MUSIC AND THE DRAMA

This Week's Attractions.

Grand—"A Boy Wanted." This afternoon.
Orpheum—Vaudeville. This afternoon.

Charles E. Blaney's big extravaganza success, "A Boy Wanted," is the treat offered the numerous patrons of the Grand this week. It will be presented by a thoroughly capable company and will introduce the latest songs, dances and bright, up-to-date sayings. The first act shows the interior of the office of the "Evening Keg," a country newspaper, where a number of pleasing specialties are introduced, and where, also, a barnstorming company comes to grief. The climax is most amusing. Howland Rant, a crushed tragedian, whose performance the night before had been severely criticised in the Evening Keg, becomes entangled in the press while in search of the critic, and is drawn through, coming out with the evening edition printed on his clothes. The second act presents the exterior of the Stuyview hotel, in which a number of mechanical effects are introduced. In this act "the boy" receives a challenge to fight with a local celebrity who is the runner for the opposition hotel. The soubrette offers to train him and to show him his antagonist's weak points. They put up a lively three round contest which is not only artistic, but scientific to a degree that would not be discreditable to some of the professionals of whom we read. The last act shows the exterior of the hotel at night, and a number of very strong features are introduced. The company includes such well known people as Will F. Phillips, Emma Francis, W. H. Murphy, Francis Hartley, Harry Ladell, Bonheur and Gibbs, Andy Amann and the three Sisters Herring—all strictly high grade artists—as well as a chorus of twenty pretty girls. "A Boy Wanted" is one of the attractions that shouldn't be missed. All week, with usual matinees.

The bill for the second week of the Orpheum's season, which begins this afternoon, offers such a variety that it should be acceptable to all classes of theatergoers. All of the performers are said to be stars in their particular lines, making the show as a whole a very strong one. As the public has learned by its experience during the opening week that the Orpheum is kept delightfully cool by the electric fans, and as it has become evident that Manager Lehman means to maintain the high standard of the performances, the second week will doubtless see a larger attendance than the first, which was a most successful one.

Wilton and Stack are to head the new bill, appearing in their marvelous feats on the horizontal bars. During the year which they have just spent in traveling around the world Wilton and Stack have been seen in many countries and the hit they have made is said to be quite out of the ordinary. It is generally admitted that they have no superiors among the triple bar performers, and their act is said to be executed with a finish which makes it doubly attractive.

In the way of legitimate comedy Mr. and Mrs. William Robyns will present a little sketch which is said to be one of the best things in vaudeville. The title of the play is "The Counsel for the Defense." The acting of both Mr. and Mrs. Robyns is described as thoroughly finished and artistic, never descending to burlesque.

T. Nelson Downs devoted his entire attention to the manipulating of coins and he has come to be called the "coin king." He is said to have attained a dexterity which surpasses that of any other sleight-of-hand performer in his particular field. He conceals twenty-five silver half dollars in one hand or causes a coin to pass from the back to the front of his hand with apparent ease. The Kingsley sisters are two attractive girls who will give a number of songs which are said to be catchy and which are rendered more interesting from the fact that one of the sisters appears in black face. Johnson and Dean will be seen as a pair of colored swells, introducing songs and cakewalks. As they are genuine negroes and make use of very handsome costumes they perhaps may properly be called the real thing. Marguerite Ferguson, the petite contortion dancer, should prove a favorite, as she combines skill and grace in her work.

Joseph Hart and Carrie De Mar, who were so well received the first week, will remain for the present week, putting on a sketch which is completely different from the one they have used. Costumes, songs, dances and dialogue are all new. In this sketch, "Dr. Chauncey's Visit," Mr. Hart makes up as Chauncey Depew. The plot of the sketch is said to be decidedly funny and it winds up with a dance which is a taking novelty. For the benefit of the ladies Miss De Mar will wear her glass hat, a bit of the milliner's art which was made especially for her and which is a curiosity which is said to be worth seeing. The biograph will continue to show views of the war, new pictures being presented. The one which will have an especial interest for Kansas City is of the camp of the Third regiment at Camp Alger, showing Colonel Gross and his staff.

As to-morrow is Labor day, it has been decided to give a special matinee in the afternoon.

Stories and Gossip of the Stage.

