MUSIC AND THE DRAMA

This Week's Attractions.

Grand—All week, "The Cherry Pickers."

Orpheum—All week, Vaudeville.

Coates—This afternoon, Third Regiment Band Concert; Tuesday evening, first production on any stage of "A Wife's Revenge."

Gillies—All week, Semon's Extravaganza Company in "Klondike Revels."

Commencing with the matinee to-day, Augustus Pitou's excellent company will begin a week's engagement at the Grand opera house in the latest success of Joseph Arthur, a romantic military drama entitled "The Cherry Pickers." While the name would naturally suggest a rural play and in the connection with the reputation of the author, visions of a cherry orchard in the Hoosier state might present itself to the mind's eye of the reader, it happens that such is not the case. The Eleventh Hussars, formerly the Eleventh Dragoons, earned the title through an incident in the Peninsular war in Spain. It is said that while returning, tired and hungry from a skirmish with the enemy, they halted in a cherry orchard. While helping themselves to the luscious fruit, a detachment of French cavalry came up, caught them by surprise and put them to flight. During the Afghan war of 1879-80, the Eleventh Hussars were at the front and Mr. Arthur has chosen to weave the theme of the play about this corps. The story of the loves of two half-castes, Nazare, the aide-de-camp to Colonel Brough, and Nourmallee, the daughter of a rich Eurasian merchant, is the foundation of the plot. Brough, despite the fact that he has a wife living in England, desires to marry the fair half-caste. He insults her affianced husband, and Nazare, drawing his sword on his superior officer to avenge the insult, is arrested, sentenced to imprisonment, but escapes to again seek revenge. He is recaptured, sent to the fort of Candahar, where, during the attack of the Afghans upon the post, he is chained, by order of Borough, to a gun port, in the hopes that the bullets of the enemy will rid him of Nazare forever. An Afghan spy, whose brother has been slain in battle by Nazare, is incited to murder Nazare by turning the gun and blowing Nazare to bits from the muzzle. The timely entrance of Nourmallee saves her lover's life and he lives to wreak revenge finally on Brough and marry his sweetheart. The play, which is in four acts, was the great dramatic success of last season. Manager Pitou has promised to present the piece here with all the magnificence of the original production. The scenery is rich in Oriental effects and characteristics of the picturesque locality. This, with the elaborate stage settings and handsome costumes, have cost many thousands of dollars. The gardens of the British residency at Candahar, the great bungalow scene, the fort of Candahar and the Post Dak at Poshawur are among the fine stage pictures.

The cast, which includes Mrs. Robert T. Haines, of this city, and other interesting people, is as follows:

John Nazare, of her majesty's native army in India, a half-caste aide-de-camp to Colonel Brough......Mr. Robert T. Haines
Colonel Brough, commandant at Rawul Pindee......Mr. Ralph Delmore
Brown, secretary and valet to Colonel Brough......Mr. R. V. Ferguson
Lieutenant York.... (Cherry Pickers) Mr. Henry Watson
Corporal Jones.... (Cherry Pickers) Mr. George Brennan
Smithy.... (Cherry Pickers) Charles Edwin
The Viceroy, English governor general of India.....George Evans
Mr. Guest, a rich Eurasian merchant..Mr. Nat D. Jones
Ayoob, an Afghan spy.....Mr. Edward Poland
The Kansahma, in charge of the Post Dak at Peshawur......Mr. William P. Sprague
Sygee, a Mohammedan peddler.....Mr. Frank Insles
Nourmallee, the merchant's daughter, a half-caste......Miss Eleanore Browning
Mrs. O'Donnell-Duleep.....Miss Jennie Satterlee
Rada, her daughter, a half-caste..Miss Gertrude Dawes

Of the new people who will open at the Orpheum this afternoon, Al H. Wilson is the leader. He is a funmaker of a peculiar type. Someone has thus described this comedian: "He possesses a flexible and well controlled voice, and a German accent as characteristic of Deutschland as is a slab of limburger. His tongue is so nimble that it can pass at leisure the whirr beats of an electric bell, and when his mouth opens there is simply a flow of German dialect and song that sets the audience in a roar." His yodling refrains are said to be particularly clever and original. H. Bogert and O'Brien, eccentric musical comedians, will introduce some of the most novel instruments ever seen here. Charles and Minnie Sa-Van, one of the best man-and-woman "teams" in acrobatic comedy, will prove clever entertainers. The "black mascots," Al and Mamie Anderson, comedians, singers and dancers, are billed to appear in their latest sensation, "The Coon and the Cherub." They are credited with being the best of all colored artists. Miss Fannie Bloodgood, singing comedienne; the brothers Gloss, gladiatorial gymnasts and horizontal bar performers; Colby and Way, in their novelty, the ventriloquist and the doll dance, and Ahern and Patrick, Irish travesty artists, complete the list of new attractions. The usual matinees Wednesday and Saturday.

The following will be the programme for the Third Regiment band concert, to be given at the Coates opera house this afternoon:

March, "Burnham Rifles" (H. O. Wheeler).
Overture, "Maximilian Robespierre" (Litolff).
Vocal solo, "L'ete" (Chaminade), Miss Elizabeth Parkinson.
Waltz, "Artists' Life" (Strauss).
Two quotations, (a) "In Darkest Africa," (b) "I, Too, Was Born in Arcadia" (Sousa).
Cornet solo, "The Lost Chord" (Sullivan), Dr. Ed M. Hiner.
Descriptive piece, "The Mill in the Forest" (Eilenberg).
Piano solo, March (Raff), Miss Gertrude Concannon.
March, "The Knights' Carnival" (W. R. Bell).
"Star Spangled Banner."

