THE WEEK AT THE THEATERS

ONLY ONE NEW PLAY BUT SEVERAL INTERESTING OLD ONES.

"Men and Women" to Be Seen Here for the First Time—Something About the Uses of Farce Comedy—The "New Woman"—Interesting News and Comment.

Somewhere in one of his essays on art, Mr. Hamlin Garland finds vast profit to the American stage from the temporary supremacy of farce comedy. But for the liberal license granted by the public and accepted by the farceurs, he thinks, we would still be weeping over the mawkish sentiment and howling over the artificial adventures of the English melodrama. He finds in the burlesque comedian the chief destroyer of the artificial in stage art. To him, he says, we owe the present discredit of sentimental heroines, impossible heroes and stagey villains, and the tendency toward all forms of verity.

Perhaps Mr. Garland is right. We all know the potency of the burlesquer whether we take any stock in Ingersoll or not. There is probably not a man living, and certainly not a woman, who would not rather be abused than ridiculed. If, then, farce comedy has created a din and raised a dust only to clear the atmosphere of much that was glaringly false or stupidly traditional, the results have justified the methods, especially when the means employed are of necessity ephemeral.

Whatever has been the cause, the public has certainly outgrown its taste for many old and unnatural forms. What is true of the drama is more apparent in literature, and somewhat manifest in art. Whether primary factors in the evolution or not, certainly the burlesquer, the satirist and the cartoonist, who have contributed so much to the entertainment of the people of these times, have wielded a powerful influence.

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There will always be some extreme tendencies on the stage, however, to engage the burlesquers, and of course burlesque and farce will live as long as the stage lives, for there will always be a profitable contingent of playgoers to care only for amusement. It is to be hoped, however, that as time goes on there will be exacted a higher standard of purity in the frivolous entertainments of the stage. Some one might aptly raise the question whether we might not better weep at false sentiment than laugh at vulgar jokes. Perhaps some time hissing shall become permissible and commendable in the American theater. If it does, the coarse comedian will have his reward.

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For one, I should like to see the satirist turn his attention to the "new woman." Not the new woman as she actually exists—for she is all right except in rare instances, where the momentum of sudden progress throws her a little out of line—but the new woman of the dramatists. Dumas, the younger, began by showing us several blemished heroines weeping their lives away because of the inexorable laws of society which forbade their standing on the same moral—or shall I say immoral—platform with men, and Dumas was supposed to have gone pretty far even for France, and he was considered at the time of his advent wholly unfit for the ingenuousness of the American audience. But it remained for the English dramatists to so pervert some laudable ambitions of the modern woman in political and social affairs into the most unwomanly of all demands. Pinero insisted on sympathy for the conscienceless Mrs. Tanqueray. Grundy took tenable ground when he made his heroine the helpless result instead of the willing medium of illicit love. But Henry Arthur Jones, who started with a mind pure enough to conceive "Saints and Sinners," "Judah" and "The Middleman," has had the effrontery to exploit a woman consenting to place herself and her child as a prize to be drawn for by her impoverished husband and her affluent lover, and another who, discovering some of the intrigues of her husband, assumes and takes the right to go and do likewise. The former woman is a character in "The Masqueraders" and the latter a character in "The Case of Rebellious Susan."

Dumas had the good grace to keep Francillon from carrying out her threats; but Jones sends Susan to Cairo for plainly avowed purposes and when they are fulfilled brings her back and effects a reconciliation with her husband, just as he would have reconciled the husband to Susan had he been to Cairo.

The deduction of this exposition would be that Mr. Jones believes the new woman is not applying to the court of Mrs. Grundy for the annulment of her husband's license, but looking for one for herself.

There are other dramatists, more or less skillful, trying to get snap shots of some eccentricity of the cult without seriously considering the cult itself.

Since ridicule is more powerful than argument, let the satirists and burlesquers turn their weapons on these creatures whom the dramatists are exploiting in the disguise of the new woman.

