DRAMATIC.

Willie Collier will be seen here for the first time in "The Man From Mexico" at the Metropolitan tonight, when he begins an engagement of one week with matinees on Wednesday and Saturday afternoon. "The Man From Mexico" is the work, or rather the adaptation, of H. A. Du Souchet, from the French of Gondinet and Bisson, and is said to be even funnier than "My Friend From India," Mr. Du Souchet's first successful effort. Willie Collier has, it is said, made the greatest success of his career as a comedian in this farce. The plot is as follows:

Benjamin Fitzhugh (Willie Collier) and his boon companion, Roderick Majors (Macyln Arbuckle), set out one night to tour the tenderloin district. Mrs. Fitzhugh (Louise Allen), suspecting a divergence from the strict line of morality on the part of her liege, heavily veils herself and follows. There is a raid, in which Mrs. Fitzhugh escapes, and Fitzhugh is arrested and given thirty days on "The Island." By salving the conscience of the officer who has him in charge, Fitzhugh is permitted to return to his home to set his domestic affairs in order, a labor that wholly fails, and then to conceal the nature of his misfortune, gives it out that he is going to Mexico. When he leaves he does so in custody with an objective point in cell "77" up the river. Many things happen in the warden's room of this Hotel de Ville, but they are all highly effective in carrying out Mr. Du Souchet's conceit. Fitzhugh is saved from utter humiliation by surprising his wife into a confession that she was present at the Cleopatra when it was raided, and they mutually agree not to suspect any more, but to renew their original confidence and love. Mr. Collier is said to carry the burden of the show and to carry it easily and well. He is a quaint comedian who appreciates the worth of contrast.

Louise Allen will appear as Mrs. Fitzhugh, Maclyn Arbuckle as the bungling friend, Majors; Charles Mason as the foppish warden; M. L. Heckert as the characteristic deputy; Dan Mason as the poetic Dutchman; Violet Rand as the lovable sister; Carolyn Elberts as the business-like, up-to-date girl, and Catherine Mulkins as the knowing maid. The scenery employed in the production is from the brush of Voegtlin, the scenic artist of Hoyt's theater, New York. The usual matinees will be given on Wednesday and Saturday.

* * *

We have been told on various occasions that the business of the New York theatrical syndicate is its own affair, says the Chicago Times-Herald, but when that combination makes it practically impossible, as it is alleged, for any star or company to appear in the first-class theaters of the country without yielding absolute allegiance and paying tribute to the trust, the matter becomes a question of vital public interest. If managers of theaters and managers of stars wished to be taxed for the benefit of half a dozen men in New York who render them no adequate service that is their affair. But when stars who will not yield tribute are hounded to death and barred out of first-class theaters, the matter becomes of interest to the press and the public. This offense is now believed to be reaching its limit and can no longer be tolerated without an emphatic protest.

* * *

Mr. Willard's Boston engagement is one of the best artistically and financially he has ever played in that city. His production of "Tom Pinch," dramatized from certain episodes in Charles Dickens' "Martin Chuzzlewit," was the largest week's business he has ever done in Boston. "David Garrick," which he played for the first time in Boston, week of Nov. 29, was also met with the unanimous approval of the Boston critics and the Boston playgoers.

* * *

Tim Murphy will henceforth be known as Wilkes Barre, according to a report credited to his manager, Charles Marks, says the Chicago Chronicle. Undoubtedly the name Tim Murphy suggested to the average a knockabout comedian who would be at home at "Mulligan's Ball" and a very good mixer in "McCarthy's Mishaps." And Tim is looking upward. He has his eye on the legitimate and he doesn't care to be confounded with the funny fellows who cultivate art with a slapstick. Wilkes Barre is rather a good name—its first half is associated with a splendid but ill-starred actor—and all of it, of course, would lead one to believe that Tim hailed from Pennsylvania.

It is a mistake, by the way, for the Dramatic Mirror to say that Opie Read and Frank Pixley are writing a play called "The Carpetbagger" for Wilkes Barre, alias Tim Murphy. The play was written long ago and will be put into rehearsal soon, I believe.

* * *

Rose Coghlan has temporarily retired from the cast of "The Sporting Duchess" to play the leading part in Frank L. Perley's "The White Heather," which made a hit in New York recently.

