FITCH'S "BIRD IN THE CAGE."

NEW PLAY WITH A CREDIT TO THE GERMAN OUT AT BIJOU,

And the Dramatist While Acknowledging Its Origin Has Made It All His Own and It's Another Success—Scene Laid in a Massachusetts Mill Town.

It was rather a relief last night to read on the house bill of the Bijou Theatre that "The Bird in the Cage" was "from the German of Von Wildenbruch." This not only revealed candor on the part of Mr. Clyde Fitch, but it also demonstrated the pleasing fact that he is a man, not a syndicate. In dear old London, where the bad plays grow, Andrew Lang is called *they;* he writes so many books about so many different subjects every week. At one point in his tumultuous career it looked as if Mr. Fitch was to become the Andrew Lang of the American stage

However it is not the case, though he is more largely responsible for last night's play than you may think. He has been too modest by half. When the Von Wildenbruch comedy was played at the Irving Place Theatre over ten years ago (it was called "Haubenlerche") it seemed more sentimental, *mehr schwärmerisch.* Mr. Fitch has transformed the piece into a brisk little play full of modern saws and a wise Irishman.

Every one in the lobby of the Bijou, from Standford White to Marshall Wilder, said that "A Bird in the Cage" was worth the two green eyes of the girl at the Savoy. But that was idle jesting. The story is only mildly entertaining, its probabilty nearly *nil.* It reeks with sentiment at times and it often moves on leaden pinions. In reality it might bear as a sub-title: "The Underpinnings of Aunt Nora." Those poor helpless legs, stricken by intermittent rheumatism, are the leading motives, the problem of the dramatist. If it had not been for them, sweet *Rosalie O'Brien* would never have consented to engage herself to the wealthy mill owner, *Philip Loring.*

And what a bore he is, what a prig. He looks like a stupid minister, indeed, as his gay lark of a younger brother suggests. *Rosalie* is poor but clean. As impersonated by Sandol Milliken she really is a cut above her relatives. We doubt greatly if a Massachusetts mill town ever produces such a *fine fleur* as Miss Milliken. She is very pretty, very winning and of the type delicate. She could be easier fancied as a poetic *Perdita* than as an offspring of the O'Briens. This is, however, a mere theatrical detail.

Loved by the elder *Loring* she flirts in an innocent fashion with the younger brother, a blade who goes on reckless trips to Boston—picture the drab, devilish time one can have in a city where drinks cease at 11 P. M.!—and just for sheer spite *Albert*—they call him *Bertie*—makes his brother miserably jealous.

Aha! A bird with green eyes, a cage glittering with the emerald hues of jealousy is depicted. *Rosalie*, for the sake of her weak-kneed aunt, submits to an enforced engagement, though she really loves the foreman of the *Loring* mills, whose manly chest and unaffected way of wearing turn-down collars at once betrays his "pull" with organized labor.

How *Rosalie* is nearly trapped—she is to be quite frank, a silly little goose—by the graces of *Bertie*, and how the truth dawns upon the bullet-headed brother, need not be dwelt upon; suffice to say that she escapes the two cages prepared for her, and marries "Bill" and his honest dinner pail. Of course, they all live happily ever afterward at the *Lorings* and eat the latest thing in breakfast cereals.

The play in effect is a slight, very slight thing. As paraphrased by "our own Clyde," it is full of his little sayings, his little observations of life—life as seen over an afternoon of tatting and gossip. The humble household of the O'Briens is a trifle unreal, a trifle exotic. The very palpable presence of Edward Harrigan as a sly old labor agitator, always pessimistic, always thirsty and always keeping his eye on the main chance, made the second act endurable.

Mr. Harrigan was enthusiastically received and as the familiar intonations fell upon the ears of the audience there was much laughter, much applause. He is the same lovable Edward Harrigan. Miss Milliken was very charming. Her best scene was with her betrothed's brother and there her indecision, her ignorance of life, and trustfulness were delightfully indicated. She looked even younger than the part demanded. Arnold Daly as *Bertie* was clever and sympathetic, too sympathetic for such a rascal. He left his stage brother in the rear, so far as the suffrages of the audience were concerned, though praise must be awarded Guy Bates Post for his assumption of a deadly dull character.

Grace Henderson, Jennie Satterly—in an invalid's chair—and Charles Mackay made up the rest of the excellent cast—a cast, let it be added, without which "The Bird in the Cage" would pipe rather drearily. The artificial canary in Act I. surely earned his seed. Whenever there was a lull he whistled and wagged his busy little tail. The attendance was large and of the accustomed vintage.

WHAT THE THEATRES OFFER.

Empire Stock Company Back Again—Mrs. Burnett's Play—Other Attractions.

The Empire stock company begins its winter engagement at the Empire Theatre to-night in Robert Marshall's new play, "The Unforeseen," the four-act play now running successfully at the Haymarket Theatre, London.

