long after that he was called to Immanuel Church. He called now and then on the young woman he had met in Gloversville, but if she calls the attention he paid her marked attention, it startles me to think what she would call sure-enough attention. Now the fact of the whole business is, these charges are too trivial for a serious body like the Presbytery to consider. What MacClelland has really been guilty of is an indiscretion and a woeful lack of common sense. If the Presbytery would inject a liberal quantity of the after article into the young preacher, give him his letter of dismissal and send him on his way rejoicing, it would be doing a good turn for itself, for MacClelland and for the church."

Mrs. Stephens was invisible to reporters yesterday, but at her house was a man who did the talking for her. This person said:

"Mrs. Stephens is prepared to prove every charge she has made and every specification. She has the affidavits of many witnesses cited to appear before the Presbytery, and she has an affidavit to back up every specification."

The case comes up on Feb. 1. Virtus L. Haines, a Brooklyn lawyer, will look out for Mr. MacClelland's interests on the floor of the Presbytery, but the whole case of the defense has been prepared by George F. Chipperfield, at one time the pastor of the largest church in Malone, N. Y., but now a lawyer at 41 Cedar street. The defence will seek to have the case dismissed without going into its merits. Many of the strong men of the Presbytery are inclined to believe that this would be the happier disposition of the case. They are inclined to the belief that the accused has been really guilty of nothing more than indiscretion, and they don't think his career in the ministry should be blighted by subjecting him to a trial.

FUSION IN LOUISIANA.

Republicans Get Together So as to Join Populists and Independents This Spring.

NEW ORLEANS, La., Jan. 23.—The regular Republicans, known as the Herwig faction, have joined forces with the Sugar or white Republicans, and have called jointly a State convention to meet in Alexandria, on Feb. 2, to nominate a full State ticket. The Populists will meet in Alexandria Feb. 4. This action by the Republicans is understood to mean a fusion of all the elements, Republicans, Populists, and Independent-Democrats, in opposition to the Democratic ticket nominated at Baton Rouge last month. A similar movement was made in 1888, when the fusion ticket headed by Pharr, a Republican, nearly carried the State, and did carry it, so his supporters say, but was counted out. The alliance between the old-time Republicans, under Herwig, and the new Republicans, it is asserted, will bring great strength to the ticket. One faction of the old-time Republicans, under Wimberly, the present Collector of the Port of New Orleans, still holds out against the fusion, but the faction is very weak in votes and has little influence, except that it holds most of the Federal offices.

The election of delegates to the National Convention has been postponed to the latter part of April, after the late election, to prevent the squabble between the Republican factions interfering with the State campaign.

CHICAGO TO HAVE A CONVENTION.

The Prohibitionists to Meet There on June 27 in National Convention.

CHICAGO, Jan. 23.—A call for the National Prohibition Convention was issued to-day by Oliver W. Stewart, chairman, and William T. Wardwell, secretary of the National Convention of the Prohibition party. The Coliseum is chosen for a meeting place, and the date fixed for Wednesday, June 27. Each State is entitled to four delegates at large and twice as many delegates as the number of members of the lower house of Congress to which it is entitled. Each State may also send one additional delegate for every 1,000 votes or major fraction thereof cast for Joshua Levering for President in 1900.

LIVE TOPICS ABOUT TOWN.

The delightful calm which now exists among the singers at the Metropolitan Opera House has never before been observed there in such completeness. Not only do the prima donnas regard one another with undying affection, but furthermore the friendliness of the prima donnas' husbands is this year a feature of the Metropolitan season. A person unfamiliar with the situation would doubtless be delighted at the sight of such good will and kindly feeling, and it is only those acquainted with certain other facts who have doubts of the continuance of this condition. Since M. Saléza received his famous challenge, nothing has disturbed the surface of affairs. Matters have been going in such a way as to make it likely that an outbreak cannot be delayed very much longer. This time it will not be only a tenor who is heard from, nor will one of the women be the most important figure in the impending excitement. Several members of the company are likely to be embroiled simultaneously in their own particular troubles which will cause Maurice Grau to summon all his philosophy as a protection against the fate that might be expected to overtake an operatic impresario. It is unfortunate that the amiable song-birds should be disturbed by any such unseemly incidents now impending. They seem to be purely the result of too much kindly feeling and a reaction from all the friendship which has existed so far.

