SHE SKATES IN A HAREM SKIRT

MRS. ROBERT IRVING GIVES AN EXHIBITION AT THE RINK.

Benefit for the Employees Brings Out some Marvellous Fancy Skating and What Was Announced as the First Tennis Game Ever Played on the Ice.

The fact that this harem skirt under consideration (it was bisected exactly as the garment which has the pockets that your wife goes through, only the port and starboard sections were more flappy) the fact that it outharemed all harem skirts merely lent weight to the statements heard all over the St. Nicholas Skating Rink in West Sixty-sixth street last night that harem skirts are beautiful.

The facts that the skirt was of black velvet and that it was worn on the ice by Mrs. Robert Irving in an exhibition of fancy skating and that she wore a very becoming cap of mink and that pinned to the jacket of the skirt were about half a dozen American Beauty roses and that while she was out on the ice of the rink she skated through some very beautiful figures, all these things convinced the big audience at the rink last night that the harem skirt ought to stay.

Cornelius Fellowes, the big boss of the rink property, turned the place over to the employees of the rink last night for a benefit performance for the attachés. Mrs. Irving, who learned to skate at the rink four years ago and who since then has distinguished herself on the Central Park lakes, skating with experts like Irving Brokaw and others, agreed to appear on the bill and went to the trouble of having a black velvet harem skirt built for the event.

Curator Ditmars of the Bronx zoo observed once that the most beautiful thing in nature is the S into which a rattlesnake whirls the first third of its length just before it strikes, although Mr. Ditmars did admit that the one who was being struck doubtless could not see the grace of the movement just at the moment the snake whanged forward. But if Mr. Ditmars were at the St. Nicholas Rink last night he would have admitted, as all the big audience announced loudly, that the most graceful thing in nature was Mrs. Irving and Mr. Kirner in their "exhibition waltz figures," which were sandwiched in among a long programme the like of which, according to the skating experts, never has been equalled in the world.

At a time when somebody is just writing to the paper to say that he has seen the first robin of the season this ice "carnival" at the rink last night didn't seem to fit, at least not until one had watched Mrs. Irving and professional skaters like Miss Fanny Davidson, "the lady champion exhibition skater of the world"; little Miss Romaine Chappelle, an amateur, who got a diamond ring in a popularity contest; four tennis players, wonderful skaters and good tennis players all of them, playing the first tennis game, according to Chauncey Mosher, manager and announcer, ever played on the ice; stunts by Norval Baptie, who from 1903 to 1907 was the speed champ of the world; by Morris Wood, the present champ, and hockey games, waltzes with seven couples gliding gracefully over the ice to "Dollar Princess" music, and more games of hockey, exhibition skating by Frank Sammis and John Daly, a fat men's race on skates, a potato race and an exhibition of what can be done on skates by Peter Talbot of New Rochelle and Stanley Murphy. Pete is 83 years old and Mr. Murphy is 7½ years old and their number was listed on the programme as "Old Age Against Youth."

But far and ahead of all the work of the professionals was the waltzing and figure work done by Mrs. Irving and Mr. Kirner. It was evident that they had had many rehearsals, and so they slid around in fancy figures in a way that won yells of approval from floor and balconies, and wound up, still keeping perfect time to the music of the band, by swinging off the floor at an angle of less than forty-five degrees, as a gull whirls suddenly—better, like Walter Brookins throwing an aeroplane around in a circle in world's record time.

The band itself at times forgot its music to look down in admiration at Mrs. Irving in her black velvet. Miss Davidson in her all ermine costume topped with an ermine cap such as cartoonists put on top of the girl who in their pictures represents Canada, Eddie Bassett, also wrapped in ermine; Tommy Trask in a gray cap, gray clothes, eyeglasses and long skates refereeing the hockey games; the very young Miss Chappelle receiving her diamond ring and then curtseying comically on her skates at the feet of I. Chauncey Mosher as he handed the child the diamond ring, and following this with a swirl or two around the rink in a way that proved that the young woman is a fancy skater to whom diamond rings ought to be handed.

