WAR AND PEACE PAGEANTS

Preparations for the Inaugural Parade Recalls Days of Splendor in Egypt, Greece, and Rome.

By JAMES B. GREEN.

In view of the coming inauguration of Mr. Taft as President of the United States and the pageant and ceremonies incident thereto it may not be inopportune to take a retrospective glance at the methods of antiquity relative to festivities of a similar character and significance.

Every four years we are accustomed to devote columns of the public press to descriptions of civil and military processions coincident with the inaugural ceremonies at Washington. The chief attribute consists largely in numbers, with an occasional variety of color, music, and equipment. Let us transport ourselves to the days of Grecian and Roman grandeur and behold a people magnificent and munificent in their displays of war and peace.

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As an example of a pacific exhibition we will choose for description the coronation ceremonies of Ptolemy Philadelphus, the Grecian King of Egypt, about the year 284 B. C.

The procession began moving by torchlight before day broke in the morning and the sun set in the evening before it had all passed on its way. It went through the streets of Alexandria to the royal tents on the outskirts of the city. It was led by 200 priests of the temple of Osiris, clad in purple and scarlet cloaks, who opened the way through the crowd. Two hundred Silenil followed on each side if the road bearing torches. Then came 100 men representing Victories with golden wings, clothed in leopard skins, each bearing a staff of gold nine feet long twined round with ivy and laurel.

An altar was carried next covered with garlands and golden vine leaves tied with white ribbands, and this was followed by 1,200 little boys in scarlet frocks and white boots bearing bowls of crocus, myrrh, and frankincense, which made the air fragrant with their scent. Then were seen 400 dancing satyrs, their naked bodies stained with gay and fantastic colors.

Next appeared the ivory and gold chariot bearing the King, preceded by a thousand little boys and girls whose bodies were silvered and gilded and who threw flowers before the royal equipage. Succeeding came huge floats containing meats, grapes, and fruit of all kinds, which were distributed among the people. These were followed by other floats carrying immense tuns of wines, from which the eager crowd filled their jugs and drinking cups. Then appeared another float bearing a grove of trees out of which flew pigeons and doves, so tied that they might not escape.

Following this were 200 elephants drawing chariots, and these were succeeded by hundreds of other chariots and floats, depicting scenes and incidents from the life of Ptolemy, driven by lions, tigers, stags and gazelles, wild asses, zebras, and ostrichs. Next came 1,000 jet black stallions and 1,000 milk white mares, each led by a slave.

Then marched bands of Ethiopians bearing 6,000 elephant tusks, 600 huntsmen leading 2,400 dogs of chase, and a thousand men carrying trees, in the branches of which were tied parrots and other beautiful and wonderful birds. Next walked the foreign animals, Ethiopian and Arabian sheep, Brahmin bulls, white bears, panthers, camelopards, and rhinoceri, proving to the wondering crowd the variety and strangeness of the countries that owned their monarch's sway. Included in the line of march were 57,000 foot soldiers and 20,000 horsemen.

It would require too much space to describe in detail the offerings of gold, silver, and precious stones, but a general idea of the wealth presented Ptolemy Philadelphus on this occasion may be gathered from the statement that the value of the gifts amounted to more than $3,000,000, while the amount expended for the amusement and refreshment of the people for the day was $1,750,000. Such was the grandeur and pomp of a peaceful celebration.

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Now turn to the majesty and tragic awe of a Roman triumph. Amelius Paulus about 170 B. C. having been decreed a triumph, the people erected scaffolds in the Forum and in other parts of the city of Rome where they could best behold the show. The spectators were clad in white garments, and all the temples were open and full of garlands and perfumes, and the ways were cleared and kept open by numerous officers.

Foremost in the procession marched musicians of various kinds singing and playing triumphal songs. Then followed the statues, pictures, and colossal images which were taken from the Macedonian enemy, these being conveyed in 250 chariots. Next were led the oxen to be sacrificed, having their horns gilt and their heads adorned with fillets and garlands.

Then came wagonloads of the finest and richest armor of the enemy, both of brass and steel, all newly polished and glittering, the pieces of which were piled up and arranged purposely with the greatest art, as to make it appear as if they had been thrown together in heaps by chance. Helmets were thrown upon shields, coats of mail upon greaves, bucklers and targets and quivers of arrows lay huddled among horses' bits, and through these appeared the points of naked swords and spears.

These articles were so loosely fastened together that as they were drawn along they rattled and clashed, making a horrible and alarming noise, so that even as spoils of a conquered enemy they could not be beheld without dread. Vast quantities of gold and silver coin and plate were carried in the procession.

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After a short intermission the captive princes and generals followed, with their wives and children, familiars and attendants, all in chains, some of them, especially the women and children, shedding tears and stretching their hands out to the spectators on either side to implore their compassion, and so touch-was the spectacle that many of the Romans could not forbear their tears until the unfortunates had passed out of sight.