To-morrow afternoon at the Criterion Theatre the special matinées of Mrs. Frances Hodgson Burnett's new play, "The Little Princess," begin. This play was written for children, but it is promised that grown-ups will find it interesting. The matinées will be held on every week day but Saturday.

Eleonora Duse will give two performances of "Magda" in the Metropolitan Opera House before she goes back to Italy. This is the first time she has abandoned her original plan of giving only plays written for her by d'Annunzio. "Magda" will be played to-morrow afternoon and Friday afternoon.

On Thursday night the new Majestic Theatre opens with a new production. "The Wizard of Oz" comes from Chicago, where it has been a big success. It is an extravaganza and a big company is employed. The stage settings will be the best, Julian Mitchell having had that work in charge.

The Majestic is situated in the Circle at Broadway and Fifty-ninth street and is accessible to all car lines. The new playhouse is fireproof and comfortable and will be a valuable addition to the city's amusement places.

This is the last week of some of the season's successes. Richard Mansfield leaves us, and so do Nat Goodwin and Maxine Elliott. Mrs. Langtry is nearing the end of her engagement, and "Heidelberg" closes at the Princess Theatre on Saturday night.

George Ade's comic opera, "The Sultan of Sulu," is a great success at Wallack's. Ramsay Morris's melodrama, "The Ninety and Nine," continues to crowd the Academy of Music. "The Silver Slipper" celebrates its 100th performance next Monday night at the Broadway Theatre. "The Billionaire" is providing good fun at Dalys. E. H. Sothern in "Hamlet" has two weeks more at the Garden Theatre.

Ethel Barrymore is at the Harlem Opera House this week in "Carrots" and "A Country Mouse." Viola Allen and "The Eternal City" are still playing to large audiences at the Victoria. Mrs. Fiske in "Mary of Magdala" has started on the third month at the Manhattan. Her success in this religious drama has been great Julia Marlowe has settled down for a long run in "The Cavalier" at the Criterion.

Blanche Bates and "The Darling of the Gods" will be at home at the Belasco Theatre for the rest of the season. The Casino also needs no new attraction, for "A Chinese Honeymoon" is doing so well that a successor has not been thought of. The New York has a good drawing card in "When Johnny Comes Marching Home." Clara Bloodgood is doing well at the Savoy in "The Girl With the Green Eyes." Full houses always greet the Weberfields comedians. Elizabeth Tyree and "Gretna Green" have begun a prosperous engagement at the Madison Square. "Jim Bludso," with Robert Hilliard in the title rôle, pleases the patrons of the Fourteenth Street Theatre. The West End Theatre has the big company of the Brothers Byrne in a new edition of "8 Bells."

The playhouses where weekly changes are made have good bills this week. Amelia Bingham and her company are the visitors at the Metropolis. Clyde Fitch's successful play, "The Climbers," has proved an excellent vehicle for this actress's talents. Marie Wainwright is playing "Camille" at the Murray Hill. The New Star has a funmaker in "Zig Zag Alley." The American has "The Scales of Justice," the Grand Opera House "Nôtre Dame" and the Third Avenue "The Land of the Living." Ferdinand Bonn, the German actor, is still playing "Das Grosse Licht" at the Irving Place Theatre.

Proctor's permanent stock company is a large organization and a high-class one. Three of his houses have this week plays which have been tried before and have proved worthy of popular approval. "Aunt Jack" is at the 125th street house, "Around the World in Eighty Days" at Fifty-eighth street, and "Under Two Flags" at the Fifth Avenue. Continuous vaudeville with many star acts holds the stage at the Twenty-third Street Theatre. Hurtig & Seamon's this week is headed by Valerie Bergere and her company. Huber's Museum continues to be the exhibition place of the Korean Twins.

Keith's Theatre sticks to straight vaudeville and always has big audiences. Sherman and De Forest are the top liners at Pastor's. The Eden Musée has many new wax groups. "The Merry Maidens" are the burlesque troupe at the Dewey. Zittel's Sunday night Concerts at the Herald Square Theatre will be resumed next Sunday night.

AIMEE ANGELES IN CONTEMPT.

$50 Fine for Appearing at Marie Dressler Benefit—Worse Next Time.

Supreme Court Justice Leventritt handed down yesterday a decision imposing a fine of $50 on Miss Aimée Angeles, the mimic dancer, with the threat of more severe punishment should she again disobey an injunction of the court.

Miss Angeles was one of the "Chinese Honeymoon" company, under contract with Shubert Bros. After some performances she demanded an increase of salary, and when it was refused she left the company. Shubert Bros., through their counsel, Howe & Hummel, obtained an injunction restraining her from performing on any other stage than theirs. She violated the injunction by appearing at a social club's entertainment, and again at Marie Dressler's benefit.

