LETTING THINGS SLIDE.

AN EXTRAORDINARY AMOUNT OF CRIME LEFT UNPUNISHED, AS SHOWN BY A BRITISH GOVERNMENT REPORT JUST ISSUED.

Lord Desart, whose name is familiar to Americans as the father of Mrs. W. Bayard Cutting, jr., the only titled daughter of the British aristocracy, married to a citizen of the United States, has within the last fortnight issued his annual report as Director of Public Prosecutions for the United Kingdoms of Great Britain. It is an extraordinary document, for it shows that in the twelve months which have lately come to a close, the Earl, whose office is analogous to that of a District Attorney in this country, undertook the prosecution of only 449 cases, a large proportion of which were capital offences, while not a few were for breaches of special acts of Parliament, such as "the Metalliferous Mines Regulations act," and violations of the new statutes relating to company mongering and promoting. It is manifest, therefore, that an immense amount of crime remains unpunished, and that it is the exception rather than the rule for offenders to be brought to justice. Indeed, it may be said without exaggeration that for every instance of a rogue being brought to justice by the State there are thousands who go scot free. It is only fair to say that this condition of affairs is in no sense due to any negligence on the part of Lord Desart, but to the refusal of the Treasury to place at his disposal the funds requisite for an efficient service in this branch of the administration, the budget of which is limited to $125,000 a year, of which he himself and his three principal assistants take $40,000 in salaries. It is ridiculous, of course, to imagine that any adequate results can be achieved with such a small outlay. But the Treasury seems to assume that it is the duty of the individual citizen and not of the State to prosecute, and that, save in capital cases, the government should not be called upon to undertake the expense of prosecuting crime unless the latter is perpetrated against the State—that is, the commonwealth.

Lord Desart is handicapped in any action that he might be disposed to take in the nature of an appeal either to the government or to Parliament for greater liberality on the part of the Treasury by the fact that he is an official, not of the Department of the Interior—that is, the Home Office, which controls the police, the prisons and the Criminal Investigation Bureau—but of the Treasury itself, his title being "Director of Public Prosecutions and Solicitor to the Treasury."

Unfortunately, the general public does not live up to the expectations of the Treasury in the matter of individual prosecution of crime, which consequently enjoys immunity to such a degree as to constitute an encouragement, nay, even an invitation, to do wrong. There are many reasons why citizens do not care to prosecute at their own expense those who have committed crimes. In the first place, there is the cost, which is looked upon in nine cases out of ten as throwing good money after bad, and as not being worth the traditional candle. Then there is the trouble, the inconvenience of having to appear in court, and to sit through long and tedious proceedings, while, lastly, there is the dread of publicity, and of having one's entire life subjected to the most searching investigation on the part of the counsel for the defence, who, of course make it a business to place an evil construction upon everything that is capable of a twofold interpretation—and what is there that is not?

It will be seen from this that there are many considerations to prevent the better class of citizens and the most reputable members of the community from undertaking individually the prosecution of crime, even when they themselves have been the victims thereof. True, occasionally some one will be found who feels himself prompted by an overpowering sense of public duty to take steps toward having justice done. But as a rule, one experience of this kind is sufficient. What may be described as civic patriotism receives no encouragement, but very much the reverse, from the exponents of the law, from the government officials and even from the public, and everything contributes to influence him in the direction of "letting things slide."

This state of affairs, which prevails to much the same extent in the United States, is rendered still more unfortunate by the fact that this "laisser aller" policy of the individual citizen is shared to a great degree by government and municipal officials, by those very functionaries, indeed, who are intrusted with the prevention and the punishment of crime. The policeman who carefully looks another way when he knows that an offence is being committed lest he should be forced to arrest the perpetrator, and to spend in court the time that he would otherwise be free to devote either to necessary sleep, or to his family, has his counterpart in every grade of the official service, and numerous clever pleas are put forward in excuse of this attitude, among the most specious being that public interest is harmed rather than benefited by the publicity incident to a prosecution and a trial.

It cannot be denied that there is something in this assertion. For all criminalogists are agreed that the increase of anarchical outrage has been largely due to the manner in which the craving for notoriety invariably displayed by those guilty of anarchist crimes has received satisfaction through the popular attention accorded to the trial and punishment of the offender. The publicity attached to legal proceedings against the criminal likewise imparts ideas of crime to those who have been until then ignorant of that particular phase thereof, while it has been observed that the trial of any offence that is in the least degree sensational or calculated to strike public imagination is invariably followed by a number of other crimes of the same character perpetrated by individuals more or less morally unbalanced, who have been excited by reading a record of the proceedings in court. There is much to be said in favor of all these pleas which, however, may be successfully met and defeated by the indisputable argument that the pleas themselves tend to promote the immunity of crime, and therefore, ipso facto, encourage its commission.

