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SEPTEMBER CIRCULATION.

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W. B. Carr, Business Manager of The St. Louis Republic, being daily copies, says that the actual number of full and complete copies of the daily and Sunday Republic printed during the month of September, 1900, all in regular editions, was as per schedule below:

Sworn to and subscribed before me this 5th day of October, 1900. J. F. FARISH, Notary Public, City of St. Louis, Mo. My term expires April 26, 1901.

BEAUTY ON THE HOOF.

It is natural and fitting that the news reports should tell us of the world's increasing admiration of the beauty of Missouri mules, now literally cosmopolitan globe-trotters in the swiftest cosmopolitan class and militant troubadours wherever war lifts his wrinkled front.

HAY'S HOMESICKNESS.

There is some reason to believe in the truth of the Washington story which asserts that the fogs of London are necessary to preserve the health of Secretary of State Hay and that the American Premier is accordingly to be sent back to England as our Minister to the Court of St. James.

RHODES AND HANNA.

It is to be noted that Promoter Cecil Rhodes is now to the front with his long-cherished scheme for the federation of England's South African possessions and the placing of the Dominion of South Africa on the same footing as Canada and Australia.

can Company, if Rhodes's plans do not miscarry, will be as potent in South Africa as is the Sugar Trust in our own possession of Porto Rico, dictating to the Government how it shall rule that dependency, utterly regardless of the rights of the subjugated peoples, looking only to the loot and booty that is to be gained. It is a shameful spectacle, this of the dominance of commercialized politics at the expense of humanity, but it is now in full view in English and American politics. And the incarnation of commercialized politics is found in the figures of the Englishman Rhodes and the American Hanna.

TELL THE TRUTH.

Missouri voters are waiting to hear what Flory and a Republican Legislature would do to improve the School Fund.

While waiting they wonder how the Globe-Democrat musters the impudence to tell them that the School Fund was turned into the general revenue and squandered in current expenses.

Not a dollar went into the general treasury when State bonds were canceled and certificates of indebtedness, equivalent in character to bonds, were issued.

Did not the people pay interest on the State bonds? Does the exchange cost the people a cent except as the liberal educational policy of the State government increases the amount distributed to the schools?

The Globe-Democrat not only implies but expressly declares that an asset on which the people were receiving interest was wrongfully diverted to current expenses and squandered, while a liability was created on which the people pay interest.

A more outrageous lie was never circulated for the injury of an American commonwealth. As far as the people are concerned, the School Fund investment is in practically an unchanged form. They pay the interest as they paid it when the State bonds constituted the investment. The principal must be paid back to the School Fund if that course is considered wisest, just as the principal of bonds would have to be paid back. Not a cent has been squandered or diverted.

First United States bonds. Then State bonds—was that pillage? Then signed and sealed certificates, exactly the equivalent of bonds in character, security and interest-bearing quality—was that pillage?

Now, outside of party politics, for this outrage has passed beyond the license of political discussion, the Globe-Democrat must, for the information of the citizens of Missouri, point out specifically how the fund was pillaged, squandered and spent in current government administration. Failing this, it must retract the assertion that the School Fund of Missouri has been wrecked.

Point to the transaction by which the proceeds of United States bonds or State bonds went into current expenses, or admit that the accusation is political bugaboo.

FOR THE YOUNG VOTER.

When the many thousands of young Americans now qualified to cast their first votes for an American President go to the polls on November 6 next, the issue to be decided by their votes is one of exceptional and most vital import to themselves.

These young voters attain their majority at a time of American crisis which demands their most attentive consideration and their most patriotic action. The danger especially dreaded by the founders of their Government has come upon us. A privilege caste of tremendous wealth and consequent influence has gained control of the Government through a party which is servile to its will. It is the determination of this caste to perpetuate its hold on the Government. It has already secured a monopoly of American commerce and industries. Fixed control of the Government will make its power supreme.

This power can be acquired and held by the monopoly caste only at the expense of the people. The rights of the people must be sacrificed that the trusts may enjoy monopoly privileges. It has already become impossible for American men to attain business independence owing to trust control of the business world. The best that the average American can hope for is to hold a salaried position in a trust corporation. As a producer or a consumer he must pay tribute to the trusts. Independence is impossible to him.