* * *

Manager Hays, of the Grand, announces as the Christmas offering at this play house Black Patti with her excellent company of comedy entertainers. The engagement will begin tonight at 8:15.

Among the season's attractions none have been accorded a heartier public reception than that which invariably greets the performance of "Black Patti's" fifty troubadours. This organization has met with flattering success everywhere. Crowded houses and extremely enthusiastic audiences have been the rule all along the line since the beginning of the company's tour. Where there is so much genuine public interest for an amusement enterprise there must be genuine merit to arouse theatrical promoters, the attraction that wins out in public favor must necessarily maintain a high artistic standard in the personel of its company and excellence of its work.

"Black Patti" (Mme. Sissieretta Jones), who is the stellar feature of the company, is recognized the world over as an accomplished vocalist. Her lyric honors have been won in every part of the globe. The royalty of Europe and the people of all nations have heard her musical voice.

When the curtain rises on the opening sketch, "At Jolly Coney Island," showing the "Bowery" of that famous resort transferred to canvas by the scenic artist, Harley Merry, the merriment begins. In the sketch all the comedians and singers are given full sway, and the audience is afforded a festival of "coon songs," "buck dances," "cake walks," "glees," "shouts" and "choruses." Following at "Jolly Coney Island" are introduced numerous entertaining specialties.

The climax of the performance is reached when Black Patti and the entire company appear in what is called a "Kaleidoscope of the Opera." For forty minutes the audience is favored with melodious gems selected from the operas "Trovatore," "Lucia," "Carmen," "Faust," "Bohemian Girl," "Grand Duchess," "Cavalleria Rusticana," "Dughter of the Regiment," and "The Tar and Tartar." This work not only affords a musical feast for the ear, but is a delight to the eye, for the costumes worn in this, as in many of the preceding scenes, are elegant and costly, and the stage appointments are elaborate. It is a fitting climax to an excellent performance. The aggregation has justly won the distinction of being the "Greatest Colored Show on Earth."

In addition to Black Patti, there are a score of clever comedians and singers, including Ernest Hogan, the author of the popular coon songs, "All Coons Look Alike to Me," "The Pasma-la" and "Every Coon Had a Girl But Me." Ferber and Davis, two fine acrobatic performers; Miss Alice Mackey, a creole contralto; Meredith and Fraser, Mattie Phillips, C. M. Moore, Gus Hall, Miss Carrie Carter and the famous troubadour sextette comprising F. Byrd, C. M. Wooten, J. W. Richardson, Gus Pierce, G. W. Bell and C. Burris.

The cake walk introduced in the olio participated in by ten couples, is one of the "hits" of this season's performance. This feature of the programme creates much amusement among the spectators, who are invited to act as judges of the contest. Among those who contest are some of the best cake walkers in America, including Miss Alice Mackey, Miss Carrie Carter, Anthony Boyd and Ernest Hogan, who are most frequently the prize winners. Another prominent member of this season's company is Miss Mattie Phillips, said to be the best interpreter of the popular "coon" songs in the business.

In the operatic medley, which brings the troubadours' performance to a climax, is included the great sextette from "Lucia," sung by Black Patti and the soloists of the company, with fine effect. Last season the performance given by the organization was immensely satisfactory, yet this season's production seems to have won even higher praise.

* * *

A new drama, "A Ward of France," written jointly by Franklin Fyles and Eugene Presbrey, was presented for the first time last Monday night at Wallack's theater, New York city, by Klaw and Erlanger. The scenes are laid in France and New Orleans in 1803, and the story is that of an innocent girl of high French birth, carried from France to New Orleans with a band of wayward women of Paris, in furtherance of a plot to wrest from her and from her father vast estates in France and America. The sequence of events and the focus of varied interests, worthy and villainous, have been vigorously and artistically wrought out.

* * *

The talent and beauty of Maxine Elliott, and the same qualities to a lesser degree in her sister, Gertrude Elliot, are aids to N. C. Goodwin at the Knickerbocker, where his engagement will terminate with the first week in January, says the New York Sun. "An American Citizen" is the only play that he will require, either here or during the rest of the season elsewhere, so the production of Clyde Fitch's "Nathan Hale" is deferred for a year, when the comedian will come to the Knickerbocker again.

