

JOURNAL CADETS TO ACT AS AN ESCORT FOR G. A. R.

Companies of Boys to Be Drilled and Uniformed, Organized into Battalions and then a Regiment--The Journal Will Provide Drill Instructors, Places for Drills, and Will Help the Boys to Uniform and Equip Themselves.

TO THE BOYS OF MINNEAPOLIS:

It is appropriate that you should be represented in the parades of the G. A. R. reunion to be held in this city next August. This will be the fortieth anniversary of the Grand Army of the Republic, organized at the close of the civil war, and composed of those who took part in the defense of their country.

Their bravery and patriotism? Nothing you could do would give them greater pleasure. The Journal believes that many of you do and all of you should desire to do your share in honoring the veterans, and making the spectacle a brilliant one that will reflect credit upon Minneapolis as their host.



W. H. SPRAGUE, Colonel of the Regiment and Drill Master. Photo by Miller.

Here is the plan: The Journal will provide competent drill masters and instructors in the school of the soldier. It will provide places for the drills, halls in winter and a parade ground in summer. It offers the services of The Journal Newsboys' Band of fifty pieces to the regiment.

them erect carriage, teaches them how to stand and walk properly and furnishes an exercise which develops the muscles and body uniformly. To be considered also is the benefit that comes from strict discipline, and the teaching of obedience to orders. It is not intended to instill or promote a spirit of "militarism" in the boys further than to direct them in the line of the militia organization which the government is so anxious to foster.



JESS HAWLEY, Assistant Drill Master. Photo by Miller.

Many of the states are now providing armories and are encouraging annual encampments for the advancement of the morale and general efficiency. Annual G. A. R. encampments are in a measure for the purpose of affording object lessons of patriotism that will bring the new generation into line for



H. P. OOUNILMAN, Assistant Drill Master. Photo by Miller.

the safeguarding of the nation. Back of the veterans who went to the front are the young men of today, and behind them the lads upon whom the country must depend in the future. So the boys' brigades have a real purpose of lofty character, which must appeal to every American father and mother.

While it is understood that a boy who joins the Journal Cadet regiment is not really enlisting, that there is no connection with actual or contemplated military service, in the organization of the regiment the boys will go thru the process in form that will give them an insight into the experience of a recruit who enlists in the regular army.

First, they pass an examination, then enlist, receive instructions in marching movements; then they are given model drill guns and learn the manual of arms. They will be drilled first by squads, then by companies.

Wallace G. Nye, the secretary of the public affairs committee of the Commercial club, which has supervision for the plans and arrangement for the G. A. R. reunion the week of Aug. 13, says: "I heartily approve of the plan of the Journal to organize a cadet regiment. I am certain it will prove a novel and inspiring feature of the reunion. I can assure the boys a good location in the parade, the arrangements for which is to be left to the local management of the reunion, and I am morally certain that Commander-in-Chief Tanner, and the G. A. R. officials, in charge of the other parade, will be delighted with the idea. I shall be glad to submit it to them."

then by battalions and finally as a regiment. The first step is the enlistment. A recruiting office will be opened Monday at the Journal office, and Captain Sprague, as he will be called until the organization of the regiment in due form, will be on hand to explain details to those who call between 4 and 6 p.m. daily. To those who accept the conditions the following enlistment blank will be given for signature:

THE JOURNAL CADET REGIMENT OF MINNEAPOLIS State of Minnesota. City of \_\_\_\_\_, born in \_\_\_\_\_ state of \_\_\_\_\_, residing at \_\_\_\_\_ street \_\_\_\_\_, do hereby acknowledge having voluntarily enlisted as a member of The Journal Cadet Regiment for service during the summer of 1906. I will endeavor to the best of my ability to be present at the drills, and to perfect myself in the school of the soldier, and to conduct myself in a gentlemanly manner, obeying the regulations that are necessary for good order and discipline. I am enlisting with the consent of my father and mother, or legal guardian, whose signatures are given below. \_\_\_\_\_ Minneapolis, \_\_\_\_\_, 1906. Signature \_\_\_\_\_ PARENT'S CONSENT. I am the \_\_\_\_\_ of the above applicant, and hereby give my consent he should become a member of The Journal Cadet Regiment under the above conditions. Signature \_\_\_\_\_ I certify that I have examined the above applicant and find he is eligible to become a member of The Journal Cadet Regiment. Recruiting Officer.