The grand overture, "Maximillian Robespierre," by H. Lotoiff, is a musical description of the closing days of the French "Reign of Terror." The overture opens with the faint murmurings of the people at the bloody deeds of Robespierre and his accomplishes. The murmurs increase until they swell to a perfect tumult of rage and indignation. The merciless slaughter of thousands of innocent victims. Then the people rise in their might and seize the chief of the revolution. The clash and the sharp "ching" of the cymbals with the roll of the drums and tympani portray the fall of an ax and the sickening thud of the severed head is plainly heard as it rolls down the incline and drops into the basket.

The band programme will be one of the most interesting ever given in this city, as there are other notable numbers in addition to the "Robespierre."

The soloists will also have more than ordinary interest for the public. Miss Parkinson, who recently made such a hit with the Symphony orchestra, will undoubtedly repeat that success on this occasion. Miss Concannon, though still a very young woman, is one of the best pianists of this city, her progress in the last two years having been remarkable. It will be a pleasure to many to hear Mr. Hiner as a soloist, as he has not only made a reputation as a cornetist, but has achieved great personal popularity as the director of this band. Mr. John Behr will direct the band for Mr. Hiner's number.

Companies C and K will attend the concert in full uniform, and about 150 seats in the parquet have been set apart for them. The advance sale has been good, and there is promise of a very large house.

There ought to be unusual local interest in the new play to be tried at the Coates next Tuesday evening under the direction of Miss Louise Demmon. The play is the work of Mrs. Sarah Rose Thomson, wife of Criminal Clerk Thomson, and is said to be a strong domestic drama. It has been named "A Wife's Revenge." The scenes are laid in Maryland in early autumn. Jack Fairfax and Rena Wrightman had been playmates in childhood, had grown up together at Kent manor, and were lovers in youth. But a woman came between them in the person of Helen Rosewell, who was in love with Jack, and through her deceit the lovers were estranged. Rena, in obedience to her father's wishes, marrying a heartless fellow named Ruthford Coddington, who, although in love with Helen, married Judge Wrightman's daughter to secure Kent manor. Jack left home and lived a wandering life for six years, returning at the opening of the play.

Meanwhile he has learned of Helen's deceit, and thenceforth they are enemies. Helen is a hard hater. She plans with Coddington to poison Rena, the latter's wife, under circumstances that will result in the conviction of Jack as the real criminal, and in turn marry Coddington herself. The poison has been replaced with a potion, and Rena, though not killed by the preparation, is thrown into a deathlike trance; is supposed to be dead, and is placed in a vault, from which on awakening she is rescued by her faithful servant, Old Joe. Her rescue is kept a secret, and unknown to her Jack is tried and sentenced for her death. Such is the main story. The most dramatic situation in the processes that make everything right is a prison scene, where Jack, despairing of escape from the gallows, prevails upon a friend, who is acting as guard, to shoot him when he appears with a lighted candle at the grated window of the prison. Coddington visits the jail, and is attacked by Jack, the latter using a file. Jack is overpowered by deputies. When Coddington sees the file he concludes that Jack has been trying to make his escape. He seizes a candle, ascends to the window, and the candle and his life are snuffed out by a bullet from Jack's friend.

The cast, which will include the author, although made up entirely of amateurs, is said to be an exceptionally strong one. Among those who will be entrusted with important roles are Mr. James S. Wood, Mr. Frank Lott, Mrs. M. Frecehette and Mrs. Julia Downing, all of whom have had such extensive experience as to make them as reliable as professionals. The characters have been allotted as follows:

Jack Fairfax.....Mr. James S. Wood
Ruthford Coddington.....Mr. George Smullin
Allen Burwell.....Mr. Frank Lott
Dr. Corbin.....Mr. J. DeWoolf
Professor Obidiah Finch.....Jay Jones
Kane.....Frank Ward
Policeman.....Mr. Smullin
Uncle Joe.....Mr. W. K. Miller
Rena Coddington.....Sarah Rose Thomson
Helen Rosewell.....Mrs. M. Frechette
Mrs. Randolph.....Miss Laura Sibley
Stella Randolph.....Mina Ketcham
Hanna.....Mrs. Julia Downing
Crazy Mag.....Miss Jeanne Bois
Little May.....Helen Fairlamb

Stories and Gossip of the Stage.

Rose Field in the Chicago Post: Really our faith in Chicago as the great center of Wagnerian art has been sadly shaken by the failure of our German fellow citizens

German Opera in Chicago.

to turn out last night in honor of Mr. Damrosch's excellent performance of "Tannhauser." We were mortified by the confession that the boxes went begging, and that such expressions of felicitation as "hoch" and "lieber Gott" were few and far between. It is time that we may urge in extenuation that our great saint himself was not particularly proud of "Tannhauser," and never ceased to lament in his later years that he had put in too many "tunes," thereby catering to a low order of intelligence and to a deficient musical taste. Last Monday night the very tuneful but somewhat mawkish opera of "La Traviata" had held the boards, and the public, which was surfeited with tunes, naturally hoped for something less suggestive of melody than the pilgrims' chorus, the song of the evening star and the march, which we have no hesitation in pronouncing superior to anything ever attempted by our own beloved Sousa. We believe we may say, therefore, that with this explanation we may look forward to a great outpouring of musical culture at the forthcoming production of "Die Walkure," which is as devoid of tunes as a dried wishbone is shy of meat. In compliment to the bulk of the Democratic party which celebrates Thursday as the greatest day in the calendar, we have asked Mr. Damrosch if he will not allow the Walkyries to gallop in to the inspiring strains of "St. Patrick's Day in the Morning," but he still has the matter under consideration. If he will consent to this appropriate interpolation and will get Wotan to sing "The Star Spangled Banner" in honor of our present patriotic attitude we'll make a night of it.