Then appeared Perseus, the Macedonian King, all clad in black, heavily chained and begrimed with the dust of the road, looking like one altogether stunned and deprived of his reason through the greatness of his misfortunes.

Then was seen Amelius Paulus, clad in purple garments embroidered with gold, bearing in one hand a palm branch and in the other an ivory scepter, his face painted with vermilion, as was the custom to depict the faces of the gods. Four white horses drew his golden chariot, and that he might not be too much elated a slave bearing a golden crown sparkling with gems stood behind him and frequently whispered in his ear, "Remember thou art a man."

After Amelius followed the senators and consuls on foot and the military tribunes on horseback.

The victorious army came last, preceded by the trumpeters, who sounded such notes as were played when they charged the enemy. The soldiers, shouting and singing "Io Triomphe," were the recipients of the greatest applause of the multitude. The oxen having been sacrificed, the general then gave a magnificent entertainment to his officers and the people.

INSTALLATIONS HELD.

State Commander of Ladies of Maccabees Conducts Ceremonials.

Mrs. Lillian M. Hollister, supreme commander of the Ladies of the Maccabees of the World, of Detroit, Mich., will be in Washington Tuesday, Wednesday, and Thursday of this week for the purpose of holding installations for the three large hives, National No. 1, Mount Vernon, No. 2, and Columbia, No. 3, at Pythian Temple.

Friday evening the officers of Independence Hive, No. 4, and Union Hive, No. 6, were installed by Mrs. Melva J. Caswell, State commander.

The officers of Independence Hive, No. 4, are:

Lady commander, Maud Wade; lieutenant commander, Daisy Jeffrey; past commander, Cora Just; record keeper, Elizabeth I. Taylor; finance auditor, Emma Strange; chaplain, Edna M. McIntosh; sergeant, Annie Lyons; lady-at-arms, Lola Gilchrist; sentinel, Jeannette Myers; picket, Rosa Wade; pianist, Alice Ullman; banner bearers, Hattie Thomson, Julia Wittgenstein, and Bessie Stone; official prompter, Georgia Myers.

Lady Maud Wade, on behalf of the hive, presented the retiring commander, Cora Just, with a handsome jewel. The State commander was presented with a beautiful souvenir spoon. Lady Irma Parrott gave two solos, which were very much appreciated. Refreshments were served. Visitors were present from Columbia Hive, No. 3; Union Hive, No. 6, and Georgetown Hive, No. 10. A handsome badge was also presented to Miss E. I. Taylor, record keeper.

Officers of Union Hive, No. 6, are:

Lady commander, Mary L. Patrick; lieutenant commander, Virgie Kleindinst; past commander, Mary Ellis; record keeper, Ella Weeks; finance auditor, Clara Christman; sergeant, Rebecca Kauffman; lady-at-arms, Mattie Davis; chaplain, Carrie Boniul; sentinel, Luella Christopher; picket, Amy Barrow.

Mrs. Melva J. Caswell, State commander, was assisted in the ceremonies by the guards of Independence Hive, No. 4, as follows:

Captain of guards, Georgia I. Myers; guards, Maud Wade, Edna McIntosh, Grace Gantt, Elizabeth I. Taylor, Nora Wade, Ivy Clements, Mattie Stone, Lola Gilchrist, Annie Lyons, Hattie Thompson, Elnora Taylor, Dorothy Hayden, Daisy Rison, and Bessie Stone.

Mrs. Charlotte Cox acted as lady of ceremonies for the evening. Mrs. Mary L. Patrick, commander of Union Hive, No. 6, was presented with a handsome badge.

WILL GIVE ENTERTAINMENT.

The Columbia Turnverein will open the carnival season with a grand masque ball and Arabian Nights' entertainment at the National Rifles' Hall Tuesday next at 8 p. m.

The Narren Carnival Company will be present, under the management of Prof. Goepelinsky. Arabian dancers, acrobats, odalisks, clowns, &c., will take part in the entertainment.

"Allah ist gross," the largest man in the world; a "waterproof" elephant, eight trained bears, and many other attractions are on the programme.

Rebew Orchestra Rehearsal.

The fourth in the series of public rehearsals of the Rebew Orchestra was given in the Keller Memorial Lutheran Church last Monday evening. These popular monthly concerts are always well attended, and the work of these young musicians is very creditable and show a constant improvement and an enthusiastic spirit that is a tribute to the work of their popular director, Prof. Weber. The debut of Miss Marguerite T. Harbers as a violin soloist was a feature of the evening. She rendered Concerto, Op. 54, in a style that marks her a promising performer. She displayed technique and grace and an ease of manner to an unusual degree for a youthful performer. For an encore she rendered the Berceuse from "Jocelyn" equally well. Miss Amy Kibby sang a soprano solo, "Slave Song," in a pleasing, plaintive style, and gave "Sing Me to Sleep" in response to an encore.

Temperance Movements.

From the Bohemian.

"George," spoke his better half, "you are interested in the temperance movement, are you not?"

"Why, certainly I am," he answered.