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Mr. Owen Ferree, the advance representative of Jacob Litt, was in a reminiscent mood the other day. "Stella Boniface, who is playing in Mr. Russell's company at the Coates," he said "was a member of the very first really good traveling theatrical company. She was then very young, of course, but traveled with her parents, Mr. and Mrs. George Boniface. The company was called Furbish's Fifth Avenue Theater Company and the first play taken on the road was 'The Two Orphans.' Besides the people named the organization included Minnie Monk, Frank Evans, then a darling leading man; Harry Hawk, the comedian; the elder Leffingwell, a capital actor; George Ryer and George Ryder, distinguished impersonators of old men characters; Marie Wilkens, the famous 'old woman,' and Frank Sanger, the well known theatrical manager. The combination system is of comparatively recent origin. In 1875 there were only three traveling companies—Langrishes', which played exclusively in the West; Sherry's Theater Company, which played the smaller cities in the East, and Furbish's."

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Contrary to expectations this season has been a harder one than last in the theatrical business. The promise of better times led to a good many ill advised theatrical adventures, and it is estimated that more companies left New York last fall than ever before, although some of them were late in starting out. A New York paper says that 40 per cent of these organizations have come in, and that there are now no less than 3,000 unemployed actors and actresses in the metropolis. Aside from the fact that spending money is not plentiful, it is generally conceded among actors and managers alike that the profession is overcrowded, as a result of the farce comedy craze, which attracted to the stage a lot of people clever enough to do a good turn, but with little or no general adaptability to the exactions of the profession. Now that farce comedy has waned, there is no place for them. Again, it is said incidentally—whereas, it should be said primarily—that there are too many theaters. But for the overbuilding of playhouses there could not have been so many traveling companies, and, consequently, fewer people who should be doing something else would have been attracted to the footlights. There is scarcely a city or town in the country that has not too many theaters. New York, Boston and Chicago have twice as many as they had ten years ago, and the same may be said of smaller cities. Everyone knows that the population of these places has not doubled in that time, nor can there be sufficient gain in the growing tendency toward playgoing. The result of the whole thing will probably be a reversion to the old stock and variety system, with a low scale of prices on the part of managers of second and third class theaters, and the gradual lowering of ticket prices and actors' salaries.

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"I have been in the theaters of every large city of the United States," said Mr. Gus Frohman, at the Coates the other day, "and I note a great difference in the appearance of the audiences. The best dressed people are to be found in the Philadelphia theaters, except for some extraordinary event in New York. Chicago people are dressing more than formerly, but not so much as theatergoers in the East. I was at the Coates to see Mr. Russell, and found a typical Western audience—little evening dress and lots of big hats. Here and there, however, I saw a woman with the good grace to remove obstructive headgear, while many others wore small theater bonnets."

AUSTIN LATCHAW.

THE WEEK'S ATTRACTIONS.

"Men and Women," Joe Murphy and "Yon Yonson" on the Boards.

The Ninth Street opera house will this week have an attraction of unusual strength and character. It will be "Men and Women," regarded by some critics as the best work of Belasco and De Mille, authors of "The Charity Ball," "The Wife," "Lord Chumley" and other successes. "Men and Women" has never been seen on the local stage, although it was one of the best plays in the repertory of Daniel Frohman's Lyceum Theater Company for a long time, and has since been presented in various cities under other management. Unlike some of the other plays from the same source, it requires a large cast. Its people, too, are said to be more than ordinarily interesting. The story is a strong one, culminating in a powerful act, which is said to be the strongest passage written by Belasco and De Mille, and one of the strongest scenes of the modern drama. This scene is the midnight meeting of the bank directors to pass upon the alleged guilt of an officer of the bank. Connected with this dramatic episode and woven into the whole story is a very pretty and altogether interesting romance.

MISS DOROTHY USNER.

While it might not particularly interest theatergoers to know all the details of such a promising play in advance, it must also be remembered that among plays of recent writing yet new to this city, few are better advertised than this one, on account of the great situation already mentioned and on account of the popularity of the other dramas of the same class.