In Germany, in Austria, and in all Continental countries where the Code Napoleon constitutes the fundamental basis of national jurisprudence, there is far less of this policy of "letting things slide," as far as crime is concerned. True, there is the same amount of what may be described as "hushing up" as in England and the United States in cases where the parties implicated are able to command the necessary amount of influence in official quarters. But aside from this there is very little of the "laissez aller" policy on the Continent in the matter of offences against the laws of the land. This is due to several causes which are worthy of consideration in this country. One of them is the practice of subjecting every infraction of the laws, no matter how trivial, to what is known as a "procès verbal," a name unpleasantly familiar to every American who has travelled abroad, and which serves to recall to him endless vexation and annoyance.

The "procès verbal" is nothing more nor less than the placing on official record of any act of disobedience to the law. If a murder is perpetrated the policeman who first appears upon the scene, as well as the other authorities who are summoned to the spot, makes an official report, and if an American tourist attempts to smuggle a handful of cigars into Paris, or one of his children ventures on the grass of, say, the Parc Monceaux, the Custom House officer in one instance and the park keeper in the other will at once draw up a "procès verbal" against the offender.

Now, all these official reports have to be acted upon, and cannot be relegated to the limbo of oblivion without special orders from those in high authority. They must all be dealt with according to law, and a further written report must be furnished by those to whom they have been referred, as to what has been done in the matter. If they concern anything in the nature of a crime, they are at once turned over to the Procureur-Général, who in France occupies the same position as Lord Desart in England, and as a district attorney in this country. He then assigns it to one of his hundreds of deputies for careful magisterial investigation. The result of this inquiry, which is of a most searching character, is embodied in another report on the strength of which the Procureur-Général decides whether or not there is any ground to take further action in the case, and if so the nature of the action. This decision takes the form of yet another "procès verbal," which ultimately reaches the Minister of Justice, who calls the Procureur-Général to strict account in the event of his having "let things slide" without good and valid cause. Inasmuch as the ranks of the French magistracy, in which are included the Procureur-Général and all his army of deputies, are tremendously overcrowded with young lawyers whose only hope of promotion is in the acquisition of a reputation for diligence, and for allowing nothing to escape, it naturally follows that the degree of immunity enjoyed by criminals in France and elsewhere on the Continent of Europe is very much smaller than in England, and even than in the United States.

While it would be out of the question to apply either in England or in this country the searching methods of dealing with crime that are in vogue in France and on the Continent, since these methods are altogether obnoxious to the popular sentiment of English speaking races, yet the remissness of the British and American authorities in prosecuting and punishing lawlessness might be supplemented to a greater degree than at present by those very excellent institutions, the surety companies, which make it a point of running to earth, no matter at what expense, any one who has been guilty of robbing or otherwise injuring their subscribers and clients. The knowledge that a surety company is prepared to spend thousands upon thousands of dollars in following to the uttermost parts of the earth and in bringing back for prosecution and punishment the perpetrator of a theft of even so small a sum as $10, constitutes a powerful deterrent from dishonesty. It is a system which has its counterpart in China, where the guild of compradores makes itself financially responsible for every one of its members, who are therefore employed as cashiers by all the European and American houses of business in the Orient. The compradores are never dishonest, because they know that if they pilfer even a single dollar they will be subjected to horrible punishment by the guild, and in the writer's stay in China he heard of only one case of a Chinese cashier of a European bank absconding. Within twenty-four hours after his flight the guild had refunded every cent of the money, and a few months later furnished indisputable proof of the fact that its emissaries had tracked the absconder thousands of miles to the most remote corner of the empire, and there had wreaked such terrible vengeance upon him as to inspire wholesome dread to all other compradores who might be disposed to imitate his dishonesty.

The development, therefore, of this system of surety companies, and its extension so as to cover every branch of crime, may be recommended as the only available remedy both in England and in the United States for the neglect of the authorities to prosecute infractions of the law and as the best means to counteract the disposition on the part of the officials to "let things slide."

EX-ATTACHE.

SOUTH ORANGE'S SPITE FENCES.

THE DELAWARE, LACKAWANNA AND WESTERN BUILT ONE, AND A. W. MANDA, A NURSERYMAN, "RETORTED" WITH THE OTHER.