The tennis doubles on skates—F. Alexander, Karl Behr, B. F. Phillips and Edgar Leo were the players—opened the long programme. They wound up with an eight all score. The Crescent Athletic Club hockey team took the ice then against the All New Yorks and the Crescents came out ahead with a score of 2—1.

In the potato race Chauncey Mosher and some assistants first placed about half a dozen chairs on the ice upon which sat half a dozen girls. Stretching back of them were five rows of potatoes and at the back of each chair stood a young skater. In front of each girl was a water bucket.

Each man skater raced up the rink for a potato at the blowing of the starting whistle and after picking up a potato went back and handed it to a certain girl. The girl thereupon was supposed to throw the potato into the bucket in front of her and the couple who in this way got the greatest number of potatoes into a bucket won. The skaters were active enough, but the girls couldn't throw the winnings into the buckets. Sometimes a girl would manage to throw a potato into a pail, but in these cases usually the potato landed in a bucket other than the one aimed at. Who won never will be known.

SABBATH SAVES HAMMERSTEIN.

Concerts on Sunday May Be Legal, but Contracts for Them Are Not.

Oscar Hammerstein appeared before Supreme Court Justice Bischoff yesterday to defend a suit brought against him as owner of the Manhattan Opera House by Dr. Ludwig Wüllner, the concert singer, to recover $2,600 for breach of contract. Dr. Wüllner was engaged to sing one Sunday night in February, 1909, and two Sunday nights in March, and for the three appearances was to get the amount sued for.

Hammerstein's defence was that the contract called for services to be performed on Sunday night which were not "works of necessity or charity, or needful during such Sunday for the good order, health or comfort of the community." For this reason, Hammerstein said, the contract was void.

Testimony was introduced showing that Hammerstein wrote to Dr. Wüllner's manager suggesting that his contract be cancelled, and said:

"Wüllner's material does not appeal to our audiences and his drawing power appears to have been overstated. My personal admiration for the great artist is undiminished."

The court decided the contract could not be enforced and dismissed the complaint.

MISS JANIS, AUTHOR AND STAR.

The Actress Appears as the Heroine of Her Play "A Star for a Night."

Elsie Janis, author, came before the curtain of the Globe Theatre yesterday afternoon with a little speech about Elsie Janis, star. The third act of her play called "A Star for a Night" had just been finished and everybody in the theatre was applauding just as hard as he or she could.

Miss Janis wrote her play between acts of "The Slim Princess," and she decided to give it yesterday afternoon as a special matinée for the Actors' Fund. It's just the sort of play that you would expect any one of Miss Janis's age and sense of humor to write. It's about a young woman who goes on the stage and has all the legendary temptations and overcomes them most properly, and of course it's a play with all its talk of green rooms and first nights and angels that actors would enjoy. Miss Janis said she wrote it because she hoped it would give her friends on the stage some fun, and they seemed to like every minute of it.

Miss Janis had taken the part of the very charming young person who plunged into the theatrical sea, and when they had her before the curtain just after she had refused the tempting offer of *Sanford Gordon*, a most satisfactory villain portrayed by Stanley H. Ford, she said, with her eyes dancing with excitement:

"I suppose that if I were a regular author I ought to sneak onto the stage, but as a matter of fact I've just been dying to tell you all how thankful I am that you like the play. Mother tells me I mustn't use slang, but I must say that I'm afraid you're kidding me with your applause. I don't want to be catty, so I won't say anything about the leading lady, a Miss Janis. She was really forced on me; I couldn't help it."

In the first act of the play there is an English actress, a part taken by Harriet Sterling, who has a chow dog and a manager to take care of it, and who according to the talk in the lobby yesterday is very much like certain actresses who have visited us from overseas. The author denies, however, that she had any one particularly in mind when she wrote the play.

Joseph Cawthorn as the angelic *Zinsheimer*, Mrs. Jane Anderson the landlady at the actors' boarding house and Julia Frary and Elizabeth Brice provided yesterday afternoon's fun.

AT CONCERT AND THE OPERA.

Alma Gluck Makes Her First Appearance as "Mimi."