The company that will appear in the play this week, beginning this evening, includes those who appeared at the same theater last week in "The Charity Ball," together with some additional people made necessary by the unusually large cast. The parts are said to have been well assigned and a good performance is promised, especially for the prices, which are the same as have hitherto prevailed at this house. The cast will be as follows:

Israel Cohen, president of the Jefferson National bank	Emile La Croix
William Prescott, the cashier	Louis A. Mabb
Edward Seabury, assistant cashier	Benjamin Howard
Mr. Pendleton, a director	D. Gage Clarke
Calvin Stedman, counsel	Francis Kingdon
Stephen Rodman, governor of Arizona	John Sainpolis
Colonel Zachery T. Kip, bank examiner	Morgan Gibney
Sam Delafield, Kate Delafield's stepson	John Stapleton
Arnold Kirk, stock broker	Frank Gage
Mr. Reynolds, director	H. G. Keenan
Mr. Wayne, director	P. H. Crosby
Messenger	Jesse May
Agnes Rodman, daughter of the governor	Berenice Wheeler
Dora Prescott, William Prescott's sister	Nellie Gibney
Mrs. Kate Delafield, Sam's stepmother	Dorothy Usner
Margery Knox, our cousin from the West	Mabel Strickland
Mrs. Jane Prescott, William Prescott's mother	Helen Tracy
Mrs. Kirk, wife of Arnold Kirk	Myrtle May

Joe Murphy Again.

One of the strongest attractions that come with regularity to the Coates is Mr. Joseph Murphy, one of the most popular and one of the richest of living players. Mr. Murphy, however, calls to this theater a class of playgoers that generally find their amusement at other houses and a good many whose theatergoing is limited to Mr. Murphy's engagement. There is perhaps not another actor in the country whose following is quite so unique as that of Joseph Murphy. He has been so long identified with wholesome Irish plays and his personality has gone out in such a way as to endear him to a very large contingent of the playgoing public. There is nothing new to say about Mr. Murphy's plays, and as he will be seen this week in the same bills that have been in his repertorie for from twelve to eighteen years. Monday and Tuesday evenings he will play "Shaun Rhue;" Wednesday and Thursday evenings, "Kerry Gow," and Friday and Saturday evenings and Saturday matinee, "The Donagh." The supporting company is said to be up to Mr. Murphy's former standard.

"Yon Yonson" at the Grand.

An event of more than ordinary interest to certain theater-goers will be the appearance this afternoon at the Grand opera house of Jacob Litt's company of comedians, headed by Mr. Gus Heege, who will be seen in the ever welcome comedy, "Yon Yonson." The coming engagement will, it is said, be characterized by a scenic display surpassing any previous presentation of the play in this city, and the introduction of new and novel specialties of singing and dancing by clever artists, will be a welcome feature. The lumberman's quartette in its picturesque backwoods costumes will render typical melodies in a manner to lend an air of realism to the lumber camp scene, which still remains a prominent feature of the production. The play itself is a stirring picture of a novel phase of American life, and it has been one of the most successful comedies ever produced on the American stage. Mr. Gus Heege, the author of the play, is the originator of Scandinavian-American comedy, as "Yon Yonson" is the original medium by which it was brought before the public. "Yon Yonson" presents entirely new and interesting features of life and character in Minnesota lumber regions, and presents them amid surroundings that have been commended everywhere for their originality and picturesqueness. The humorous, the pathetic and the spectacular effects are skillfully blended. It is true to nature, devoid of exaggeration, and is a counterfeit presentment of what is met in everyday life in the lumber regions of the Northwest.

MR. GUS HEEGE.

The company supporting Mr. Heege seems to be an excellent one. Miss Cor

Macy, a talented and prepossessing actress, plays Yon's sister. Miss Daisy Lovering, last seen here with "The Ensign," is the interesting book agent. Miss Sadie Connelly retains the character which she originated—that of the Irish landlady—and will again have her amusing specialties. Others in the company are Jule S. Kusel, J. C. Huffman, Clinton Maynard, Frankie Jones, Jason Downs, Sydney Craven, W. T. Corns and the lumbermen's quartette.

The First Subscription Concert.