* * *

The last work of Franz von Suppe received its first performance at the Irving Place theater in New York last Thursday night. It is called "The Model." The writers of the words for Von Suppe's music are Victor Leon and Ludwig Heid, playwrights of note in Austria. The model is a laundry girl, and her service in art causes trouble in her love affairs. She is a coquette, but not vicious, and after her conduct has given rise to a duel, she repents of her slight naughtiness and marries her forgiving wooer. The role was taken by Julie Kopacsy, who made much of it.

* * *

Two attractions are booked for the Metropolitan next week, the triple operatic alliance comprising Lillian Russell, Della Fox and Jefferson D'Angelis, who will present their comic opera, "The Wedding Day," and the musical comedy, "Lost, Strayed or Stolen," by Woolson Morse and J. Cheever Goodwin. The latter attraction enjoyed a prosperous run of six months in New York city last season. It will be seen at the Metropolitan during the first half of the week.

* * *

As for the fair Lillian, the cute Della and comic D'Angelis, they speak for themselves. At least twelve years have passed since Lillian Russell has visited the Northwest.

If displaying the "standing room only" sign at Hoyt's theater, New York, every night for 150 nights, and at the Grand opera house, Chicago, every night for twelve weeks, and at the Park theater, Boston, for fourteen weeks, counts for anything, Hoyt's funny composition entitled "A Black Sheep" is a roaring success. The piece has broken all Hoytian records everywhere it has been presented. Its presentation at the Grand shortly is looked forward to with pleasure.

* * *

Illusions that bewilder and mystify, witty stories that cause roars of laughter, imitations and burlesques that cure the most chronic form of indigestion, that is what Henry E. Dixey is presenting to his audiences this season in his unique entertainment, comprising a spectacular production of magic, mirth, mystery and mimicry. This versatile entertainer is presenting an absolutely new form of amusement.

* * *

Miss Marie Wainwright is playing the leading role in "Shall We Forgive Her," the new English play, which comes to this city shortly. The piece was produced by Manager Jacob Litt at the Fourteenth Street theater, New York, at the beginning of the present season.

* * *

Those whose duty it is to comment upon plays and players are sometimes confronted by a peculiar difficulty, no thought of which is likely to occur to the layman, says Lyman B. Glover in the Chicago Times-Herald. When, as sometimes happens, a production comes out of New York fairly steeped in that vulgarity which first-class audiences elsewhere do not enjoy, the critic is aware that he will increase the vogue of that production among the common herd by characterizing it in plain terms. Managers who cater indecency to the public have no sentiment of pride against having that fact known. They wish to have it understood that their entertainment is spicy, and anything contributing to that view of the case plays into their hand. Since critics, in this part of the world at least, are endowed with self-respect and do not wish to aid or abet a bawdy entertainment, they find themselves, in such cases, between the devil and the deep blue sea. But it is obvious that until the rotten shows put together to delight the decadent taste of New York are barred from our respectable theaters, critics must voice the opinions and sentiments of decency no matter what the consequences may be. If their utterances encourage the attendance of degenerates and fill the theater with reckless men and women destitute of self-respect, they will at least serve to warn the respectable that a vicious entertainment is in progress.

Last Monday morning a criticism of "The Girl From Paris" appeared in these columns, and both in the head and body of the article it was set forth that the performance was vulgar and did not warrant the attendance of the first-class audiences commonly found at the Grand opera house. It was suggested that a demi-mondaine tone pervaded many of the incidents, and the vulgar tendency of the production was pointed out in a number of separate and distinct paragraphs, the meaning of which no one could misunderstand. At the same time it was said that the burlesque was funny enough to stand alone without any of this questionable caper sauce and the hope was expressed that the objectionable features would be eliminated.

That hope has not been realized. Encouraged by the applause of those who do not know that a want of decency is a want of sense, the managers have continued their offense against propriety, and it only remains to repeat the warning for the benefit of respectable people. If managers, actors and actresses wish to degrade themselves by combining in performances of an indecent character, the laws may not intervene to prevent them, but respectable people can do themselves the justice of remaining away. That is what I advise them to do in this instance. No pure woman or high-minded man can look upon such a performance without feeling a sense of personal degredation.

