

Died on July 4, at Burlington, Vt., Mr. Charles W. Prentiss. Mr. Prentiss was a resident of Lincoln for a number of years, in the employ of Plummer & Perry. He leaves three children, one son in the railway postal service in Vermont, and two daughters in Lincoln. The body will arrive in Lincoln Saturday afternoon, for interment. Short services will be held at 6:30 p. m. at the residence of Mrs. Sarah M. Leonard, 1645 Washington street, to which the friends and acquaintances of Mr. Prentiss are invited.

MARRIED STARS.

The announcement that henceforth E. H. Sothern's leading lady would be his wife, theatrically known as Virginia Harned, signs a welcome change in one of the most stubborn prejudices of American managers and of the public. One of the ancient and particularly inane superstitions of the theatre of this country has held—by what process of reasoning heaven only knows—that the presence of man and wife on the stage, in closely related roles, was hurtful to illusion and even to artistic effect. It was also asserted, with some instances apparently in point, that the married actor or actress lost perilously much in charm upon a certain class of theatre-goers, and the sudden decrease in favor of this or that player was promptly attributed to some matrimonial venture. In no other country does this notion obtain as it did here until lately. In England, France, Germany, Italy, the domestic affairs of a worthy actor cut no figure in the scenic estimate. The Kendals rose to eminence partly on the basis of their hearthstone. Rejane might bring a boxful of offspring to view her impersonation of Sapho or Ma Cousine, without in the least jarring the aesthetic susceptibilities of a French audience. A Schumann-Heinck stirs the love chords of an assemblage of sentimental Germans, for all her unflinching personal devotion to the noblest mission of Hymen. But here the mere mention of marriage, in connection with a player, has been deemed hurtful to popularity, and, what is less important, to art. And from this preposterous delusion, one might add in parenthesis, has come much of the disorder commonly associated with the theatre. Mr. and Mrs. Sothern have hitherto been distinguished sacrifices to the absurd superstition. The former, long a matinee idol, was persuaded for a time that the presence in his company of Mrs. Sothern was evincing itself in a decrease in box office receipts, and hampering his artistic endeavors as well. The announcement of the scenic reunion of the couple would indicate that sense, or sentiment, had evidently prevailed to show him the fallacy of the argument. James K. Hackett and his wife, known on the stage as Mary Manning, are another couple whom the ridiculous superstition has hitherto driven to separate adventures in the theatre. But, like the Sotherns, they have resolved to defy the bugaboo—and the public, too, if need be—and will henceforth act together. Their journey to Europe is for the purpose of securing a play in which they may exhibit their talents in company—a wholesome resolution and one that should be enthusiastically encouraged by the public. Some players need such tokens of popular endorsement to withstand the arguments of managers and the persuasive influence of the ancient superstition. Curiously enough, the late Augustin Daly, generally looked upon as the most splendidly ambitious and the most rigorously puritanical of managers, held out to the end against matrimony among his players. He made it a rule not to employ a man and wife in the same company, and he let it be formally

proclaimed, in his school of actors, that marriage might be considered tantamount to immediate resignation. And when the resignation of the delinquents was not forthcoming, summary dismissal took its place. Mr. Daly, for all his beautiful zeal in the cause of culture and of religion, was evidently unable to free himself from the ancient belief that matrimony was taboo in the theatre. Truly, the superstition has found many and loyal adherents in its centuries of existence. An interesting pair that we may expect to see reunited, now that the taboo has been lifted by confident exemplars, are Julia Marlowe and her husband, known in the theatre as Robert Taber. These players began their stage companionship under the most promising conditions. Both were young, admired and expert. Their ambitions made them congenial; the character of the plays in which they appeared gave good parts to both, so that the element of professional jealousy was practically eliminated. But when, for some reason, probably wholly different from the one assigned, Miss Marlowe's audience fell off in numbers, the blame was put upon the husband, Mr. Taber. Indeed, lawsuits grew out of the marriage in some cities, where the managers refused to grant Miss Marlowe the percentage of receipts agreed upon, they contending that their contracts called for Julia Marlowe and not for the same name plus Taber. In the end, the actress yielded to such harassments and sought professional peace at the cost of her private happiness. Mr. Taber went to London, where critics and the public at once acclaimed him one of the best actors in Henry Irving's company. Miss Marlowe dropped the matrimonial byphen and went her starring way, alone and lonely.

It is a foregone conclusion that they will not be slow to follow in the path blazed by the Sotherns and Hacketts. Mr. and Mrs. MacLean, the latter known to theatre-goers as Odette Tyler, needed no such pioneers to show them the way. They stepped straight from joyous domesticity, hand in hand, into the arena and bade the public come to see whether Cupid had spoiled them for Thespis. The manager who wished to engage Miss Tyler for next season's tourney in "Phroso" had to take Mr. MacLean into the bargain—upon which event the manager, Mr. MacLean, Miss Tyler, and the public, too, may be felicitated. Every instance that points to the passing of the stupid superstition that companion players may not marry, without hurt to their favor and skill, is a matter of general congratulation—and this for more reasons than need be distinctly pointed out.—Town Topics.

NATIONAL EDUCATIONAL ASSOCIATION.

Chicago, Rock Island & Pacific Railway. In the lovely city of Los Angeles, California, the above named organization will hold its fourteenth annual meeting, July 11th to 14th, 1899.

The Great Rock Island Route has issued a handsome book containing views and necessary information as to trains, rates and routes, and this will be sent to you by addressing with postal card or letter.

E. W. THOMPSON, A. G. P. A.,
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JOHN SEBASTIAN, G. P. A., Chicago.

"Oh, Harry," said Mrs. McBride, as she caught sight of a card in a jeweller's window. "Let's go in and look at those solid gold babies' rings."

"But my dear," protested Mr. McBride, "ours is not a solid gold baby.—The Bazar.

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