NEWS OF THE THEATRES.

It will necessitate a trip to the lower Bowery before the seeker for absolute newness in the theatre bills can be satisfied this week. At the Broadway playhouses there will be good and welcome visitors, but their dramas will lack novelty. The season is not propitious for tests of new ventures.

The return to town of the Jefferson and Florence company at the Fifth Avenue is sure to be hailed with pleasure by large audiences, who will see "The Rivals" revived by the notable cast which last season got commendation at the Star. Mrs. Drew, Viola Allen, Frederick Paulding, the veteran Varrey, Denham, and Nash, all are certain of a cordial reception while for the joint stars there will be every evidence of public admiration and esteem. It is intended that "The Rivals" shall last through at least two of the company's three weeks in town; and if, indeed, it shall still give no sign of wear, it will be continued to the close of the engagement, thus leaving "The Heir at Law" for performance at a later time. The scale of prices is increased at the Fifth Avenue during this engagement, by the way—an action that has its business expediency, and will not be opposed by most theatregoers who can properly value a good performance. The Jefferson-Florence tour this season has been a handsome success from every point of view.

Salvini's second and final week at the Broadway will bring him forward in "The Gladiator," "Othello," "The Outlaw," and "Samson." If the Broadway has not been crowded thus far, it is probably due to the public's unwillingness to believe that the great tragedian is actually saying farewell to our stage. But his managers insist that he is never again to appear here, and, with that in view his audiences this week may be of a size commensurate with the significance of the occasion. To lose Salvini is to lose one of the foremost and broadest actors of our time, or of any other time. To predict that he can be replaced would be unsafe. The younger Salvini's essay this week will be as *Don Cesar de Bazan*, in Dumas's drama, on Wednesday and Saturday nights. The role would seem to be adapted to him, and the play must surely present him to better advantage than did "A Child of Naples." Next week the Broadway will have Hortense Rhea as its visitor. Her face will be new to a good many play patrons, because it is almost a decade since she appeared on a New York stage. As a star, she has worked industriously and travelled extensively, acquiring a wide circle of admirers who are faithful in their allegiance, but until this season she has lacked a play of originality and distinctiveness, and therein she has suffered. Her new piece, "Josephine, Empress of the French," is based upon historical events of much dramatic quality. Its writer is Alfred S. Havens, a New York journalist.

Until the end of the regular season there will be no other play than "A Midsummer Night's Dream" at Daly's. The revival of Shakespeare's delicate comedy is attended with so much of excellence as to warrant its retention until Daly's company depart for the tour that is to take them to England again. The representation has all the ornate pictures which helped to make a great success two years ago, with no impairment anywhere in them, while of the acting it is a fact that the improvement is positive. The changes in the cast are invariably for the better. The three elements of the play are now given with equal emphasis and consequently with a three-fold potency of entertainment. The sentimental group of characters includes Ada Rehan and Jean Gordon in the odd rivalry of *Helena* and *Hermia*. It is not always a dominant rôle which tests most severely an actress' capacity, but often a relatively unadvantageous one and Miss Rehan's distinction as *Helena* is much to the credit of her assertive beauty and talent. Miss Gordon the new *Hermia*, is a perfectly suitable player for the purpose, and her spirited performance fixes a status for her in this good company. The audiences find, as a companion of their favorite John Drew, an agreeable recruit in Eugene Ormond, and as the two lovers of the play are well impersonated. The buffoonery which Shakespeare put into "A Midsummer Night's Dream," by means of the amateur actors' absurdities, is here assigned to James Lewis, Charles Wheatleigh, Charles Leclercq, Frederick Bond, Edward Wilkes, and George Climer, and it is unlikely that six larger salaries were ever paid for it. That is a sordid method of valuation, but nowadays the dollars disbursed by an able manager in wages are likely to measure the quality of the acting so purchased. It was in the fairy portions that the former performance were less satisfactory than the test that now the *Oberon* and *Titania* are played by Isabel Irving and Kitty Cheatham, charming girls and clever actresses. From the stateliness of the Palace of Theseus, where Charles Fisher, George Clarke, and Adelaide Prince assist in giving dignity to the episode there enacted, to the uncouth burlesque of the mechanics' drama, there is a remarkable facility of transition from one phase of the comedy to another. The cast does not contain a name not in the regular roster of the Daly company, and that proves the versatility as well as numerical strength of the organization. The eleventh tour will begin on April 14, and Philadelphia, Chicago and Boston will be visited before the start for England on May 31. The London season will occupy ten weeks at Henry Irving's theatre.

