

FREAKS AT THE FUNERAL OF THE "FAT LADY."

Ner Dime Museum Friends Acted as Her Pall Bearers.

A VERY STRANGE GATHERING.

The Giant, the Dwarf, the Human Pincushion, the Skeleton and the Bearded Lady Were There.

Chicago, Feb. 18.—Surely the strangest and not the least impressive funeral that was ever held was that of Nellie Cole, the "Fat Beauty from Kentucky," which took place this week at the Rose Hill cemetery.

Those who knew Nellie intimately—they include the three-legged lady, the bearded man, the skeleton and the African jungle—saw that her heart was large in proportion to the size of her body. They were, of course, speaking of her heart figuratively, as the seat of the emotions. It is to be feared that the physical organ was insufficient for its mighty task, for she died of pneumonia, complicated by heart trouble.

Nellie Cole enjoyed a reputation in her profession, which kept her always in a state of considerable prosperity. This she was ever ready to share with the needy and the unhappy. The poor little plump living skeleton and the poor little plump man to her and never failed to obtain sympathy or pecuniary assistance, whichever it might be that they needed.

Therefore, when she died many freaks wept and would not be comforted. The gaze of a heartless curious public was more galling now than they no longer sat in the shelter of the cheerfulness that radiated from the Fat Woman.

The determined with heartfelt sincerity to do all possible honor to her funeral. On the day fixed for it nearly every dime museum in the city was deserted by its freaks. The heartless, staring public and the museum managers were left to their own devices.

The mournful freaks crowded the house in which the funeral service was held. Among them were six Circassian maidens, two human pincushions, five snake charmers, a plectral man, a three-legged lady, four fire-eaters, two sword-swallowers, seven giants, two pigmies from the heart of the African jungle, three bearded ladies and about ten fat women of less greatness than the deceased.

The mourners overflowed into a second room and filled the stairway and many were even obliged to stand on the sidewalk.

The coffin occupied the greater part of one room. It was at least four feet wide and three feet high. A body of giants and strong men bore it. All the assembled freaks carried flowers which they laid on the coffin.

A clergyman read the beautiful and simple burial service of the Episcopal Church. Before he had finished there was not a dry eye among that strange audience. Even the ossified man seemed to soften, as the tears ran down his neck.

There was inevitably an element of grotesqueness about the ceremony, but there was never seen more truly reverent and sorrowful behavior at a funeral. No man with a heart could have watched without respect and emotion that assortment of human beings, so ill-used by nature, yet showing that they possessed an ample share of those feelings of love and sympathy which bind the whole race together.

As the service came to an end, the African pigmy, who speaks a language understood by no civilized man, held the hand of a living skeleton, who had never before made a friend but the Fat Woman.

It was a task of immense difficulty to carry the huge coffin down the stairs. The efforts of strong men and giants were again needed. No hearse could have held that coffin. It was placed on a big open undertaker's wagon. Flowers covered it.

The freaks filled a long line of carriages. There were more in them than had been able to be present at the religious service.

Then the procession made its way to the Rose Hill cemetery. The Fat Woman was laid in what is said to be the largest grave ever dug there. The freaks, having laid their friend to rest, went back to their exhibiting and juggling, feeling that one great source of cheerfulness had gone from their lives when fat Nellie went the way of all flesh.

SOME THEATRICAL NEWS.

Items of Interest Concerning Plays and Players in Dramatic and Musical Circles.

"The Cotton Spinners" is the title of a new comedy-drama by Scott, which Rich & Maeder will produce next season.

Manager Max Blotman is selecting an American company for the adaptation of "Miles New York," now being made for him by Adolph Phillips.

Charles E. Evans has returned to the city after arranging a Pacific coast tour for Frank Mayo and "Fudd'nhead Wilson," extending to midsummer.

Madeline Bouton will be the leading woman for Sidney Rosenfeld's "A House of Cards," which opens the Garden Theatre in a few weeks.

Following "The Two Escutcheons" she will appear later in the leading part of another of Sidney Rosenfeld's comedies, "A Divorce Colony."

Manager Frank G. Cotter comes to this city shortly to the building of a new theatre here for Mr. and Mrs. Puss Whynal. If the negotiations are conducted in a strong stock company of American actors and actresses will be engaged to interpret plays by Mr. Whynal and other American authors.