Musical doings yesterday embraced three incidents calling for public notice. Of these the first was an extra performance of "La Bohème" at the Metropolitan Opera House in the afternoon. The opera of Puccini was followed by dances in which Anna Pavlowa and Mikhail Mordkin appeared. This combination of delight sufficed to arouse a large measure of general interest and the house was crowded. The speculators, who are evidently beyond the reach of law or ordinance, were numerous and their rewards seemed to be in proportion to the foresightedness of men who have nothing else to do but to buy theatre tickets for the purpose of making others pay premiums.

The only novelty offered in the matinée at the opera was the first appearance of Alma Gluck as *Mimi*. This was a pleasing and meritorious début. Mme. Gluck has youth, slender figure, simplicity of action and freshness of voice to impart charm to her impersonation of *Mimi*. She sang the music excellently and because she was wise enough not to attempt to do much in the way of delineation she went further toward real illusion than she might have gone had she planned many significant details.

Riccardo Martin was the *Rudolfo*, and for him it can be said that he has sung nothing in the course of the current season better than he sang the narrative in the first act. It was an admirable piece of delivery and deserved the hearty applause with which it was received. Mr. Scotti was again seen in his genial impersonation of *Marcello* and Miss Alten repeated her saucy *Musetta*. The performance as a whole was commendable, except for the wooden conducting of Mr. Podesti. The opera in the evening was Smetana's delightful "Bartered Bride," which was performed by the artists who have been concerned in its previous presentations this season.

At Mendelssohn Hall in the afternoon Charles W. Clark, barytone, gave a song recital. His programme was not arranged on conventional lines. It contained numbers by the older composers Sacchini and Gretry and then passed forward to songs by Sinding, Hartmann, Schumann, Debussy, Bungert, Schubert, Fairchild and others. Among the other numbers were the three Villon ballades which Mr. Clark introduced not long ago at a concert of the Symphony Society. This singer is an interesting interpreter and his recital was heard with pleasure by a large audience.

LA FARGE SALE $25,628.

The Century Club Buys One of Its Late Member's Samoan Water Colors.

The sale of John La Farge's art property had reached a total of $25,628 when Mr. Kirby cried the last bid at the American Art Galleries last eneving, at the close of the fourth session of the auction, which will come to an end to-night. At yesterday afternoon's sale a Chinese silk temple hanging (267) sold at $320; a handsome eighteenth century yellow Chinese rug of raw silk (272) at $27.50; a seventeenth century Chinese rug (275), with a symbolic decoration, at $150.

Of the casts of studies and designs by Mr. La Farge for decorations in the Cornelius Vanderbilt house the "Apollo with Cupids" (292), designed by Mr. La Farge and modelled by Augustus Saint Gaudens, sold at the highest figure, $145. Of the works in stained glass by Mr. La Farge the "Peonies" (319) sold for $330, "Peonies in the Wind" (321) for $300 and "Minerva" (322) for $170. The afternoon's total was $5,188.

In the evening there was some interest in a few of the watercolors and oils by Mr. La Farge, especially those from the South Seas, and these went at fairly generous prices, but for the most part the prices paid were very small and many of La Farge's own works went to dealers. The Samoan study "Fayaway Sails Her Boat" (562), with La Farge's signature and description on the back, sold at $360. "Kilauea, 10 A. M., September 15, 1890" (566), a watercolor, went at $150, and the "Military Dance," a Samoan water color (572), at $230. For "Mount Tohivea," a watercolor (573), William T. Evans paid $500, winning the drawing after rather a lively competition.

Irving R. Wiles purchased the Samoan watercolor "The Passing of the Chiefs and Taupo" (590) for the Century Club, of which Mr. La Farge was a member, at $210. A. Augustus Healy of Brooklyn bought "The Matakula" (586), a study of huts in a village, for $110. "Double Study of Dawn" (574), went at $220. William Macbeth paid $150 for "South Sea Seated Dance at Night" (577), and $360 for "Fijian Chiefs and Dependents After Military Dance" (578), and N. E. Montross took "The Crater of Kilauea" (579) at $220. "The Entrance to Tautira River" (599) went to Hamilton Easter Field for $600.