Charles H. Hoyt's newest three-act farce with songs, called "A Day and a Night," was brought out at the Garrick theater, New York, Monday night. There are said to be a dozen new songs, including some of martial purport and some of the latest "coon" brand. The story is told in the following rather bewildering manner: An old naval officer, returning from a long cruise on the Asiatic coast, finds the boy whom he had left grown to be a man. He is not apparently of the sort the old sailor fancies, being given to sewing circles, church fairs and similar amusements, without much knowledge of the world. The young man goes to New York to select members for a church choir and the father goes with him, secretly, intending to show the son a little of the town. The father falls in with a theatrical manager and lets him into the plot. The manager says that he will introduce the son at a private dinner party to a number of chorus girls, telling him that they are choir singers. To this the father agrees and promises to remain concealed to witness the fun. An "ex-leading lady" of the theater puts in an appearance and tells the manager the story of her life after leaving the stage. The smell of the footlights brings back old longings and the result is that she, too, is invited to the supper party to renew old acquaintances. When all are gathered the ex-leading lady discovers that the good young man is her fiance. She is disconcerted for a moment, but finally determines to bluff it out and disclaim all previous acquaintance, informing him that it is a case of mistaken identity. She interrogates the young man as to his fiancee and learns that he is more of a man of the world than he appears. Finally he throws off the cloak and emerges as one of the boys and proceeds to enjoy himself. When the fun is at its height both the minister and the mother of the young man put in an appearance and there is a terrible scene. The father comes from his hiding place and denounces the mother for bringing up her son in the wrong path, the ex-leading lady reveals herself to her lover and all is forgiven.

Hoyt's Latest Farce.

A well known specialty artist, who herself commands a liberal salary, has been calculating how long it ought to take some vaudeville favorites to get rich. Here is what she has to say on the subject: "I would venture to say that $250 per week is about the average price of a good vaudeville act, while there are any number who receive $500, and individual instances where the amount is even in excess of these figures. When it is known that people earn such exorbitant salaries the question arises, What do they do with all their money? We have heard of players farsighted enough to provide for the future. We read of W. H. Crane's beautiful home in Massachusetts; of Francis Wilson's in New Rochelle; of George Lederer's at Rye, N. Y.; of Lulu Glaser's at Sewickly, Pa.; of Stuart Robson's and Nat Goodwin's, but these all belong to the legitimate stage. As to reading of the humble vaudevillian who had invested in real estate or a beautiful home, it was unheard of until in very recent years. Nevertheless, it is an undisputed fact that at Bensonhurst-by-the-sea, a pretty suburb of what is now Greater New York, beautiful homes have been built by Helena Mora, Mr. and Mrs. Sidman, W. H. West, George Fuller Golden, Johnny Ray and many others. I have my own home there and am filling it with bric-a-brac and curios, gathered in my travels. Bessie Bonehill has an immense farm not far from St. James, L. I., while Filson and Errol have a farm near Detroit, whither they go when they have no engagements at $350 per week—the salary they demand. The strawberries and peaches raised on Filson's farm are famed in Detroit. Many are improvident and spend their salaries with no thought of to-morrow, and belong to the class who open on Saturday or Sunday, as the case may be, and on the next morning, or, perhaps, that night, report at the box office with a hard luck story and a request for a loan. But this class of people is rapidly diminishing. Others not only make careful investments, but use a good portion of their money in the pursuit of various fads. Miss Carrie DeMar has a fad for watches. Her collection now numbers sixty-two, many of which are of unique design. Tim Murphy's fad is wigs, of which he has several hundred, and James Thornton spends much of his salary on rare and valuable books, while popular Joe Hart owns several large apartment houses in New York, and his pet fad is collecting manuscripts of old plays—and to own his own theater. Bonnie Thornton's fad is diamonds, and she has a valuable collection. Pauline Hall takes pleasure in bicycles, and she owns one of every well known maker in the country. Mary Norman, the character change artist, has a fad for autographs of notable people, and T. Nelson Downs, the juggler and coin manipulator, as might be supposed, is a collector of old and rare coins. Felix Morris, who has but recently joined the ranks of the vaudevillians, has long been a collector of old books, while George Thatcher makes it his fad to collect every funny story that appears in print concerning him."

Where Their Money Goes.

Edward "Evergreen" Rice, known nearly everywhere from England to Australia as a manager of theatrical musical comedies and burlesque companies, arrived in Washington yesterday, the Post says, to look after the preliminary preparations for the initial production on any stage of "Hotel Topsy Turvey," which he will present on September 19, at the Lafayette Square opera house. Speaking of burlesque companies in general last night, Mr. Rice said: "The old-style form of a musical burlesque doesn't go now. Theatergoers are learning too much. They demand something new. They are so clever and so well educated on modern theatricals that it takes a clever composer and writer to give them something in the way of amusement that will satisfy their hypercritical palates, or rather their eyes and ears. There was a time—it was twenty years or more ago, when Jennie Yeamans was my brightest star and Louis Harrison was just starting out under me—that any old thing in tights went, with a rattle-bang orchestra playing the old songs and airs. But nowadays people who know something about music go to the theaters, and a musical play—note how it is no longer called a comic opera—has got to be put together finely to stand by itself. Most of our musical play producers seek to detract attention from the score and the book of a musical play by putting in lots of pretty chorus girls with coyly raised skirts that swish and swash and show a well turned ankle. That device succeeds very often, but even as it is there are not many musical plays that have been tremendously successful except the very ones that have been denounced by the critics. It is as hard to predict beforehand the success of a new offering as it is to tell how many beans there are in a glass jar."