Are the young men of the country willing to sanction by their votes this complete surrender of their careers? Do they regard with contentment a prospect of lifelong clerkship? Their fathers enjoyed a better and prouder Americanism than this. Business independence and a comfortable living as his own master was within the reach of every man. It is not so now, but those rightful conditions can be restored if the young men of to-day so desire. It is within their power to bring about this restoration by means of their votes at the polls—votes that should be cast solidly against the trusts and the party of the trusts.

GYMNASTIC APPARATUS.

A strange and rather deplorable feature of all discussions of invigorating physical exercise is that no one deems himself competent to discuss the subject publicly unless he has attained some advanced stage in athletics—unless he is a champion runner, swimmer or pugilist, a professional teacher of athletics or a trainer of athletes. Accordingly physical exercise is not discussed in its logical proper function of an invigorator and health restorer, but in its subsidiary function of enabling men to perform physical feats. This stands out from the presentation in Sweden by "a man who was once a sickly boy but by dint of regular exercise became an artist, model and a professional athlete."

This attitude of writers toward physical exercise keeps innumerable persons from resorting to that avenue to health. Busy men know they cannot devote more than a short time during the day to exercise, and when they read treatises on physical culture they become convinced that they can do nothing in the limited time at their disposal.

Those who write on physical exercise should bear in mind that they must reach not the athletic public, but the nonathletic public. The former will get the exercise without the reading and, under present conditions, the latter get the reading without the exercise. Not enough stress is laid on free exercises; that is, exercises in which no apparatus

is used. This method of exercising is best adapted to the man who wants health, not athletic proficiency. The improper stress laid on apparatus by writers on physical culture has put into unnumbered garrets all over the world a vast and varied collection of pulley weights, rowing machines and punning bags, but it has not given health to their owners.

NO ZIEGENHEINISM.

Mr. August Gohler was on the right track when he suggested to Mayor Ziegenhein the other day that the probable reason why the city of St. Louis had not sufficient money to improve and light its streets was because the money was all paid out to machine gangsters in the form of official salaries.

This use of municipal revenues is about the only legitimate use, in the estimation of the Ziegenhein ringsters. They and their machine boss are not in politics for the purpose of improving and beautifying the city of St. Louis. They are in politics for the stuff. The city can rot into utter decay for all they care, rather than that any Ziegenhein ringster shall lose his "grat" on the City Treasury. It was this spirit which made Ziegenhein and his gang so eager for the passage of the Charter amendments—the prospect of having in their hands the handling and distribution of \$20,000,000 drove them nearly wild with greedy itching of the palms. It is not strange that Ziegenhein has never forgiven the people of St. Louis for voting down the Charter amendments.

It is this same gang of pay-roll stuffers and municipal revenue looters that is now backing up Flory in his campaign for the Governorship of Missouri. They want to get a whack at the State Treasury as well as at the City Treasury of St. Louis. They would like to daily for a while with the State School Fund. They wouldn't do a thing to that fund but wipe it out of existence and conceal the evidences of their crime, as their party did when it was in power in Missouri years ago. They would like to make of the Missouri State Legislature a lobby-ridden body of hoodlars like unto the Republican Municipal Assembly of St. Louis. There's a "great grat" for them in Republican control of Missouri, and they lie awake of nights yearning for that grat.

The people of Missouri, however, will see to it that Ziegenheimism shall not spread from St. Louis to Jefferson City; from a wreckers' control of the State's metropolis to a wreckers' control of the State itself. The "horrible example" of Republican misrule in this city is in itself the salvation of the State. Ziegenheim's gang is too rich for the blood of Missouri. About the only place for them or their kind in Jefferson City to which Missourians would give consent is the penitentiary.

For the enlightenment of Colonel R. C. Kerens and the National Republican Committee it should be announced that the oath of Senator George Graham Vest is very good this fall. That the Senator's nihilism is at its best was shown in the Hamilton interview recently published in The Republic. There will be other evidences before the campaign is over.

Already the Globe-Democrat's School Fund falsehoods are being taken up in other States and, as evil travels faster than good report, Missouri is being accused of having squandered the State School Fund. The Globe-Democrat's fun may cost the State many millions of dollars and a great deal of villication.

Missouri's virtuous Democratic behavior for the past thirty years should have saved her from even the possibility of such a misfortune as having Dick Kerens represent her in the United States Senate.