Mr. Hummel asked that she be punished for contempt, and in reply Miss Angeles's counsel contended that she had appeared merely in a charitable cause and not for money. Justice Leventritt holds that this does not make her conduct in appearing, in direct violation of the Court's order, any the less contumacious or wilful.

FOR GEORGIA CAYVAN.

The Benefit To-day Is to Be Phenomenally Early and Long.

So many stars want to appear at the Georgia Cayvan benefit at the Broadway Theatre to-day that the doors will be opened at 12:30 o'clock and the performance will begin at 1:30. William Faversham is to begin. Following him will come James K. Hackett and Mary Mannering in the principal scene from "Don Cæsar's Return," and after them in sequence, David Bispham and Walter Damrosch, Julia Marlowe, Anthony Hope's play, "The Philosopher in the Apple Orchard," with Fay Davis and Bruce McRae; Julie Opp, the pansy dance from "The Billionaire," Mrs. Langtry, E. H. Sothern and Ethel Barrymore, Beatrice Herford in a new monologue, the Twelfth Night Club's presentation of the phantasie "Columbia's Children," and the champagne dance from "The Silver Slipper," by the English dancing girls.

DUSE WON'T PLAY "FRANCESCA."

Strain of Rehearsing "Magda" Too Much for the Actress—Tickets Exchanged.

It was announced last night that Mme. Eleanora Duse's performance of "Francesca da Rimini," which was billed for to-night at the Metropolitan Opera House, had been abandoned because of the strain the actress has undergone in rehearsing "Magda" for performance to-morrow and Friday afternoons. There was a big advance sale of seats for the "Francesca da Rimini" performance. The tickets will be exchanged for Mme. Duse's appearance in "Magda" or the money paid will be refunded.

"Ulysses" Postponed Till Next Fall.

Daniel Frohman decided yesterday not to produce "Ulysses" at the Garden Theatre this season, but to open with the play next October. This is done to extend Edward H. Sothern's season. He will play "Hamlet" for two weeks longer and will then have a long term in "If I Were King."

GIVEN TO REFORMED CHURCH.

A Large Part of Miss Alida Van Schaick's $300,000 Estate.

The will of Miss Alida Van Shaick, who died on Dec. 28 last, at 59 West Forty-eighth street, was filed yesterday in the Surrogates' office. It was executed on March 11 last, and disposes of about half a million dollars, of which a large part goes to the Reformed Church in America.

To the Board of Foreign Missions of the Reformed Church is bequeathed $30,000 in trust, the income to be devoted toward the maintenance of missionaries; $12,000 is left in trust to the Board of Education of the Church for the foundation and maintenance of scholarships in the theological seminary at New Brunswick, N. J., for "pious and indigent young men," and another $12,000 is set apart for the foundation of similar scholarships in the Western Theological Seminary at Holland, Mich.

To Henry Van Shaick, a brother, is left $2,000 under the following conditions:

It is my desire that he shall expend this sum in the work for Christ that is so dear to him, but nevertheless I give this sum of $2,000 to him to be at his disposal absolutely, as his own property, without any legal accountability to any one in respect of the same.

A bequest of $15,000 is made to Alida Van Schaick Banks, daughter of John V. S. Oddie, to be free from the control of her husband, and to go to the Western Theological Seminary in the event of her dying without children.

The house at 25 East Sixty-second street and $40,000 go to a niece, Elizabeth V. S. Winthrop, and to Mrs. John V. S. Oddie is given the use of 59 West Forty-eighth street, with $64,000 in addition.

The residuary estate goes to the General Synod of the Reformed Church for the general religious and charitable purposes of the corporation.

Col. William R. Morrison Ill.

WATERLOO, Ill., Jan. 12.—Col. William R. Morrison, former Interstate Commerce Commissioner, is lying dangerously ill at his home here. It has been decided that an operation is necessary, but the extreme age of the Colonel, he being in his seventieth year, renders this precarious.

EIGHTH WEEK OF THE OPERA.

GOUNOD'S "ROMEO ET JULIETTE" GIVEN ONCE AGAIN.

Mme. Emma Eames Reappears in One of Her Most Admired Impersonations—Mr. Alvarez a Very Robust "Romeo"—The Audience One of Only Modest Size

Gounod's "Romeo et Juliette" has usually been heard early in the course of the season at the Metropolitan, but this winter it waited its turn till last night, the eighth Monday of the series. There are good reasons for the lateness and the probable infrequency in the future of performances of Gounod's popular work. New York audiences some time ago formed an ideal of *Romeo* which cannot be realized or indeed approached by any member of the present company. Again the organization as it now stands does not contain a thoroughly satisfactory representative of the volatile and lovable *Mercutio.* Again the habitués of the Metropolitan associate with the head of the house of *Capulet* the distinguished figure of the elegant Plançon.

