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ONE YEAR OF WILSON.

Woodrow Wilson was inaugurated President of the United States one year ago last Wednesday. This is the splendid achievement of the first year of his administration:

March 4, 1914—Takes the oath of office as President.

March 5—Checks rush of job-hunters by refusing to receive applicants for office.

March 17—Calls special session of Congress to revise the tariff, to meet April 7.

March 18—Discards "dollar diplomacy"; removes support of United States from "Six Powers" loan to China.

April 8—Reads his tariff message to Congress in person.

May 15—Refuses to accept a tariff bill that does not include free wool and free sugar.

May 26—Exposes the "industrious and insidious" lobby.

June 23—Reads to Congress his message urging the establishment of a new banking and currency system.

August 27—Reads his message to Congress on Mexico, counseling patience and strict neutrality and declaring against armed intervention.

October 3—Signs the Underwood-Simmons tariff bill.

October 25—Declares his opposition to any Latin-American government founded on bloodshed or usurpation.

October 26—In the "Mobile Declaration" declares for protection of Latin-American republics against foreign exploiters.

November 21—Announces that there will be no public reception at the White House on New Year's day.

December 2—Delivers first annual message to Congress, urging anti-trust legislation, Presidential primaries and roilroads for Alaska.

December 24—Goes to Pass Christian, Miss., for first real rest since he assumed office.

January 20—Presents to Congress his message urging legislation to prevent interlocking directorates, to abolish monopoly and to control the issue of stocks and bonds by railroads.

February 5—In an open letter to William L. Marbury, of Baltimore declares himself against free tolls for coastwise shipping passing through the Panama Canal.

To Boost Queen Annes County.

To co-operate with the Southern settlement and Development Organization, a club was formed in Centreville last week to boost Queen Anne's County. It will be the purpose of the association to bring this section to the attention of manufacturers.

The following officers have been chosen for the club: Richard T. Earle, president; S. Charles Walls, secretary-treasurer; William McKenney, J. Fletcher Rolph E. M. Forman, H. W. Chambers and W. C. Orrell, executive committee.

A WILL AND A WAY.

How a Great Sculptor Insisted Upon Getting Recognition.

While still an unknown, struggling student, Carpeaux, the famous sculptor, determined to get his work and his name before the public, so he sent a bas-relief that he had just finished to the Salon in the hope of gaining the notice of Napoleon III.

The subject he had chosen was "The Surrender of Abd el Kader to Napoleon III." He labored so hard over the work that he fell ill. He lay on a sickbed in the hospital when the news came that the Salon jury had accepted the bas-relief and would hang it at the approaching exhibition.

Unfortunately "Abd el Kader" was so poorly placed in the Salon that it entirely escaped the notice of public and emperor alike. Carpeaux was not discouraged. He was no sooner out of the hospital than he heard that the emperor was to visit some cities of northern France. Immediately he packed the cherished group and set off for Valenciennes. When the emperor entered the city hall of that town the bas relief was exhibited at the entrance. Napoleon inquired about it. Unfortunately, Lemaire, the deputy from that district, was something of a sculptor himself and of a jealous disposition as well.

"Bah!" he replied. "An uninteresting piece: the work of a student." The emperor passed on.

Undaunted, Carpeaux repacked his work and set off for Lille. There the collapse of the ballroom floor put a stop to the festivities and to the emperor's visit. Carpeaux started for Amiens, only to be arrested as a suspicious character and to have his precious bundle confiscated. He succeeded in proving his innocence and immediately hastened to the archbishop, who gave him permission to exhibit the group at the cathedral gates.

The emperor, deep in thought, entered the church without glancing to right or left. Again "Abd el Kader" had failed to attract Napoleon's attention. Carpeaux now decided to risk everything on one chance.

The next day the emperor, with his usual retinue, visited a local exhibition. They were examining some paintings when suddenly a young man pushed forward and halted before Napoleon. Pointing to the bas-relief of "Abd el Kader" he started to speak, but before he could utter a word he was surrounded and hustled to one side. A great hubbub arose, for every one thought that it was an attempt on the emperor's life. Finally, the young man, still struggling with his captors, managed to shout above the clamor, "I, Carpeaux, am the author of that group!" And again he pointed to the bas-relief. Gradually calm was restored, and Napoleon examined the work which the sculptor had so dramatically brought to his attention. He was delighted with it and purchased it on the spot. Carpeaux's reputation was finally established!—Youth's Companion.

