

AMUSEMENTS

AT THE CHICAGO THEATERS.

AUDITORIUM.

Great Repertoire for This Week's Grand Opera - Chicago Auditorium Offers Artistic Selections with San Carlo Grand Opera Company - Norden, Nielsen, Constantino and Maurel Stars in Cast.

The first week's engagement of the San Carlo Grand Opera Company, which opened Chicago's operatic season at the Auditorium, has met with the most gratifying success from all points of view; financial, artistic and social.

Director Henry Russell's company has been unanimously pronounced by the Chicago press as surpassing his company of last year in general strength of cast and stellar brilliance. Mme. Norden, in three appearances of the past week, disclosed the same brilliant qualities of voice, and the same supreme dramatic power which has characterized her former great renditions of the Wagnerian roles.

For this coming week, beginning Jan. 27th, Mr. Russell has provided a repertoire of great variety and interest. On Monday evening, Jan. 27th, "Faust" will be given with Miss Nielsen and Count Segorola and Signor Daul.

On Tuesday evening, Jan. 28th, the bill is Bizet's "Carmen." Signor Constantino will contribute to the brilliance of the cast one of his greatest roles as Don Jose. Mme. Norden, one of the most beautiful young women of the stage, will appear as Carmen, a part in which she has won the highest acclaim from the entire Eastern press. Count Segorola will appear as Escamillo.

On Wednesday afternoon, Jan. 29th, two acts from "The Barber of Seville" will be given by Miss Nielsen and Signor Daul, as the principals, and "Cavalleria Rusticana" will complete the afternoon's bill.

On Wednesday night, Jan. 29th, Mme. Norden will appear in what promises to be one of the noteworthy engagements of the season.

On Thursday, Jan. 30th, Wagner's great German opera of "Lohengrin" will be sung with Constantino and Mme. Norden in the principal roles. Mlle. Rosa Oltzka, one of the greatest Wagnerian contraltos of the stage, will sing Ortrud.

On Friday evening, Jan. 31st, Mme. Norden will sing Leonora in "Trovatore."

On Saturday afternoon, Feb. 1st, "Rigoletto" will be repeated with Victor Maurel in his memorable rendition as a jester. Miss Nielsen will again sing Gilda, which offers this charming singer one of her most effective parts. On Saturday evening, Feb. 1st, the week's engagement will conclude with "Pagliacci" and "Cavalleria Rusticana." The first will be given with Constantino and Norden, and the latter with Mme. Desana and Signor Oppezzo.

GARRICK.

Not since his famous successes of "Alabama" and "Arizona" has Mr. Augustus Thomas achieved such a brilliant hit as has been scored by him in his latest American drama, "The Witching Hour." No wonder this stirring and daring play has created such a furore in New York City, where it is now in its fifth month of its crowded popularity, and to judge by the enthusiasm of last Monday evening's initial audience at the Garrick Theater, the Western production of this foot-light masterpiece of his will enjoy a record run in Chicago. From the rise of the curtain to its final fall there is unflagging interest in this play, which contains many exciting episodes, while being, above all, a drama to appeal to the deeper thought of all who witness it. The heart interest is concerned with the tender love romances of three different generations. Praise must be given to John Saltopolis as the desperate rival in love and bitter prosecuting attorney, while Edward See supplied a delightfully humorous portrayal of a "dead game sport" of the true Kentucky type. Julia Hay, a niece of the late Col. John Hay, was charming as the sweetheart Viola. All together, "The Witching Hour" is really "two and a half witching hours" of splendid entertainment, which will not only enchain the playgoers' interest by its dramatic power, but will send them away full of new ideas and imaginative inspiration.

MAJESTIC.

At the Majestic Theater, Chicago for the week of January 27th, Master Gabriel, the miniature but excruciatingly funny comedian, will appear in a dramatization of the "Buster Brown" stories under the name of "Auntie's Visit." Master Gabriel was the original "Buster Brown" of the stage and is authorized by the New York Herald, the proprietor of this title, to make use of it. He brings to life the character so long made famous by Outcault, the noted artist, and the sketch is so well written and so delightfully played that it is considered one of the dramatic hits of recent years. The Orient contributes two valuable features to this remarkable bill, one the Okito family of Chinese magicians, and performing Arabs. Two other acts are among the always popular line of trained animals, one of them Gallett's mon-

keys, indicates how well the missing link can be trained, and the other, Cliff Berzac's horses, presents an entirely novelty in the training of handsome ponies, Carla and Otto, the Dutch comedians; Swor Brothers, the burnt cork comedians, and Silvers and Siegrist, the famous circus clowns. Mignonette Kokin, a dancing and singing soubrette, will add several others in completing a bill which ought to be extremely entertaining.