"Well, suppose you go out and make a few of them with the pump handle. I am in need of a pail of water right away."

The Latest.

From the Chicago News.

Roderick—Say, old man, why in the world is that regiment of girls wandering about the gridiron?

Van Albert—Why, they are the gleaners.

Roderick—Gleaners? What are they gleaning?

Van Albert—Why, loose hair, to fill sofa pillows.

CREATES SCENE IN COURT.

MRS. FRANK SWEET,

Sister of Policeman Shellard, of New York, accused of girl's murder, creates sensation at trial of her brother by her hysterical outcries.

MUSIC AND MUSICIANS

Mr. Sydney Lloyd Wrightson and Mr. S. M. Fabian, assisted by Miss Maria Lee Goodwin, Miss Donna Elizabeth Riegel, and Mr. Richard P. Backing, have been engaged for a musical programme at a reception to be given by the Hon. and Mrs. George C. Sturgiss, at the Congress Hall Hotel, on Friday evening next. Mr. Sturgiss is the Representative from the Second district of the State of West Virginia. He is an enthusiast on music, and presented the glass key and the freedom of the city of Morgantown to the great composer, Richard Strauss, at the time of his visit to that city, when Mr. Wrightson was dean of the State University of West Virginia.

Dr. and Mrs. H. D. Fry will give a musicale on January 28, when the programme will be given by Mrs. Gillespie, a singer who has recently come to Washington to make her home; Miss Halley, soprano soloist, of the Church of the Epiphany choir; Miss Elsa Murray, daughter of Mr. Harvey Murray, pianist, and Mr. Ernest Lent, violoncellist.

Miss Edna Doe, soprano soloist in the choir of St. Margaret's Episcopal Church, will substitute at the afternoon service in the Church of the Covenant for Mrs. Ethel Holtzclaw Gawler, who will take several months' vacation. Miss Diana Norton will substitute at the morning and evening services in the Calvary Baptist Church choir for Mrs. Gawler.

Mrs. W. F. Holtzman had a musicale in her Twelfth street home on Friday afternoon. Among the singers was Mrs. Charles W. Fairfax, who has a delightful voice.

Miss Ruby Stanford, violinist, has taken the place of Mrs. Mira Crittenden Bowman in the Euterpe Trio, which has made such an enviable reputation both here and in Baltimore music circles. The other members of the trio are Mrs. W. Sinclair Bowen, pianist, and Miss Ethel Lee, violoncellist. Miss Lee has won a scholarship in the Peabody Conservatory of Music in Baltimore, and goes over there several days in each week.

The Apollo Orchestra of McKendree Methodist Episcopal Sunday school will give its second monthly public rehearsal or free concert at McKendree Church, Massachusetts avenue, between Ninth and Tenth streets northwest, next Friday evening, January 29.

Albert P. Johnston, director, has arranged a splendid programme, and will be assisted by Mr. Edward C. Heintz, tenor, late of New Orleans, who will be heard in two numbers.

The orchestra is much improved in its ensemble work since the opening of the season. Its friends and the public are cordially invited to attend the concert.

The Washington Chapter of the American Institute of Banking has in preparation a musicale which promises to be one of the events of the local season. It will be the third in the series of annual concerts the chapter is giving.

The musicale will be held in the chapter rooms, 1214 F street northwest, Thursday, January 28. The committee in charge of the affair is composed of officers of the chapter, and after the regular musical programme has been given the entertainment committee will take the rooms in charge and have informal dancing, together with refreshments.

The programme to be given follows:

"The Night Is Still" & ..... Clark
Amphion Quartet.
"Merrily I Roam" ..... Schleiffarth
Miss Edith Stowell.
"My Dreams" ..... Tosti
Mr. Thomas L. Jones.
"Creole Lovers' Song" ..... Buck
Mr. E. Stinson Barker.
(a) "My Thought of You" ..... Hawley
(b) "Two Eyes of Brown" ..... Hawley
Miss Frances Bethune.
"Angels' Serenade" ..... Braga
Miss Edith Stowell.
Violin obligato, Mrs. Ella Knight Ellis.
"I Envy the Bird" ..... Schubert
Mr. Henry W. Jaeger.
"The Windmill" ..... Temperly
Mr. A. H. Deibert.
"Song of the Troubadour" ..... Jordan
Miss Stowell and Mr. Jones.
"Lullaby" ..... Brahms
Amphion Quartet.

The Amphion Quartet, recently organized from members of the Musurgia Club, will make their initial performance before a Washington audience. The members follow: First tenor, Henry W. Jaeger; second tenor, E. Stinson Barker; first bass, Edwin Callow; second bass, Oliver H. Phelps. The accompanists will be Mrs. E. Stinson Barker, Mrs. Edwin Callow, and Mrs. Thomas L. Jones.

The Beethoven Trio, Hurlbut G. Winfield, violin; George Mueller, violoncello, and Miss Hilma Mueller, piano, will assist at the January concert of the Apollo Orchestra next Friday evening at McKendree Methodist Episcopal Church. Mr. Mueller, of the trio, will also play a 'cello solo.