A Quarter Century's Changes.

The South has furnished few first-rate actors. Edwin and John Wilkes Booth were Marylanders, and the younger Junius Brutus Booth was born in South Carolina, but with these exceptions what can Dixie land boast of that is far above mediocrity? Old Junius Brutus was born in England and driven out of London by disreputable behavior at Covent Garden. Georgia intends to vindicate her record, as well as that of her sister states, by pressing forward Brock Beckwith, ex-collector of the port of Savannah. She tried twenty years ago with Paul Bleckley, son of the chief justice of her supreme court; now she comes to the front with the son of her late Episcopal bishop. If Brock is as good on the stage as his father was in the pulpit he will get along. The "Cracker State" has other representatives. Charles Seay, in the continuous, is a son of Rome's wealthy cotton boat owner. Lola Small, about to appear in the altogether, or anything else that is striking, is a daughter of a preacher and ex-newspaper man, Sam Small, now chaplain in a Manila regiment. She is much married and over it. A Webb girl, from Atlanta, is also about to pale the footlights. Miriam Armstrong, who was lately in "The Clemenceau Case," is the daughter of a most estimable clergyman. She went on the stage against her will. I have been informed, and for the support of her family. Effie Germon came from Augusta. Minnie Hauk, the singer, came from New Orleans, and Mark Smith's native place is Mobile, Ala. Clara Louise Kellogg was a South Carolinan. Minnie Maddern is from New Orleans. Stuart Robson was an Annapolis boy. Frank Bangs is from Virginia. Oliver Doud Byron hails from Baltimore. Of courses all the world knows that our great genius of managers, Mr. Augustin Daly, is a "Tar Heel" of the stickiest kind. Are there other Southrons? I do not recall them in the haste of composition.—New York Press.

Georgia and the Stage.

Coquelin, whose production of "Cyrano de Bergerac" has proved the most interesting matter of London's stage year, is quoted as having expressed himself delighted that the custom of speechmaking by actors to their audiences has become popular in the United States; and he is reported to have said that warrant for the practice can be found in the fact that Moliere almost invariably addressed those gathered to witness initial productions of his works. Hopper owes his fame as an orator to the practice gained in declining to respond to the demands of the "gods" that he should recite "Casey at the Bat" more than twice in any one act of an opera bouffe. Mr. Jefferson's mighty speech is the best part of the entertainment usually given by that comedian. Goodwin makes indifferently good before-the-curtain speeches; the same may be said of Crane, Robson, Wilson and Russell. Roland Reed generally takes care to provide himself with a comic anecdote or story, and Charles Coghlan on the occasions when he condescends to assist the boys in making asses of themselves, can talk wittily, entertainingly and instructively. Drew and Sothern are uninteresting and awkward speakers when they attempt to be affable across the footlights in propria persona. Mantell, who, by the way, has gone into the "continuous" under the Keith banner, was wont to do some of his most effective acting when called for a speech. Our feminine stars, when they yield to the demands of the gallery terrors, are seldom able to say much more than a faltering "I thank you! Good night!" But I have heard Lillian Russell talk with self-possession and good taste for five minutes. The best of Thespian orators is Irving. The actor who deliberately fires a speech at the backs of retreating patrons writes himself down as an unqualified and unmitigated ass; and it is difficult for the judicious and the sensible to think of him other than as an applause seeking and vainglorious prig.—F. J. Donaghey, in Philadelphia Item.

Actors as Speechmakers.

The story of the plot of "The Meddler," the new play written by Gus Thomas for Stuart Robson, and successfully produced Thursday night at Wallack's in New York, deals with the proclivities of the principal character, from which the play derives its name, for interfering in the personal and private affairs of friends and acquaintances and his penchant for this sort of pastime is the cause of much worry to his immediate associates, who are thrown into a state of turmoil by reason of the meddler advancing a theory that one of their social set is engaged in an intrigue with the wife of another member. Upon being taxed by the husband with this, he, to screen himself, puts the blame first on one and then another of their acquaintances until he has them all in a state of much perturbation. Mr. Thomas has worked out the story carefully, and the denouement, which does not take place until the end of the third act, is wrapped in complete mystery, so much so that the average auditor finds it difficult to understand how the author is going to straighten matters out for the players who people his cast. Miss Marie Burroughs, Mr. Robson's new leading lady, is too well known to need an introduction. She has toured the country for several seasons as co-star with E. S. Willard, and later starring herself in Pinero's "The Profligate." Miss Burroughs is not only a clever actress but also a most beautiful woman, and the feminine portion of her admirers will be much gratified to note that the role which she essays in "The Meddler" calls for a number of fetching gowns. There are several other well known people in "The Meddler" cast, among them John E. Kellerd, who has very seldom been seen outside of New York for the past few years. Also Theodore Hamilton and Harold Russell and Miss Maude Granger. Mr. Robson is to be commended for having made so careful a selection of players.