Active work has begun on the new Murray Hill Theatre, which is to be erected at the corner of Forty-second street and Lexington avenue. The contracts for the iron work, masonry, carpenter work, etc., have been given out, and Manager Frank G. Maeder expects to open the theatre to the public on October 1. The new theatre will contain modern improvements, and seat 1,700 people.

Ethian Allen, now singing the part of Melphisto in Hammerstein's "Marguerite," was a member of the Carl Rosa Opera Troupe, in which company he played Melphisto in "Faust" in London. He possesses a fine voice of great power and melody and has a decided claim to the title of "The King of the Opera House."

The history of "Robin Hood" is an interesting one. It was originally produced in Chicago June 9, 1895. It being the last week of the Bostonians season, a summary from the books of the Bostonians shows that the gross receipts of said company aggregate nearly \$2,000,000, and out of this amount the authors received an equal share.

The role of Robin Hood has been sung by eighteen tenors, most prominent of whom have been Edwin Hoff, Tom Karl, Edgar Temple, Charles Bassett and Harold Blake, who is at present singing the part. The anniversary of the two thousandth performance tomorrow.

The arrival of Eleanora Duse reconciles theatre-goers to the departure of Sarah Bernhardt. The Italian tragedienne begins her engagement at Miner's Fifth Avenue Theatre tomorrow night, appearing in Dumas's "Camille." Although New Yorkers have had a surfeit of the play this season with Clara Morris, Olga Netherole and Mme. Bernhardt presenting it in rapid succession, the reappearance of Mme. Duse in the part of the lady of the Camellias is hailed with pleasure.

The remembrance of her past performances will linger long in the memory of those who have seen her in the part, and curiosity is stimulated in those who have not. On Friday night "Camille" will be repeated. Tuesday night

and Saturday matinee there will be double bills, consisting of "Cavalleria Rusticana" and "La Gioconda." The theatre will be closed Wednesday, Thursday and Saturday nights. On March 2 Mme. Duse will play "Magda," for the first time in this country. Sale of seats will begin next Thursday.

After a long absence from this city, Lillian Russell returns to Abbey's Theatre Wednesday night with a new opera, entitled "The Goddess of Truth." It is the joint work of Stanislaus Stange and Julian Edwards, and is founded on the lines of Gilbert's "The Palace of Truth." The scene of the opera is laid in Roumania, which permits the introduction of beautiful costumes. Miss Russell plays a dual part—that of a goddess who makes all men and women speak the truth, thereby exposing their frailties, and a princess who is in love with an impetuous sculptor.

The novel is said to be exceedingly timely and the libretto very amusing and interesting. In the cast are J. W. Herbert, Frederick Solomon, Leo Dietrichstein, Richie Ling, Owen Westford, Al Holbrook, Rosa Cooke, Rose Brandst, Julie Senac and Florence Willis.

"The Two Escutcheons," adapted from the German by Sydney Rosenfeld, and which entertained the patrons of Daly's Theatre earlier in the season, will be repeated at the Garden Theatre. The production is under the direction of Mr. Rosenfeld, who has organized a stock company of great merit. Maxine Elliott will be seen in her original part, of the Widow Stevenson. Frank Worthing, Mrs. Thomas Barry, Robert F. Cotton, George Rockets, Charles Bowser and Miss Marie Vallean will also appear in the cast. Later in the season Mr. Rosenfeld's "A House of Cards" will be produced.

John Drew has been singularly unfortunate of late in being obliged to quit the city just at the height of his popularity. The comedy which he produced with the original cast, and which was a grand success, "The Squire of Dames," was packing Palmer's Theatre at every performance when Drew was compelled to go to Philadelphia. His return to the Garrick Theatre to-morrow, however, and can rest contentedly in the prospect of an extended run. As Mr. Drew has a most acceptable part, Maud Adams and the rest of the excellent company are pleasantly cast, and the play itself is one of the best Mr. Drew has ever appeared in.

An elaborate revival of the Daly version of "A Midsummer Night's Dream" will be produced at the Grand Opera House attraction during the present week. Shakespeare's fanciful comedy will be presented with the original scenery and musical effects which marked its appearance at Daly's Theatre. The revival promises to be an event in theatrical

history, and one that no amusement lover should fail to see. Mrs. Dora Boucicault is cast for the leading role. She will have the assistance of a capable company, comprising many who appeared in the original production.