The Delaware, Lackawanna and Western Railroad and A. W. Manda, a nurseryman and florist of South Orange, N. J., are furnishing considerable diversion for Mr. Manda's townsmen. Several years ago the railroad offered, it is said, $1,000 for a little gore of land on the southeast corner of Mr. Manda's nursery grounds. It is confidently asserted by nearly everybody familiar with property values in South Orange that the price was somewhat in excess of a reasonable rate, but Mr. Manda declined the offer. Since then Mr. Manda has bought land on the opposite side of the railroad, between Second and Third sts.

The railroad has been equally thrifty, and has acquired a tract of land adjoining on the south Mr. Manda's original holding. On this land it erected a roundhouse, and, later, a signal tower within a few feet of Mr. Manda's fence. Trees growing on the Manda place obstructed a view of the tracks to the northward, and Manda was asked to lop off the overhanging branches. He declined, and the railroad company, so Mr. Manda says, cut them off. This the company neither affirms nor denies, but admits that the offending boughs have disappeared.

Mr. Manda also wanted favors. He had an extemporized crossing from his lands east of the tracks to those on the other side. The wires from the signal tower interfered with this passage, and he sought to have the railroad maintain a crossing for teams where Valley-st. would be if cut through his property. The railroad, remembering Mr. Manda's attitude concerning the overhanging boughs, refused his request, and to emphasize its objection to a crossing between Second and Third sts. erected a high picket fence along the dividing line between its right of way and Mr. Manda's nursery. This fence was painted a brilliant red.

Whether the color offended Mr. Manda or he simply decided that two could play at fencing, is not clear, but on Monday he erected close to the signal tower a fence which cut off more view than the lopped off boughs which went before it had ever obscured. This fence was about twelve feet long and more than twenty feet high.

On Monday night the fence fell. Mr. Manda says the railroad company pulled it down with a locomotive. The railroad company, in its corporate capacity, grins and remarks that the fence must have been imperfectly constructed, as it fell while a locomotive was passing. On Tuesday Mr. Manda rebuilt the fence, and on Tuesday night it again fell. Mr. Manda avers that the railroad sawed off the posts close to the ground.

On Wednesday Mr. Manda again rebuilt his fence. He erected stout poles, and braced them strongly at such a height that the fence will fall on the signal tower if pulled down one way, and tip up and kick it viciously if pulled the other. He has guarded the posts from predatory saws with a network of barbed wire, and has stationed a man to watch the creation of his genius. As a further precaution Mr. Manda keeps a sharp eye on his watchmen. The railroad company says the guard is armed, but Mr. Manda diplomatically asserts that he has carefully instructed his man not to shoot anybody who keeps away from the fence.

KRAG RIFLES FOR THE GUARD.

Colonel N. B. Thurston, inspector of small arms practice and ordnance officer on the staff of Major-General Roe, hopes to obtain a supply of twenty Krag-Jorgensen rifles from the War Department for each regiment in the State. These rifles are to be used for team practice, and then, so far as the rifles are concerned, each organization will be able to shoot on even terms. At the competitions held at Creedmoor last week the teams from the 7th, 12th and 71st regiments had six members each using the Krag rifles, while other teams used the Springfield, and the latter proved inferior at the longer ranges. It is the intention of Major-General Roe to have the entire guard armed with the Krag rifle eventually, but a sufficient supply cannot be had from the War Department, it is thought, for several years. Meanwhile, if each regiment has a few of the rifles in the hands of its experts, they can become accustomed to their use, and will be valuable instructors in the working of the new arm when the full supply is received.

THE TIME OF REHEARSALS.

THEY ARE GOING ON ALL OVER TOWN.

GENERALLY UNATTRACTIVE SPECTACLES—THE SILLY OPERETTA AND THE ABSURD BALLET REHEARSAL.

It is the time of preparation in all theatrical affairs. What the early spring is on the farm, the late summer is in the playhouse. It is now that the plays which are to bloom and bear fruit all over the country through the winter, or are to try to, are carefully nursed and trained into shape and made ready to produce their harvest. To continue the simile, New-York is the nursery for most of the country. The young sprouts are planted and reared here, and then the plants are set out through the land to flourish as they can.

Not to put too fine a point upon it, every place in town which can accommodate rehearsals now has rehearsals. They are not confined to the stages of theatres; they are held in the lobbies as well, and in halls all over town, wherever there is a piece of floor to be hired big enough to represent a stage. New-York does not have to suffer from the performances of all the plays which are put together here. The city is simply the chief source of supply for the dramatic market all over the country, and dozens—one might almost say hundreds—of companies are organized here every year, and hundreds of plays are prepared which the people of New-York never see at all. It is the market place for plays and actors. Actors who never get a metropolitan engagement are hired here at the beginning of the season, and are brought back here at the end of it. It is a convenience for the managers to have them all in one place, where they can be looked over and the selections made.