Just a word about the plan by which the boys will be supplied with uniforms, hats, leggings and belts. The Journal promises to help the boys to help themselves. What will be required of them will be a comparatively easy task, but it will enable them to feel that they are paying their own way, and are not made the objects of any scheme of charitable benevolence.

MANY NOTABLES COMING TO SING GRAND OPERA

The Savage Company is Well Supplied with Varied Talent. Manager Henry W. Savage presents a strong array of native artists with his combined "Parsifal" and English Grand Opera companies this season, having a triple cast of singers for each opera in the repertoire. The best voices have been retained from the former company and a host of new singers added, including those from the "Parsifal" company. The entire organization now numbers over 150 persons, including more than a score of prima donnas, tenors, barytones and basses, an all-American chorus of conservatory-bred voices and an orchestra of fifty musicians.

With the company are the well-known tenors Joseph F. Sheehan, with his golden top notes, and William Wagner of "Lohengrin" and "Tannhauser" fame; the artistic barytones, Winfred Goff, Thomas Richards and Arthur Deane from Covent Garden; basso Harrison Bennett, together with the sweet-voiced soprano, Gertrude Rennyson, and the dramatic contralto, Rita Newman, both of whom have made a host of local society and musical friends. Among the new artists are several who are singing in America for the first time this season. The Wagnerian tenor, Francis MacLennan, of the "Parsifal" company, and Alfred Best will share honors with Wegener and Sheeha, while Misses Martha Miner,

Florence Easton and Helen Petre will alternate in soprano roles. New contracts include Claude Albright, who won fine success as Kundry in "Parsifal" last year; Margaret Crawford, who has been singing in the German operas at the Bay Opera in Wiesbaden, and Elsa Van der Voort, another contract from the "Parsifal" company. The new basses are Otley Cranston and Robert Kent Parker, the two stalwarts of last year's "Parsifal" company.

Mme. Miner is the talented Denver prima donna who made her Paris debut as Elsa in "Lohengrin," and who is having success in America in such roles as Marguerite in "Faust" and Musetta in "La Boheme." Margaret Crawford's deep contralto is especially suited to the heavy Wagnerian roles, which she sang in Europe. Florence Easton is a brilliant coloratura soprano, who has been singing in London for two years. Her sweet and sympathetic voice is heard to best advantage as Gilda in "Rigoletto," Marguerite in "Faust" and Musetta in "La Boheme." Claude Albright is one of the very talented American prima donnas who has won success in comic as well as grand opera. She has a wealth of dramatic temperament that fits her for the tragic contralto roles as well as for the picturesque, lighter roles in which she is always a charming stage picture.

RAILROAD CONTENTION WARS WITH COMMON SENSE

Hard Throw-down for Argument Against Discrimination Between Rates. To the Editor of The Journal. Every law office is flooded now-a-days with literature opposing the power of the interstate commerce commission to regulate interstate commerce, as provided in Sec. 9, Art. 1 of the constitution, as follows: "No preference shall be given, by any regulation of commerce or revenue to the ports of one state over those of another."

Since the supposed right to prescribe railway charges is deduced from the provision of the constitution that congress may regulate commerce with foreign nations and among the several states, the above clause is set up as a constitutional bar to rate regulation by law. The author asks, "Can congress regulate foreign and interstate commerce, by prescribing interstate railway rates, without coming in conflict with this restriction?" Clearly not, he avers, wherefore "congress cannot make use of that mode of regulating commerce."

But do not care to trace or combat the argument in detail: I only wish to expose one grand fallacy inherent in all attempts to use the constitution as a shield for manifest wrong. It never can be sustained for the constitution was not framed for any such purpose. Its paramount aim is declared in the preamble, viz: "to promote the general welfare," and especially to "establish justice." Interpretations which lead to the contrary are prima facie mistaken and are always rejected in the end.

The case in point is a flagrant instance. Here is the syllogism: Congress is prohibited from giving preference, by means of commerce regulations, to the ports of one state over those of another. Rates fixed by law are commerce regulations which must or may operate as to give such preference. Therefore, congress is prohibited from fixing rates by law. Now to what purpose is this interpretation addressed? To the protection of ports against hurtful discriminations by the "great" railroads? Not at all, but to the protection of railroads in the right to discriminate at will. Not to the prevention of preferences of some ports over others, but to the prevention of interference with such preferences. Because congress may not prefer one port to another in the making of rates, any railroad may. Because rates cannot be made by law without some incidental or accidental preference, railroads are free to make such preferential rates as may suit their purposes. In a word, the constitution, in binding congress not to impose rates which might operate upon the ports of different states unequally, has irrevocably committed to railway owners the power to impose rates designed to operate unequally--intended to interfere with the commerce of one port for the benefit of another.