Mr. Sydney Lloyd Wrightson will be the soloist at St. Stephen's Episcopal Church at the service this evening. He will sing "The Ninety and Nine," by Campion.

A musicale was given in the home of Mr. and Mrs. A. W. Noack, in Seventeenth street, Friday night for the benefit of St. Mark's Lutheran Church. Mr. Herndon Morsell, assisted by his pupils, Miss Michaelson and Miss Noack, gave the programme.

Mme. Blanche Marchesi will, under the management of Mr. Berger, appear at the Columbia Theater at a special matinee song recital Tuesday afternoon, February 9. This artist is a "distinguished" pupil of the famous Mathilde Marchesi, the vocal coacher of such celebrities as Neilie Melba, Emma Eames, Emma Calve, Parkina, and, in earlier days, Gabrielle Krauss and sweet and long-forgotten Etelka Gerster. On her present tour of America she is accompanied by the famous Belgian pianist, Brahm Van den Berg. The programme follows the female voice in a line which practically covers everything that will be offered by Dr. Ludwig Wullner in this city later in the season.

The music at the Church of the Covenant to-day will be as follows:

Afternoon at 3:30 o'clock—Church choir anthem, "I Will Lift Up Mine Eyes," Holden; "He Giveth His Beloved Sleep" (Roeckel), Mrs. Gawler; "Still, Still with Thee," Mr. Humphrey; anthem, "Blessed Are the Merciful," Hawley; "O Rest in the Lord" (Mendelssohn), Miss Bernheimer; organ adagio, Decondray.

Evening at 7:30 o'clock—Quartet from Marine Band, Mr. Harry Stevens assisting; andante, Weber; adagio religioso, Lorenz; song, "Morning Greeting," Mendelssohn; "Comfort Ye, Comfort Ye" (from "The Messiah"), Mr. Stevens; "Long, Long Ago," ——; adagio from "The Magic Flute," Mozart.

There is little probability that Allen Hinckley will sing at Bayreuth this summer. Although he had already signed his contract for the season, and for the three roles of Gurnemanz, the king in "Lohengrin," and Hunding in "The Gotterdammerung," both of which latter he has already sung there a number of times, and although this contract had been sent to Bayreuth with his signature, difficulties have arisen. These are due to the fact that Mr. Hinckley sang Gurnemanz at two perormances of "Parsifal" in the Metropolitan Opera House, and Frau Wagner continues to regard these New York performances of the work as sacrilege. Mr. Hinckley was thereupon informed that since he had sung this role the Wagner family "regretted" that they would be obliged to dispense with his services.

Mme. von Unschuld will present, on the evening of February 18, in the Washington Club rooms, on I street, her pupil, Ethel Fisher, a twelve-year-old pianist.

The next recital of the von Unschuld Club will be held on January 29, at 8:30 p. m., in the parlors of the von Unschuld University of Music.

Mrs. Frank Byram gave a pupils' piano recital Tuesday evening last in her studio in Riggs street. At the end of the very creditable programme Mrs. Byram played the ballet music from "Alceste," by Gluck, arranged by Saint-Saens, and the "Fire Music" from "Die Walkure," by Wagner-Brassin, which were played with brilliance and skill. The programme was as follows:

"Invitation to the Dance" (Weber), two pianos, four hands, Misses Dulin, Browning, Croswell, and Mr. Goldsmith; "The Robins" (Mrs. A. K. Virgil), Miss Sylvia Saks; "Short Story" (Lichner), "Thousand and One Nights" (Remecki), Miss Nettie Hassenberg; "Sailing" (Mary Frances Frothingham), "The Hunters' Return" (Mrs. H. H. Beach), Miss Mildred Minster; "Ghost in the Fireplace" (Kullak), "Pierre et Jossette" (Grant Schaffer), Miss Agnes Trowbridge; "Barcarolle" (Goederling), Miss Blanche Hassenberg; intermezzo (Mascagni), Miss Emily Law; "Meunet" (Paderewski), Miss Marie Vermillion; "Tarantelle Mignon" (Friml), Miss Augusta Hill; "La Lisonjera" (Chaminade), "Autumn" (MacDowell), Miss Bessie Birch; "South Wind" (Grant Schaffer), Miss Dorothy Oettinger; Saltarelle, Caprice (Lack), "Canadian Market Place" (Grant Schaffer), Miss Gertrude Thompson; "Water Lily" (MacDowell), Miss Grace Croswell; "Canzone Amorosa" (Nevin), Miss Marguerite Evans; "Papillone" (Grieg), Miss Hazel Wilhoit; "Papillone" (Thome), "Improvisation" (MacDowell), Miss Irma Walker; "Shepherds All and Maidens Fair" (Nevin), Miss Margaret Gaddis; Scherzo in E minor (Mendelssohn), Miss Frances Croswell; "Liebestraum" in A flat (Liszt), Miss Ethel Dulin; "Air de Ballet" in G minor (Moszkowski), Miss Martha Browning; Prelude in C sharp minor (Rachmaninoff), melody (Rubinstein), Mr. Harry Goldsmith.