The Beethoven Club will give its first subscription concert at Mason & Hamlin's next Friday afternoon. The series of subscription concerts is limited to three and the subscriptions are limited to 300 and no subscriptions or tickets will be sold for single concerts. On the first programme there will be two big numbers by an orchestra of thirty pieces under the direction of Mr. John Behr, who has had his men in rehearsal for several weeks. There will be a number by string orchestra and four numbers by Mrs. Glena Wright-Hollenback. The programme is one of exceeding interest. The principal number will be Beethoven's first symphony, but no less popular will be the Massenet suite which has given several seasons ago by the Philharmonic orchestra. The programme will be as follows:

First symphony, C major, adagio molto, allegro, con brio, andante catabile con molto, minuetto, allegro molto e vivace, adagio allegro, e vivace (Beethoven), Beethoven orchestra.

Scene and aria from "Adia" (Verdi), Mrs. Hollenback.

"March Tunebre," arranged by J. Magaldi (Chopin), string orchestra.

Songs, (a) "Die Krehe" (Schubert); (b) "Violets" (Woodman); (c) "Love's Woe" (Arona), Mrs. Hollenback.

Suite, "Scenes Pitteresque," march, ballet, angelus, "Fete Boheme" (Massenet), Beethoven orchestra.

Tenors and Their Ways.

Most tenors are accidents. That is to say, the men who have made the most stir in the world in this line of work have had a natural gift that was little suspected until they were pretty well along in life. Lefranc, the phenomenal tenor, who made quite a stir here about twenty years ago, was a railroad porter at Marseilles, and was singing to his fellow workmen at the depot at Marseilles one night, when Gounod arrived on the train and happened to hear him. He invited him to his hotel and advised him to cultivate his voice. The result was that the railway porters at Marseilles contributed a small sum weekly to send him to Paris. There Gounod got him an entry at the Conservatoire, and the result we all know. He was probably the greatest favorite Marseilles ever knew, and it is a great opera town.

Campanini was lowly born. He was at one time a blacksmith. His voice attracted somebody's attention—we forget who—and the result we know. Jean de Reszke was never intended by nature to a tenor at all. Up to middle life he was a baritone and attracted no particular attention. He may be said to have almost forced his voice into a tenor register. For many years he sang in small towns of Europe without particular notice, and it was his sister, Mlle. de Reszke, who made the first hit of the family at the Grand opera house in Paris. She was a soprano singer of great gifts. She is now dead, but her influence got the de Reszkes to Paris, and there Jean de Reszke made his first hit singing with Patti. The papers at the time praised the tenor more than they did the great prima donna, and it is a matter of operatic history that when she was here under the engagement of Abbey she refused to sing with Jean. She always preferred towering above smaller people.

Tamagno was the son of an innkeeper, near Turin, in Piedmont, Italy, and he used to serve at his father's tables. It is a curious fact that there are two men at present in the chorus of the Metropolitan who have in their time given him tips as a waiter. Tamagno is a wealthy man. He is computed to be worth 7,000,000 francs, or about $1,200,000. He has never been able to get over his original habits of frugality, which largely accounts for the great sum of money he is worth to-day. He looks into the smallest expenses and loves the acquisition of money. A few nights ago at the Metropolitan he was thirsty after the first act and gave a boy 25 cents to go and get him some beer. The boy came back with a bottle of Milwaukee and 10 cents change. Tamagno would not hear of such a thing. "Only that for 15 cents," he exclaimed. "Go back and change it." He gave the boy his water pitcher, which he got filled with beer from the spigot, and when the messenger came back after his dual trip Tamagno, it is said, put the 10 cents change in his pocket.

Besides his $1,200 a night Tamagno insists on so many tickets. He used to be given eight on every occasion he appeared. Now he gets four. It is a custom with Italian opera. The tickets are supposed to be given to friends to work up the applause. But Tamagno, it is said, very seldom gives his away. He prefers selling them to speculators, so 'tis said, and, of course, he gets his price for them. When he last sang in Rome, where he got 5,000 francs, or say $1,000, his privilege was to get fifteen tickets. Here, as usual, he used to sell them, very much to the disgust of the management. On one occasion the tickets failed to arrive, so he took a cab for 2 francs and went to the theater to get them himself. At the end of the week his manager found 2 francs added to his expense list for Signor Tamagno's cab.