The highest price of the evening was $625, paid for "Fortune" (665), a study for glass in the Frick Building, Pittsburg, made in 1902. It is in water color, signed and dated, and was purchased in the name of an agent. Clark Thompson paid $425 for the "Seascape" (674), by John Humphreys Johnston, the American painter in Paris, an oil painting in a frame designed by Stanford White. Mr. Healy paid $410 for the "Adoration" (680), in wax, one of two panels designed for the Church of St. Paul the Apostle. The evening's total was $12,550.

"IF THIS IS NOT THE BOOK FOR SEVERAL YEARS, send me the name of the other—I want to read it."

THE PRODIGAL JUDGE

Mr. Paul Wilstach, the author of "Thais," which has just made such a hit at the Criterion Theatre, New York, says:

"A more interesting story or a more fascinating character than Kester's aristocratic old toper has not appeared since Pudd'nhead Wilson. Only one other could have written 'The Prodigal Judge,' and he is our lamented Mark Twain. If this is not the book for several years, send me the name of the other, for I want to read it."

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LOTOS CLUB ART EXHIBITION

INTERESTING SHOW OF WORK BY LIVING AMERICANS.

Thirty-six Canvases by as Many Painters Assembled by the Art Committee for a Week in the Club's Gallery—Some of the Paintings to Be Seen There.

At the Lotos Club yesterday an exhibition of paintings by living American artists was opened in the art gallery by the art committee of the club, to continue until April 6 inclusive. It is an interesting and varied exhibition, and while the tonal pictures, which are always associated with the Lotos membership, both lay and professional, are by no means neglected—in fact they predominate—the exhibition includes the more direct and robust canvases in which tonality if it appears is an incident. The paintings have been hung with care, discretion and an eye to balance, which makes the room an agreeable one to enter and suggests a comparison by the rule of opposites with the hanging which has caused criticism of the Vanderbilt gallery in the current National Academy exhibition on the other side of Fifty-seventh street. There is another reminder, also by the rule of the contrary, of the Academy's Vanderbilt gallery, for whereas there is no painting by J. W. Alexander in the present Academy show, a large canvas by him at the Lotos Club occupies the corresponding position, in the centre of the wall opposite the entrance, to that usually held by him in the Vanderbilt gallery at the Academy exhibitions.

There are thirty-six paintings in the Lotos exhibition, each by a different painter, and sixteen of them have been loaned by the artists themselves. Five are lent by dealers and the remaining fifteen by four private collectors, William T. Evans, who is chairman of the art committee; Dr. Alexander C. Humphreys, also a member of that committee; John Gellatly and Louis A. Lehmaier. The exhibition includes landscapes, marines and figure pictures. There are no portraits exhibited as such, although some figure canvases by portrait painters might go into that category.

At one end of the room two large marines insist upon attention. "Late Afternoon, Cape Ann," by Frederick J. Waugh, with the sea dashing high on the rocks of the cape and swirling over their projections, and "The Sunlit Sea," by Paul Dougherty, with an immensity of movement and strength, color, atmosphere, solidity and volume. Each is loaned by the artist.

At the opposite end of the gallery two of the figure canvases make their quieter appeal by the directness of the method of their painting, the delightful "The Purple Shawl," by Irving R. Wiles, loaned by Mr. Evans, and Cecilia Beaux's "Sita and Sarita," a thoughtful young girl in white with a black cat on her shoulder, loaned by Miss Beaux. An agreeable nude, "Leda and the Swan," by George de Forest Brush, though subdued is more exhilarating than some of the more familiar academic canvases usually found when his name appears. It is owned by Mr. Evans. Lillian Genth lends "Spring," a gay canvas in which several sprightly young women in the nude are sporting in cool waters and on green banks, lightly screened by filmy foliage.

Dwight W. Tryon appears in a restful landscape lent by Dr. Humphreys, "Across the Fields, November"; Leonard Ochtman in a characteristic canvas, a dark and hazy "Daybreak"; J. Francis Murphy in one of his tender landscape compositions, "The Hillside Farm"; Albert P. Ryder in "With Sloping Mast and Dipping Prow," a painting with some of the life and action of the sea; Childe Hassam in "The Ancient Window of Nemours," a canvas of reds and greens and blues, and of red hair in sunlight and reflections; J. Alden Weir in a cool, green landscape "Lengthening Shadows"; William Rowell Derrick in a colorful "Showery Day at Red Hill, N. H.," picturing a green wooded hillside and a stream.