The Rubinstein Club, Mrs. Blair conductor, will give its second concert and the first this season on Wednesday night in the ballroom of the Arlington Hotel complimentary to its associate members and friends. The club will be assisted by Miss Isabel Buchanan, soprano, of Philadelphia, and Mr. Wirtz, of the Peabody Conservatory of Music, in Baltimore. The club will sing Elgar's "The Snow," with an obligato to be played by eight violins. They will also sing a number of other good choruses, accompanied by Mrs. Ramsdell. Admission will be by card only.

Sydney Lloyd Wrightson, barytone, and S. M. Fabian, pianist, assisted by Miss Maria Lee Goodwin, pianist; Richard P. Backing, tenor, and Miss Donna Elizabeth Riegel, accompanist, gave a concert at the Washington College of Music Friday evening. Their programme was as follows:

Mazurka, nocturne, valse ..... Chopin
Mr. Fabian.
"'Twas a Summer Garden" ..... Lohr
"Perhaps" ..... Forster
"The Monotone" (by request) ..... Cornelius
"When the Night with Stilly Silence" ..... Robertson
Mr. Wrightson.
Berceuse, danse caprice ..... Grieg
Scherzo ..... Mendelssohn
Soiree de Vienne ..... Schubert-Liszt
Mr. Fabian.
"A Lover in Damascus" ..... Woodforte-Finden
1. "Far Across the Desert Lands."
2. "Where the Abana Flows."
3. "Beloved, in Your Absence."
4. "How Many a Lonely Caravan."
5. "If in the Great Bazaars."
6. "Allah Be With You."
Mr. Wrightson.
Hungarian Fantasie ..... Liszt
Mr. Fabian.
Miss Goodwin will play the orchestral part on second piano.
"Salve di Mora" ("Faust") ..... Gounod
Mr. Backing.

The February studio recital by Mr. Oscar Franklin Comstock will take place on the 3d, and will be in honor of the 100th anniversary of Mendelssohn's birth. A fine programme has been prepared, composed of Mendelssohn's works. A former pupil of Mr. Comstock and later with Ferguson, Frau Nickisch, and Jean de Reszke, Miss Alice M. Eversman, soprano, will sing, and Miss Helena von Sayn, of St. Petersburg, pupil of Hans Sitt and Joachim, will play.

Alumni Chapter Entertains.

Alumni Chapter of the Kappa Alpha Greek Letter Society entertained its friends with a euchre party at 1331 K street on Wednesday. The decorations were palms and crimson and gold, the colors of the order. A number of handsome prizes were given to the successful players. Supper was served.

BUST OF EDGAR ALLAN POE.

Memorial to gifted writer unveiled by the Bronx Society of Arts and Sciences, in Poe Park, near the Fordham cottage, where Poe lived.

EDWIN BOOTH.

Stories Told by Otis Skinner About Idol of American Stage.

I never play in Boston to this day or pass by Brattle street, in Cambridge, by the old Craigie house, without recalling the wrath of Mrs. D. P. Bowers at Longfellow. I was a youth in Edwin Booth's company, and Mrs. Bowers was the leading woman. We were playing "Richelieu" in Boston, and Longfellow had come over from Cambridge to see the performance.

After the second act he came behind to call on Booth, and the two retired to the star's dressing room. The call came for the third act; but Booth had not reappeared. We were all waiting rather impatiently in the wings. The audience was doubtless waiting with equal impatience on the other side of the curtain.

Mrs. Bowers swept up and down in robes of rustling magnificence. Still Booth did not appear. Then she asked me what had become of him. I told her Longfellow was with him in his dressing room. She drew herself up with all the wrath and majesty of a tragedy queen. "Longfellow, Longfellow?" she said, with a scorn that printed words cannot reproduce nor the question mark convey. "Longfellows make long waits, it seems!"

How many times has it been said of Booth, I wonder, that he was a gentleman in the true sense—a gentle man? I have seen him bullyrag a stagehand for some piece of blundering stupidity—as who of us have not done? But in the next five minutes I have seen him in effect penitently beg this man's pardon—as how few of us ever do? When I was first with him, a special performance of "Othello" was to be given for some medical association, and Frederic Robinson was to play the name part to his Iago. Robinson was a rather important sort of person; but the rehearsal went smoothly enough for a time, till suddenly he stopped, looked around him, and said authoritatively:

"Mr. Booth, when I have played Othello, I've always had my Iago on the other side—here."

There was a deadly hush. We all expected an outburst of magnificent rage from the great star—a towering blank verse passion that would sweep this Robinson person away. But in the hush, Booth moved quietly to the other side. There was not even a twinkle in his eyes. "Here, sir?" he asked humbly. "Quite contended, sir. Thank you."