Can the Globe-Democrat's readers place any confidence in a paper that denounced McKinleyism in 1894, swallowed its words in 1896 and erected them in torrents of eulogy of McKinleyism in 1900?

Competition with the Transit company is highly desirable. Not, however, in the form of an ordinance which offers the Suburban a premium upon an early consolidation with the Transit company.

Our esteemed contemporary, the Globe-Democrat, described McKinleyism in 1894 as "a relic of the Dark Ages." Shall we keep this benighted relic in control of our great Government?

No Missourian from the outlying State ever visits St. Louis without being led to register a solemn oath that Missouri shall never duplicate St. Louis's sufferings under Republican rule.

World's Fair amendments to the Constitution will not cause the difference of a penny in the tax rate of St. Louis or the State of Missouri. Vote for amendments 4 and 5.

In 1893 the Globe-Democrat denounced the Sugar Trust as "a nefarious concern." To-day it regards that monopoly as one of the best of Republicanism's "good" trusts.

For an idea of what a Republican State Legislature in Missouri would be, contemplate the lobby-ridden Republican Municipal Assembly of St. Louis.

One of the jokes of the campaign of 1900 will be the remarkable manner in which Teddy Roosevelt carried Missouri for the Republican ticket.

As the worst sufferers from trustism, the vote of the young men of this country should be cast solidly against the party of the trusts.

Among all the other fine crops blessing Missouri this year don't let's forget the record-breaking production of campaign oratory.

There's lots of fun in a national campaign if you just keep your temper and work like blazes for your side.

The Secret. A friendly soul finds many friends. And makes friends with malice. For each and drinks just what it needs. From life's uplifted chalice. The wine is bitter if the brew. Is of our bitter chalice. But if of kindly thought and true. How honey-sweet its drinking!

When Mr. Mansfield comes to St. Louis he will go on the Olympic stage, which is large enough for the greatest of productions.

Will J. Davis has carved a theater from a block of granite. He calls it the Illinois.

THE New Kelcey-Shannon Play—Maude Odell Tells a Story—Mrs. Wolff's Success as an Actress—This Year's Grau French-Italian Company—Notes on Current Bills.



And this week its opening will be the big event in Chicago. The lease is for ninety-nine years—longer than Will J. Davis will live, the only sorry fact in connection with the enterprise being this: that the actress, Miss Julia Marlowe, the fairest and best of the class in which she queens, will be the first actress on the stage of the new theater. There are many hearty wishes for the success of the enterprise.

There are varying opinions as to the acting ability of Julia Marlowe. Wise persons have contended that she is rich in talents, while others, equally wise, have put her among the fiddles. Meanwhile, Mrs. Wolff, before her large audience, has demonstrated that she is pleased with her doings. This seems to be success.

"Monte Cristo" on a large scale is promised in the new Leblond & Co. production of Dumas's famous drama, with James O'Neill in his celebrated character of Edmond Dantes, which will follow Andrew Macdonald at the Academy of Music, New York, beginning Tuesday, October 23. Mr. O'Neill's performance has a record of seventeen years. A cast of celebrated players, including Frederick Warde, Augustus Cook, Miss Annie Warde Tiffany, will assist Mr. O'Neill.

When Mr. Joseph Jefferson was born he inherited from his father two gifts that he couldn't get away from—talent as an actor and a love of fishing. For some seventy years he has been trying to shake himself clear of these inherited accomplishments without succeeding in doing so. In fact, the more he has tried to get rid of them the more content, elegant and developed they have become. Finding that the habit of acting was becoming chronic, he determined to break away from it violently and stamp it out by giving his whole time to fishing. He went to the lake, and on the stage for six months at a time, and fish, fish, fish, morning, noon and night, on the exceedingly quiet waters of his cozy boat on the lake, he finally observed his Louisiana plantation, or on the more or less rumbling, tumbling waters of Buzzard's Bay. His family so zealously scorned his fishing that he finally observed his Louisiana plantation, or on the more or less rumbling, tumbling waters of Buzzard's Bay. His family so zealously scorned his fishing that he finally observed his Louisiana plantation, or on the more or less rumbling, tumbling waters of Buzzard's Bay.

There is to be a suggestion of Maude Adams at the Grand Opera-house this week. "The Girl of the Year" is the name of the play. A young woman received her first newspaper attention.