A handsome French woman who looks as if she might be a dressmaker is the latest addition to the list of New York's itinerant traders. She goes about in the most business-like fashion offering for sale in the smaller restaurants and saloons cheap French jewelry and apparently finding enough purchasers to make her business profitable. Her manners are amiable and her personality agreeable, two factors in her success that are not to be overrated. Her most striking peculiarity is the manner in which she attracts attention to her wares. She carries in her hand a dress-suit case, and when she enters a saloon looks as if she had stepped in to inquire the way to a railroad station. She puts down her bag on a counter without explaining what her business is and opens it suddenly, revealing a vast number of small packages wrapped up in white paper, as well as a cushion filled with specimens of her wares. If this display, intended for the entire room, does not have its effect, she carries the bag from one person to another and reveals the contents for the special benefit of each. Evidently the plan works well and she seems to thrive.

The hope that relief from the Fifth avenue stages would be found in the substitutes promised for next autumn does not seem likely to be fulfilled. The specimens seen now on Fifth avenue are intended to take the place of the old kind of vehicle. They move much more rapidly, are better lighted and progress at a more regular rate than the old stages. It is only in these respects, however, that the horseless vehicles are an improvement over their predecessors. If the style adopted closely follows the two or three new stages, there is little promise of comfort. The new vehicles are so narrow that it is impossible to sit in them with any comfort when the opposite seat is also occupied by a passenger. Evidently there is no means of ventilating them and after they are partly filled, the atmosphere is scarcely to be tolerated.

The fashion of decorating flowers with various kinds of paper very rarely produces agreeable æsthetic results. When colored papers, supposed to match the tints of the flowers or to contrast with them, are used, the general effect is likely to be distressing to everybody but the florist. Recently an effective use of paper has been devised by a Broadway florist to reveal the beauties of a new style of pink. Each of the blossoms is surrounded with a background of satin-likewhite paper, with edges cut into the form of lace. As the carnations are of a delicate color, the new fashion of displaying their beauties seems to be the first one that has ever added to the beauty of the flowers and at the same time met satisfactorily the standards of good taste.

Jean de Reszke is not to come back to this country according to a letter received here last week, and he is settled in his new house in Paris, although he has during the past few weeks been reminded of America in a way that was not wholly pleasant. For a month he was under a doctor's care for neuralgia, but showed no signs of improvement. After a while he discovered that it was not this ailment that caused all his discomfort, but a persistent and continuous toothache which required the services of an American dentist in Paris. M. de Reszke has been under this dentist's care and is now very much better, although it is extremely improbable that he will care to sing before the opening of the coming Garden season in London. He has made no engagement to appear in Germany or anywhere in Europe, and it is probable that he will not sing more than half a dozen times in all before he returns next year to this country. His wife's house in Paris is completed, and M. de Reszke has there a small theatre used for private performances. The plans for more ambitious public theatres which he discussed here last winter seem to have been entirely abandoned.

Col. Abe Gruber, who devotes his spare time to adding gayety to the politics of the Twenty-first Assembly district, has again disconcerted his opponents by endorsing the man whom he has been fighting against for a County Committeeman, and there are those who might describe it as a masterly retreat in the face of superior members disguised as a masterly advance. It is more comprehensive, however, to call it a Gruberism, and to add it to the long list of amusements which the energetic little Colonel has contributed to his constituents. Four years ago a young man not known to fame was persuaded that he might find the highway to statesmanship in the Twenty-first district if he would oppose Col. Gruber. It is possible that Col. Gruber was not ignorant of the young man's ambition. The latter had some money and he placed himself "in the hands of his friends." He printed nice little books for his constituents and his advisers told him that the "old man at the Fifth Avenue Hotel" had his eye on him. He composed pieces and read them and he gave a big dinner for all of the voters who would accept his invitation. The young man wound up his campaign and moved out of town after spending some $15,000 or $20,000 for an experience that was probably worth all that it cost. Ever since Col. Gruber captured a room full of Irishmen at a banquet in Delmonico's seven or eight years ago by singing with much feeling "The Shamrock Plucked From Mother's Grave," he has never disappointed his admiring constituents by failing to do his turn at the polls. Gruber believes that if a man finds that he can't hold the centre of the stage all the time it is advisable to do flip-flaps on the side and trust to the time light occasionally straying in his direction.