The hush was slowly dissolved in murmurs, then in speech. The rehearsal went on. And Robinson never knew.

Ten years later I was playing with Booth once more. He was an invalid then, nervous and unable to eat. He was on tour with Modjeska, and I was engaged to play the parts Barrett had formerly taken. Booth, his manager, and I traveled and slept in a private car.

As on all private cars, the food was cooked in grease, hopelessly rich and indigestible. Booth could eat nothing. He used to sit all day, smoking long black cigars and trying to sip beef tea, growing more and more despondent over his digestion.

We reached Cleveland in the course of time, side-tracked the car at the station, and went to the theater. The house that night was bad, and we drove gloomily back to the infernal railroad depot—at least it was an infernal station then, a hole in the ground, dark, dingy, depressing.

That midnight it was abysmal. It was shrouded in a sort of gaseous gloom, and the only light came from a deserted lunch room, where, through a dirty window, we looked in on a most melancholy picture, the ghostly setting for the horrid drama of indigestion. Pale, soggy doughnuts were stacked up in wire cages, cheek by jowl, with cages of yet more soggy pie. Sad flies crawled over the nickel surface of the cold coffee urn. The deserted stools before the counter suggested occupants dead and gone, slain by the food. We wished to hasten by, the manager and I, but Booth paused fascinated. "I'll go in there and eat some lunch," he finally said.

We were horror-struck, and tried to dissuade him, but in vain. He entered with a determined stride, climbed up on a stool, and devoured several hard-boiled eggs, a number of doughnuts, and a large piece of pie. Having finished this ghastly repast, he went to the car and climbed cheerfully into bed.

But we were anything but cheerful. We sat in momentary dread of a run to the doctor's. We had visions of no performance the following evening, perhaps in several evenings. We crept frequently to his bedside; but he slumbered peacefully, so finally we, too, went to bed. The next morning he got up more cheery than he had been in weeks, and announced that he had slept like a top and was feeling better than he had since the tour began.

Marie Doro.

The few cities which are to enjoy the privilege of seeing Marie Doro, now in her second season as a star under the direction of Charles Frohman, in the new and brilliant comedy, "The Richest Girl," have exceptional entertainment in store. There is no other actress on the American stage to-day who resembles Miss Doro closely in personality or method. This fact has been proved twice already, by her interpretation of the roles of Clarice in William Gillette's delightful comedy by that name of Carlotta in "The Morals of Marcus," in which she appeared successfully last season. It has been proved again in this, her latest role, that of Benjamin Monnier in "The Richest Girl." In certain ways the character resembles that of Carlotta, in that it reveals an elfin creature of most unconventional ways and thoughts; but in many other respects it is entirely distinctive. This new comedy was written by Gavault and Morton, and, strange to say, it has yet to be produced in Paris, the scene of its birth. Charles Frohman secured the American rights, and the adaptation has been cleverly made, happily disclosing the wittiness and charm of the dialogue, the comicality of the scenes and the twisted sentiment of the story. With Miss Doro in "The Richest Girl," when it comes to Washington for a week's engagement early in February, will be a company of well-known players, including Orrin Johnson, especially engaged for the role of Paul Normand about whom and Benjamine Monnier the play revolves.

Music in Theaters.

Before sailing for Europe, Charles Frohman was asked point-blank if he did not think that orchestras would finally be entirely dispensed with in American theaters, as they were long ago in continental theaters. His answer was equally to the point: "Yes; when American audiences leave the theater in a mass between acts and go out to smoke or have a drink. That is the only reason music is not heard in European theaters. Everybody is out of the theater, holding in his hand a cigarette or a glass of liquor. But, of course, we in America, attributing a subtle motive to every feature of a European theater, think it highly artistic that the theaters over there have no orchestras. Far from being artistic, it is one of the two most practical things about the continental theaters—and the other one is the bar that draws the audiences out of the theater."

An Actor in Panama.

George A. D. Johnson writes from Cristobal, Canal Zone, Panama, that, contrary to the general impression of the people of the States, the climate is ideal. It is not so hot as New York in August, he says, and the nights are cool. Mr. Johnson is engaged in his old profession of mechanical engineer, and in conjunction with this work is conducting a school of acting, and doing well.

GOSSIP OF THEATRICAL FOLK

Greenroom Chat and Incidents Gathered from Behind the Footlights—Anecdotes and Incidents.

ABOUT ACTORS.

Marie Nordstrom has taken Ann Sutherland's place in "Mary Jane's Pa."

Grace Cameron has replaced Flora Parker in "The Queen of the Moulin Rouge."

Thomas Meighan has joined W. H. Crane, taking the place of Robert McKay, who is ill.

Doris Keane will originate the principal role in Clyde Fitch's new play, "The Happy Marriage."

Edna Wallace Hopper has rejoined "Fifty Miles from Boston" to play the role she originated.

Edwin Arden will shortly leave the cast of "Via Wireless" to create a part in "The Happy Marriage."