Long enough afterward Mr. Frohman as to those evasions of selecting Miss Adams as leading woman for John Drew. As everyone knows, she did quite well.

Mr. Frohman seems to have a long head on the subject of theatrical probabilities. "There is a good deal of laughing just now over the Gillette-Hewlet talk, but one may be sure that commanding results will follow if Mr. Frohman's ideas are carried out."

It has been asserted that Gillette is absolutely his own manager as well as playwright, and that anything Mr. Frohman does is done in the means of his own pocket on the bill boards. Which doesn't sound exactly reasonable.

The news of Roland Reed's large illness is received with regret by the second fishing that has always found him amusingly interesting. It recalls, too, a story that he used to tell of his fondness for "Fame." He would say, "What does it amount to? I used to think I was well known until one night, not long ago, when I was sitting at one of Tom Fane's parties with George McManus. My attention was drawn to the fact that two young men just back of me were engaged in a lively dispute.

"I'm sure about it," said one. "I know that man—he's Roland Reed." "You're daffy!" the other exclaimed. "Roland Reed has been dead ten years!" "And I had just come from a widely advertised and well-attended performance at the Olympic!"

It is a sadly bad thing for a theater to be closed for a full week in the midst of a season. By late accounts, the Century is unable to fill the gap occasioned by Mr. Reed's illness. It would seem a good plan to hold political meetings each afternoon and evening if only for the purpose of keeping the theater open to the public.

Mr. Paul Wilstoch, a reliable man, writes from New York to The Sunday Republic as follows: "I'm scarcely reasonable to believe that even Richard Mansfield himself anticipated the overwhelming success which has greeted his production of 'Henry V.' If he had certainly he would have taken many 'kiss seven weeks at the Garden Theater' for all the managers agree that he might play this piece there till the end of the season, and furnish the world with an unprecedented Shakespearian run of two or three hundred nights. Of course, Mansfield knew what he was doing when he sank a fortune in the staging of 'Henry V.' provided the best and most expensive cast ever in this country in years according to New York critics, and finally threw into the engaging title role the best expression of his own genius. But he didn't know what the public would do. It has come forward with a rush and the variations in the nightly box office receipts are simply the variations of a few more or less standing-room tickets. Yet with all this substantial box-office success to back his personal triumph, Mansfield will make no money on 'Henry V.' if he remains in New York. His share of the weekly receipts barely cover the running expenses for salaries for his regular actors, repairs, and hundreds of trifles the layman knows not of. He cannot earn back any portion of the \$50,000 which he spent before the curtain was raised if he remains in New York's small theaters. He had this experience once before."

In London he ran "Richard III" to packed houses for six weeks, but at a loss of \$10 a night because the theater wouldn't hold enough people to put the balance on the profit side. It looks as if 'Henry V.' were in a fair way to bankrupt Mansfield again unless he moves into the region of large theaters, and moves quickly, not forgetting that he must move out big stages as well. However, the victory of the artist and of American histrionic art in him is complete, as the conservative critics have pointed out. The question is, will the other American cities have the opportunity to share with New York a view of this so-much-praised dramatic spectacle?

When Mr. Mansfield comes to St. Louis he will go on the Olympic stage, which is large enough for the greatest of productions.

Will J. Davis has carved a theater from a block of granite. He calls it the Illinois.

William Boag, Geo. C. Pearce, Chas. F. Robinson, Winona Shannon and Wm. Evans.

Manager Giffen has decided to ask for suggestions from the patrons of the Imperial, with a view of ascertaining just what plays are most popular with the local theater-goers. It is the purpose of the management to produce only such plays as the public demand, and to this end suggestions will gladly be received. If a sufficient number of suggestions are received, the management will be pleased to produce any particular drama it will be presented. This policy will be pursued so long as it is found that public interest warrants it. All suggestions should be mailed to the manager of the Imperial theater.

Here's a story about Maude Odell of the Imperial Stock Company that comes all the way from the amiable Mr. George Goodale of the Detroit Free Press: It concerns an eminently proper family, the Gardners, who went over to Philadelphia on a visit. Their Quaker City host was anxious to give them agreeable entertainment, but the Philadelphia manager, taking them to a theater to see something should offend. Finally he determined that a first-class minstrel show might do. He went to the manager of the show and said: "I suppose this show is all right?" "Certainly, sir," was the answer. "Nothing, absolutely nothing, offensive?" "Well, I just wanted to make sure. You see my guests are the Gardners from Boston, and, of course, I wouldn't want anything said or done that would in any way offend them."