The first performance of the original version of Daly's "Giselle" will be given at the Irving Place Theatre next Thursday. The play is in three acts, by Frank von Schlothen and Dr. Koppel-Ellfeld. The title role, which has been made familiar to New York audiences by Miss Ada Rehan, will be taken by Miss Anna Bruna, while in Mr. Richmond's part will appear Mrs. Habelmann. The rest of the cast comprises Adolf Link, Mrs. Habelmann, Tolley, Miss Forst, Arthur Eggeling and Mr. Senius. The play will be presented with entirely new scenery, costumes and accessories, and a most brilliant production is promised. During the first three nights of the week "Giselle in Winkler" (Chaplin in a Nook) will be repeated.

At Miner's Bowery Theatre the week's attraction will be the Boston Howard Athenaeum Star Specialty Company, comprising a band of clever specialty artists. The name of this company is always a guarantee of good attractions, and this week's bill is no exception to the rule.

THE THEATRES THIS WEEK.

Eleanora Duse Will Be Seen in "Carmen."

LILLIAN RUSSELL AT ABBEY'S.

Sidney Rosenfeld's Company to Revive "The Two Escutcheons."

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At Miner's Bowery Theatre the week's attraction will be the Boston Howard Athenaeum Star Specialty Company, comprising a band of clever specialty artists. The name of this company is always a guarantee of good attractions, and this week's bill is no exception to the rule.

The Metcours begin their engagement at Miner's Eighth Avenue Theatre next week with a change of program. The bill is headed by Abbie, the magician, and other specialty performers are Elson and Errol, South Maguire, Miss Clara Matropolitan, three, Gotham City Quartette, Druden and Page, Bunn and Bohoe, the Harbicks and Campbell and Beard.

At the Metropolitan Theatre the week's attraction will be the Boston Howard Athenaeum Star Specialty Company, comprising a band of clever specialty artists. The name of this company is always a guarantee of good attractions, and this week's bill is no exception to the rule.

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AIR MACHINES TO COME.

This Scientist Tells About the Problem.

ONLY A SCREW IS NOW NEEDED.

Recent Events Which Show That a Propeller Will Now Enable Men to Fly.

The flying-machine-bellows is in the air. But it doesn't appear to meet with the right sort of culture anywhere.

Once in a while we hear that it has been developed into a full-blown creature, but always a dead one. There is, for instance, the invention of that "aerial war ship" lately said to have been perpetrated by Count Zeppelin, of Suabia. The descriptions made out it a wonder almost as great as Feenling's, but in reality it is a flying machine never was and never will be. It is a naive idea, its numerous predecessors, interesting to read about, but impracticable.

Count Zeppelin makes no exception to this rule. In fact, his case is even more striking. He has already been made into a flying machine by the inventor of the "aerial war ship," which is now being tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

The brave Count Zeppelin's flying machine is a dirigible balloon; that's all. The dirigible balloon is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

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Occasionally we hear of some unfortunate who "dies" because that he can't fly. With wings of his own peculiar construction, if he only had some money, as a rule, such a man would be able to fly. It is a naive idea, its numerous predecessors, interesting to read about, but impracticable.

True, there are also excellent engineers, thorough mathematicians and others of much varied knowledge, who firmly believe that the only possible way to success in this field is to wait for the invention of a flying machine, instead of endeavoring to provide a more satisfactory flying machine. They are, however, not yet ready for service.

The bird's wing supports the bird in the air and at the same time propels it forward. This economizes material, but so far as we are enabled to understand, it means a waste of energy, at least, with such a copy as man can make. In a flying machine, however, the wing is not a part of the machine, but a separate part, and it is not yet ready for service.

The reader is wrong, then. A beginning has already been made, only it has not received the notice which it deserves. It is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

First it was shown that a small amount of push or pull supported a comparatively great weight. For instance, a push or pull of one pound supported a weight of ten pounds. This is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

Second, it was shown that beyond a certain limit, the more rapid the motion of a plane, the more it is inclined to rise. This is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

Third, it was shown that a small amount of push or pull supported a comparatively great weight. For instance, a push or pull of one pound supported a weight of ten pounds. This is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

Fourth, it was shown that beyond a certain limit, the more rapid the motion of a plane, the more it is inclined to rise. This is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

Fifth, it was shown that a small amount of push or pull supported a comparatively great weight. For instance, a push or pull of one pound supported a weight of ten pounds. This is a flying machine of the past two decades. It is a flying machine that has been tested by the Count. Zeppelin has spent his own "immense" money in the development of his flying machine, but he has not been able to get it to fly. He has, however, been able to get it to fly in a very limited way, but it is not yet ready for service.

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