When the companies are selected, it is also a convenience to have the rehearsing done in New-York, where all the people live when they are at home, and where better facilities can be found, even at this crowded time, than in the smaller cities, where there is no great market for dramatic material and talent. Hence this multitude of rehearsals, out of all proportion to the actual histrionic activity of New-York. Of course, the companies which are actually to occupy the New-York theatres have their own rehearsing to do at this time, and they have the use of their own stages at the choice hours of the day. While the company which is attached to the theatre or which is to be the first to play in it is rehearsing on the stage, some other company is trying to learn to understand itself in the main lobby, and if there happens to be any other room fifteen feet square in the building it is likely enough that a third company has possession of that. When these several troupes have worked at their forthcoming productions till they drop to the floors from exhaustion, each stage manager shouts out the hour at which the labor will begin again, the actors straggle off to get a little food or sleep, and new sets take their places and begin the dreary practice of other plays.

All up and down Broadway, in the theatrical region, this is going on, but this is merely the centre and core of the work. Away up in Harlem, down in the Bowery, over on the East Side, across in Eighth-ave., concert halls, assembly halls, lodge rooms, and even unoccupied lofts are in use for rehearsals by companies which have been unable to find any places in theatres.

To the uninformed there is a good deal of glamour about a theatrical rehearsal. It is only glamour—nothing more. It is the charm which wraps about things unseen and mysterious. The reality of a rehearsal—that is to say, of an early rehearsal—is about as commonplace, about as dull, as uninteresting, as tiresome, as stupid, as any exhibition in the world. There is none of the brightness, the sparkle, the movement, the animation, the spirit of the finished play about it, even supposing that the finished play itself is going to have these qualities. The actors stand about the stage in their street dresses and talk. The stage manager sits at a little table close to the footlights, which are not lighted. The actors speak for the most part in their natural voices. There is little stage business, and what there is cannot be understood by any one who is not thoroughly familiar with the play, because there is no scenery, and there are no properties, and there are no appropriate costumes, so that it is impossible to tell the king from the gas man or the heroine in search of her child from the head charwoman. Besides, it is so dark that it is almost impossible to distinguish faces from the back of the house. The actors who are not connected with the part of the play which is going on do not necessarily leave the stage, and it is sometimes scarcely possible for an outsider even to discover how many and which persons are supposed to be taking part in the scene. The enthusiasts who wish that they could be admitted to a theatre to see the fascinating details of the preparation of a drama might as well save their wishes as it is intended to be enjoyed, could see rehearsals instead of performances they would pay their money, if necessary, to be allowed to stay away and the stage door would be deserted.

for something more worthy of them. There are few worse bores than an early rehearsal.

And if there is one sight in the world which is sillier than another, it is a rehearsal of the chorus for an operetta. It is absurd, without being entertainingly funny. Sad looking middle aged men and women, in cheap street dresses, walk about in lines, file up the sides of the stage and down the middle, meet and separate, nod their heads and wag their fingers at one another in unison, and conduct themselves generally like solemn lunatics. When they are in their costumes of peasants or sailors, or dragoons or courtiers, it all seems right and orderly, and effective and pleasant. It is natural that such persons should drink air out of brown tincups, which they have previously been holding upside down, but to see staid looking city men and women, in duck trousers and shirt waists, drinking nothing out of nothing, looks as if a cruel fate were forcing them into humiliatingly foolish positions for their livings.

There is one rehearsal which, till one begins to get used to it, presents a grotesquely amusing appearance. This is the rehearsal of the ballet. The differences between the preparation and the result are more striking than in other rehearsals, because the final effect is intended to be so dainty, so graceful and so bright, and the preliminaries look so poor, so cheap and so shabby. This is not so apparent as sometimes happens, in the cut here shown of a ballet rehearsal at the New-York Theatre, because that house naturally has the pick of the ballet forces which the city affords, and the usual look of utter and disheartening commonplaceness is not so marked.

But consider a rehearsal of a ballet for some smaller entertainment, or for some of the enormous spectacles which now and then occur and require the services of a great number of dancers. An important difference between the work of rehearsing a ballet and rehearsing anything else is that, while the ballet dancers do not have their stage costumes to wear, and would not want to wear them if they had, they cannot wear street dresses, because they could not dance in them. The consequence is that every dancer wears a dress of her own devising. Out of fifty dancers there may be one in some sort of becoming gown, but the chances are against it. Many wear practice skirts, perhaps the refuse of the stage clothes of some former ballet, and the off color hues of these, in the pitilessly truthful daylight, are dreadful beyond belief. Others wear their regular clothing, merely retaining as amount for the freer exercise of the limbs. Then the room being chilly, it is found that they need protection while they are awaiting their turns under the eye of the master, so they put on their cloaks, throw shawls over their shoulders, pick up a man's coat—put on anything which will keep out the sudden chill and make an especially violent contrast with the tights which appear below. Add to this that every one of them is dishevelled, and that every one looks quite her age—and that means something, in the case of a ballet—and you have the picture, if your imagination is capable of it. The ballet master must have a brilliant imagination, indeed, if he can look upon the rehearsal and see through it what the spectacle itself is to be.