The leading man of one of the Broadway stock companies was in an indignant state of mind last Saturday afternoon:

An Object Lesson in Pebbles.

"I can stand a practical joke as well as anybody," he remarked as he drew half a dozen small cardboard jewelry boxes out of his pocket, "but I'll be hanged if I can see what's the meaning of this joke. It began a week ago when I received a note in a woman's handwriting which looked so exactly like my wife's that I thought something serious must have happened at home or that one of my dogs was ill or something or other. I opened the letter. It was unsigned and ran like this:

"'As you do not seem to be aware that you are the most confounded ass on the stage to-day I write to inform you of that fact.'

"And every day since then a small box bearing the stamp of one of the big jewelers has reached me. The contents of all the boxes has been the same—a solitary pebble, and directly underneath it, written on the bottom of the box, a large 'Nit!'

"I've shown the addresses of the wrappers to several of the actresses in our company and they all declare that the handwriting is exactly like my wife's. But I know it can't have been she," added the young leading man, naively, "because, even if she thought it, what would be the use of taking all the trouble of writing it down?"—New York Sun.

"Cyrano de Bergerac," the late great Parisian success, for which Richard Mansfield has negotiated, is a five-act play by Edward Rostrand. Rostrand is a native of

Mansfield's New Play.

Marseilles. He has chosen the period of King Louis XIII. for the atmospheric surroundings of his drama. The king's players have been authorized to present a play and have chosen "Chlorise," by Baro, for the entertainment of the court and their friends. Mountfleury, a noted actor of that period, is to play a leading part. In the audience is Cyrano de Bergerac, a young captain of the Guards, and in character almost like Richard Dudgeon in "The Devil's Disciple." He is an adventurer, a man who denies God, and fears neither man nor devil; but he is magnanimous of nature and the weak always find a defender in him. Cyrano is not a good-looking man, his rather prominent nose being a target for the jests and jibes of any multitude in which he appears.

Montfleury has offended the captain by making love to his cousin, Roxane Robin, and the moment he enters the stage he is attacked by Cyrano. In the melee Montfleury escapes. Cyrano is desperately in love with Roxane himself, and it frets him to think that his physical shortcomings should bar him from her regard. But the fair Roxane makes him believe that she is not so indifferent to his attentions, only to cast him from the seventh heaven of his expectations a little later. She sends for him to meet her at the house of a famous cook, who is a great friend of Cyrano, and there implores his help for her lover, Christian de Neuvillette. The colonel of the guards in which Christian is serving is also in love with Roxane, and De Neuvillette and Cyrano make common cause against him. On the day of Christian's marriage to Roxane the count decides to revenge himself upon the woman who has jilted him by sending her lover to Arras, which the Spaniards are besieging. It is a long struggle, during which Cyrano sustains Christian's courage. Roxane seeks her husband's camp, bringing food to the starving troops. Soon after an assault is made by the Spaniards and Christian is among the first to fall. Cyrano avenges his death by terrible defeat of the Spaniards. Christian's death and Roxane's grief have so embittered Cyrano that he gives vent to his ill-humor everywhere and among all classes of men. Finally his valet is bribed to deal him a death blow by letting a beam accidentally drop on him. Almost killed by the blow he drags himself to Roxane's home, and to her before his death he confesses the secret of his life, his overwhelming love for her—dying in her arms immediately afterwards.—St. Louis Republic.

A great Shakespeare wave seems to a writer in the Philadelphia Ledger to be sweeping over the theatrical world on the other side of the Atlantic. In London at

A Shakespearean Revival.

the present time, though the season has only just opened, there are three great revivals—"Julius Caesar" at Her Majesty's, "Much Ado About Nothing" at the St. James' and "The Merchant of Venice" at the Lyceum—while "Romeo and Juliet" is not improbable at the Adelphi. In France, at the Comedie Francaise, a new version of "Othello," by M. Henriquet, has been billed, while both "Richard III." and "A Midsummer Night's Dream" (the latter translated by M. Armand Silvestre) have been sent to the committee of examination for immediate reading. Mr. Forbes Robertson takes "Hamlet" and "Macbeth" to Berlin, Munich, Frankfort, Hanover and Hamburg, and at the Burg theater in Vienna the casts of "King Lear" and "Henry VI." (second part) have already been settled. In St. Petersburg the Theater of the Artistic and Literary Society is giving "Julius Caesar" and "Hamlet," while during the coming season at Madrid "As You Like It" and "The Two Gentlemen of Verona" are to make their appearance for the first time. Not that the United States is so very far behindhand, for already during the present year Richard Mansfield has played "Richard III.," Julia Marlowe and Ada Rehan have both been heard in "As You Like It," and the latter in "The Merry Wives of Windsor" as well. Margaret Mather has presented "Cymbeline" and "Romeo and Juliet," while Mme. Modjeska has given us "Measure for Measure" and "Macbeth." Seven Shakespearean plays in the first two months of the year. A short time ago, when Mr. Beerbohm Tree announced a professional matinee of "Julius Caesar," he received over 2,500 applications for seats, and the capacity of his theater is only 1,700. Mr. Tree's next Shakespearean venture is to be "King John," a play that has been greatly neglected of late years, although in the title role have been found Garrick, Sheridan, Delane, Barry, John Kemble, Edmund Kean, Phelps, Charles Kean and Creswick.