Bertha Galland and her company, in "The Return of Eve," will open in Philadelphia in about two weeks.

Hattie Williams will bid adieu to musical comedy for the purpose of appearing in "The Marriage of A Star."

Lottie Gilson has become an inmate of an asylum at Bloomington, Ill. She is suffering with nervous prostration.

Mary Shaw's season as a star was a brief one. She has returned to New York waiting for something to turn up.

Lucille La Verne has replaced Zelda Sears in "The Blue Mouse." Miss Sears has rejoined the "Girls" company.

The report that Grace Van Studdiford would close her tour in St. Louis is denied. The prima donna is now on tour.

Laura Butler has replaced Sue Van Duzer as the widow in "A Gentleman from Mississippi" at the Bijou Theater.

Trixie Friganza has received a tempting offer to join the cast of "The Winning Miss" at the Garden Theater in Chicago.

Valeska Suratt when arraigned in court for violation of the Sunday law the other day admitted that she was twenty-seven years old.

Klaw & Erlanger have booked Eleanor Robson, Francis Wilson, Blanche Walsh, and "The Clansman" for their New Orleans theater.

Miss Ina Brooks has resigned from Blanche Walsh's company to join Tim Murphy's company now playing "Cupid and the Dollar."

Frances Demarest has been engaged for a new play to be offered at the Princess Theater in Chicago following "A Stubborn Cinderella."

Rose Stahl, who is appearing in James Forbes' comedy, "The Chorus Lady," has an average of 150 letters a week, asking for her autograph.

Ethel Barrymore will come direct to the New National Theater here following her engagement at the Hudson Theater in "Lady Frederick."

De Wolf Hopper will abandon musical comedy at the end of this season to reenter straight comedy. He has already begun a search for a suitable play.

Hilda Spong will be starred in "Man and His Mate," by H. R. Durant, this season, opening in about two weeks, under the direction of Leander S. Sire.

Dick Temple has replaced Richard Carroll as Sergius in "The Queen of the Moulin Rouge," and Isabelle D'Armond now has the role of Dorothy Wildreck.

The Shuberts say De Wolf Hopper has started to read manuscripts because he is to be a star in the legitimate, and, like many other actors, he pines for Shakespeare.

Fritzi Scheff received a sword cut on the wrist during the evolutions in the drumming song in "The Prima Donna" last Tuesday night. The cut was dressed by a physician, and she went on with the performance.

Anna Laughlin, the singing comedienne, often conspicuous in Broadway musical concoctions, has been on the stage all her life, beginning with children's parts in support of Helen Blythe after she left Daly's Theater.

Raymond Hitchcock has signed a contract with Cohan & Harris to be starred under their management for a term of years. Mr. and Mrs. Hitchcock (Flora Zabelle) sailed for Bermuda on December 26 to rest for a month.

Dorothy Donnelly, who is playing Shirley Rossmore in "The Lion and the Mouse," has accepted an invitation of Bernard Shaw to spend next summer with this famous author and his wife at their summer home in Sussex, England.

The cast of the London production of "Samson" will include Arthur Bourchier, Charles Bryant, Kenneth Douglas, Bertram Forsyth, Leon Quartermain, Arthur Whitby, William Burchill, Douglas Imbert, Newton Dunn, Violet Vanbrugh, Edith Latimer, Pamela Gaythorne, and Margaret Illington, an English actress.

Joseph H. Howard and Mabel Barrison have dissolved their theatrical relations for the present and the former is in vaudeville and the latter in a new production, "The Blue Moon," in the high-price houses. Anna Laughlin is now associated with Mr. Howard in the latter's musical novelty, "My Big Sister's Beau."

Among the players engaged by F. Ziegfeld, jr., to support Anna Held in "Miss Innocence" are Charles Bigelow, Emma Janvier, Lawrence D'Orsay, Edith Decker, Leo Mars, Edith St. Clair, Robert Paton Gibbs, Lillian Lorraine, F. Stanton Heck, Eva Francis, Falco, Shirley Kellogg, Maurice Hegeman, Madlyn J. Summers, Clyde Mackinlay, Elise Hamilton, and Vida Whitmore.

Miss Julia Marlowe, who is presenting her new play, "The Goddess of Reason," in Philadelphia, will come to the Belasco Theater before the month is out. In Boston, where the play was first produced, the offering was most favorably received. In view of its success in Boston and from the fact that several important changes have been made, Miss Marlowe return to the Hub later in the spring.

Joseph O'Mara, the famous Irish tenor, now on his first American starring tour, has achieved instant success in New York, where he began an engagement Christmas week in the romantic comedy "Peggy Machree." Mr. O'Mara won the approval of every dramatic critic in the metropolis. Enthusiastic audiences crowd the big Broadway Theater nightly and it has been found necessary to extend the engagement at that playhouse. In New York, Joseph O'Mara is hailed as a real minstrel of Erin and his conquest of the metropolis is complete.

ABOUT PLAYS.