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ONE OF HER HOUSEHOLD

Miss Bertram, strolling in the garden of her most beautiful country house, pondered a domestic problem, the name of which was Joanna. Should she keep Joanna, or should she let her go?

Joanna, along large lines, was competent. Her cooking, though the range of dishes was somewhat restricted, was nevertheless admirable; she was fairly, if not absolutely, punctual; she got on well with the other servants. But she had limitations, undoubtedly, and since Miss Bertram could afford to pay for perfectly trained service, there seemed no reason why she should not have it. Yes, Joanna had better go. And yet she had so many good qualities, by comparison with other servants of the past. She was so great an improvement that one must consider well before deciding.

As to changing her ways, that was plainly impractical; she had looked distinctly resentful on being remonstrated with only that morning. Miss Bertram's steps had brought her behind a clump of shrubbery, near the rear of the house, and voices reached her from the kitchen steps. "Yes, Mary, she is that," Joanna assented. "And ye might say more and be spaking truth, I'm thinking. Particular, is it? There's no end to the whim-whams of her. Sometimes I do be fair losing me patience. When she was fussing and snicking the day, I had me lips opened to fly out wid a warning; and thin I remembers her setting up her lone self to her grand table, wid nobody belonging to her at all at all, and I held me whisht. 'Ah, ye poor soul, for all ye've so much, ye're a stray lamb missing its mother,' I could meself. 'Black shame on ye, Joanna, if ye can't put up wid a worruld that's not to yer liking and her that lone in the world!'"

Miss Bertram slipped away to the summer-house and sat down in the shadows. Presently she found that she was crying; but there was a curious warm glow in her heart. All her friends—and she had many—had been kind when, two years before, she lost her mother; but the time of mourning past she had not thought there was any one who understood her aching loneliness. Now here, unexpectedly, in her own house, was some one who did understand, and who cared—one of her own household.

Joanna looked up, surprised, when Miss Bertram returned a little later by way of the kitchen she so rarely entered and laid a handful of honey-suckle by her bread-bowl as she passed. "Tis the swate woman she is in-tol'rey," she confided to Mary. "And as for the notions of her—well, there's some trifling nonsense about livery-body, I'm thinking. Sure, I'm non-sensical meself!"—Youth's Companion.

Color Blindness. The term color blindness implies an entire absence of the color sense, and there are a few persons who are in this condition, but it also includes all the forms of partial color blindness in which the perception of one of the fundamental colors—red, green and violet—is wanting, and which are known as red blindness, green blindness and violet blindness. The line between these various kinds of color blindness and a perfect perception of colors is not sharply drawn, so that a large number of persons have what is called a feeble color sense, which falls short of actual color blindness. There is no doubt that color blindness in its various forms is much more common than is generally supposed, and it is more common among the imperfectly than the well educated classes.

Mexican Musicians. We were listening to the playing of a military band the other night when my friend said: "Do you know that, although I have heard just about all of the best orchestras and bands in this country at different times, I have not discovered a single one that can hold a candle to Mexican musicians? Those fellows are something wonderful, all full of music, and, although half of them cannot read the language of their country, they read the music and get notes from their instruments that would really astonish you."—Columbus Dispatch.

Not Pleasant. "No," said Borroughs, "I don't like Mr. Sharpless much." "But," said Gusher, "when you get him into a reminiscent mood isn't he really delightful?" "Huh! I got him in that sort of mood once and he recalled a \$5 loan he had made me."—Philadelphia Press.

An Exception. "I tell you," said the man who was given to platitudes, "the only way to do a thing well and make a hit is to put your best foot forward." "Unless you're a mule," interrupted Kidder, "in which case you'd put it backward."—Philadelphia Press.

Profitable Ground. "Did you see where three widows in Boston had suddenly appeared to claim a millionaire's estate?" "Yes. It seems there is nothing like an irrigating flood of money to produce an instant growth of widow's weeds."—Baltimore American.

No Use Faking. Gladys—Was her faint genuine? Mercedes—Oh, yes, it must have been. There wasn't a man in the house.—Cleveland Leader.

Inability to obtain a seat at the political pie counter begets reform.

Her Simplicity. "Charlie, dear," said young Mrs. Torkins, "what beautiful names they give race horses." "Yes." "I don't blame you for liking to converse with bookmakers. They must have lovely vocabularies."—Washington Star.

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