It is a singular fact that indirectly Robert G. Ingersoll should be responsible for the writing of Wilson Barrett's religious drama, "The Sign of the Cross." Easter

Ingersoll Inspired a Religious Play.

Sunday of 1894 both Wilson Barrett and Colonel Ingersoll were at the Southern hotel, St. Louis. During the morning J. A. Graham and Homer Bassford, of the St. Louis Republic, called on the actor. They found him bewailing the unlucky lot of a tiny down-covered chicken that he had just received as an appropriate Easter offering.

After the chicken had been discussed at length Mr. Graham said that he would like to introduce Mr. Barrett to Colonel Ingersoll. A few moments later the two men were shaking hands. The conversation, which began in a friendly manner, soon drifted onto the subject of religion. Colonel Ingersoll has very decided ideas on the subject of religion, and Mr. Barrett has equally decided, although entirely different, opinions. The argument ended as such arguments invariably do—neither convinced the other, and only strengthened his own belief.

Unlike most religious discussions, however, the matter did not end with the argument, and when that evening the two journalists sat down to supper in the actor's room they found him full of a new subject. On that occasion quail and wine had no attraction for Mr. Barrett. While his guests ate he talked. "I will write a play," he said, "that will appeal to the same classes that Colonel Ingersoll's lectures reach. He ridicules the Christian religion across the footlights. I will show across the same footlights the beauty and strength and purity of that faith."

A year later, in the same city where he conceived the idea of his play, he presented for the first time on any stage "The Sign of the Cross." It ran for over two years in London, and it has drawn to the theater thousands that never before saw a stage performance. Ministers and priests have written and preached of the power for good of the play, and in a recent letter to the management of the company now presenting "The Sign of the Cross" in this country a Washington clergyman wrote: "Your play is an agreeable antidote to 'Why I Am an Agnostic.'" He did not know that unintentionally Colonel Ingersoll had furnished this agreeable antidote himself.—Chicago Times-Herald.

Mr. Joseph Farrell, of the musical department of the Kansas State university at Lawrence, and who is well remembered in this city as an accomplished violinist,

Joseph Farrell's Return.

has just returned from a year's work in Florence, Italy, where he studied both voice and violin. He has a capital baritone voice and is said to have made great progress. His home is in Leavenworth, although he returns to his post at the university. It is his purpose to get himself established in Kansas City and will hereafter spend one day each week here, and additional time as soon as expedient. Mr. Farrell's appreciation in Italy may be gathered from the following comments in the Italian Gazette:

"In one of the villas outside of Porta Romana, well known for its musical entertainments, was given on New Year's day before a distinguished audience a delightful parlor recital. The chief interest was centered in the two American artists, Messrs. Farrell and Sobeski. The former possesses a fine baritone voice of extensive range and sang both Italian and English songs with great finish. Mr. Farrell is also ranked here in Italy among our very best violinists, and has studied under Herr Schradieck in the conservatory of Leipzic and with Max Bendix, of New York. His playing was heartily applauded by the Italian critics present."

On the way home Mr. Farrell stopped in London and sang for Alberto Randegger, the greatest authority on English oratorio in the world.

In New York Professor Farrell was entertained by Morris Reno, manager of Plunkett Green and who was also the silent partner of Dr. Leopold Damrosch, the promoter of the great musical enterprise of New York, and one of the best musical critics of that city. He had a letter of introduction to Mr. David Bispham, the famous American baritone of the New York and London grand opera, and one of the most popular American baritones on the operatic stage. Mr. Bispham was much pleased with his voice. He also sang for Mr. Stewart, manager of the Boston Festival Orchestra tours.

If it be true, as has been said, that the reason why Miss Viola Allen will not appear as leading woman at the Empire next season is because in the new play, "Phroso," she would in one act have

Viola Allen May Leave The Empire.

to appear in the clothes of a Greek boy, with a skirt extending only to her knees, it would seem as though this most estimable actress had strained at a gnat after swallowing the largest sort of a camel. Phroso is a sweet and jolly girl, and even sans petticoats a much more respectable and charming person than the heroine whom Miss allen has been obliged to personate in "The Conquerors" this year. That Miss Allen could both play and look this part is not the question; but if it is a mere question of modesty, Miss Allen could easily obtain a special dispensation from the Twelfth Night Club to sanction her appearance, and moreover she has only to dive back three years into theatrical history to find a distinguished precedent for her performance in the person of that most staid and dignified of actresses, Miss Georgia Cayvan. Who is there that has forgotten the sensation that the announcement that Miss Cayvan would wear knickerbockers in "The Amazons" caused? But Miss Cayvan sacrificed her personal feelings for the sake of her art and her manager, and although her performance in those knickerbockers was, literally, the broadest thing she had ever done, every one thought more highly of her for undertaking such an heroic task. Her performance may have been more than a yard wide, but it certainly was not immodest in any sense of the word.—New York Sun.