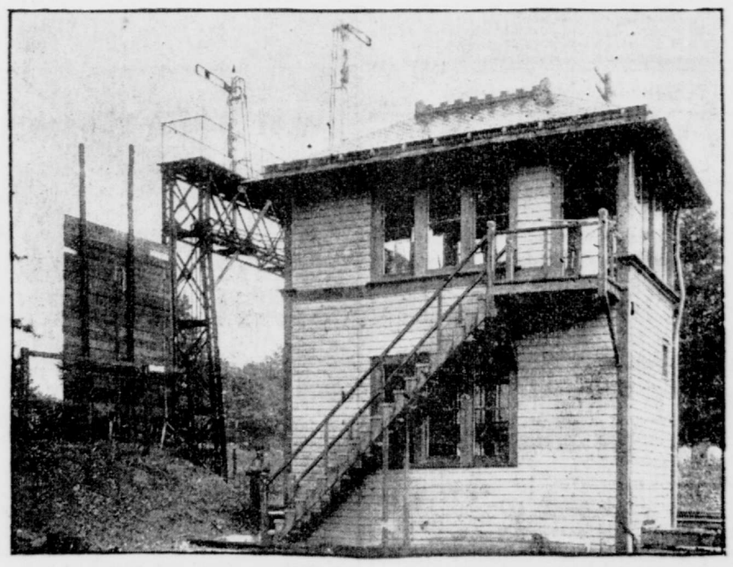
"Why will you never, never, have a pretty ballet, a fairly young ballet?" a manager of spectacles was asked.

"It's no use," he answered wearily. "You can hire a young ballet, but it won't stay. I opened a show once with a young and pretty first line but it wasn't two weeks before that line was all gone. I hired another, and that went the same way. I had to fall back on the staid, old dancers who had been in the ballet for years."

The moralist is at liberty to muse on this statement and get out of it what he can. But if the silly class of ballet enthusiasts, those who devote themselves to the admiration of individuals of the corps, instead of enjoyment of the spectacle

REHEARSING A TABLEAU.

For one of the ballets soon to be produced at the New-York Theatre.



W. A. MANDA'S SPITE FENCE AND THE SIGNAL TOWER, SOUTH ORANGE, N. J.

GLEN ISLAND STILL ATTRACTIVE.

Glen Island was never more attractive than now. The aim of the management to keep it free from undesirable patronage is evidenced by the presence of thousands of women and children, who spend the day at the Museum, Aquarium, Zoo, Klein Deutschland, the Clambake, and in watching the exhibitions of the Brule Sioux encamped on the island.

ANNUAL BALL AT THE NEW MAGNOLIA.

Magnolia, Mass., Aug. 24 (Special).—A finer evening for the annual ball of the New Magnolia, which was given on Wednesday, could hardly be imagined. The summer population turned out in force on the sounding of the fanfare from the tower of the hotel. The decoration of the whole public part of the house was effective. Great masses of oak boughs hung in profusion from every available place; the corridors, the parlors, the reading room—in fact, every room on the first floor—presented an attractive appearance. In the ballroom itself were green clusters of oak, which formed a setting for the yellow blossoms, lending a touch of gold to the spacious room.

Among recent arrivals at the New Magnolia from New-York are Charles J. Farley, J. M. Mayer, Mrs. A. G. Wood, H. W. Wheeler, T. Farley, L. C. Benedict, R. H. Simpson, Mrs. H. R. Eddy, Miss F. C. Eddy, Mrs. D. Naylor, Miss A. E. Shoeman, Mrs. Melvin, Miss Corse, H. Corse, Mr. and Mrs. William Cistor, Mr. and Mrs. J. A. Rogers, Mrs. W. C. Ashwell, Thomas W. Ashwell, E. S. Bailey, Mrs. C. L. Van Gaudt, Reginald D. Woodard, Mr. and Mrs. E. T. Watson, E. Norwell, Mrs. F. K. Jones, Mrs. W. F. Brooks, Mrs. J. H. Flagg and Miss A. B. Jones.