Robson's New Play.

DRAMATIC AND MUSICAL NOTES.

It is now whispered that Mrs. Potter's new social aspirations caused her to separate from Bellew.

Isabella Coe has permanently retired from the stage. She is the wife of Frank McKee, Charles H. Hoyt's partner.

Wood and Shepard, the black-face musical team, well known to theatergoers, have made a great hit in South Africa. When they went to England two years ago they were an awful frost at the Alls. Now they have contracted to return at $500 a week to the very places where they were hissed.

The presentation of Robert O. Wiziarde's Cuban play, which was to have been given at the Coates opera house Monday night, has been indefinitely postponed, owing to the necessary absence from the city of two important members of the cast. It will be seen later in the season, Mr. Wiziarde says.

Is any theatrical performance ever presented in this town worth $2, or even $1.50, a seat? With newspapers at a cent apiece, what sense is there in the theater charges? At 50 cents for their best seats the theaters could fill their houses; at the prices they usually charge they never can fill them, they have only themselves to blame.—New York World.

"The dog" in remotest stagelind had more than his share Monday night. DeWolf Hopper tried "The Charlatan" in Montreal, Manager A. M. Palmer studied the effect of "That Man" upon Washington, Roland Reed presented "A Distinguished Guest" in Boston and Andrew Mack went out to New Haven with "The Ragged Earl." All four audiences are reported to be recovering.

On September 29 the Dresden orchestra will celebrate the 250th anniversary of its foundation. Among the more or less eminent conductors of this venerable institution were C. M. von Weber and Richard Wagner, and it was under the conductorship of the latter that the tercentenary was commemorated, in 1848, by an important musical performance and a speech delivered by the master, which has since assumed considerable historical significance.

George Broadhurst has written in a new scene for Mrs. Yeamans in the last act of "Why Smith Left Home," the hit of the new season, which is to be seen at the Grand next week. Mrs. Yeamans plays the role of the queen of the Cook Ladies' union, and her rendering of the character is highly artistic. In the last act she formerly had nothing much to do, but since the part has proven one of the mainstays of the piece Mr. Broadhurst thought he would strengthen the play by adding to it.

The clever comedienne, Annie Yeamans, who is an important member of Broadhurst's company playing "Why Smith Left Home," has been on the stage fifty years. This seems a long time to the average theatergoer, but still it is only a half a hundred years. But long or not, this is the span across which the talented exponent of comedy can look and from the lively and animated performance she gives in Broadhurst's new farce it would not be at all surprising to her many admirers if she completed her century run before her final exit is made.

The effect of a Daly engagement upon the average actor or actress is so marked, declares a New York writer, that is is almost comical. The discipline may be too strict. It must be so, in fact, for few submit to it for any length of time; but its results are beneficial. To-day Virginia Earle is an artistic little actress. She has lost her boydenish ways and her self-assertion, and she has gained distinction and finesse. James T. Powers is another instance. He has learned the value of gradation in grimace and gesture. There is shading and consequent increased emphasis in his low comedy. More Dalys are needed.

A New York exchange says: "There is a movement on foot among several operatic managers of this city to organize a sort of protective association with a blacklist for chorus girls. This is really no joke. For several seasons an annoyance has been steadily growing, and this season it is worse than ever. Chorus girls have ever been accustomed to regard contracts, like promises, as being of the pie-crust nature. Numbers of them engage every season with as many companies as they can, and when the final round-up begins take their pick of the lot. The one that remains longer in the city is usually selected. Other contracts are repudiated and the manager has no redress. On the other hand, if a manager presumes to discharge a chorus girl without the usual two weeks' notice, he is invariably sued for a full season's salary."

The Liebler company, who will manage the tour of Viola Allen in Hall Caine's "The Christian," have issued to dramatic editors a most unique souvenir of the English copyright performance of this play, which occurred in the Grand theater, Isle of Man, Saturday morning, August 7, of last year. This souvenir is a duplication of the advertising bill announcing this event. The bill recites that the performance, for which £1 admission will be charged, has been licensed to Alfred Hemming by his worship, the high bailiff of Douglas, S. Harris, Esq., and that the play has been read and passed by the examiner of plays and provisionally licensed by the lord chamberlain, August 4, 1897, for production at a licensed theater in the United Kingdom. Mr. Hall Caine played the principal male character, John Storm, and Miss Hall Caine the part of Glory Quayle.