Subscription to the Transcript $1 per annum.

FREAKISH SHOWS.

Stage Fiascos In the Old Days In the Metropolis.

A SINGLE NIGHT "OTHELLO."

Wolfsohn Turned the Play Into a Near Riot and Never Acted Again—George Rignold's Melancholy Romeo to Six Ambitious Amateur Juliets.

The freak play or the performance that is a travesty is little in evidence today, but it does not seem so long ago when a slump in business sometimes emboldened even the most conservative of theatrical managers to resort to extraordinary measures to attract at least one capacity audience.

One of the early freak performances was intended as an event of great artistic value. The late Henry Wolfsohn, who afterward became famous as an impresario, aspired to the great Forrest's mantle. The great tragedian was playing at Niblo's Garden in "Othello" and Wolfsohn, then twenty-two, had saved a little money with the idea of purchasing the privilege of appearing as the Moor in New York once at least. His ambition appealed to Marie Seebach, the German actress, who was appearing in that year (1868) at the Theatre Francais on West Fourteenth street. Wolfsohn paid the manager $1,000 for the privilege, besides himself selling out the capacity of the theater.

Although the audience was composed chiefly of his friends and relatives, the portrayal was so ludicrous that a riot seemed imminent and was only prevented through an appeal to the audience from Mme. Seebach to consider her own position. Wolfsohn never trod the boards again.

The next year in the same theater opera bouffe was the rage, owing to the tremendous hit of a comedian of the name of Gabel, who appeared as one of the two gendarmes in "Genevieve de Brabant." Gabel's popularity was so great that a benefit was tendered to him. He decided to present "Genevieve" as a travesty, the male principals assuming the female roles and the women those of the men. The house was sold out one hour after the advance sale opened. Speculators reaped a harvest.

The audience began to laugh before the curtain rose, the conductor was greeted with roars of merriment. Even the ushers were grinning in anticipation of a festival of fun. When Gabel appeared elaborately gowned as Genevieve it was fully two minutes before he was allowed to sing the beautiful serenade number. He, too, was bursting with laughter. The same reception greeted each of the principals, but from then on the performance was about as enlivening as a funeral. The theater was half empty before the act ended. Gabel said the next day that he would gladly give back the $5,000 it yielded if he could forget the experience.

It was fifteen years before anything of this nature was attempted again. This time it was for the late Maurice Grau, who had suffered many reverses, that the benefit was organized at the Academy of Music. Grau himself arranged the program, the feature of which was a travesty of the first act of "La Grande Duchesse." The great Aimee, queen of opera bouffe, was cast for General Boum, the ponderous M. Duplan played the Duchess, and the droll M. Mezieres was Wanda. Seats brought as much as $15 each. The house was crowded, but, alas, the fiasco was even more complete than at Gabel's benefit.

Booth's theater, then at Twenty-third street and Sixth avenue, was the scene of the next freak performance. George Rignold, famous as a matinee idol, was attracting all New York to see his "Henry the Fifth." Joseph Tooker, an ingenious showman, if ever there was one, conceived the idea of a special matinee of "Romeo and Juliet," with six amateurs to appear as Juliet. Rignold was the Romeo. Such a scene as was on view on West Twenty-third street that matinee day was never witnessed before nor since. As early as 9 a. m. the lobbies were packed, and the line to the box office reached to Broadway.

At noon at least 3,000 women were congregated in front of the theater, and the management, fully awake to conditions, commissioned "big" Jim Brown, king of ticket speculators of that day, to "work the line." This Brown did so well that 4,200 persons, 95 per cent women, were packed into a playhouse seating 1,800 comfortably.

The performance itself was so bad that Rignold would have quit in the fourth scene but for Tooker's plaintive plea to stick it out. Tooker's idea had been that the Juliets would be so bad that they would be funny, whereas five of them were just rank incompetents. The sixth Juliet was none other than Marie Wainwright, who distinguished herself all the more by the contrast. Miss Wainwright was immediately engaged as a professional and quickly became a star.—New York Sun.

A Sense of Humor.

Dr. Ingram, bishop of London, once declared that a "sense of humor is essential to success. If a young man has no sense of humor I would keep him at college until he got one."

Nature.

Nature is just toward men. It recompenses them for their sufferings; it renders them laborious, because to the greatest toils it attaches the greatest rewards.—Montesquieu.

Regret is of little good except as a milestone at the beginning of a steady ascent.

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