The success of the Thomas concerts has been one of the most notable exceptions to the experience of musical undertakings this year. They have prospered to an extent

The Chicago Orchestra in New York.

that was not expected. The audiences have been large and the Metropolitan has at every performance presented an appearance seldom seen at a concert. Even the Boston Symphony orchestra, when it has drawn the largest audiences, has never shown such numbers. Mr. Thomas is still highly popular here, and is so closely identified with the musical history of this city that any undertaking with which he is connected would be certain to command respect. To interest the public so largely does not always follow. The whole season has been conducted with great dignity, the programmes have been interesting and the soloists have been of good quality. These features of the orchestra's season here have, of course, had much to do with its success. It is the successful season of the Chicago orchestra, the large audiences at the Philharmonic and the support given now to the Boston Symphony orchestra which lead people to believe that a permanent orchestra of the right kind would succeed in this city. There are some good things to be learned from this Chicago orchestra, and one of them is the manner in which the audience is restrained from demanding encores by the knowledge that the conductor will not allow them under any circumstances. To accomplish such a result in this city it would be worth while for some philanthropist to engage the Chicago orchestra to play here every Sunday night at the Metropolitan for a whole season.—New York Sun.

Chicago, March 19.—Mr. E. S. Willard closed his present American season last night at Hooley's theater and will retire from the stage until next season on the advice of his physician, who says absolute rest is required. He will remain at the Auditorium in this city for rest and recuperation three or four weeks, and will then sail for England. His engagement here was for three weeks, and the opening week, just concluded, was as successful as any he has ever played in Chicago.

The famous actor has a severe case of typhoid fever. Mr. Willard was taken sick a few days ago and was compelled to miss a performance, the first one in twenty-six years. Hooley's theater will be closed April 4, when John Drew will open there, unless some suitable attraction is secured to fill out Mr. Willard's dates.

DRAMATIC AND MUSICAL NOTES.

Elwyn A. Barron has written a new play for Wilson Barrett.

The Oratorio Society is engaged in the preparation of a programme to be made up of military and patriotic numbers.

Mrs. Ella Backus-Behr has been engaged as solo pianist for the Ottawa Chautauqua the coming season, making the sixth season of her work in this capacity.

The sale of seats for the Valentine Abt mandolin recital at the Academy of Music Tuesday evening, March 29, will open to-morrow morning at Legg Bros.', 1008 Walnut street.

The Ella Backus-Behr concert company has been engaged to give an entertainment at the Washington Avenue Methodist church, Kansas City, Kas., April 12, for the benefit of the Free Kindergarten Association.

Master George Maeder, who was so enthusiastically received when he sang with the Oratorio Society last fall, may sing again with that organization in the near future. He has been even more successful than usual of late. He has become almost a sensation in Chicago, his home.

Miss May Irwin is not going to London this season, after all. She will conclude her present tour in June and then go to the Thousand Islands for a summer's vacation after her arduous season. Next month she will try her new play, by Glen McDonough, in Chicago. Miss Irwin is wise to stay in America, for she possesses the land here, and over the sea American comedians are not always liked.

Next week at the Grand Manager Charles M. Yale's "Devil's Auction" will be the attraction, with the following novelties: Colby and DeWitt, comic acrobats, in "The Organ Grinder and the Monkey;" the Phantos, aerial grotesques; Mlle. Flora, "the tough girl on the wire;" Brown and Harrison, comedy farceurs; Mayme Mayo, a bright and clever singer, dancer and banjoist, and Harry M. Brown, in a novel single specialty. These special features, combined with all the other novelties contained in "The Devil's Auction," will be a strong bill.

George Enesco, a 16-year-old composer and violinist, is the musical sensation of the hour in Paris. He was born in 1882, in a little village in Roumania, and when almost an infant showed a remarkable aptitude for music. In his eleventh year he won first prizes, both for violin playing and for harmony, at the Paris conservatory. "He is not 12," said Massenet, "and he orchestrates like an experienced musician"; and Saint-Saens added: "He produces music as an apple tree produces flowers." At a recent concert given at the Chatelet, Paris, where one of his compositions was played, the whole orchestra rose to its feet at the conclusion of the performance and gave an ovation to the young composer. Although only 16, Enesco is said to look 20.

Mrs. Fiske was seen in "Tess of the d'Urbervilles" in Chicago for the first time last week, and her reception there was even more enthusiastic than that in New York on the occasion of the original production of this play. Chicago, being a great city, has its large contingent of critical "first-nighters," like New York, and evidently they were all at the Grand opera house last week, Monday night, when Mrs. Fiske began her engagement. Chicago has a civic fetich, too, more marked than that of any other American city, and some of its newspapers, no doubt reflecting their readers' sentiment, seem to have resented the fact—which was really unavoidable on account of Mrs. Fiske's inability to book an earlier engagement in Chicago—that New York and other cities had enjoyed "Tess of the d'Urbervilles" before Chicago had a chance to see Mrs. Fiske in the play. This feeling was in a measure excusable, because Chicago hailed Mrs. Fiske as America's greatest stage genius before New York had capitulated to her powers. But calmly critical as was the first Chicago audience that sat under "Tess," it grew enthusiastic as the play progressed, and, after the great scene in the fourth act, literally rose at Mrs. Fiske with shouts of admiration. The newspapers of the city, without exception, reflected the fervor of her first audience, and the theater has since been crowded by Chicago's playgoers. Mrs. Fiske will end her Chicago engagement on Saturday, and on March 28 will open in New York at the Fifth Avenue theater.