On one occasion he was singing at the Auditorium, in Chicago, and was in very bad voice, so he ordered several numbers of the opera to be cut. The stage management went to the front of the house and reported the fact to Messrs. Abbey and Grau. They naturally took the ground that as Signor Tamagno was paid a big sum of money—then $2,000—the public had a right to the full opera. Though quite unequal to it, Tamagno said "all right," and he sang every number, with the result that he lost his voice and at the same time six performances. He made $2,000 that night, but he lost $12,000 by it.

Dramatic and Musical Notes.

Blanche Walsh has joined Nat Goodwin's company.

Maud Harrison has taken the role of Miss Kenyon in "The Girl I Left Behind Me."

Alexander Salvini will play "Hamlet" for the first time at Louisville February 11.

Virginia Harned has been selected by A. M. Palmer to play Trilby in the stage version of DuMaurier's novel of that name.

Sadie Connelly and Frankie Jones are playing their original roles in "Yon Yonson," which will be the attraction at the Grand this week.

Sir Arthur Sullivan's new opera will be called "The Chieftain" instead of "Contrabandista," as first announced, because of the whole score of "Contrabandista" produced in 1867, only six numbers have been retained.

Among the late Tschaikowsky's effects have been found an entirely finished piano concerto and a duo scene between Romeo and Juliet, for soprano and tenor, with orchestral accompaniment, the whole said to be a work of etreme beauty.

Harry Lacy is doing a new piece called "A Man From the West," in which he is playing the title part. The living prototype of the character is not revealed, but it may be presumed that it is Bill Cook, ex-Governor Waite or some other outlaw.

Gus Heege, the author and star actor of "Yon Yonson," which will be seen at the Grand this week, has written a new play in Scandinavian dialect called "A Yenuine Yentleman." It is the purpose of Manager Jacob Litt to star Mr. Heege in the play next season.

Wilton Lackaye, Frank Mordaunt, George Fawcett, Odell Williams, Charles Abbe, Annie Irish, Effie Shannon and Adele Ritchie will play the leading roles in "The District Attorney," the new play by Charles Klein and Harrison Grey Fiske, which will be produced at the American theater, New York, January 21.

At the Metropolitan opera, New York, capital has been made of the occupants of the boxes by publishing in the programmes a plan of the boxes with the names of the occupants each night. So far there seems to have been no protest on the part of the box holders against being made so manifestly and consciously a part of the great show.

Hopkins' Transoceanics will follow "Yon Yonson" at the Grand. The company, Manager Hopkins says, is the strongest he has ever sent out under this name.

"The War of Wealth" is the rather striking title of the new play just completed for Jacob Litt by C. T. Dazey, author of "In Old Kentucky," and which will be produced upon a very elaborate scale the latter part of next month. Mr. Litt declares that it will be his most important production for the year, and his confidence in it is shown by the fact that the preparations will cost $25,000.

Gounod was a beautiful singer. Saint-Saens speaks with deep feeling of the exquisite quality of his tones, when at the inauguration of the organ in the music room, Place Malesherbes, Saint-Saens opened the new instrument and Gounod "sang divinely." He was unsparing in the matter of expressing sentiment in song, and his vivid exhortations given to singers of his first production were worth their weight in gold.—Musical Courier.

Fannie Davenport has taken to her heart a new affection. It is a big black cat which came upon the stage while the overture was playing for the first curtain that ever rose on her new play, "Gismonda." One loud "meow" attracted the attention of the actress, who was nervous to an extreme over the trial at hand, and governed by a strong superstition of the stage in favor of black cats, she seized the inky feline and then and there adopted it as a harbinger of good luck.

Denman Thompson staged "The Old Homestead" at the Star theater, New York, on Monday evening, in handsome style, but it would seem that the metropolis has had enough of the rural drama, says Theatrical Tidings. "The Old Homestead," "Old Jed Prouty" and "The Country Fair" had their day, and while it lasted they had a golden harvest, but "The New Woman" has tossed the old oaken bucket into the side scenes and is holding the center of the stage against all comers. Vide "The Second Mrs. Tanqueray," "Sowing the Wind" and "The Masqueraders."

The Parry Manufacturing Company has bought 500 seats for the perfomance of "Yon Yonsosn" at the Grand Tuesday evening, January 15, to be distributed to the implement dealers of Kansas and Western Missouri, who will be in convention in this city at that time. This imposing theater party will be given to celebrate the opening in this city of the Parry Company's wholesale house. The tickets will be distributed by Secretary Hodge, of the Western Retail Implement and Vehicle Dealers' Association, and to each delegate will also be given a gold badge of characteristic design.