When Richard Mansfield was in England recently he had Israel Zangwill, the author, read a part of one of his plays to him. When the author had finished reading the first act, Mr. Mansfield declared that the purpose would not answer his purpose. Mr. Zangwill became indignant, and declared that Mr. Mansfield had only heard the first act, and that he could nt understand how he could have come to such a hasty conclusion as to its merits. Mr. Mansfield then asked Mr. Zangwill if he was aware that he had made a study of the stage and plays all his life, and if he didn't think he was competent to judge of merits of a play with all that experience, it was very near time that he did. Mr. Zangwill was most emphatic in saying that he did not think Mr. Mansfield was competent under such circumstances, to which Mr. Mansfield replied that Mr. Zangwill might see a thousand different pairs of shoes, but would find it very difficult to make one pair. The result was that Mr. Mansfield and Mr. Zangwill parted not in the pleasantest frame of mind.

The offering at the Grand opera house next Sunday matinee will be George H. Broadhurst's latest farce, "Why Smith Left Home," which will be interpreted by the following capable players: Marlyn Arbuckle, M. B. Snyder, Fred W. Peters, Frank Hatch, Maurice Darcy, Harry Rose, Marion Giroux, Mrs. Annie Yeamans, Blanche Chapman, Sadie Kirby, Rose Snyder, Dorothy Usher and Jessie Conant. One of the cleverest and most approved bits of character introduced by the author in his previous work, "What Happened to Jones," was the part of the Swedish servant girl, and in his new comedy, "Why Smith Left Home," he thinks he has written another which will be equally successful, though on entirely different lines. This is the role of Mrs. Smith's maid, an apparently unsophisticated and demure young person who wonders why Smith hasn't tried to kiss her during the two weeks she has been in his home. She doesn't worry, however, as she feels confident he will get round to it in time. Through a mistake of business Smith does kiss the girl by mistake, at the close of the first act, with astonishing results to himself and to the decided pecuniary advantage of the girl.

There is a satiric humor in Clyde Fitch's play, "The Moth and the Flame," as it touches the butterfly lives of the so-called smart set, a Chicago critic says. Its most daring diversion and thrilling situation is in the first act. A society man, whose misuse of funds intrusted to his care is discovered, decides to take his life. While a fashionable party is in the house he retires to his room for this purpose. The audience knows the life is about to be ended during the progress of the festivities, yet it is impossible not to be amused by the chatter of the guests. The sound of a falling body is heard in the room above that in which the guests are assembled. There is a sudden jar which makes the crystal chandelier vibrate. The animated talk is interrupted for a moment only, and after the discovery of the suicide's body by the wife and the daughter the merry young people, unconscious of the sorrow that has come upon their entertainers, circle around them chanting the words of the song, "Oh, Won't You Come and Play With Me?" This dance of death is certainly skillfully handled and dallies with the grewsome in daring and unconventional fashion.

Marcella Sembrich returns next season to sing at the New York Metropolitan. She is engaged for sixty performances, and the rumor is that she is to receive $1,400 for each appearance. Jean de Reszke, Calve, Eames and all the rest of the expensive company are also engaged. It can readily be seen that the responsibility of conducting a season at the Metropolitan is enormous. The preliminary obligations are larger than those involved anywhere else in the world, and the chances of profit are proportionately small. If the European system were followed, the artists would be brought here for, at the most, twenty appearances, and even if they sang so frequently the expense to the management would be very much less. For one month Jean de Reszke would be the tenor, and for the second Ernest Van Dyck would sing the leading tenor roles. The same rule would be followed with the women singers, and the expenses of the management would be much less, even if the customary high salaries were paid. This is the plan followed in Europe, where the expensive stars sing only three or four times a year. The only difficulty of trying such a plan here would be found in the fact that New York has been spoiled by an excessive supply of celebrities which its opera offers every year. It might be reconciled to a stock company, and, indeed, this is the proper state of mind already. Only it demands that the stock company shall be composed wholly of stars. Another difficulty of the scheme here is the tour to the other cities always made by the company. This year the company will visit Boston, Philadelphia and Chicago. Every one of these cities demands its share of expensive prima donnas and tenors.—Boston Herald.

ALL ARE WELL INSURED

CITY, COUNTY AND SCHOOL BUILDINGS FULLY PROTECTED.

City Property Covered by $456,000; County by $276,000, and School Buildings and Library Books by $450,500.

Over $1,000,000 insurance has been placed on the city, county and school property, as follows:

City	$ 456,000
County	276,000
School	450,500
Total	$1,182,500

Comptroller Lund has made a wide departure from the methods formerly in vogue in his office. One of his immediate Democratic predecessors gave $136,000 of insurance to one firm, in consideration for which the firm made his official bond. Mr. Lund has divided his patronage among twenty-six agents. The city carries the following insurance:

City hall building and furniture—Fire, $172,500; tornado, $40,000; boiler, $30,000; elevator, $10,000.