WHERE ACTORS GET NO SALARY

Indian Women Can Hold Notes at Times for Twenty Minutes.

In an address before the Professional Woman's League, of New York, Mrs. Benjamin J. Harnett, who has spent many years among the Hindoos, and is an excellent Sanscrit scholar, spoke on "Music and Drama in India."

She completely won her hearers when she said: "The drama in India is the chief educator of the people, and, in my opinion, it ought to be here.

"There never has been any talk there," she continued, "and there never will be, of elevating the stage. It always has been and always will be elevated, for the drama in India is essentially religious.

"The actors and actresses are chosen from the devout men and women; the play is for the people and by the people: there is no advertising, no box office and no salaries."

There was no applause just then, but Mrs. Harnett went on to say that "the people become absolutely familiar with the 40,000 or 80,000 lines in each of these two plays, you must know, when I tell you that the plays have been produced every day for more than 1,000 years.

"As for the costumes," said the lecturer, "they are simple. People in India, you know, wear the same costume for thousands of years," whereat there was a little gasp of horror heard all over the room.

"I should think they might improve on those thousand year gowns," murmured a well dressed actress. Then Mrs. Harnett told about the soulful, religious singing of the women.

"They first believe that music is intended not to appeal to the intellect or the passions, but entirely to the soul, and the voice, which they say comes from the brain, which they call the star voice, is nasal and high—oh, so high that no Westerner may ever hope to reach the pitch," said she; "and whoever can sustain that high nasal pitch the longest is really the star of the Hindoo stage. Some of them can keep it up for twenty minutes.

"The compass of the Hindoo voice is three octaves, and it increases in sending power as it rises."

In finishing, Mrs. Harnett warned her hearers against going as missionaries to India.

"If there's any one thing on earth that those people have too much of, it's religion," said she. "Secular education is what they most need, and you must always remember in trying reforms over there that you can't hustle the Orient."

Called Back.

From Harper's Bazar.

It is one of the school laws in Boston, as in other cities, that no pupil may come from a family any member of which is ill with a contagious disease.

One day recently Willie K—— appeared before his teacher and said:

"My sister's got the measles, sir."

"Well, what are you doing here, then?" replied the teacher, severely. "Don't you know any better than to come to school when your sister has the measles. Now, you go home and stay there until she is well."

The boy, who is a veritable little rogue, went to the door, where he turned with a twinkle in his eye and said:

"If you please, sir, my sister lives in Philadelphia."

No soap can be any better than an absolutely pure soap. The most expensive toilet soaps are not better than Wool Soap. A soap that won't shrink wool must be absolutely pure—absolutely free from injurious ingredients. THE BEST SOAP FOR ANY PURPOSE IS

WOOL SOAP
IT SWIMS.

"Wool Soap is an excellent article, and every woman will be benefited by using it."
HELEN M. BARKER, Treas. Nat'l W.C.T.U.

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THAT paying on instalments for household furniture is incompatible with Low Prices, the A. C. Wurmser's Great Instalment House has introduced a series of Special Sales to which every lady is invited. We can undersell any Furniture House in Kansas City, and as a mere hint of the Bargains prevailing here we name a single item—mind, a single item only we name, though every article in this great establishment is as cheap:

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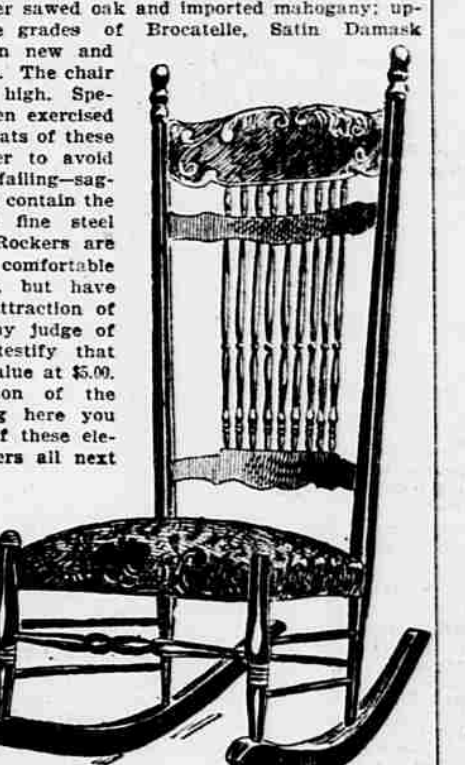
For Cash or on Time, the same prices prevail here. All goods are charged at Ready Money Prices, to which a small percentage is added to cover the additional expense attendant upon accounts collected by instalments. This is the only difference between goods bought here on time or for cash.

A Substantial and Ornamental Rocker.

Suitable for any parlor or sitting room. Made of selected antique quarter sawed oak and imported mahogany; upholstered in fine grades of Brocatelle, Satin Damask and Tapestry, in new and beautiful designs. The chair stands 43 inches high. Special care has been exercised in making the seats of these Rockers in order to avoid that common failing—sagging; the seats contain the best moss and fine steel springs. The Rockers are not only very comfortable and ornamental, but have the additional attraction of a low price; any judge of furniture will testify that they are good value at $5.00. As an indication of the prices prevailing here you can have one of these elegant $5.00 Rockers all next week at $2.25.