A broker who has a discriminating eye for pictures saw in the window of a Broadway art dealer not long ago a small head, done in oils, which he recognized as the work of a man who was especially clever in duplicating the few originals which he had painted. Several years ago he painted four or five heads which he knew were good, and rather than make a failure in something new he has spent much of his time in reproducing these pictures. Practice has made him so facile in this work that he can turn out a respectable copy in half an hour, and his prices for them run from $3 to $5 each. The broker wanted one of these heads and he entered the art store and asked the price of the one in the window.

"That is a very fine painting," said the dealer, "but the artist who made it is very much in need of money and I can sell it to you, framed as it is, for $150."

"You must be mistaken in the price," said the broker, "because that is one of dozens of copies of the same head."

The art dealer became very indignant, but when the broker explained that he knew the artist, and that he could get from him this head for $3, the dealer angrily told him that he had nothing in his store which he would sell him.

The broker told this incident several nights ago to some acquaintances, among whom was a Danish artist who is just beginning to find a market for his work, and the latter supplemented it with an experience of his own. Being been much in need of money a year ago he offered thirty water-color pictures to a dealer who had sold some of his works. The dealer told him that there was no demand for his paintings, but as a favor he would give him $30 for the lot. That was $1 each and the artist was forced to accept. Two days later he was in the dealer's store when a woman entered and admired one of his water-colors. The dealer assured her that it was the work of a very clever man, and when she asked the price of it, he told her in such a low tone that the artist could not overhear. The woman's voice was loud, however, and when she replied, "Well, I will give you $60 for it if you will put a new mat on it," the artist knew that the dealer got twice as much for this painting as he had paid for the entire lot. "Not all dealers do this sort of thing," added the artist, "but the average picture buyer has very little idea of the value of paintings by comparatively unknown men and a dealer can fool them very easily if he is so inclined."

As to Lots, Plots or Farms.

Readers of THE SUN always know when a good thing is presented. Let them know what you have to offer by using its advertising columns.—Ade.

$20,000 FOR A WIFE'S LOVE.

HINKLE SUED BROKER JOHN C. HAYES INSTEAD OF SHOOTING.

Hayes Has Now Married Mrs. Hinkle With Whom He Used to Go Bicycling While Her Husband Was on the Road—Winged Foot on a Letter Awoke Suspicion.

A verdict of $20,000 for the alienation of his wife Gertrude was obtained yesterday in the Supreme Court by Frederick C. Hinkle, a travelling salesman, against John C. Hayes, a broker. Hinkle obtained a divorce about a year ago on evidence of his wife's relations with Hayes, and she and Hayes then married in Virginia.

Hinkle had married her in 1883 and they have two children. It was shown that the relations of Hayes and Mrs. Hinkle began in 1897, when they used to go bicycle riding together. Hinkle had to be away from town on Mondays and Tuesdays in the business of the silk house employing him, and evidence was given that Hayes used to call on these days and send the servant out for champagne and whiskey, which he and Mrs. Hinkle drank. At another time they had gone away together from Saturday to Wednesday. Hayes was a member of the New York Athletic Club and a letter addressed to Hinkle's wife, stamped with the red-winged foot of that organization, first aroused Hinkle's suspicions. When he spoke to his wife about Hayes, she returned:

"Well, he is a better man than you."

At another time when he asked her to give Hayes up she said, "He is a perfect gentleman, a banker and a broker."

Thomas S. Campbell, counsel for plaintiff, said to the jury that adultery was punishable with death until the time of Charles II., and that the law had never made a more backward step than to do away with that penalty. He had great difficulty to prevent his client from taking summary vengeance