There is something wrong with such reasoning, and it is not far to seek. It is simply at war with common sense. --Daniel Fish.

Illustrated Tour. Yellowstone National Park, Rocky and Cascade Mountains Ranges; along the Clarks Fork and the Columbia Rivers; thru Montana, Idaho, Washington and Oregon; and by steamer through the Land Lockers ("Lalard Passage") to Southeastern Alaska Points. This entertainment includes 195 beautifully colored stereopticon pictures, and four motion pictures, making the finest illustration of this wonderful territory ever attempted in this city.

The descriptive lecture will be given by Mr. G. F. McNeill at the Stewart Memorial Presbyterian church, Thirty-second street and Stevens avenue S, Tuesday, Feb. 27, at 8 p.m. "See Europe if you must, but see your own country first." More cases of sick headache, biliousness, constipation can be cured in less time, with less medicine and for less money, by using Carter's Little Liver Pills than by any other means.

Colonist One-Way Excursions. The Northern Pacific will sell the cheap one-way Colonist Excursion tickets to points in Montana, Idaho, Washington, British Columbia, Oregon and California, daily, until April 7. Call at City Office, 19 Nicollet House Block, several days in advance and reserve your sleeping car berth. \$25.00 to the Pacific Coast Via the Soo-Pacific Line. The best of service via the "True Scenic Route" through the Canadian Rocky Mountains. Tickets on sale every day. For further information and tickets inquire at ticket office, 119 Third Street S.

"JERRY THE GOAT" PASSES ON THE BERNHARDT PLAY

To His Notion the French Drama Is Like Caviar, All Right in Its Place--How Camille Struck Him--The Artist, His Companion, Also Expresses His Views of Things He Saw at the Temple of the Muses.

JEALOUSY OF ARMAND



his furrist wife. Burnhartt was still a smilin' an' fussin' wid her green fan--a handsome color f'r a fan, Grogan--and leadin' on this Armand boy to be more of a fool than ever and he was trailin' like the caboose on the thru freight, never catchin' up an' takin' the lead but comin' all of the time. "Things went wid a hop, skip and a jump until th' third act, wid Burnhartt playin' Armand f'r the sucker, that he was an' all the other members of the company hoppin' in and out and slingin' around Frinch t' beat two av a kind. As near as I could make out th' fourth act should have about brought a nice comfortable weddin' but in th' third act th' father av the aisy money young bucko butts into th' game and tells Burnhartt that, havin' no money av his own, Armand must marry th' daughter av a Standard Oil magnit. Also that Armand must go up t' the woods and break into th' lumber game before he gets a disk in th' home office.

"Thunderation," sez Burnhartt in Frinch. "Y'r stringin' me. I don't fall f'r th' game." "The father gives her one of those comealong talks and Burnhartt now an' then butts in with a kick and a yell that sounds like a gas consumer at th' cashier's windy. She howled like a corset stay had bursted and was stickin' in her, but went right on jawin' wid th' old man. He finally showed her that Armand would have to put her in wan of these compressed yeast flats an' that she wud have t' walk back an' forth fr'm the department store where she wud have t' wurruk and the force av th' argument hit her right where she was wearin' the diamonds. She shakes Armand an' starts t' skiddo'in' around with the other frogatin' gints in th' play.

The Bridge at Midnight. "They had a bridge wath party in th' fourth act wid a bunch av these university students standin' around th' fero layout and lookin' like they were souseed again. "Thy a little seltzer an' limin an' ye'll be seein' single again by the mornin'." "Silence, man," sezze, "Y'r doin' a cakewalk where the blissed angels go on tiptoe. I have the duets an' will add a bit of culture t' y'r sow!" "Cuttin' a cross lots on th' story, at 8 we was in th' Auditorium on the front stage with Warrud sittin' just abeam at th' left and Caveyore on th' other side and th' second fiddle an' the bull fiddle and Burnhartt in front.