Gradually but surely $2 is gettting to be the ordinary price of a first-class seat at New York theaters, says the Morning Journal, of that city. Four or five years ago $1.50 was universal. Daly was the first to inaugurate the $2 price, and then came the Lyceum. A couple of weeks ago the Herald Square theater advanced the price of a large number of seats to $2; at the Empire theater they also charge $2, and also at Abbey's. A good many managers contend that they cannot give a big production for less, and they point to the fact that the only big capital in the world where seats are as low as $1.50 at a first-class theater is New York. They are certainly higher in London, Paris, Berlin and St. Petersburg.

If given at all, Paderewski's opera, which is yet unnamed, will probably be in Italian, says the London Daily News, and as the music of the tenor hero demands a robust voice, it will most likely fall to Signor Tamagno. The libretto is at present in Polish, and is from the pen of a young author well known in his own land, but the text will be translated into German for presentation at the Royal opera, Dresden, under Herr Schuch in the autumn, and into Hungarian for production under M. Nikisch at Budapesth. Messrs. Abbey & Grau will probably have the first rights for the United States. The opera is in four acts, and the story is modern, the scene being laid in the Carpathians, on the Hungarian frontier. The music in piano score has been finished for some little time, and M. Paderewski is now occupying his leisure on the orchestration, which he expects to complete early in the spring.

London Theatrical News.

London, Jan. 12.—The report that May Yohe, the American actress, has been married to Lord Francis Hope, brother of the Duke of Newcastle, turns out to be correct. The Hampstead Parish register shows that Miss Yohe and Lord Francis Hope were married there November 27 last.

Lord Francis Hope was born February 3, 1866, and is the only brother of the Duke of Newcastle. He is heir-presumptive to the dukedom of Newcastle, as the duke has no children. The latter was married in 1889.

Lord Francis Hope was originally named Henry Francis Hope Pelham-Clinton, but in 1887, by royal license, he assumed the additional surname of Hope in order to acquire a fortune left him by his grandmother, the wife of a rich diamond merchant of Amsterdam, Henry Thomas Hope.

For two years past stories have been in circulation to the effect that May Yohe was married to Lord Francis Hope and they have been as frequently denied. It is said that the family of Lord Francis Hope once offered him $1,000,000 if he would sever all relations with the American burlesquer.

The register gives Miss Yohe's name as May Augusta Yohe, 25 years of age, spinster.

The residence of both parties is entered in the registry as being at Cooks, 215 Maresfield Gardens. Miss Yohe has been flying very high since she made a success in George Daney's "The Lady Slavey" at the Avenue theater. As detailed in the dramatic and musical letter of the Associated Press to-day, William Greet is now in sole possession of that theater, Fred Harris having withdrawn from the management by reason of a quarrel Miss Yohe had with Blanche Barnett, Mr. Harris' wife. Miss Yohe drives to the theater nightly in the neatest of broughams with a coachman in livery and accompanied by her maid. She treats the rest of the company with the greatest distance. She is said to be intensely jealous of anybody getting applause besides herself and is reported to have repeatedly threatened to leave the company. Lord Francis Hope has long been the devoted cavalier of Miss Yohe. He is constantly with her and the pair may be seen nearly every Sunday dining at the Savoy. There is no doubt that Miss Yohe is a great favorite with the London theater-going public and she has hustled "The Lady Slavey" into prosperous business. The Countess of Clancarty, formerly Miss Bell Bilton, of music hall fame, will, according to report, soon return to the stage. It appears that the finances of the Earl of Clancarty have not been prospering.

The countess on December 27, 1891, gave birth to twins. The eldest of her two boys bears the title of Lord Kilconnet and the other son is the Hon. Power Francis William Lepoer Trench, that being the family name of the Earl of Clancarty.