ADJUTANT OF THE STATE TEAM.

Captain William H. Palmer, of the 7th Regiment, who occupies the position of inspector of small arms practice of that command, has been appointed adjutant of the State team to shoot at Sea Girt, N. J., between August 30 and September 7. Lieutenant Thurber A. Brown, of the 30th Separate Company, will act as a coach for the team, which will be in charge of Colonel N. B. Thurston, of General Roe's staff.

NOTES OF THE STAGE.

The season of the Grand Opera House opened last night with a performance of the musical farce "A Runaway Girl," which is well known to the New-York public through numerous previous engagements at other theatres. The company presenting it included Arthur Dunn, Miss Clara Belle Jerome, Miss Celeste Wynn, Miss Sadie Kirby, Miss Rose La Harte, Mrs. A. Sheldon, George Denick, Walter Clifford, Maurice Abbey and Joseph Miller. The farce will be continued through the coming week. There will be a matinee performance on Wednesday at popular prices.

The present week will be the last of the engagement of Francis Wilson and his company in "The Strollers," at the Knickerbocker Theatre. After leaving Manhattan the work will be presented on the road, with exactly the same cast as here, the tour beginning in Brooklyn.

The Svengalis to-morrow enter on the fifth week of their engagement at Hammerstein's Paradise Gardens. Goleman's dogs and cats have been retained. A new addition to the bill will be the first appearance of the Taylor Twin Sisters, who do a musical skating act, playing on violins while performing feats of skating. All the other features of the bill still remain. There will be the usual Sunday night concert.

The farce "Are You a Mason?" will begin its second week at the Garrick Theatre to-morrow night and will be continued for a short time longer, beginning its season's tour early next month.

The closing concerts of the season will be given by the Kaltenborn Orchestra at the St. Nicholas Garden this week. The following programme will be given to-night:

Overture, "1812" ..... Tschaikowsky
"Good Friday Spell," "Parsifal" ..... Wagner
Violin solo, Polonaise Brilliante in D Major .. Wieniawski
Miss Ida Branth.
Symphonic poem, "Orpheus" ..... Liszt
String orchestra, octet ..... Mendelssohn
a. Andante. b. Presto.
Song, "Heaven Hath a Tear" ..... Kucken
Mrs. Frederick Dean.
'Cello obligato, Louis Heine.
Waltz, "Artistic Life" ..... Strauss
Overture, "Midsummer Night's Dream" ..... Mendelssohn
Scandinavian songs.
a. "Last Night" } ..... Kjerulf
b. Synnore's Song }
c. "Ich Liebe Dich" ..... Grieg
Mrs. Frederick Dean.
Larghetto, Symphony No. 2 ..... Beethoven
March, "La Reine de Saba" ..... Gounod

Tony Pastor's bill for this week comprises the following: Stinson and Merton, Dixon, Bowers and Dixon, Burt Jordan and Rosa Crouch, dancers; Barton and Ashley, in a sketch entitled "Canal Boat Sal and the Walking Delegate"; Carr and Jordan, in a singing sketch; the Adonis Trio, Stewart, Scanlon and Stevens, in an original sketch, introducing singing; La Petite Josephi and her company, in "Editha's Burglar"; Tascott, Miss Helen Jackson and Miss Maud Douglass and Prince Albene and Miss La Brant, the Vedmars, in a comic gymnastic sketch; the Franklins, the Whirling De Muths, in dancing specialties, and the American vitagraph, with new views.

The Eden Musée has a large and varied assortment of moving pictures. The daily concerts are enjoyable, and distributed throughout the central hall, the American Gallery, the winter garden and the Chamber of Horrors are the groups and figures which give the title of "All the World in Wax."

The melodrama "The Mormon Wife" is continued this week at the Fourteenth Street Theatre. Last week it drew large audiences, which appeared to be well pleased.

"The Widow Bedotte" will be the offering of the Proctor company at the Fifth Avenue Theatre, and "In a Dressing Room" will be acted. Between the acts and preceding and following the play there will be diverting vaudeville interludes, and the entertainment will be given continuously from 1 o'clock until nearly midnight. The Fifth Avenue is Mr. Proctor's only continuous theatre, the other houses closing from 5 until 7 p. m.

Two performances of "Incog" will be given daily this week, at the Twenty-third Street Theatre, the house closing for two hours at the end of the matinee. "Meadow Sweet" will be presented, in addition to several variety numbers. The vaudeville element supplies the waits between acts and keeps the amusement continuous.

Up in Harlem "Young Mrs. Winthrop" will entertain at the One-hundred-and-twenty-fifth Street Theatre. Bronson Howard's play is a marked departure from the broader works which the Proctor forces have been presenting.