Budd park—Fire and tornado, $4,000.

City hospital—Furniture and building, $31,500.

Workhouse—Furniture and building, $16,000.

Market house—Furniture and building, $15,000.

Holmes square—Shelter house, $1,500.

Quindaro station—Boilers, $20,000.

Turkey creek—Boilers, $30,000.

Turkey creek and Quindaro buildings—Fire, $86,000.

The following insurance is carried by the county on the court house:

COUNTY COURT HOUSE.

Company—	Amount.	Kind.	Expires.
Liverpool, London and Globe	$ 5,000	Furn.	1900
American of Philadelphia	2,000	Furn.	1900
Caledonian of Scotland	3,000	Furn.	1900
Royal of Liverpool	5,000	Bldg.	1902
London Assurance Company	7,500	Bldg.	1902
Milwaukee Mechanics	5,000	Bldg.	1902
Lancashire Insurance Company	5,000	Bldg.	1902
Rochester German Ins. Co.	2,500	Bldg.	1902
Western Underwriters' Ass'n	5,000	Bldg.	1902
Concordia	2,500	Bldg.	1902
German-American	2,500	Bldg.	1902
London and Lancashire	2,500	Bldg.	1902
German-American	5,000	Bldg.	1903
Concordia	5,000	Bldg.	1903
German Insurance Company	5,000	Bldg.	1903
New Hampshire	5,000	Bldg.	1903
London and Lancashire	5,000	Bldg.	1903
Springfield Fire and Marine	5,000	Bldg.	1903
Phoenix	5,000	Bldg.	1903
Newark	5,000	Bldg.	1903
Hartford	5,000	Bldg.	1903
North British and Mer.	5,000	Bldg.	1903
Fireman's Fund	2,500	Bldg.	1903
Scottish Union and National	2,500	Bldg.	1903
Liverpool, London and Globe	2,500	Bldg.	1903
Buffalo German	2,500	Bldg.	1903
Home	10,000	Bldg.	1902
Continental	2,500	Bldg.	1903
American	5,000	Bldg.	1903
Orient	10,000	Bldg.	1903
Home	15,000	Bldg.	1903
Royal	15,000	Bldg.	1903
Royal	5,000	Bldg.	1903
London	7,500	Bldg.	1902
Germania	5,000	Bldg.	1903
Glens Falls	2,500	Bldg.	1903
Milwaukee Mechanics	5,000	Bldg.	1902
Lancashire	5,000	Bldg.	1902
Rochester German	2,500	Bldg.	1902
United States	5,000	Bldg.	1903
Eagle Fire Company	5,000	Bldg.	1903
American Central	5,000	Bldg.	1903
National	10,000	Bldg.	1903
Citizens'	2,500	Bldg.	1902
Detroit	2,500	Bldg.	1902
Security	2,500	Bldg.	1903
Concordia	5,000	Bldg.	1903
American	5,000	Bldg.	1903
Scottish Union and National	2,500	Bldg.	1902
Sun Insurance Office	2,500	Bldg.	1902
Northern	5,000	Bldg.	1903
Niagara	2,500	Bldg.	1902
Connecticut	5,000	Bldg.	1903
Insurance Co. of N. Amer.	5,000	Bldg.	1903
Total	$262,500		

The following is carried on the poor farm:

Hartford	$ 1,000	building	1901
Ins. Co. of N. A.	4,300	building and furniture	1902
Phoenix of Br'klyn	4,300	building and furniture	1902
Aetna	2,150	building and furniture	1902
Connecticut Fire	2,150	building and furniture	1902
Total	$ 13,930		
Grand total	276,430		

The board of education carries the following insurance:

Adams	$ 7,400	Longfellow	10,700
Benton	7,400	Lowell	1,500
Bryant	3,300	Madison	4,000
Central	64,000	Martin	3,500
Chace	10,100	Morse	10,500
Clay	1,500	Oakley	2,500
Douglass	3,900	Phillips	5,500
Emerson	11,500	Scarritt	10,800
Franklin	7,400	Sumner	6,800
Garfield	8,900	Switzer	8,200
Garrison	4,400	Washington	8,400
Hamilton	9,700	Webster	13,500
Humboldt	3,600	Whittier	10,500
Irving	14,800	Woodland	13,100
Jackson	4,500	Yeager	4,000
Jefferson	11,700	Manual	47,500
Karnes	7,000	Shop	1,400
Lathrop	20,400	Library building	25,000
Lincoln	6,900	Library books	26,500
Lincoln high	5,200		
Linwood	10,500	Total	$450,500

DEARTH ON EXAMINATIONS.