"Oh, don't worry," interrupted the reassuring ticket seller. "Have no fear." That night the Philadelphia and his Boston friends occupied front row seats, and the merry minstrels, having been cautioned by the third man, spotted them the instant they began to sing. One of the end men began a story, and the other two followed in words the interlocutor interrupted: "S-s-s! Be very careful. The Gardners from Boston are here!"

Speaking of his return to Baltimore from Washington, where he had, as a boy, acted as a page in Congress, Stuart Robson says in reminiscences of fifty years: "I made my first appearance on the stage on the evening of January 3, 1832. Some of my earlier companions had been spending their time in becoming acquainted with theatrical folk. John E. Owens, one of the greatest comedians of his time, was then at the Baltimore Museum, and from him John Slicer, Clarke and I had obtained permission to go to the stage. John E. Owens, one of the greatest comedians of his time, was then at the Baltimore Museum, and from him John Slicer, Clarke and I had obtained permission to go to the stage. John E. Owens, one of the greatest comedians of his time, was then at the Baltimore Museum, and from him John Slicer, Clarke and I had obtained permission to go to the stage.

"I had sometimes been asked," writes Robson, "if Jefferson was a greater comedian than Owens, and in some ways he was. People who to-day remember Owens remember him when he was in the days of the people of the great John Owens; not the once brilliant man and greatest comic actor since the days of Burton.

"Mr. Jefferson once asked me how I thought his 'Caleb Plummer' in 'Crickent on the Hearth' compared with Owens's. His own opinion was that he excelled in pathos while Owens excelled in the pathetic and came in a way that nobody else could except—perhaps Burton.

"Owens and I," says Robson, "did not get along well together when I played with him in after years. The incident that brought about this lack of cordiality was not, however, my fault, though I regretted it very much.

"I was playing in a stock company in New Orleans, when he came there to play Star Parts. The manager, Lawrence Barrett, assigned the part of Tilly Slawboy in 'Crickent on the Hearth' to me. At rehearsal Owens asked me what on earth I wanted to play the 'eccentric woman part' for. I told him it was not my choice; that I was simply doing as I was told. He was very much annoyed about it. I could see during the play that night he would make remarks every time I passed him, and I stood it up to the last act. Then, as he became unusually abusive, I waited for an opportunity, and as I danced by him he said: 'What the blazes are you trying to do?' I answered, 'To give you a lesson.' 'I have succeeded,' I said, and until the curtain fell I did a great many things that I knew annoyed him. He came to me after the play and apologized for the way he had spoken during the acts, and the incident was soon forgotten.

"The first appearance under Owens that I have spoken of as it is Horace Courtney in 'Uncle Tom's Cabin' as 'Isa.' The part was

rod, waiting for developments at the other extremity.

He found that he was breaking up the theater habit, but his fishing instincts were becoming so abnormally developed that he became alarmed on finding that he had acquired a perfect mania for a rod and line. In sheer desperation he had to turn back to fishing. He went to the lake, and on the stage for six months at a time, and fish, fish, fish, morning, noon and night, on the exceedingly quiet waters of his cozy boat on the lake, he finally observed his Louisiana plantation, or on the more or less rumbling, tumbling waters of Buzzard's Bay. His family so zealously scorned his fishing that he finally observed his Louisiana plantation, or on the more or less rumbling, tumbling waters of Buzzard's Bay.

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Despite the opening of many new theaters and the production of many new plays in the metropolis during the past week, Augustus Thomas's "Arizona" made a big success in St. Louis and Chicago a year ago, continues to hold first place in point of popularity, as expressed through the medium of box office receipts. For four straight weeks this excellent play, pictorial of American scenes and American people, has drawn to the Herald Square Theater audiences representative of the best in New York City. A pictorial of the most distinct and cut-throat circles. The theater has been crowded at every performance, and box parties from the neighboring cities of Newark, Stamford, Haverport and New Haven have witnessed the play during the week. "Arizona" theater parties, in fact, are becoming quite the fad among the suburbanites and persons living in cities within reach of the great metropolis.