"A Fair Rebel" will be the opening bill at the Fifty-eighth Street Theatre on next Saturday afternoon, and it will be in time to supply amusement for Labor Day pleasure seekers. Special arrangements will be made to entertain the holiday crowds at all of Mr. Proctor's houses.

Another bill has been prepared for the Cherry Blossom Grove, on the roof of the New-York Theatre, for this week. Many faces new there will be seen, including Ezra Kendall and Miss Blanche Sloane. Others who will be seen are Howard and Bland, Miss Reta Winfield, violinist; Hickey and Nelson, Ernest Hogan, William Gould, Mlle. Lotty, Madge Fox, the farce "Fun on the Beach" and the "North Star" ballet. The theatre will reopen on September 9 with "The King's Carnival" and a new farce entitled "Supper at Sherry's," by George V. Hobart and A. Baldwin Sloane; the new ballet, "l'Amour," and several other new features.

A novelty heads the bill at Keith's this week, namely, the character impersonator, Rauschle, who will present a new specialty, introducing scenic effects. Second on the bill are Sager Midgely and Gertie Carlisle, presenting that juvenile sketch, "After School." Others are Callahan and Mack, Jack Norworth, Louise Dresser, Robbins and Trenaman, Tom Clifford and Ed. Estus.

The season of the Castle Square Opera Company at the Broadway Theatre will begin on Saturday evening, September 14, with a performance of "Aida." The bill for the following week will be: Puccini's "La Bohême" on Monday, Thursday and Saturday nights and at the Wednesday matinee, and "Aida" on Tuesday, Wednesday and Friday nights and at the Saturday matinee.

The extravaganza which will be presented at Weber & Fields's Music Hall this autumn will be called "Holty Toity." The opening performance will be on September 5, and there will be an auction sale of seats and boxes on Friday afternoon of this week.

Miss Lulu Glaser will be the star this season in an operetta called "Dolly Varden." In her supporting company will be Van Rensselaer Wheeler, Richie Ling, Tom Daniel, Mark Smith, Miss Estelle Wentworth, Miss Ada Palmer Walker and Miss Amelia Fields.

CRACKS IN ST. PAUL'S.

MANY SMALL FISSURES DUE TO THE DRYING UP OF THE CLAY FOUNDATION.

From The London Globe.

There is probably no building in the metropolis for which Londoners have a greater veneration than that Valhalla of our national heroes, St. Paul's, which, from the time of the Saxons down to the present day, has been one of our chief sanctuaries of religion, thus linking us with the dim historic past. Alarmist paragraphs have appeared in certain newspapers at intervals as to the condition of the cathedral and these have aroused some public attention. A few years ago a further account was published of the alleged critical condition of the building, accompanied by a drawing showing the present "alarming" state of the southern transept at the triforium level, due, it was said, to the various burrowings made near that part of the foundations. With the object of getting an authoritative statement on the matter, a representative of "The Globe" called on Archdeacon Sinclair, who referred him to E. J. Harding, the clerk of works at St. Paul's, from whom much of the following information was obtained:

It may be said at once that there are numerous cracks in the Cathedral; in fact, the building "settled down" even in Sir Christopher Wren's time, and the famous architect had to carry out certain works for the purpose of remedying the evil. These precautions were continued for about one hundred years; iron ties were fixed in the walls where the cracks appeared, and the latter were carefully "stopped." The cracks, however, reopened at intervals, showing movement on the part of the building. It may be explained that the Cathedral, contrary to the generally accepted view, is not built on a bed of concrete, but on what is known as potter's earth—yellow clay—which needs moisture to keep it solid. If the clay is drained it becomes like powder, rendering the surrounding buildings very unsafe. Asked as to what had caused the recent fissures, Mr. Harding was very cautious in his reply, declining to give any definite opinion; but he stated that it had been known for many years that the walls of the building were cracking. When the District Railway was made, followed by the construction of the electric line from Waterloo to the City, and the numerous tunnelling operations carried out by various authorities, the cracks, which had been carefully filled up, again reopened, while others appeared. These were on the south side of the Cathedral, the nearest point to where the tunnelling work had been done. And it is a significant fact that the slight fissures in other portions of the sacred edifice remained practically stationary.