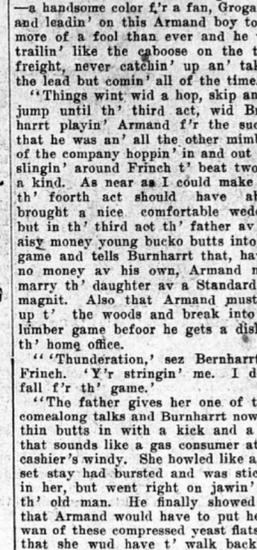
"Bring on th' choorus, an' the merry villagers an' the haymakers," sez I. "Shut up," says th' artist. "There is no choorus, there is no villagers, there is no haymakers. This is a drama of life in th' great Frinch capital, Parea, the capital of th' whole civilized woodl!" "Oh, ho," sez I, "regular Zazy sort av a play." "Worse than that," sezze, "tis 'Camille.'" "Tell ut to me before th' coortin' rises," sez I. "Cawn't," sezze, "ye can't tell these thrayvelin' men sort of stories in here!"

The great coortin rose majestically and a couple av people, two Frinch blondes, he and she, was sittin' down front a talkin' scandal quiet like an' f'r the life av me I couldn't get a wurrud of what they was sayin'. "They talk wurrus than Missis Fiske," whispered I t' th' artist. "Dary up," sezze, "they be conversin' in th' Frinch." "Spakin' th' langwidge av th' frogaters," sez I. "The same," sezze. "Grogan, there I was, stuck f'r the evenin' wid a boonch of Paris pirits, a Frinch play by Frinch actors and actoreens an' not able t' catch a wurrud av it save where th' Latins has borrowed some good old tongue twistin' expressions fr'm the Gaelic. But I stuck f'r the big show."

Enter the Divine Sara. "First thing I knew a door opened and Burnhartt-rim was wid us. She slid into th' room wid th' grace av a rattlesnake rustlin' thru th' weeds f'r his breakfast an' smilin' wan av the reddest-lipped smiles ye ever threw y'r lamps onto. Then they started jabberin' 'n' shroogin' their shoulders and talkin' f'r all th' world like a boonch of Jim Hill's genny's quarrelin' over who was th' greatest loafer in the crowd. They had a little wine party and wan of them marry little Frinch festivals were everybody gits drunk enough t' tell his right name. Then this Armand, a divil among the wimmin, puts in his appearance and he goes stright t' flirtin' wit Marguerite like the pair av them was at Minnehaha on a Sunday afternoon. "They gits along amazin' fine an' in tin minutes they was kissin' hands and smilin' just like a man coortin' thought th' Findlay bye had got away f'r another eighty-yard run. There was some sort of a ruction and Armand havin' absorbed too much of the ab-sinth lets fly at Burnhartt with his whole roll, twelve dollars an' sixty-five cents in all, an' th' curtain falls wid the Frinch gentlemen all thryin' to swing on Armand and him boxin' like Jimmy Potts in a bad corner an' th' Frinch wimmen supportin' Burnhartt while she was a pumpin' up sobs. Maybe she wasn't, but it sounded like she was swearin' in Frinch in a most un-ladylike style. It was just like wan of them free f'r alls in the old Columbia.

"In th' next act Burnhartt is slavin' peacefully in a silk kimony and bed and a pair of high heel gitt slippers and th' noorse an' th' doctor flyin' around. "In a minnit the door opens and in rushes Armand. Burnhartt gives a yowl like a kicked pup and then went int' a strangle hooild that would be a winner f'r Tom Jinkins when he rashes th' Turk. They huggled like a couple of college girls and Burnhartt bellered and Armand bellered an' the doctor an' th' noorse an' th' chamber

RECONCILIATION



maid stood around applaudin' like a man on a free ticket at a big show. The Pathetic Death Scene. "All of a suddin' Burnhartt gives another warwhoop and grabs her chest and faints just like the hired girl when a rat chases himself across th' celler flure. Armand sets her up in a stiff backed chair and she's dyin' from her gold shoes to th' top av her Roman gold head. Every wanst in a while, she lets out a whoop and all the assistants at the sad scene wwooop and Armand weeps like a man who had played a good thing f'r place an' it falls down in th' stretch. "Tis heartrendin', Grogan, to see a dacent old lady playin' the kittenish young thing in h'r first love affair an' then dyin' like a pizened pup in th' last act. It wurruk me all up and comin' out av th' temple I sidled over t' th' artist and sez I, "Ye get away wid this," sez I, "but if ever agin ye put me up against the Frinch drama without warnin' I'll double up one av these two fists of mine and will give ye a swat becuhne the olea wid it. Tomory evenin'," sez I, "we will his away t' th' Dewey where we can understand what we hear and see an' smoke and whistle th' chunes while th' subret's singin' the chorus av 'im. "Frinch drama is all right in its place, Grogan, but it's like caviar in more respects than ye imagine. It takes time t' get used to it."

PAPA DUVAL BUTTS IN



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THE BEGINNING OF THE END



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