In these circumstances much of the burden of interest must of necessity fall on the fair shoulders of the impersonator of *Juliette.* Happily the company contains one who has for some years been accepted as an ideal embodiment of the graces and musical charm of the Gallicized Shakespearean heroine. It was in 1889 that Mme. Emma Eames made her début on the operatic stage at the Grand Opéra of Paris, where she succeeded Adelina Patti as *Juliette.* Her beauty, her distinction, her lovely voice and her polished vocal style set the French capital aflame with excitement.

In America she repeated her Parisian success. Others have sung the rôle since she was first heard here and have pleased the public; but it is not such a fickle public as it is said to be after all. Mme. Eames has never lost the hold on its affections which she gained with her first appearance here as *Juliette.* Her performance last night was as beautiful as its predecessors, but it was not absolutely flawless in vocalism. Mme. Eames has been suffering from a slight touch of hoarseness, and in the first act last night her voice was not quite smooth. The roughness marred her delivery of the waltz song, and caused her to sing it with palpable effort. But after the opening phrases of the balcony scene the voice cleared up and she sang her share of the duet with her wonted beauty of tone and style. In such music as this Mme. Eames is a ceaseless delight to the lover of baeutiful singing. She is thus far in her career far more successful in such operas than in works of the "Tosca" variety.

Mr. Alvarez probably pleases Paris with his *Romeo,* but it does not satisfy the desires of the cognoscenti in this barbaric city. His *Romeo* is much too stalwart and too greatly addicted to guttural tones. Again, it is always in this part that he falls from grace by sagging in his intonation. Yet it must be said for him that he sang the love duet in the exquisite balcony scene much better last night than he generally does. Of course he was happy in the vigorous declamation of the duel and the passionate action of the last scene.

Mr. Declery is a lamentable *Mercutio,* and there is a sigh of relief when he gets that wound which according to Shakespeare is not so wide as a church door nor so deep as a well. It suffices to make a blessed end of this heavy-footed representative of *Romeo's* blithesome friend. O tempora! O mores! O memories of Edwin Adams! But that is a long way back, and he never tried to sing, but made more music with his voice than a dozen Declerys. Mr. Journet is a comfortable old *Capulet,* but is not imposing. Edouard de Reszke continues to emit large sections of tone as *Frère Laurence.* He is imposing, which is some comfort. Mr. Bars endeavors to simulate great anger as *Tybalt* and walks about the stage very fast, but his catalogue of histrionic symbols is almost as narrow in range as his voice.

Miss Bridewell was well displayed as the page, and Miss Bauermeister as the nurse followed her familiar custom of addressing some of her uninteresting remarks to the audience. The chorus last night was unusually tuneful and usually variegated as to language. The ballet in the ballroom scene exhibited new costumes. Mr. Mancinelli conducted, and the orchestra played tolerably. The audience was one of modest size.

MME. MARIUS'S SONG RECITAL.

Interesting French Lyrics Heard at Mendelssohn Hall.

Mme. Alexander Marius, officier d'Académie, gave a recital of French songs yesterday afternoon at Mendelssohn Hall. She was heard with attention and serious thought by an audience of fair size, which doubtless went away unsatisfied as to the precise purpose of the recital. Mme. Marius offered for consideration some French songs most of them unfamiliar to the typical concert goer. These were "Le Poème de l'Amour et de la Mer," by Ernest Chausson "Nell," "L'Hermite" and "Chanson à Danser," by A. Perilhou; "Le Charme" and "Les Papillons," by Chausson; four of the Chansons de Miarka," by Alexandre Georges; "Les Mains" and "Mousme," by Massenet; "En Sourdine," by Gabriel Faure, and "Mandoline," by Cécile Chaminade.

Of these the most interesting were the Georges settings of texts by Jean Richepin from "Miarka, the Bear's Foundling." The texts are full of mysticism and suggestion—"Nuages," "La Poussière," "La Pluie," "La Parole." They are mood pictures in words and invite musical treatment. The composer has done well with them. He has done nothing new, to be sure, and he has made himself comfortable in the well-kept museum of the obvious. He has trotted in old-fashioned rhythm with the Romany and he has rained in sixteenth notes in the upper register of the piano.

But what can we ask? A Frenchman must not be too disrespectful of the vogue. These songs have atmosphere, and if it is painted in well-tried tints, what surer way was there of producing it? The declamation is generally clear and fluent, and the moods of the poems are properly and elegantly reproduced in the music. In the song about the clouds and also in that about speech, there are excellent opportunities for a dramatic singer. The first especially might be made genuinely impressive.