* * *

Among the comedy attractions underlined for an early visit to this city is included that big laughing success the "Widow Jones."

* * *

Robert Fitzsimmons, the champion pugilist of the world will soon visit this city at the head of his own company. Mr. Fitzsimmons' stage appearance includes an exhibition of bag punching, also a boxing exhibition, in which he is assisted by Mike Conley, the Ithica Giant. The vaudeville portion of the programme will present Charles B. Lawler, Whittman and Davis, Mulvey and Inman, Crane brothers and McHale and Daniels. Ernest Roeber, the famous wrestler, also travels with the company.

* * *

"The Cherry Pickers," the latest dramatic effort of Joseph Arthur, author of the "Still Alarm" and "Blue Jeans," will be seen here at an early date. The company will be a strong one, including Ralph Delmore, Gertrude Dawe and others.

BLACK PATTI.

YALE GLEE CLUB COMING.

Band of College Singers to Be Here in January.

The Yale Glee, Banjo and Mandolin clubs will invade St. Paul on the morning of Jan. 4, and give a concert at the People's church that same evening. The Yale men of St. Paul are preparing to give them a cordial reception, and the concert, with its attendant festivities, will be one of the social events of the season. This year's club is unusually strong, and many new songs will be heard, as wel las the old familiar ones dear to the hearts of Yale men. The coming of the Yale club will possess unusual interest this year on account of the wonderful football record of Yale's eleven last fall. The cities visited by the club vie with each other in trying to give the Yale boys a good time, and after the concert Mrs. E. N. Saunders will give a magnificent ball in their honor at her residence on Summit avenue, while Mrs. D. R. Noyes will entertain them at an afternoon tea. The clubs travel in two private cars, and after the festivities of the day are over a special train will be made up to carry them on to Chicago in time for their concert there the next evening.

Use the Long Distance Telephone. No. and So. Dakota cities and towns.

AMUSEMENTS.

GRAND

JACOB LITT, Proprietor and Manager.
THEO. L. HAYS, Resident Manager.

Gala Xmas Week Attraction!

BLACK PATTI

BLACK PATTI

TONIGHT!

SECOND ANNUAL ENGAGEMENT OF THE World-Famous and Incomparable

BLACK PATTI TROUBADOURS!

The Greatest Colored Show on Earth, and the biggest theatrical hit of the Century. Greeted everywhere by applauding multitudes. Ebony artists who have set the entire world singing their fascinating and melodious coon ballads. A joyous blending of song, story and dance by the merriest people under the sun.

A VERITABLE REVELATION!

COON COMEDY,
COON SONGS,
JUBILEE SHOUTS,
CAKE WALKS,
BUCK DANCES,
VAUDEVILLE,
OPERATIC REVIEWS,

Are the features of this universally popular company. The stage performance is the quintessence of refined fun and sweet melody, and is intended for the ENJOYMENT OF ALL, especially ladies and children. Bring the little ones to the matinee; they will enjoy it better than the circus. Everybody should bring their shouting voice, for it will be required during the

CAKE WALK!

NEXT WEEK—HOYT'S MERRY FARCE, "A BLACK SHEEP."

In Old Montreal.

Its Newspapers, Its Population, Its Street Railway and Other Things.

Special Correspondence of the Globe.

MONTREAL, Dec. 12.—For the first time since the Globe started, Jan. 15, 1878, I am passing a Sabbath in a city where there is no seven-day-a-week paper, and Sunday is the day omitted. There is a weekly Sunday paper here of very modest proportions, and the clergy certainly have no reason to complain of the Sunday newspapers of Montreal detracting from devotional exercises.

On the principle of "the better the day, the better the deed," while all the other people in the city have gone to church, I concluded to pay my devotions to the Globe. I have had so many invitations to go to church that I imagine there is nothing else going on in this town on Sunday. The saloos are all closed, and, unlike an American city, which considers its freedom abridged when it can't get a drink, nobody worries, but all accept it as a matter of course. I cannot learn that the health of the city suffers or that there has been any increased mortality owing to "dry Sundays." Perhaps the climate differs from the States, and damp atmosphere prevents the internal bureau becoming dry.