London is still discussing the sensationally hostile reception which Henry James' play, "Guy Domville," met on Saturday night last at St. James' theater. In much that has been written on the subject, those who should be best informed seem to agree that the hostility referred to was something in the nature of an organized cabal against Mr. James. It is noted as curious fact that there were signs of disapproval at the end of the first and second acts, but the storm broke out at the end of the play, which is in three acts, and the persistence with which the pit and gallery insisted that the author should appear, and the way in which they insulted him when he did reluctantly appear before the curtain certainly pointed to something beyond dislike of the play itself. The hooting, groaning, hissing and insults which greeted Mr. James when he was led before the footlights by Mr. Alexander was most bitter, and it seems impossible to believe that they were not the outcome of some prearranged plot.

It is some years since Mr. James contributed anything to English dramatic art and his absence from the London boards has been a matter for regret, as he has always been regarded as a dramatist of fine intellectual attainments.

George Edwards has engaged for his next production at Daly's theater "The Artist's Model" the following, up to date: Miss

A MEDICAL AUTHOR.

Dr. Hartman Writes on Chronic Catarrh, Coughs, Colds, La Grippe and Consumption, as Follows:

Chronic catarrh is the bane of American civilization. There is no organ of the human body that it cannot destroy, nor disease it does not imitate. Catarrh prevails in all seasons and spares no calling or vocation. No locality is entirely free from its ravages; no amount of vitality can withstand its attack. Neither childhood nor old age is exempt from its presence, and it does not respect sex, color, or nationality. Summer and winter, spring and autumn, chronic catarrh ceases not to afflict a large per cent of the inhabitants of this country. But it is especially during the winter season that catarrh does its most deadly work. Every cold wave, every wintry blizzard, every strom of sleet, snow or rain adds thousands to the annual list of victims of chronic catarrh. Catarrh is liable to attack any organ of the human body.

Unfortunately, however, catarrh of most of the organs is not called catarrh, and many people are led astray as to the real nature of their disease. If the catarrh happens to be located in the head or throat it is then generally called catarrh; but if it is located in the bronchial tubes it is called bronchitis; if in the lungs, consumption; if in the stomach, it is called dyspepsia; catarrh of the kidneys is called Bright's disease; while catarrh of the pelvic organs is called female weakness and various other names.

Catarrh medicines are of two classes—those that cure and those that relieve. Those that cure are called specifics; those that only relieve are called palliatives. The effect of catarrh palliatives is often immediate, but always temporary. They never cure. This kind of catarrh medicines includes sprays, snuffs, inhalants, gargles and local applications of all kinds. They seem to cure for awhile, but the disease is sure to return.

Pe-ru-na belongs to the class of catarrh medicines called specifics. Pe-ru-na does not palliate the symptoms, but cures the disease. It is sometimes slow in its action in old cases of chronic catarrh, but it is sure, and its effects are permanent. Thousands of cures are reported every year. It is also an unfailing remedy for coughs, colds, bronchitis, la grippe, consumption in its early stages, and all the chronic diseases of winter. An excellent treatise on catarrh will be sent free to any address by the Pe-ru-na Drug Manufacturing Company, of Columbus, O.

Tempest, Letty Lind, Lottie Venne, Kate Cutler, Alice Davis and Katie Adams and Messrs. Hayden Coffin, Eric Lewis, Farren-Soutar, Fisher-Farko, Gilbert Porteous, L. d'Orsay, W. Robson, York Stephens and Blakely.

Madame Patti left Craig-y-Nos castle last Tuesday on her way to Berlin, where she is to sing on January 18. Thence she goes to Vienna, Leipsic and Dresden, her dates for those cities being the 22d, 26th and 29th respectively. She will be supported by an orchestra and her repertoire will include both of the Wagner pieces sung by her in London. Mme. Patti sings at Nice on February 4 and during her engagement there will appear in four of her well known operatic roles.

In London, as understood by the metropolitan police—namely, fifteen miles in any direction from Charing Cross—6,000,000 people are permanently housed the year round. This population and the flood of strangers continually pouring through the metropolis furnished the 400 odd places of entertainment nightly open, audiences each week which do not total less than a million people, for these 50,000,000 pleasure hunters during the year.

"Little Dick Whittington," by George R. Sims and Ivan Caryll, will be the next production at the Avenue theater, when the "Lady Slavey" shall have exhausted her usefulness. Miss Yohe will have the title part and in the support will be found J. L. Sheridan.