Mme. Alexander Marius, according to her programme, has had the "personal indorsement" of Vincent d'Indy, Carbonel-Chaminade, Alexandre Georges and A. Perilhou. It is well to know this, as it suggests caution in commenting on her singing. Let it be said, then, that in all probability she has sung the songs of these composers so as to please them. Mme. Marius has gray hair, and her voice has undoubtedly done much honorable service. The rest is—or ought to be—silence.

LORD CHARLES BERESFORD BACK

This Time He Wants to Study the Administrative Element in Business Here.

The Hamburg-American liner Kaiserin Maria Theresia, whose most illustrious passenger of the trip is Lord Charles Beresford, arrived last night too late to come up to her pier. She anchored off Quarantine for the night.

Lord Charles announced before his departure last fall that he would return to this country on private business. He expects to have time to take another good look around. Particularly he wishes to see how the administrative element of American business concerns works out the wonderful results attributed to it.

LIVE TOPICS ABOUT TOWN.

There was joy in the Gilsey House yesterday when the cable brought to Edouard de Reszke the news that his brother Jean had been made a Chevalier of the Legion of Honor. The basso would much prefer to have any such honor go to his brother, his pride in whose achievements has long been a source of quiet amusement to his friends.

M. de Reszke is the first singer to receive this honor while still active in his career. Others have been similarly honored, but for their services as teachers or composers after they have retired from active work. M. de Reszke has received other decorations. The Czar of Russia on his last visit there gave the tenor imperial permission to use the "de" which the two brothers had adopted for stage use when they began to use the French form of their name. But his latest distinction is greatest.

On Monday night a widow of great wealth had in her box at the opera a man whose fortune is almost proverbial. He is at present unmarried. The two had never before appeared together in public; or at all events he had never before come to the opera as her guest. The sight set the parterre boxes and the knowing ones in the orchestra seats in a buzz of gossip. The unanimous decision was that this marriage had been made in heaven, if ever marriage was. The appropriateness of the union was plain to the least observant person.

The presence of these two persons in the same box became so absorbingly interesting to the rest of the horseshoe that the stage proceedings were even less important than usual. The industrious chroniclers of social events at the opera were thrown into a state of panic by contemplating the magnitude of such an engagement. The only persons evidently unaware of the excitement their presence was causing were the two leading figures in it. They were unconscious both of the talk that spread from box to box and of the favorable comment they were receiving. The lady had asked an old friend to dinner and the opera. He had accepted; and their appearance together had inspired all the talk of matrimony which society loves more than anything, unless it be a contemplated divorce.

A Fifth avenue jeweller mended the clasp of a pearl necklace the other day and incidentally shattered an illusion. The jewels had been brought to him by a young girl once wealthy herself and descended from a rich family. Most of the money that should have gone to her was squandered by her father and of her expectations there remained nothing so valuable as a string of pearls left by her grandmother. During her minority these had been in the possession of her father. When they came to her she cherished them as all that remained of a fortune which was to have been much larger. They were approximately valued at $5,000, but that was admitted to be a conservative estimate.

When they were returned last week to the jeweller the young woman wanted to know what they were worth. Their value had not been ascertained by any member of the family since they were first bought The jeweller winced under the young woman's inquiry. He had suspected the extent of her mistake, but hoped that he would not be called on to make it certain. But there was no avoiding it. He lacked the courage to tell her by word of mouth, so he sent the disquieting news by mail. The pearls were excellent imitations and they could not be worth more than $200.

Thus melted away a fortune. But the girl was philosophical. She had learned her father's peculiarities.

"Poor, dear papa," was her only comment "He was always so thoughful. He wouldn't for worlds have worried me by saying he had sold the real pearls. He couldn't bear to cause anybody pain."

Coal has been carried through the streets in the last week and sold in smaller quantities than were ever disposed of before. The barkers, who advertised it as they do vegetables during the summer months, have been offering more coal for a fixed sum than any of the regular dealers sell for the same amount. Ten cents is the sum charged for a measure that proved to be so much more liberal than any others that the dealers had no trouble in disposing of their load within a short time. The wagons have been making the rounds of the uptown streets for several days.

Mme. Nordica is this year the leading dramatic soprano of the Metropolitan, and consequently sings the *Brunnhildes* in all the performances of the Nibelungen Ring. Mme. Gadski has not yet undertaken these heavy rôles and will wait for several years before she does. Mme. Eames used to say that she would never sing *Isolde* until she was fat and 40, and as she seems likely to be girlish always in figure and to-day looks further from 40 than she ever did there is no chance that she will soon be heard in this rôle. Mme. Gadski has not yet made such a positive statement of her plans; but it is certain that she will not sing *Brunnhilde* for several seasons.