When I struck the Canadian line I ran into a blizzard, which continued all the way and two days after I arrived, so that I felt I had brought "all the comforts of home" right along with me. Everything was on runners, and the only wheeled vehicles to be seen were the street cars. I felt like improving on Mr. Kipling's tribute to "The Lady of the Snows" and making it read—

There was a small boy in Montr'al
Who was buried in snow head and all.
When asked, "Are you 'friz?"
He says, "Yes, I is,"
But we don't call that could in Montr'al.

Perhaps just to prove this the weather clerk ordered up rain; the carriage wheels have appeared, and today people, feeling the necessity of going to church, emblematic of the old proverb, stand on slippery places. By not going, I have no difficulty in keeping on my feet.

The mind of the American public when thinking of Montreal (at least that portion of the mind which is writing this letter) is clearly associated with ice palaces and smallpox. With ice palaces, because Montreal was the first to borrow the idea from St. Petersburg on this continent, and set an example which St. Paul was quick to follow. With smallpox, owing to the almost religious war which was waged against vaccination. But both have now passed away, and the visitor can no longer enjoy either. The ice palace novelty wore out, as it did in St. Paul, and both places have apparently concluded that they will have just as much climate to the square inch without going to the trouble and expense of a palace to prove what is a self-evident fact.

THE STREET CARS.

Some of the electric street cars go up and down hills with grades approximating Selby avenue, with ease, and Merriam park might take heart of hope from this fact, after St. Paul elects a new city council, which will not increase the Selby avenue grade by legislative attachments. The street cars stop on both sides of the crossings, so that you can catch them coming and going and amidship as well, if steady on your pins. The fenders hang so high that, instead of throwing a person off the track, he can roll right under the wheels. This is a great convenience for those who fall down or sleep on the tracks. They collect the fares in a contribution box with a slot. It is a box about ten inches high by six wide, and the slot will just admit a thin Canadian 5-cent piece or a ticket. The box has a handle like a beer mug, and is hung on a hook by the door at the rear end of the car, and the conductor passes it around to each passenger, in a manner which would remind one of a foreign missionary collection in church, if the slot was wide enough to admit a button. If you have not got the change, the conductor will make it for you, handing it all back to you, and you drop in your own fare. It differs from the foreign missionary collection in that every one contributes. Still it reminds me of my usual Sabbath experiences.

Montreal ought to be a bonanza for artists who practice street car holdups. The box hangs on a hook by the open door at the rear of the car, and all you need to do is to grab it off the hook, bat the conductor over the head and run. It looks so easy that it is tempting.

Most of the streets have French names, and, if you are looking for some place that you can't find, on a dark night, and a French conductor calls the streets, you don't know whether you are riding in the English or French language. There is one advantage—you can get off and walk and find your street—perhaps. I know this from experience, but have not tackled the contribution box yet, and cannot speak of that with as much positiveness as to ultimate results.

AN OLD TOWN.

On the principle of the poet that an "Old Town" is essential to a "hot time" Montreal aught to be in such a state of perpetual warmth as to prevent sleighing, as it is claimed there were people here nearly 400 years ago.

The last census, in 1891 showed 221,000 poulation, but they now claim 300,000 and I think really believe they have 250,000. I guess they have. Of these about 75,000 are English and the remainder other nationalities, chiefly French. From the frequency one hears the ejaculation "Scotch" as a sort of time of day greeting one might almost imagine a considerable portion of the population hailed from the land of "The Bonnie Briar Bush."

One English and one French morning paper, three English evening and two French comprise the daily paper publications.

A TIE, THAT BINDS.

There is a sort of a tie that binds—or ought to—Montreal to the Twin Cities. When the old St. Paul & Pacific railroad was in the throes and taken up by J. J. Hill and the late Norman W. Kittson it was Montreal which saved the day. Norman Kittson's intimate relation with Donald A. Smith, then of Winnipeg—now Lord Strathcona and high commissioner from Canada to England—enlisted his aid and this was followed by that of George Stephens, then president of the Bank of Montreal—now Lord Waun Stephens, of London. The advance of $12,000,000 by the Bank of Montreal made the Manitoba road a success, and from the Manitoba the Great Northern sprung. The Twin Cities grew from a population of 40,000 to approximately 400,000, as the result the enterprises which followed. We ought to take our hats off to Montreal.