William M. Chase sends his "A Literary Critic," depicting a monkey who has knocked down some books. Mr. Alexander's contribution is a tall figure canvas "Phyllis"; and there are paintings also from Hugo Ballin, G. H. Bogert, Gedney Bunce, Emil Carlsen, F. S. Church, Elliott Daingerfield, C. H. Davis, L. P. Dessar, Melville Dewey, T. W. Dewing, Warren Eaton, Ben Foster, Albert Groll, C. W. Hawthorne, H. W. Ranger, Robert Reid, William Sartain, Douglas Volk, Horatio Walker, Carleton Wiggins and Ballard Williams.

PRACTICAL PRESSAGENTRY.

Even the Police Solemnly Aid Paul Armstrong et Al.

Fourteen men engaged in attaining publicity for "A Romance of the Underworld," a vaudeville piece now showing at the Fifth Avenue Theatre, walked down Broadway yesterday afternoon lockstep. Shackles of steel bound their arms. On the rear man's skinny shoulders was plastered a sign reading "Magistrate Corrigan Wrote a Letter; Paul Armstrong Wrote a Play About the Same Thing. See it at the Fifth Avenue Theatre, 'A Romance of the Underworld.'"

At Franklin street Hagan, Lowenthal and Sofsky of the Elizabeth street police station jerked up the fourteen and shooed off the fourteen million people that were following them and were willing to follow them even to the Tombs police court. There Paul Armstrong himself and the show's chief press agent were on hand.

Magistrate Freschi fined the men $1 each to discourage this sort of thing. This was at five minutes to four. The fourteen men went to jail for five minutes, which worked out the fine.

MUSIC FOR THE GLOIRE.

Ammunition for Its Phonograph Taken Aboard at This Port.

Canned music and tomatoes were taken out in barges to the French cruiesr squadron lying in the Hudson from the foot of West Eighty-second street and then northward for almost a mile all day yesterday. The canned music supplies were especially in demand because aboard the Gloire, the flagship, is a phonograph, the only one in the fleet.

Of all the exciting events that happened around the wharf at the foot of West Eightieth street, positively the most exciting happened late in the afternoon.

Some boys who had been roller skating along the asphalt walks of Riverside Park came toward the landing. One walked backward playing "catch" with another and as the two boys walked nearer to the water edge the spectators all about grew alarmed.

Any one who looked on knew what was likely to happen to the boy walking backward, who, armed with a big ketchin' glove, was the receiving end of the battery. The crowd could see that soon the French sailors sitting in the steamers along the wharf would be called upon to make a rescue. They did it too. As the boy walking backward came to the edge of the high wharf he muffed one, and the new league ball bounced into the drink.

A French sailor rescued it with a boat hook. The sailor dragged the ball toward the gun'l and then reached down amid a tense silence and picked the ball from the water. For moments then he examined the specimen carefully and passed it about among his companions, commenting volubly upon the stitching. Then he tossed it ashore.

The flagship Gloire lay furthest down the river, with the Admiral Aube about eight city blocks to the northward and the Condé the same number of blocks to the north of the Admiral Aube. Real Admiral Dufaure de Lajarte came ashore early in the afternoon and climbed aboard a limousine along the pilings to be whisked into a lower part of Manhattan to make some calls. There were few visitors to the three cruisers yesterday. A number of American sailors from the Prairie and other boats that are now at the Brooklyn yard spent a part of their day off in looking over the decks of the visitors.

THE CLYDE FITCH SALE.

Good Prices for Snuffboxes and Tapestries That Belonged to the Dramatist.

A large part of the art collection of the late Clyde Fitch was sold at the two sessions that occurred yesterday at Clarke's Art Rooms. The offerings in the evening were limited in number, but of higher character than those of the afternoon. They brought $9,525, while $6,200 was realized in the afternoon.