Yesterday at a rehearsal of "Die Walküre" Mme. Nordica was late. Mme. Gadski had sung the music of *Sieglinde* and without Mme. Nordica it would have been necessary to bring the rehearsal to an end until the prima donna arrived. Then Mme. Gadski volunteered to sing the music of *Brunnhilde* for Mme. Nordica. Herr Hertz and his associates were delighted and she sang almost the entire second act before Mme. Nordica appeared. Several of her colleagues rushed up to congratulate her and among them was Mme. Nordica. She had been hidden in the gloomy auditorium during most of the act. She was the warmest in her praise. Yet there are persons who say that prima donnas are jealous of one another.

FOR EDUCATION IN THE SOUTH.

Southern Board Holds Joint Meeting With Academy of Political Science.

PHILADELPHIA, Jan. 12.—The Southern Education Board and the General Education Board held a meeting with the American Academy of Political and Social Science at the new Century Club to-night. Many prominent educators of the North and South were present.

Provost Harrison of the University of Pennsylvania and Dr. Leo Stanton Rowe, president of the academy, welcomed the two boards.

Robert C. Ogden, president of the Southern board, was chairman of the meeting. The fundamental principle of the two boards, he said, is the right of every child in the country to a good English education. They aim to provide educational facilities in those places where the community is unable to bear the entire burden. In the pursuance of the task it should be forgotten that there is a North and South. A campaign has been instituted for holding public meetings to bring the people of the country face to face with modern and progressive ideas for educational development. He looked forward to the golden age when universal education would be the sentiment of the entire land. He concluded with statistics showing the educational needs of the South.

Dr. A. A. Adler, president of Tulane University, New Orleans, spoke on "Socialism and Naturalism in Education." Dr. Charles Melver, president of the North Carolina State Normal and Industrial College, spoke on the educational work recently accomplished in his State.

Reginald Vanderbilt Still in Newport.

NEWPORT, R. I., Jan. 12.—Reginald C. Vanderbilt accompanied by Mrs. Alfred G. Vanderbilt and Miss Neilson, left Newport at 10:30 o'clock this morning on the Wickford line boat, which connects with the Shore Line train for New York. Mr. Vanderbilt returned here on the 1 o'clock trip of the boat, Mrs. Vanderbilt and Miss Neilson continuing on to New York.

TO STOP MOUSE-KILLING BOUT.

MAYOR LEEDS TO PREVENT A CAT SHOW FEATURE.

Cat Club of Stamford Was Going to Give a Blue Ribbon to the Kitten That Killed the First Mouse—Mayor Leeds Tells Women Promoters It's Cruel.

STAMFORD, Conn., Jan. 12.—Mayor Charles Henry Leeds, the young Princeton graduate who has taken in turn a fall out of Wall Street, the Presbyterian Confession of Faith, the Democracy of Stamford and then of Charles H. Lounsbury, the president of the Stamford Board of Trade, whom he put quite out of commission in the last city election, tackled the Connecticut Cat Club to-day. He promises to have the time of his life before he gets through with it and it is all in defence of a mouse.

The Cat Club is something brand new up this way. The president is Mrs. Homer S. Cummings, the daughter of Commodore Smith and wife of Stamford's former Mayor and original Connecticut Bryan man. They were married on Commodore Smith's schooner yacht Viking at the rendezvous of the Larchmont Yacht Club.

Mrs. Cummings was one of the chief movers in organizing the Connecticut Cat Club and has been actively engaged in arranging for its first annual show, which is to be given next week. It occurred to the officers of the association that it would be a capital idea to have a mouse-catching contest among Maltese kittens. Accordingly, one of the members wrote a piece for a local paper telling all about it. They planned a great afternoon for the kittens.

A field was to be provided for them in which mice were to be freed and then the kitten killing the first mouse and doing it in the nicest way was to get a blue ribbon.

Among those who read the item was Mayor Leeds.

"That is all very well for the kittens," he said to a friend, "but how about the poor mice?"

The Mayor then sent a letter to Mrs. Cummings telling her that he would consider a mouse-killing contest decidedly cruel and that he could not under any circumstances allow one to take place while he was Mayor. It so happens that Mrs. Cummings's husband is the local agent for the Connecticut Humane Society. Mrs. Cummings naturally told him all about it. He officially declared the proposed contest to be eminently humane. Some one suggested to Mayor Leeds that Mr. Cummings was the humane officer and Mr. Leeds suggested that Mr. Leeds was Mayor and proposed to act as Mayor.

Up to this afternoon the Mayor had received no reply from Mrs. Cummings. He was asked what he would do if the club insisted on having the contest. He remarked that the club would probably not be so foolish as that and added that in such an event he would take steps to stop it just as though it were a prizefight.

It was said about town to-night that Lawyer Cummings devoted the afternoon to a perusal of law books and found out that mice are vermin and therefore are legally worthy of no protection from a Mayor or any other official.

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Skin Humours, Scalp Humours, Hair Humours,

Whether Simple Scrofulous or Hereditary

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COMPLETE TREATMENT, $1.00.