The Cathedral authorities are doing everything in their power to lessen the evil caused by the withdrawal of moisture from the clay. One of the windows in the south transept and the wall which is "vis-à-vis" to it are in the worst condition. The bars of windows just below the Whispering Gallery are slightly buckled, and underneath are several cracks; while on the corresponding side there are similar fissures, and in addition the cornice beneath has "settled down" at one end. A number of strong ties have been fixed in the walls on either side, and as the results of the movements of the building are imperceptible to the naked eye, ties of cement, which stand out about a quarter of an inch, have been placed across the cracks, so that the slightest movement will cause the cement to break, thus indicating at once the seat of the mischief. These ties of cement are examined at stated intervals, and if anything wrong appears steps are immediately taken to put matters right. It may be pointed out that experience has proved that the public works carried out during the last twenty or thirty years have had the effect of drawing away some of the moisture from the clay.

The foundation of St. Paul's is several feet below the floor of the crypt, or about fifteen or twenty feet lower than the street level. The proposed new electric line from the city to Kensington, which, if sanctioned, would pass under Carter Lane, close by, has caused some anxiety to the Dean and Chapter, for although in theory the driving of the shield (by means of which the clay is got out to make room for the "tube") is absolutely without danger to surrounding buildings, in practice it is not always the case, because it cannot be foretold what kind of strata is likely to be tapped, and even when the operations have apparently been successfully carried out fissures may appear years later in these buildings. The walls on the south side of St. Paul's, as has already been pointed out, contain many cracks; but owing to their slow development, it is very difficult to localize them. In no part of the Cathedral is there a great fissure, only a number of small ones, all tending in the same direction, thus increasing the danger by aggravating the older ones. As showing that the authorities are fully alive to the importance of keeping the Cathedral in thorough repair, it may be stated that there are about forty men, representing practically the whole of the building trades, permanently employed in carrying out what may be described as repairing work. These are, of course, in addition to those who are engaged from time to time in executing the larger alterations.

It has not yet been definitely decided what action the Cathedral authorities will take in view of the proposed new electric railway; in fact, great reticence is being observed in the matter; but it is understood that Somers Clarke, the consulting architect, has been in communication with a well known builder, and it may, we think, be taken as practically certain that the scheme will be opposed on the ground that it will tend to weaken the structure which the genius of Wren erected, and which is regarded as the central object, the very palladium of modern London.

FUNERAL OF CAPTAIN ROSS.

The funeral of Captain Charles H. Ross, an aide-de-camp on the staff of Governor B. B. Odell, which was held at the Broadway Tabernacle on Tuesday, was one of the largest that ever took place in that edifice. Members of the staff of the Governor and of Major-General Roe were present, and Captain Jacoby's company of the 8th Regiment, N. G. N. Y., acted as a guard of honor. Captain Ross was regimental quartermaster of the 8th. The officiating clergymen were the Rev. Dr. Dexter and the Rev. Dr. Gordon. Masonic rites were observed at the grave in Woodlawn by members of Lafayette Lodge No. 64, F. and A. M., while Captain Jacoby's company discharged military obligations.

The dead man was the only son of H. C. Ross, liveryman for the Fifth Avenue and Albemarle hotels.

CAPTAIN CHARLES H. ROSS.

Aid on Governor Odell's staff, who was buried last Tuesday with military honors.

Among those who followed the body to the grave were ex-Mayor F. L. Osgood of Norwich, Police Captain William Hogan, Mr. and Mrs. W. E. Hoagland, General George Moore Smith, Frank McAuliffe, of the Department of Charities; Thomas J. Gay, John Drennen, H. W. Dearborn and W. F. Manning.

LIEUTENANT VANDERBILT ACCEPTS.

Lieutenant Cornelius Vanderbilt, of Company G, 12th Regiment, recently elected, has informed Colonel Dyer that he will accept the office. This notification was in reply to the usual notice sent from headquarters to Mr. Vanderbilt that he had been elected. Companies E and G of the 12th will go on a joint outing to City Island on Saturday, to remain until September 2. Headquarters will be established at the Macedonian Hotel. There will be games of baseball, a tug-of-war and boat races, as well as drills and a parade.

Musical.

Mme. Louise Halcombe,
PRIMA DONNA SOPRANO.
VOCAL STUDIO, 16 WEST 22D STREET.

CARL E. DUFFT, Studio, 26 F. 22d St. Room 10. Tuesdays and Fridays.

HOBART SMOCK, TENOR. 45 West 32d St.

WM. H. BARBER, TEACHER OF PIANO. STEINWAY HALL.

ADVERTISEMENTS and subscriptions for The Tribune received at their Uptown Office, No. 1,242 Broadway, 2d door north of 31st-st., until 9 o'clock p. m.; advertisements received at the following branch offices at regular office rates until 8 o'clock p. m., viz.: 264 8th-ave., s. e. cor. 23d-st.; 152 6th-ave., cor. 12th-st.; Macy's, 6th-ave. cor. 13th-st.