The greatest interest that has been aroused during the sale came last night when the gold snuffboxes and rare tapestries were reached.

The highest price that any one lot went for in the evening was $810, which was paid for a group of three Flemish tapestry panels. O. Stuart of Liverpool bought three other separate tapestry panels. One was Flemish of the early sixteenth century, the price of which was $660. The two others were Brussels tapestries representing Queen Esther and Alexander the Great, which went for $675 and $700. An Aubusson tapestry sold for $375.

A jewel box that was said to have cost Mr. Fitch $1,600 was bought by Mr. Stuart for $800, who also purchased a gold snuffbox decorated with a miniature by Bone for $475. A diamond encrusted gold box heavily engraved and bearing a miniature of a General was bought by a dealer for $425. Two Louis XVI. gold snuffboxes, one marked G. R. G. and the other F. J., were bid in for $175 apiece by Wilson Bros. of London. O. Stuart paid $175 for an ivory and gold patchbox and $75 for an English gold snuffbox. Wilson Bros. were also the purchasers of a gold and enamelled snuffbox at $350 and a presentation snuffbox at $450. S. J. Wyler was the buyer of a gold Empire snuffbox with a miniature of Mme. de Staël and studded in the corners with four large diamonds. The price was $500.

The Seagoers.

Sailing to-day by the Hamburg-American liner President Lincoln, for Plymouth, Cherbourg and Hamburg:

J. E. Booth, Dr. T. Passmore Berens, Harry C. Deming, Dr. and Mrs. Benjamin Gleeson, Col. and Mrs. Ira A. Kip, the Rev. Dr. and Mrs. George H. Lorah, Mr. and Mrs. J. B. Moulton and W. T. Ransom.

Arrivals by the United Fruit steamship Almirante, from Colon and the West Indies:

Col. R. H. I. Goddard, Congressman E. W. Saunders of Virginia, Col. L. B. Perry, Judge C. C. Appell, Gen. E. Gale and J. N. Hickock.

Among the passengers who sailed for Hamburg yesterday for this port by the Kaiserin Auguste Victoria were George Vanderbilt and his family, Prof. Carl F. W. Boedecker, Mr. and Mrs. Max Warburg and Manuel Malbrain.

Father Maher's Funeral.

Funeral services for the Rev. John J. Maher, rector of St. Ann's Catholic Church, Congress street and the Hudson Boulevard, Jersey City, were held yesterday morning in the church. The Rev. Roger McGinley of New Durham, North Bergen, was celebrant at the solemn high mass of requiem. Six cousins of the dead priest, all of whom are named Maher, were the pallbearers. The interment was in the Holy Name Cemetery.

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TRACING DRAMATIC HISTORY

BRANDER MATTHEWS TALKS OF THE ELIZABETHAN AGE.

And the New Theatre Company Plays Parts of "The Winter's Tale" in the Way It Was First Given—Spectators in Costume Crowd About the Players.

The second in the series of current lectures on the development of the English drama on which Brander Matthews and the forces of the New Theatre are at present collaborating took place yesterday afternoon. The New Theatre was again crowded. There was less novelty than at the first lecture, since the scenes were taken from a play in the repertory of the New Theatre. But it proved to be one of its most distinguished successes last season and was acted in part yesterday for one of the few times it has been seen this year. This was "The Winter's Tale."

Prof. Matthews's task yesterday was to trace the progress of the English drama from the period of the morality down to the days of Shakespeare. He sketched very interestingly the steps by which the actors, gradually becoming professional entertainers, took to acting in the inns under the protection of some noble, were later banished from the City of London and then built their first theatres, taking as their model the courtyard of the inn, which was the only kind of a playhouse ever known to them. London's great interest in the drama in those early days was shown by the existence of seven theatres, which meant in relation to the population more than New York possesses to-day. Only three existed a century later in Paris.

There seemed a difference of opinion between New Theatre authorities, past and present, as to the use of scenery in the Elizabethan theatre, but when it came time to play Act II., scene 1, and Act III., scene 2, from "The Winter's Tale" there was only the arras in the background. In the trial scene—the withdrawal of the tapestry showed the judges ready for the ordeal of *Hermione* there seemed to be some of the Elizabethan dandies on the stage, although none of them smoked. There were physical disadvantages to the presentation of the Elizabethan stage with the same effectiveness that the earlier periods of the stage possessed. But there were the same charm and interest that the first entertainment provided, with no complaint to be made on the score of its excessive length.