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And greater still, if possible, is the wonderful record of cures of torturing, disfiguring humours among infants and children. The suffering which Cuticura Soap and Ointment have alleviated among the young, and the comfort they have afforded worn-out and worried parents, have led to their adoption in countless homes as priceless curatives for the skin and blood. Infantile and birth humours, milk crust, scald head, eczema, rashes and every form of itching, scaly, pimply skin and scalp humours, with loss of hair, of infancy and childhood, are speedily, permanently and economically cured when all other remedies suitable for children, and even the best physicians, fail.

PUBLICATIONS.

Ready on Thursday

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AMUSEMENTS.

METROPOLITAN OPERA HOUSE. Grand Opera Season 1902-1903. Under the direction of Mr. Maurice Grau. TO-MORROW EVG., at 8:30.—Der Ring des Nibelungen. DAS RHEINGOLD. Reuss-Belce, Maryll, Schumann Heink, Scheff, Bridewell, Anthes, Van Rooy, Bispham, Elmblad, Blass. Conductor, Hertz.

Thurs. Evg., Jan. 15, at 8.—Performance at Special Prices. Double Bill.—LA FILLE DU REGIMENT (The Daughter of the Regiment). Sembrich, Van Cauteren, Salignac, Gillbert. Followed at 10:15 by PAGLIACCI. Scheff, Dani, Campanari. Conductor, Fion.

Fri. Evg., Jan. 16, at 7:30.—Der Ring des Nibelungen. DIE WALKÜERE. Gadski, Schumann-Heink, Homer, Scheff, Seygard, Maryll, Bridewell and Nordica; Anthes, Van Rooy, Elmblad. Conductor, Hertz.

Sat. Aft., Jan. 17, at 2.—FAUST. Eames, Bridewell, Alvarez, Scotti, Ed. de Reszke. Conductor, Mancinelli.

Sat. Evg., Jan. 17, at 8 (at Pop. Prices).—TANNHAUSER. Gadski, Seygard, Maryll, Gerhauser, Bispham, Blass. Conductor, Hertz.

Sun. Evg., Jan. 18 at 8:3 Grand Popular Concert. Soloists, Sembrich (first appearance this season at these concerts), Bridewell, Dani, Scotti. Entire Opera Orchestra. Conductor, Mancinelli.

WEBER PIANOS USED.

METROPOLITAN OPERA HOUSE. Farewell Performances of ELEONORA DUSE. To-morrow Afternoon, at 2, and Friday Afternoon, Jan. 16 at 2. DUSE MAGDA. Seats on sale. $2.50, $1.50, $1.00, 75c.

WAGNER OPERA LECTURE RECITALS BY WALTER DAMROSCH (Management of Daniel Frohman), Daly's Theatre, Monday and Thursday, at 3 P. M. Thursday, "Parsifal" (with Day of Manues, Violinist). Jan. 19th, "Rheingold." Jan. 22d, "Walkure." Seats 25c. to $2.00.

DALY'S B'way & 30th. At 8:15. 3D ENORMOUS WEEK. THE BILLIONAIRE. 2nd act showed a N. Y. theatre with audience and actors—burlesque of the best order."—Times. Overwhelming Success. A Musical Riot. JEROME SYKES. KLAW & ERLANGER'S GREAT PRODUCTION.

BIJOU B'way, 30th St. Eve. 8:20. Mats. 2:15. TELEPHONE, 2224 Mad. Sq. Novelty Wins Again. CHARLES FROHMAN Presents ANOTHER CLYDE FITCH TRIUMPH. THE BIRD IN THE CAGE. MATINEES WEDNESDAY AND SATURDAY.

New York's Finest, the world's fairest Theatre. MAJESTIC —Broadway and 59th St.— GRAND CIRCLE. OPENS THURS. EVE. CURTAIN RISES AT 8:30 O'CLOCK SHARP WITH THE WIZARD OF OZ. Staged by Mr. JULIAN MITCHELL. Company of 100, including Montgomery & Stone. Seats on sale at box office. $1.50, $1, 75c., 50c. & 25c.

ACADEMY OF MUSIC, 14th St. & Irving Pl. E. G. Gilmore & Eugene Tompkins, Props. & Mgrs. LAST—2—WEEKS OF The Ninety and Nine. Prices 25, 50, 75, 1.00. Mats. Wed. & Sat. 2. Eve. 8:15.

HARLEM OPERA HOUSE. Evgs. 8:15. Matinee Saturday, 2:15. ETHEL BARRYMORE "A Country Mouse" Preceded by "Carrots."

GRAND BERTHA GALLAND "NOTRE DAME."

NEW STAR LEX. AV. & 107th St. Matinee Wed. 25c. ZIG ZAG ALLEY

3RD AVE. Next Mat. Thurs. THE LAND OF THE LIVING

AMUSEMENTS.