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Art Notes

William T. Shepherd, of Boston, will have an art exhibition at Swan's gallery beginning March 28 and continuing for one week. Mr. Shepherd's collection consists of paintings and works of art by famous art workers and copies of old masters.

The art critic of the New York Sun, writing of the prize awarded George R. Barse, Jr., formerly of this city, says: The prize that George R. Barse, Jr., was awarded by the Society of American Artists is an annual purchase fund of $1,500 instituted in 1892 by Mr. Samuel T. Shaw. This award carries with it the possession of the picture, and is given to a composition containing one or more figures by an American artist. There is no age limitation. The exhibition of the society this year will open to the public on Saturday morning, March 19, and the prizes have just been awarded at a final meeting of the jury of artists composing the committee on selections and the hanging committee. Seventeen votes were case in the balloting, and the Shaw prize was awarded on the first ballot.

The Saturday Review's attack on the administration of the National gallery under Sir Edward Poynter has been warmly commended by several correspondents, one of whom writes that "it may truly be said that America, in buying judiciously, has ousted us from the possession of many works that ought to have found a place in the gallery during the last few years."

As usual we must turn to France for the successful renaissance of the potter's art, and M. Delaherche today is its most brilliant exponent. Mr. Mourey states that M. Delaherche is a potter, and that he has no ambition to be anything else, as he holds his craft to be of the highest order. Also that "one looks in vain in Delaherche's work for the eccentricities indulged in by others under the pretext of being modernized, seeing it reached perfection long ago, and that everything that can be done in it has already been done, and everything that can be said has been said."

Delaherche is a native of Beauvis, a district where pottery has always been held in honor on account of the special soil which is found in the department of the Oise. He educated himself by studying the fine collection owned by an uncle. The influence of Bernard Pelissy is said to still be felt in the neighborhood of Beauvis, where he left several characteristic traditions in the art of the place. He made his first experiments in 1883, but he did not exhibit them until 1889. His works shown at the universal exhibition in that year were greatly admired by all art lovers, and he was recognized as the greatest living French potter. At that period he was working in Paris in the Vaugirard, but his ovens are now at Beauvis, where he spends most of the year working alone.

In speaking of the art of pottery, M. Delaherche said: "The art of pottery is a jealous art, demanding absolute fidelity. One must work and seek and find unceasingly, and finding is most difficult of all, for one's discoveries must be made wittingly, with intention. It will not do to leave one's work to chance. We are grappling with a blind power—fire, of all the elements, perhaps, the most powerful and most formidable, and we have to subdue and master it. Despite all the worker's care, and no matter how deep may be his knowledge of the processes taught him by experience, I defy him to be able to know beforehand, at the moment when he puts his works into the oven, what exact result will have been obtained when he brings them out again. It behooves us to make use of the unexpected, for each time the oven is heated there are fresh lessons to be learned. The danger lies in letting one's self be fascinated by the surprises—to be satisfied with results obtained in a haphazard way is to bring this admirable art down to the lowest level." Like all decorative potters, M. Delaherche has met with the most astonishing and alluring results from firing, which have been sought for by collectors, but he destroys such pieces and never lets any production leave his studio that he does not consider a work of art worthy his signature.

It seems that the "Madonna and Child," recently sold to Louvre, is the very one that once belonged to the Duc de La Tremoille, and for a long time was ascribed to Piero della Francesca. Last year this work was in the hands of a New York dealer, and it was offered for 75,000 francs. There was then, and is still, some doubt as to its authorship, for Mr. Bernhard Berenson among others is inclined to the opinion that it is the work of Alessio Baldovinetti, and this doubt may possibly explain why it was so hard to dispose of. Be that as it may, the work ultimately changed hands, was put up again for sale and bought at 130,000 francs, the Council of the National Museums voting 100,000, the Societe des Amis du Louvre paying the rest. It is a circumstance that reflects very little credit on the watchfulness and discrimination of the directors of the Louvre, and even supposing the picture to be worth double the sum that has been paid for it, the French people have very good cause to complain of the laxity of those who less than a year ago might have had it at considerably less than two-thirds of the price that has just been paid.

Carolus Duran, the distinguished French portrait painter, who was expected to arrive in this country yesterday, has already several commissions to paint prominent people here, including Mrs. John Jacob Astor and Miss Morton, daughter of the ex-vice president.

The little group of ten painters who recently withdrew from the Society of American Artists will hold an exhibition at the galleries of Durand-Ruel, on Fifth avenue, New York, from April 1 to 21. The names of the seceders are Benson, Tarbell, Simmons, Weir, Twachtman, Metcalf, De Camp, Reid, Dewing and Hassam.

The Carnegie Art gallery in Pittsburg has been fortunate in securing the entire collection of pictures of the English school belonging to R. Hall McCormick, the well known collector of Chicago, and will exhibit them later in the season. Later some of Mr. Hall's pictures will be seen at a loan exhibition in Washington, D. C.

Varnishing day at the Society of American Artists' exhibition was last Friday. The public will be admitted to the show to-morrow at the galleries of the American Fine Arts Society.

The University of Pennsylvania has been presented with a portrait of the poet Wordsworth, painted from life by Inman.

A Washington Society of Fine Arts is being organized in the national capital.

Velvet Loops.