"The Winter's Tale" remains one of the brightest memories in the history of the New Theatre's achievements. So it is not necessary now to praise the exquisite nobility and the lofty pathos of Miss Matthison's acting as *Hermione* nor the force and dignity of Rose Coghlan's acting as *Paulina*. They are still the impressive moments in the performance that are not likely to be forgotten even in the brief span of current theatrical memories.

INDIANA WETS WIN.

Three More Hoosier Towns Vote to Put Away the Water Wagon.

MARTINSVILLE, Ind., March 30.—With church bells ringing every hour since 5 o'clock this morning, the women of the churches supplying free lunches to workers and voters and automobiles hurrying through the streets in search of electors, this city presented one of the most animated scenes in the history of local elections to-day when the wets and drys began a struggle for the mastery.

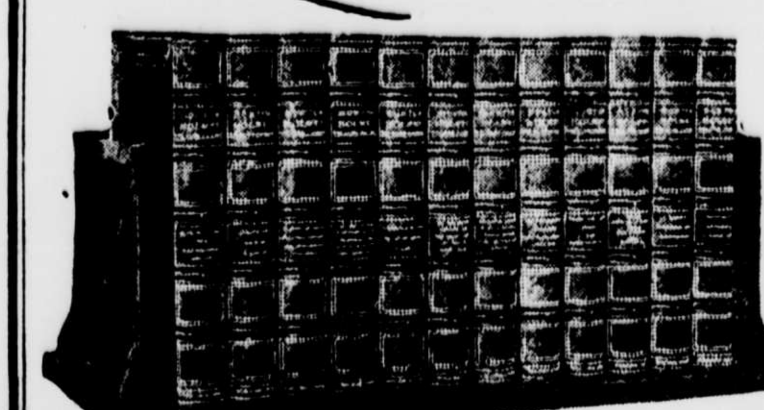
One man was arrested for trying to vote duplicate wet ballots.

The count of the vote showed the city wet by a majority of 130.

DANVILLE, Ind., March 30.—This city and Brownsburg voted under the city and township local option law to-day, the vote in both places being light, though unusual efforts were made to get electors to the polls. The wets won in this city by 37 votes and in Brownsburg by a majority of 51.

UNION CITY, Ind., March 30.—In the local option election here to-day the wets were victorious by a majority of two votes.

A Tour of the World in the BURTON HOLMES TRAVELOGUES



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TAFT, HEIR TO SMALL ESTATE.

Will Get Share of Property Worth $2,000 Left by a Cousin.

NEW HAVEN, March 30.—Through an application for administration papers in the Probate Court here it became known to-day that President Taft and his brother Charles P. Taft are among the heirs of a small estate left by a relative who died in this city last week. This relative was Caroline Elizabeth Taft, wife of Henry Globensky.

Mrs. Globensky had been married twice, her first husband being Charles W. Schwagermann, who was proprietor of Ye Olde Bakeries in this city. She left no will and as the Connecticut laws require that heirs shall be named, half the estate going to the husband and half to the heirs at law, the application to the court named as heirs President Taft and his brother.

Mrs. Globensky was a first cousin of President Taft. She was born in Northbridge, Mass., and had lived in this city for twenty-five years. She had no children by either marriage. Her estate will not amount to more than $2,000.

Mr. Globensky said to-day that although his wife had not visited the President she had received letters from him. Mr. Globensky conducted the bakery up to a short time ago, when it was sold out. He is now employed in another bakery.

$1,000 a Month Alimony.

Justice Crane in the Supreme Court in Brooklyn yesterday directed that Irving W. Childs should pay his wife, Gertrude E. Childs, $1,000 a month alimony instead of the $700 which she has been receiving under her separation decree. Childs, who is said to have already squandered $1,000,000, recently on reaching his twenty-fifth year came into an additional inheritance of $700,000.

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