

**THE RULING  
MADE BY COURT**

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Is Involved.**

**THE OUT FIGHT ENDS**

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State Law Is  
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C., Dec. 4.—The State  
in a decision handed down  
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holds that the corporation it-  
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the opinion affirms the ac-  
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penalty suits of \$500 each  
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brought against the state, which  
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by Justice Clark, who holds that if  
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Justice Brown, in a concur-  
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**Death Ends Life Battle of Sugar King.**



**HENRY O. HAVEMEYER.**

**NEW YORK, Dec. 4.**—Henry Osborne Havemeyer, president of the American Sugar Refining Company, died today at his country home, Merrivale Stock Farm, at Commack, Long Island, of heart failure following an attack of acute indigestion on Thanksgiving day. When death came Mrs. Havemeyer, her son Horace and her daughter Electra and Dr. L. C. Frisbell were at the bedside.

This evening the body was brought on a special train to this city, where it was removed to the Havemeyer town residence. In 1897 Mr. Havemeyer attracted wide attention by refusing to answer cer-

tain questions put to him by the United States Senate committee which was investigating the sugar industry.

He was indicted and tried for contempt. After a long legal battle he was freed. He engaged in a hard fight with the Ar-buckles for the control of the sugar business, and when it was over the position of his company was strengthened. His estate is said to amount to many millions of dollars, and he was considered one of the wealthiest men in New York. Mr. Havemeyer in 1883 married Louise W. Elder, who was the daughter of his partner in the sugar business. His wife and four children survive him.

**BUILDING INSPECTOR INJURED.**

**Section of Floor of Burned Saloon Gives Way Under Him.**

City Building Inspector T. A. Winterrowd was painfully injured yesterday while looking over the scene of yesterday morning's fire in the Barthel saloon

**NEEDS MONEY TO BE MARRIED**

**Man Denounced by Friend Explains Why He Couldn't Pay Board Bill.**

Edward Troutman, who once held such strong friendship for James Showalter that he took him into his home after the wife of the latter had died of smallpox.

**Music and D**

**THEATERS.**

**English's**—“The Walls of Jericho” evening and Friday evening. “Classmates” afternoon and evening.  
**Park**—Charles Grapewin in “The Evening of Mr. Pipp,” remainder of the week. Matinee daily.  
**Grand**—High-class vaudeville remainder of the week. Matinee.  
**Majestic**—Stock company remainder of the week. Matinee Thursday and Saturday.  
**Gayety**—Burlesque: “The Cuckoo” remainder of the week. Matinee.  
**Empire**—“The Parisian” remainder of the week. Matinee.  
**MUSIC.**  
**The Odeon**—Metropolitan Music Orchestra concert, 8 p.m.

There is no more versatile American stage today than that of Mr. Goodwin, who has essayed all that Shakespeare to farce has also made good in all that he has undertaken, but it is in that class of plays in which he endeared himself to the public some years ago that he has like him most. Yesterday afternoon he appeared at English's, and selected two of his best vehicles for the entertainment of Indianapolis. It seems a pity that he should not have been rewarded by larger success, for what they lacked in number was made up for in enthusiasm and talent, and some compensation to the audience.

Yesterday afternoon Mr. Goodwin presented “When We Were Young,” a brilliant play written for him by Mr. Esmond. Mr. Goodwin seems to breathe the very spirit of the play, and his work as Richard is healthy, happy and lovable. Mr. Goodwin is a constant delight, but he really rises to the occasion in those scenes where the power in those scenes who moment he gives the faintest of pathos. His method is to make a deep and lasting impression.

The story of “When We Were Young” is too well known to need a casual review of it. It has been seen in Indianapolis when it has been presented by other players, but it is always a treat when Mr. Goodwin heads the cast. Mr. Goodwin's role is a rare one. It offers the actor a chance to display his versatility. These chances Mr. Goodwin has used graciously. The attitude of the guardian of the son of the house is the keynote that best defines his character. His clothes are as good as his practice many in order that the boy should have an advantage and that he would break in on the regular cast for his maintenance by an equally interested in his work. When Mr. Goodwin gives his fondness for the boy he has out his heart and his voice of pride that carries with it a meaning. But when he has placed all the fond hopes that are placed in him, the scene becomes fully dramatic and Mr. Goodwin fully gives those deeper feelings.

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