A novel feature of the Easter millinery will be the new trimming just introduced for round hats. Bunches of velvet ribbon laid in loops. The narrower the ribbon the more loops it is possible to arrange in a bunch. Some of these trimmings look like freak Japanese chrysanthemums with incurved petals. The pompons of loops are made up in various colors of velvet ribbon, but black is the most fashionable.

GRAND OPERA HOUSE

BEGINNING MATINEE TO-DAY.

First Time At Popular Prices,

JOSEPH ARTHUR'S ROMANTIC MILITARY DRAMA,

THE CHERRY PICKERS

Under the Management of AUGUSTUS PITOU.

The Most Magnificent Military Production of the Present Day.

CARLOADS OF MAGNIFICENT SCENERY.

GORGEOUS COSTUMES. A GREAT CAST.

SEE THE GREAT GUN SCENE.

NEXT WEEK—CHAS. H. YALE'S FOREVER DEVIL'S AUCTION.

A TALKING NEWSPAPER.

The Unique Journalistic Enterprise Carried on in Budapest, Hungary.

A Budapest letter to the London Pall Mall Gazette says: A small diamond-shaped board screwed onto the wall of my room and provided with a couple of hooks, from which hang two tiny, round telephone earpieces connected by two wires. That is all. But my proprietor has been singing its praises for the last twenty minutes, and as he confidentially assured me that it will not play any part in my hotel bill at the end of my stay, there is no earthy reason why I should enter any protest against his profuse encomiums.

"This," said he, "is the Telephonic Messenger or talking newspaper—the only thing of its kind in the world. It has now been established in Budapest about three years. It differs from the ordinary telephone in the fact that the latter is directly connected with the central office, whereas we are able to connect from 200 or 300 subscribers in one circuit. The city is divided into thirty circuits. All day long news is spoken into a specially constructed apparatus at the central office, varied with entertainments, the opera and linguistic lessons. It is not a telephone in the strict sense of the word, and therefore does not infringe the telephone rights of the government. It combines the functions of your tape machines and electrophones, while it is ten times cheaper. That buzz you hear just now was to prevent subscribers talking to each other on their own account."

"It seems strange that such an excellent idea as this appears to be should not be introduced in other towns than Budapest," I ventured.

"The answer is very simple. Of course, the newspaper feature would be impossible in London, where time is everything, and a man could not sit the whole day with the apparatus to his ear, waiting for some particular news or exchange prices. Then, again, other towns are not so advantageously situated in this respect as Budapest, where the law empowers the company to introduce the apparatus into any house in the city in spite of the objections of the landlord. We have 6,000 subscribers, and each pay only 18 florins a year. With us it is as in England with a certain soap—our families don't feel happy until they get it. It is so cheap that many of the rooms in my hotel are fitted up with it. If the visitor finds it inconvenient to go to the opera, all he has to do is to put this apparatus to his ear, and he can be entertained the whole evening. The general public can have news in advance of the newspapers. Why, a few weeks ago, when the German kaiser gave that celebrated toast of his to the Hungarian nation, thousands of families were listening to its recital half an hour later. Without this apparatus they would have had to wait until next day."

"Have you a regular daily programme?"

"Yes; it is announced in the morning, and changes every half hour or so. The greater part of the morning is taken up with prices on 'change, a summary of the news in the dailies. At noon we begin to get a report of the doings in parliament. Telegrams of importance are communicated at once, the telephonic messenger being in direct connection with a leading Budapest newspaper. At about 2 o'clock the morning news is in part repeated, then come exchange prices, telegrams, law reports, a short, entertaining story, theatrical items and sometimes a concert, and for an hour in the evening we get a lesson in English, Italian and French. You have no idea what a benefit this is to the young generation, and how popular these lessons are around them. A complete set of graduated exercises has been published in these languages. Each telephone subscriber who cares to listen holds a copy of the book in question before him, and the teacher speaks into the double misrophone transmitter at the central office."

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AL. WILSON, German Comedian and Yodler.

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MATINEE—To any part of house, 25c; Children (any seat), 10c; Gallery, 10c; Box Seats, 50c.

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Order Seats by Telephone 695.

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THE GREATEST LAUGHING SHOW ON EARTH.

Spectacular! Travesty! Comedy! Vaudeville! Sparkling with Beautiful Girls. Dazzling with Scenic Splendor and Bristling with Humor and Wit.

PRICES—15c, 25c, 35c and 50c.

Wednesday and Saturday Matinees 10c, 20c and 25c.

Seats Now Selling.

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WORLD RENOWNED MANDOLIN VIRTUOSO,

Assisted by a Strong List of Local Talent.

Tickets, 50 Cents.

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THE MIDLAND!

The only absolutely fireproof hotel in Kansas City.

American. European.

Housekeeping and Happiness.

Good housekeeping has far more to do with domestic happiness than young people dream of. These times need women whose most beautiful work will be done inside their doors. Without good housekeeping the romance will soon go out of marriage. Of course the man who prizes woman chiefly because she "looketh well to the ways of her household" does not deserve to have a good wife. He should merely employ a housekeeper and pay her good wages. But there are social, moral and spiritual uses proceeding from the wise regulation of the household which bestow a dignity on what would be trifling. No matter what a girl's accomplishments may be, her education is incomplete if she has no knowledge of bakeology, boilology, roastology, stitchology and mendology. Even if a girl should never be required to do the work herself, she ought to know whether it is done in the proper manner.