Minnesota Commissioner Gives His Views—State Institutions Should Be Rigidly Controlled.

Commenting upon the examinations of insurance companies, Commissioner Dearth, of Minnesota, says: "I don't want to have the impression go out, as it might from the published extract of my annual report, that I proposed to have triennial examinations of all the companies doing business in Minnesota. My recommendation has to do only with the Minnesota companies.

"It would be preposterous for this state to inspect such companies as the New York Life and the Mutual Reserve Fund and the Equitable every two or three years. The certificate of the New York department and the evident standing of the big companies is ample. It is only when a joint examination is proposed that we need have anything to do with one of those big companies.

"But I do maintain that the companies doing business in this state under charters from this state ought to be examined by this office frequently. There are seventy-five or eighty companies, not including the township mutuals. There is usually no need of looking after those. They do business among a few neighbors, they have almost no expenses, they keep no funds to speak of, and in most cases there is no more occasion for inspection than there would be for examining a church collection.

"The real, life, fire and casualty, perhaps the casualty companies especially, come under my recommendation. They have all degrees of responsibility, they have contracts outstanding to pay enormous amounts, and the state ought to be in a position to protect the policy holders at least to the extent that it should see that the companies actually had at all times the property that is the consideration in the background for all these contracts."

SEVERE ELEVATOR LOSSES.

Figures for Eleven Years Show a Total of $13,024,000—Chicago Loss, $3,158,000.

The heavy loss in Armour elevator "D" is directing attention to elevator risks. Some underwriters feel that the loss on the class has been too heavy, particularly in the case of terminal elevators, the rates on which in their opinion have been reduced somewhat too much for automatic sprinkler installations. The following table shows the annual loss for the last seven years:

	No. losses.	Reported loss.
1892	8	$ 230,000
1893	10	2,145,000
1894	13	2,048,500
1895	15	1,025,000
1896	14	2,843,000
1897	19	1,886,000
*1898	13	2,848,500
Total	86	$13,024,000

*To May 12, 1898.

Of this total Chicago contributed $3,158,000 in seven fires.

A police department which never caught anything but a dark lantern man who fell off his horse, bumped his head and remained dizzy for an hour, is not in favor of home rule.

Liquors for Kansas.

Shipped daily in secure packages by GEORGE EYSSELL, Druggist, Opposite waiting room Union depot.

Art Notes

The appointment of Will Weber as instructor of freehand and mechanical drawing in the high school appears to be a particularly fortunate one. His previous special training, artistic ability and high ideals of art make him peculiarly fitted for the position.

WILL WEBER,
New Instructor of Drawing in the Kansas City High School.

The excellence of his drawing has impressed all who have seen his work; it is thorough, bold and conscientious and shows the effect of the excellent early German training. Of his painting not so much has been seen, but what he has done gives an impression of a delightful sense of color.

Mr. Weber was born at Gros Gerau, Hessen, while his parents were on a visit at that place from this country. He comes of a family distinguished in Germany for their work in art and music. An aunt was a Wagnerian singer under Franz Lachner in the Royal opera house, Mannheim; Carl Rauch, the famous copper plate artist, was a great uncle; Ewald, the historical painter, was a relative. Mr. Weber began his first work in art under the tutelage of Dr. Goener. He afterwards entered the Royal Art school, Berlin, where special attention is given to the preparation of teachers of art in public schools. From this school have come some of the most distinguished instructors in drawing and painting in the public schools of Germany and Austria. Many teachers of this branch of education in America have taken special courses in this school. After completing the course here, Mr. Weber became a student at the Koeniglich Academie fur die Bildende Kuenste, now the leading art school of Germany, and remained there for six years. He received instruction from such men as Professor Waldemar Friedrich, Paul Thuman, Professor Myerheim, Professor Anton Von Werner and Franz Skarbina.

He came to Kansas City soon after his return to this country from Europe. Ever since he has taken a live interest in all art work of the city. He has a studio in the Pepper building and has had large classes of students some of whom have been very successful as artists. He is at present engaged in designing the Priest of Pallas floats. Many of the fall parades in past years have owed the excellence of their designs to his handiwork. Mr. Weber says that it is his intention to labor to bring his department up to a standard of excellence attained by no other school in this country.

Miss Carpenter, who has been spending the summer in Europe, sailed from Dresden for New York Wednesday. She brings with her some painting which she did under commission in the Royal gallery at Dresden and a number of sketches which were painted in Germany, Switzerland and in and around Paris. She expects to be back in Kansas City October 1.

Vogue, published in New York, has in the current number an excellent drawing by Bayard Jones, a Kansas City boy, who was a student of the Julian, Paris.

THE FIFTIETH ANNIVERSARY.

Big Gathering of Odd Fellows at Fairmount at Their Annual Celebration Yesterday.