Manhattan Broadway and 33d Street. Evgs. at 8. Matinee Sat. at 2. MRS. FISKE MARY OF MAGDALA. TO-DAY AT 3 P. M. Mr. and Mrs. ARNOLD DOLMETSCH. CONCERT OF OLD MUSIC. Seats at Ditson's and box office.

VICTORIA, 42 St. By. 7 Av. Eve. 8:15. Mat. Sat. LAST WEEKS VIOLA ALLEN as ROMA in HALL CAINE'S THE ETERNAL CITY.

BELASCO THEATRE B'way, 42d St. Ev. 8 sharp. Mat. Sat. DAVID BELASCO pr sents BLANCHE BATES in THE DARLING OF THE GODS.

NEW YORK Evs. 8:15. Mat. SAT. DAY 2:15. WHEN JOHNNY COMES MARCHING HOME.

WEST END BROS. BYRNE — 8 Bells TO-NIGHT at 8:15. Matinee To-morrow.

KEITH'S B'way and 14th St. BEST SHOW IN TOWN 30—GREAT ACTS—30 PRICES, 25c. and 50c.

AMERICAN 42D ST. AND 8TH AVE. Evgs. 8:15. 25c., 35c., 50c. Mat. Daily (exc't Mon.) 25c. The Scales of Justice.

AMUSEMENTS.

HERALD Square Thea. Evenings at 8. Matinee Saturday, 2. Telephone 703—38. MR. RICHARD MANSFIELD For five evenings only and one matinee, in JULIUS CÆSAR. Mr. Mansfield's last appearance here in Shakespere's great tragedy will occur Saturday evening, Jan. 17th. BEGINNING MONDAY, JANUARY 19TH. DE WOLF HOPPER IN "MR. PICKWICK." SEATS NOW ON SALE.

PRINCESS B'way & 29th St. Tel. 2482 Mad. Matinees Thurs. and Sat. LAST 7 PERFORMANCES. "Mr. Aubrey Boucicault scored an undoubted triumph in 'WHEN ALL THE WORLD IS YOUNG.'"—"HEIDELBERG."—N. Y. Herald. BEGINNING MONDAY, JAN. 19, Mr. LOUIS MANN in "The Consul." Seats on Sale Thursday, Jan. 15.

CASINO Broadway & 39th St. Telephone 6320—38. Mats. Wed. & Sat., 2:15. Evgs., 8:15. "A CHINESE HONEYMOON." NEARING ITS 300TH PERFORMANCE.

EMPIRE THEATRE. Broadway and 40th St. TO-NIGHT AT 8:20. Mats. Wed. and Sat. Robert Marshall's New Play. THE UNFORESEEN

NEW SAVOY THEATRE, 34th St. & B'way. Evgs. at 8:25. Mats. 2:15. CHARLES FROHMAN.....Manager. "A POPULAR SUCCESS."—SUN. Charles Frohman Presents CLYDE FITCH'S GREATEST PLAY, THE GIRL WITH THE GREEN EYES. WITH CLARA BLOODGOOD. MATINEES WEDNESDAY & SATURDAY.

CRITERION THEATRE. Broadway & 44th St. JULIA MARLOWE. Another Marlowe Triumph. Evgs. 8:20. Mat. Sat. 2:15. THE CAVALIER. BEGINNING TO-MORROW AFTERNOOF. SPECIAL MATINEES DAILY EXCEPT SATURDAY. During Miss Marlowe's Engagement THE LITTLE PRINCESS. Mrs. Frances Hodgson Burnett's new play FOR CHILDREN AND GROWN-UP CHILDREN.

GARRICK THEATRE, 35th St., near Broadway. Last 5 Evgs. 8:15. Mats. Wed. & Sat. 2:15. MRS. LANGTRY IN THE CROSS-WAYS. NEXT MONDAY, SEATS READY THURSDAY, 9 A. M. Charles Frohman Will Present ANNIE RUSSELL in her new play MICE AND MEN.

GARDEN THEATRE, 27th St. & Madison Ave. Evgs. at 7:45 Sharp. Mat. Saturday at 1:45. SOTHERN LAST 2 WEEKS AS HAMLET. Xtra Hamlet Mat. Jan. 20.

MADISON SQUARE THEATRE, 24th St., n'r B'way. Evgs. 8:20. Mats. Thursday and Saturday. 2nd Big Week. POPULAR WITH THE PUBLIC. ELIZABETH TYREE in GRETNA GREEN. 2ND BIG WEEK.

KNICKERBOCKER THEATRE, B'way & 38th St. Last 5 Nights. 8:15. Last Matinee Sat., 2:15. MR. N. C. GOODWIN—MISS MAXINE ELLIOTT. THE ALTAR OF FRIENDSHIP