The example of this achievement resulted in reciprocal advantage to Montreal, as that success in developing our Northwest, added to the desire to unite the Canadian provinces, led to the construction of the Canadian Pacific railroad with its headquarters at Montreal. The mileage of the Canadian Pacific is now 7,251 miles, and until the Russian Siberian railroad is completed it will stand as having the greatest mileage of any railroad in the world under one management and ownership. It will perhaps always remain as the railroad running from the Atlantic to the Pacific oceans, as a single corporation.

Endowed with a cash bonus of $125,000,000 and 25,000,000 acres of land by the Canadian government the speed displayed in its construction was a marvel. The contract with the government was signed Oct. 21, 1880, and the last spike was driven Nov. 7, 1885.

As further indication of the good will of our Northwest towards Montreal for her aid at a critical period Minnesota furnished the president of the Canadian Pacific in the person of Sir. William C. Van Horne, who formerly riseded at Winona, and was subsequently superintendent of the Southern Minnesota division of the Milwaukee & St. Paul road. He is now one of the leading citizens of Canada and one of the leading railroad managers in the world, with a palatial home in Montreal.

THE OLDEST NEWSPAPER.

While Montreal is a fruitful field for matters of historical interest, the matter which has most interested us was the inspection of the first copy of the Gazette, a paper still issued and now printed every day in the week except Sunday.

In the winter of 1776 congress appointed Benjamin Franklin, Samuel Chase and Samuel Carroll, of Maryland, a commission to visit Montreal and endeavor to secure the participation of Canada in our revolt. They made the journey in the spring of that year, Franklin taking with them an outfit of type to start a newspaper. The movement failed, but the type was left there and on June 30, 1778, it was used to start the present Gazette.

McGill college now has the first volume of that paper and through the courtesy of Chas. H. Gould, the librarian, I have been allowed to inspect it. It is nine and one-half inches long by seven wide, with three columns to the page, and the paper is yellow from age. The salutatory is printed in English and French, but all the rest is in French. The salutatory is something unique as compared with papers started now-a-days to supply "a long-felt want." I quote a portion of it as follows:

"To the citizens of the Town and District of Montreal—Gentlemen: The establishment of a periodical paper appears to me, as to many others, a project of such a nature as to deserve your attention in every respect, by which means trade and commerce will be carried on with a greater facility. Correspondence will be carried on with a greater ease and a noble emulation will naturally ensue to the greatest advantage of the public; the citizen will, with more speed and in a conciser manner, communicate his ideas; hence the progress of arts and sciences in general, and the necessary introduction to concord and union amongst individuals, from which arives seceral advantages to society, which you are more sensible of than I can express and too long to be here enumerated.

"I propose to fill a sheet with public advertisements and other affairs, immediately concerning trade and commerce, to which will be added some diversified pieces of literature. I dare flatter myself, and hope, gentlemen, you will encourage this, my feeble beginnig, that you will in a short time see with satisfaction not only a great variety of notices and advertisements, but also a collection of facts both entertaining and instructive.

"I will insert in the above paper or gazette every thing that one or more gentlemen will be pleased to communicate to me, provided, always, no mention be made of religion, government or news concerning the present affairs, unless I was authorized from government for so doing; my intention being only to confine myself in what concerns advertisements, commercial and literary affairs.

"If the title of 'Board of Intelligence or Commercial or Literary Gazette,' which I propose to give this periodical paper be not found convenient, I will be glad to receive any gentleman's advice on the subject, as also any objections which might be said against the following conditions:

"CONDITIONS:

"The subscription money will be two and one-half spanish dollars per annum.

"The subscribers will pay one Spanish dollar for every advertisement inserted in said paper during three weeks, respectively.

"Those that are not subscribers will pay one and a half Spanish dollars for every advertisement printed therein as above.

"Every one that is not a subscriber may have the paper for then coppers.

"The said paper will be printed on a quarto sheet of paper and will be delivered every Wednesday afternoon to begin June 3, 1778.

"All persons who choose to subscribe are desired to let me know their name and their place of abode.

"I have the honor to be, with a sincere desire to contribute as much as in my power to the advantage and public satisfaction, Gentlemen, your most obedient and humble servant, F. Wesplet, Printer.