Lovers of novelty have not been overlooked by the directors of the Philharmonic Society in making arrangements for next season. The following are announced for production: 1., a new symphony in D (No. 5), "L'Allegro et Il Penzeroso," composed by Professor Vilciera Stanfird, who will conduct its performance; 2, an overture "From the Scottish Highlands," by Mr. Frederick Lamond, which has already been heard in several towns; 3, a new overture, "Leonatus and Imogen," by Dr. George G. Bennett; 4, a new pianoforte concerto by Mr. Stavenhagen, who will play the solo part; 5, Caesar Frank's symphony, and for the first time in England 6, Rubinstein's last suite in five movements; 7, two new pieces for orchestra by the society's conductor, Sir A. C. MacKenzie.

Marie Brema, who is to appear in the German opera season in New York next February, is now studying her parts with Frau Cosima Wagner at Bayreuth. She will pay a short visit to London before leaving for the United States.

Sydney Grundy's "Slaves of the Ring" disappears from the Garrick theater on Wednesday next. His "Pair of Spectacles" will be mounted as a stop-gap until the new Pinero play is ready to run.

Sir Walter Scott's Dogs.

Sir Walter Scott was a great lover of dogs, and always had fine ones around him. One day, in conversation with a friend, he said: "Those dogs," pointing to two fine hounds lying on the hearth, "understand every word I say." The friend expressed his doubts of this statement. Sir Walter, to prove it, took up a book and began thus to read aloud: "I have two lazy, good-for-nothing dogs, who lie by the fire asleep and let the cattle ruin my garden." Both dogs instantly sprang up and ran out of the room, and, finding no cattle in the garden, returned and lay down by the fire. The baronet again read from the book the story. Again the dogs ran out and again returned disappointed and lay down. The third time their master told the story, when instead of going out the dogs came up to him and looked him in the face, whined and wagged their tails, as much as to say: "You have made game of us twice, you cannot do it for the third time."

BRIEF ITEMS BY WIRE.

New York, Jan. 12.—The expected shipment of $800,000 in gold by Hoskier, Wood & Co. on French line steamer La Champagne to-day, was reduced to $500,000. Lazard Freres shipped $1,600,000, making a total of $2,100,000.

New York, Jan. 12.—The building at 118 West Twenty-sixth street collapsed shortly after noon to-day, burying several men. One man has been removed from the ruins, badly injured, and four other men are supposed to be in the debris.

New York, Jan. 12.—Three men who were walking on the tracks of the New York Central railroad, near Riverdale station, were struck by a train last night. Two of them were instantly killed and the third so badly injured that he will die.

Pueblo, Col., Jan. 12.—L. M. Ball, awaiting trial for petit larceny, was found dead in a cell at the county jail this morning. He committed suicide by hanging himself with a dog chain. Ball had stolen dry goods from Nathaniel Dunning, his employer, disgrace following exposure prompted his suicide. He originally came from Bement, Ill.

Denver, Jan. 12.—A resolution has been introduced in the house which will be taken up for consideration Monday declaring that no person should be sent to the United States senate from Colorado who will not pledge himself to sever all relations with corporations and trusts. The resolution is aimed at Senator Wolcott and will receive the support of some Republican members, it is said.

Cincinnati, Jan. 12.—Judge Wilson to-day found the extradition papers in the case of Charles Morganfield, wanted in Virginia for the robbery of the Adams Express Company, at Aquia creek, to be regular, and that the evidence adduced showed the prisoner to be the man indicted in Virginia for that offense. The order to deliver him to the Virginia officers is delayed until Wednesday next to allow time for appeal.

Denver, Jan. 12.—Major James W. Paddock, of Omaha, government director of the Union Pacific railroad, is lying dangerously ill in his private car at the Union depot in this city. He left Omaha Thursday with a party of friends for La Junta, Col. On his arrival here yesterday he was not feeling well and his car was sidetracked. To-day his trouble developed into a serious attack of pneumonia. He will be taken back to Omaha.

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THE FUN OF HEEGE!
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THE ARRIVAL OF YON YONSON!

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