A Jewish version of "The Devil" was offered at the Krug Theater, in Omaha, but there was nothing doing in respect to business.

Clyde Fitch has made arrangements for a London production of "The Woman in the Case," under the management of Herbert Sleath.

Charles Grapewin has accepted a new play entitled "A Brave Coward," by J. Stacy Hill and Thomas Addison, for production next spring.

Prof. Thomas Dickinson's new play, "The Broken Road," will have its premiere at the Belasco Theater, in Washington, on February 8.

W. Somerset Maughan, author of "Jack Straw," "Lady Frederick," and "Penelope," has gone to Italy to work on a new play for the use of John Drew.

After deciding upon "The Great Question," Buffalo had a chance to consider "The Girl Question," and answered in the same spirit by giving it a heavy patronage.

Upton Sinclair, of "The Jungle" fame, is staging a one-act play called "John D.," and is advertising for an actor who "looks like him." "Him" apparently means Mr. Rockefeller.

An announcement is made that Olga Nethersole is going to join the managerial ranks and take charge of Mary Mannering next year. A new play by Asa M. Steele has been secured.

Pierre Veber is expected to come to America to witness the initial performance of Paul Potter's adaptation of his comedy, "Loute," to be produced at Weber's Theater on February 1 under the title of "The Girl from Rector's."

When Paul Armstrong's new play, "The Renegade," featuring William Farnum, has its first performance on January 31 at the Studebaker Theater, Chicago, Mrs. Farnum (Olive White) will be a member of the cast, playing Mrs. McLamb.

Alexandre Bisson's play, "La Femme," in which Mme. Jane Hading has been appearing in Paris, has been secured by Henry W. Savage, who will not produce it in this country until next season.

Frank Becker has been engaged as manager and musical director of Gus Cohan's "Trust Buster" Company. Mr. Becker was formerly connected with Gus Hill, Murray and Mack, and Mme. Herrmann.

Julia Marlowe will not make her visit to New York until springtime, when she will probably go into the Maxine Elliott Theater. She is at present in Pittsburg at the Duquesne Theater. Since the changes have been made in "The Goddess of Reason," it seems to be a great play.

Among the prominent actors who at one time or another were associated with Denman Thompson's "Old Homestead" was Chauncey Olcott. Mr. Olcott made his exit from minstrelsy and his entrance into the drama as Reuben Whitcomb in "The Old Homestead" twenty years ago. He was also specially engaged to sing "The Palms" in the New England idyl.

Bertha Kalich played in Cincinnati last week to the largest and most fashionable audiences of the season. "Cora," her new play, presents the distinguished actress in a role essentially different from anything in which she has heretofore appeared. Her excellent support includes Frank Gilmore and Mlle. Pilar Moran. Mme. Kalich appears at the Belasco early next month.

The report comes from Philadelphia that as soon as the New Theater, the great enterprise to be operated in New York in Central Park West, gets under way its company will play a matinee each week at the Lyric Theater in that city. This will probably be the first experiment in a plan to visit other cities with the organization as openings offer and as the operations here will permit.

Mr. Beerbohm Tree and Hall Caine are consulting over the details of "The White Prophet," the new play upon which the latter is engaged. It is founded upon the Arab legend of the White Prophet of Peace, who is, in the future, to unite all the peoples of the earth in one faith. The piece cannot be produced before next autumn, as presentations of "King John," "Macbeth," and "The Dancing Girl" have already been decided upon for His Majesty's Theater.

William Faversham asserts that in Martin Harvey's London production of "The World and His Wife," under the title "Slander," Mr. Harvey has altered the text also, and as a consequence the London actor-manager has broken his contract, and lost his right to use the play now or at any other time in the future. Mr. Favefsham threatens to avail himself of the alleged breach of contract, and present the play in London himself, if Mr. Harvey does not immediately revert to the original version.

Fred Stone's Bear.

Fred Stone, of Montgomery and Stone, during his hunting trip in Alaska last summer, killed an old she-bear which was convoying a pair of month-old cubs through the forest. Mr. Stone and his companion, Rex Beach, the novelist, were properly grieved over the tragedy and to prove it adopted the orphan cubs. Mr. Stone carries his little foster bear about with him whenever "The Red Mill" plays and will not stop at a hotel where the baby bear may not also find accommodation of some sort. The cub is a playful little fellow, only about four months' old, but all hotelkeepers do not appreciate his charm. That's the reason that the faithful Mr. Stone has been obliged to put up with the accommodations at some pretty queer hotels thus far this season. It's a pretty tough job living up to a bear pet, but in view of the fact that it was Stone's rifle that made the bear an orphan, he sees his duty shining in a great white light and, as Dave Montgomery phrases it, "goes to it" even if it leads to lodging in a livery stable.

Collier to Appear in London.

Charles Frohman has definitely decided that William Collier and his company shall appear in London this season in Mr. Collier's new comedy, "The Patriot," most of the scenes of which are laid in London. At the conclus