Odd Fellows to the number of about 500 gathered yesterday afternoon at their annual celebration at Fairmount park, and in the evening as many more of those who could not leave their business in the daytime rode out to enjoy themselves with the rest on the dancing floor and the bathing beach.

This was the fiftieth anniversary of the founding of the order here, or, as the programme put it, "The golden wedding of Kansas City with Odd Fellowship." The annual celebration, of which yesterday was the first one, is to be a regular occurrence hereafter, and already the committee on arrangements for next year has secured the use of the park for the fifty-first anniversary. The committee expects to make a state occasion of it then, and will ask for accommodations for a good share of the 50,000 Odd Fellows and Daughters of Rebekah in the state. Yesterday's attendance was not confined to the lodges in the city, but at least twenty-five lodges in other towns in Missouri and Kansas were represented. Among the distinguished visitors were Grand Secretary E. M. Sloan, of St. Louis, and District Deputy Grand Master J. P. Stewart, of Clinton. The literary part of the programme, which included addresses by Grand Master Dr. W. S. Wheeler, Judge W. E. Fowler, of Liberty; Rev. Mr. L. Z. Lutz, of Kansas City, and Secretary Sloan, and a reading by Mrs. Mae Stearns Schoepflin, lasted from 1 until 2 o'clock, when the company adjourned to give its attention to a bounteous lunch prepared by the Daughters of Rebekah.

In his welcoming address, Grand Master Dr. Wheeler reviewed the history of Odd Fellowship in Kansas City. "It was on August 29, 1848, a little more than fifty years ago to-day," he said, "when a little party of men met on the level near the foot of what is now Main street and organized the Wyandotte lodge No. 35, of the Independent Order of Odd Fellows. There were five of these men but only the name of Richard Hewitt is known at the present time. The roll of the half dozen members and whatever other records the lodge possessed were destroyed in the burning of a little frame building near the levee, where the early meetings were held. After the fire the Wyandotte lodge moved to the corner of Main and Missouri avenue, where it still owns property and has a hall in which its meetings are held.

"One lodge proved sufficient for the needs of Kansas City, or Westport Landing, as it was then called, until the time of the civil war greatly depleted its membership. Interest was turned in another direction then and it was not until two years after the close of that great conflict that another lodge was formed. This was the Lincoln lodge, No. 173, which was composed entirely of Germans and still does its work in German. The others now extant came into existence as follows: Kansas City, No. 257, 1870; Ridgely, No. 435, 1883; Triple Link, No. 9, 1886; Gate City, No. 60, 1887; Park, No. 111, 1889; Union, No. 168, 1889 and Peerless, No. 530, 1896.

"As its number indicates Wyandotte lodge is the thirty-fifth organized in the state. Now there are fifty-five lodges within the jurisdiction of Missouri with a total membership of 7,000, not counting the 16,000 membership in the Daughters of Rebekah. Within the past few years the order has purchased and equipped the $75,000 Orphans home at Liberty, and last year alone nearly $81,000 in cash was spent in the assistance of members and their families."

Dr. Wheeler's speech was enlivened with many incidents of the work and play of Odd Fellows and of detailed accounts of the manner in which some of their good works have been carried on. In an after dinner story, Major M. Goldman told of an excursion in 1858 made by the Liberty lodge, No. 49, of which he was then noble grand, to visit the Wyandottes, the pioneer Odd Fellows of Kansas City. "We danced all night," he said, "in a hall in McGee's addition, and when at supper I said to Mayor McGee: 'There are 160 of us, mayor; eighty Odd Fellows and our wives; and I want you to let us in on the expense of this thing.' The mayor answered: 'We feed our own guests in Kansas City.' And I think that Mayor McGee himself footed that bill."

Judge W. E. Fowler folowed Dr. Wheeler on the speakers' stand and delivered a most eloquent eulogy on the work of the Daughters of Rebekah and on the founder of that order, in 1851—Schuyler Colfax. Judge Fowler attributed the wonderful success of the Odd Fellows in a great degree to the efforts of the Daughters of Rebekah, both in caring for the sick and afflicted and in promoting the social welfare of the order.

Rev. Mr. L. Z. Burr spoke in highly complimentary terms of the work for morality and good citizenship which the Odd Fellows have done and are doing, and as a beneveolent order he said it is without a peer. "It has a place," he said, "in encouraging uprightness and charity in its members which the church could not fill. The spirit of Odd Fellowship is like the unwritten compact between two brothers of the same family."

Grand Secretary Sloan, in a short talk, told something of the state history and work of the Missouri grand lodge and extended his congratulation to the lodges of Kansas City on their excellent showing and on the determination to make the 29th of August the occasion of an annual celebration.

In the afternoon the sporting element of the Order of the Triple Link repaired to the Horse show grounds and distinguished them