The opportunity for "old subscriber," "constant reader," etc., to contribute for the paper if they did not mention religion, politics or names, must have paralyzed Montreal at that early day. The invitation to the public to change the voluminous name of his paper and the privilege accorded for kicking on the subscription and advertising rate, is a proper recognition of the well established dogma that every one can run a paper better than the editor and publisher himself. Perhaps this was where that principle was established.

Mr. Wesplets "business" idea of "advertisment," which seemed to permeate his salutatory, does not appear to have borne much fruit. He had a two-inch ad for the first three weeks and the next six months none at all. If the advertiser was a subscriber his net advertising income for the first six months must have been one Spanish dollar.

When I picked up the Gazette, the morning after congress met, and found exactly forty-nine lines (no more) devoted to President McKinley's message, I said to myself: "Shades of Ben Franklin, it is no wonder you were not able to induce Canada to become part of our Fourth of July, if, after 119 years, the paper started on your type only finds room for forty-nine lines of a United States president's message, and even then probably gives its readers more than they want.

In talking with one of the best informed men in Canada (which is another way of saying that he is an editor) concerning Franklin's long visit, he said there were some who thought it was a mistake not to have accepted the overtures of the United States, but that Canada was intensely loyal to the queen. The people are not taxed, even indirectly, he said, by England, and have as free and independent a government as a republic with the added advantage of a direct responsibility of the ministry to the people.

M'GILL COLLEGE.

One of the great institutions of Montreal is McGill college, where I found the ancient Gazette. To have so great a university non-sectarian, but Protestant, in so strong a Catholic city as Montreal, is something notable. It was founded in 1821 by a donation from James McGill, of his homestead of forty acres of land in the now heart of the city, and $50,000 in money. After many discouragements it has now reached vast proportions with magnificent buildings dotted all over the grounds, erected at a cost of $3,500,000; 68,000 volumes in the library and 1,100 students being instructed by the five faculties—law, medicine, arts, applied science (including departments of civil, mechanical, mining, and electrical engineering) and veterinary science.

Montreal is glad I am here and so am I. "Scotch." —H. P. Hall.

WHISKY BURIED FORTY YEARS.

Cargo of the Arabian Is Dug Out of the Sand Near Parkville, Mo.

KANSAS CITY, Mo., Dec. 18.—When the river steamboat Arabia sank in the Missouri river near Parkville, Mo., over forty years ago, her cargo included 165 barrels of whisky. For several weeks a small force of river men has been digging into a sand bar near Parkville in search of the Arabia's cargo. Late this afternoon the diggers uncovered the whisky, finding the barrels well preserved, and tonight they notified the United States revenue authorities that they desired to remove their find. The diggers will realize a handsome sum for their work, and the government will receive about $7,000 revenue tax. The Arabia sank on the Missouri side of the river, but, owing to the shifting of the Missouri's fickle current, the wreck now lies under a dry sandbar on the Kansas side, and the revenue officers at Leavenworth will supervise the removal of the cargo. There is also a big consignment of queensware in the Arabia's hold.

Large Display of Presents.

See Adam Fetsch's large stock of smokers' presents.

AMUSEMENTS.

METROPOLITAN.

L. N. SCOTT, Manager.

ONE WEEK | Wednesday and Saturday Matinees | BEGINNING TONIGHT

Great Holiday Attraction!

The Quaint Comedian, MR.

WILLIE COLLIER

And an Exceptionally Excellent Company in

The Man From Mexico

By H. A. Du Souchet, author of "My Friend From India."

A ROAR OF CONTINUOUS LAUGHTER!

THE REAL COMEDY EVENT OF THE SEASON.

Special Bargain Matinee Wednesday, Dec. 22, prices to which will be 25 and 50 Cents. NO HIGHER.

Dec. 26, 27, 28, 29—The New York Success, "Lost, Strayed or Stolen."

AMUSEMENTS.

House of Good Shepherd

CONCERT!

Monday, December 20,

AT 8:15 P. M.

PEOPLE'S CHURCH.

Reserved Seats may be secured in exchange of tickets, or ONE DOLLAR, at

HOWARD, FARWELL & CO.'S.

KODAKS!

FOR CHRISTMAS GIFTS,

AT ZINMERMAN BROS.'

375 Minnesota Street.