The box office of the Herald Square has already in application for numerous seat reservations from parties organized as far back as November 1. The prices for the matinee performances at the Herald Square range from 50 cents to \$1.50, and the slight reduction from the night prices has served to draw to the theater the most popular performances of the week.

The Sidering Quartet's fourth season in St. Louis concludes this week. The quartet will take place at Memorial Hall on Wednesday evenings, November 21, January 21 and February 27. These works will be given at the Metropolitan quarter, Op. 18, No. 6, and Op. 29, No. 1; Graedner Quartet in D minor, Op. 23 (first time in St. Louis); Schubert quartet in D minor, Op. Posth. A pianist of the highest distinction will be associated with the quartet at each concert.

Miss Jessie Mackaye, a St. Louis girl, has again made a hit, this time with Jefferson De Angelis, in "A Royal Rogue." Miss Mackaye was in St. Louis last week, and she has friends who will turn out to give her a "royal" welcome, this being her first appearance in her home city after a journey as far as London.

"My Daughter-in-Law," the farcical play which Herbert Kelcey and Etta Shannon will present to the theater-goers of this city for the first time at the Olympic Theater to-morrow night, is a late adaptation from the French. The pivotal point of "My Daughter-in-Law" is the comic mother-in-law. The wrath of the mother-in-law is usually directed against the revolting wretch who dares to marry her daughter, but in this comedy she vows vengeance against the sweetest and cleverest little woman who ever wore skirts. The theme as will be seen is not unusual. Reginald Mainwaring is the man and Mrs. Beagle is the woman, whom everybody on and off the stage except her mother-in-law loves.

The mother-in-law wants to divorce Beagle and marry him, and she will do it. Policy Countess with an unpronounceable name and a deceitful disposition. Out of her attempts to besmirch the character of the wife springs the play.

The cast includes, besides the stars, William Elton, an English comedian; Verner Chicago, Isabel Waldron, Ethel Sandborn,

Mrs. Wolff finishes the first week.

Some of them particularly venturesome would say, 'If you'll go, I'll go. The location managers, noting this disposition on the part of the puritanical public, tried to help on the movement by calling their theaters museums. In order to carry out the deception they would have had with a few paintings and some stuffed animals. This began to bring the people, but when a manager would change the name of his place, say, from the Globe Museum to the Globe Theater, the religious people would stay away."

The list of Grau French-Italian opera principals for the season follows: Sopranos—Mmes. Suzanne Adams, Susan Streng, Galski, Termina, Maryell, Van Cauteren, and, of course, Bowers, M. C. Bowers, Mmes. Schuman-Helck, Flancon and Bridwell.

Tenors—MM. Van Dyck, Dippel, Saleza, Beronini, Bara, Bonnard, Mastero and Hubbert.

Baritone—M. Scott, who will be heard in "Falstaff," Campanari, Bispham, Dorfliche, Bertram, Muhlmann and Pini-Corci.

Bass—M. Edouard de Reska, Flancon and Viviani.

Conductor—M. Mancinelli, assisted by M. Philippe Flon and Walter Damrosch.

Current Bills.

Etta Shannon and Herbert Kelcey will come to St. Louis, Mo., this week. They will present the graceful and attractive play which has been a success at the New York Lyceum Theater, called "The Girl of the Year." It will be given by Miss Etta Shannon and her pleasant personality, together with the good-looking Mr. Kelcey and his company, makes a very attractive combination.

Beginning to-day Manager Giffen will offer to the public an Imperial Theater that popular comedy, "A Gilded Fool," in which Nat Goodwin, the Englishman, leads the way. It is a comedy-drama, and not one of the light farces which are so common. The management announces that it will be produced with all the care that marked the presentation of "The Great Republic."

The Columbia will have an attractive program for the week, beginning with the matinee this afternoon. This is a new melodrama, which is said to be realistic and sensational. The announcement that there is an electrocution in the play and that it is caused by one of the villains jumping out a window and catching a live wire seems ample proof that it is indeed sensational.

Hoyle's "A Midnight Bell" comes to the Grand Opera-house with the matinee to-day. It has not yet been seen in St. Louis for some time, and it is a favorite here as well as elsewhere. It is a comedy-drama, and not one of the light farces which are so common. The management announces that it will be produced with all the care that marked the presentation of "The Great Republic."

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