An approved Lyceum play gets to the Harlem stage this week in "Sweet Lavender," which is still among the fortunate ventures of Daniel Frohman. His company, organized from the Lyceum's forces, has been before us frequently enough to justify the promise of a careful and pleasing performance at the Hammerstein Opera House. There will be on view once more the *Dick Phenyll* of A. P. Burbank and the *Lavender* of Ethelyn Friend, both excellent impersonations, and around them competent players of the other rôles in Pinero's pretty drama. To-night the theatre will give its first Sunday concert. A programme appealing to musical good taste, and yet not heavy, has been arranged. Edmund Rosner will conduct a large orchestra, and the entertainment will employ, as soloists, Nathan Franko, Ida Klein, E. Duzensi, and A. Montegriffo.

To-morrow, on the stage of its first New York trial, "The Still Alarm" will be reproduced. The Fourteenth Street will doubtless be crowded, for the melodrama has more than once proved its drawing power with west side audiences. Constant travel seems to affect it slightly, if at all. Harry Lacy is still the heroic *Jack Manley*, and his carefully trained fire horses continue to share the honors. In the cast, however, are several who were not in earlier city presentations of the piece. Frank Roberts, a good leading man; Joseph A. Wilkes, a capital character actor; Katie Blancke, M. J. Gallagher, Mrs. Selden Irwin, and Weevie Vivian are among these. Then there is an interpolation of vocal music by a double quartet, headed by J. M. Wood, an ex-minstrel singer. With realism in all the effects and no curtailment of the thrills in the story, the revival ought to command attention. Next week's stars will be Monroe and Rice, who are to give "My Aunt Bridget" its first city performance. These comedians are growing rich rapidly, and there is curiosity to know the secret of their success. They are to stay here a week, and the Howard Athenæum variety troupe will follow them for a fortnight.

A melodrama may have as many lives as a cat. "Master and Man," which, by an error of judgment, was first offered on Broadway for acceptance, is now resuscitated and made ready for a second trial, this time at the Grand Opera House, where many another play of its type has survived and ultimately prospered. The revival is, it is believed, made mainly at the instance of Manager French, with whom J. H. Gilmour, an important actor in the original test of the play, and Palmer's is associated financially. The new cast will include a number of competent players. For the rôle of *Humpy*, acted before by Mansfield, French has engaged Dominick Murray, an able and veteran character actor, well known to all the people who go to the combination theatres. He has been resting nearly all the season, but is in good health again. Next week, opening with an extra St. Patrick's Day performance, the Grand will have W. J. Scanlan as an appropriate star in "Myles Aroon."

Over at Jacobs's Third Avenue this week there will be a revival of the long enjoyed comicality of "A Rag Baby." Chapman and Schoeffel, who have leased the farce from Hoyt on a goodly royalty, have not slighted the cast, it would appear. Dan Collyer, formerly at Harrigan's, is playing *Old Sport*, and Georgie Parker, the soubrette with hinges all over her body and an Ellen Terry voice, is the *Venus*. Besides, there are familiarly good performers in the other rôles. If Jacobs's audiences keep up their traditions, the theatre will be packed all the week. "Lights and Shadows" is the ensuing bill.

Joseph Haworth and his excellent players will be at Niblo's this week with "Paul Kauvar." The success of Haworth in the past season has been the best that he has ever had. His fine, vigorous performance will gladly be welcomed back to this great city. There are so few good actors in the romantic school that one of Haworth's calibre is a positive value. All the stirring scenes and incidents, the picturesque scenery, and rich costumes will undoubtedly prove the favor at Niblo's that "Paul Kauvar" has had in the several other theatres hereabouts. Haworth's leading supporter is Lizzie Rechelle, who has won favorable opinions in various parts of the country by her intelligent acting as *Juine*. At the conclusion of the New York engagement the play and the star are booked for a tour of the Pacific slope. One of the "Little Lord Fauntleroy" troupes, headed by Wallie Eddinger and Ray Maskell, will be at Niblo's next week. In April there is to be something new, or rather a new version of an old melodrama.

In two months "The Senator" and W. H. Crane must leave the Star, where they might easily find a home for a year or so, if all the conditions permitted. But a California trip, long ago laid out, must be fulfilled in May, and the company will go direct from this city to "Frisco for a month. The Star will have Crane, however, among its earliest and longest visitors next season. He will then be in the flush of his success, and an actor to be envied for his good fortune, no less than his artistic cleverness. His company will show few changes, as the comforting result of this year's triumph by its members. Georgie Drew Barrymore's re-engagement is a matter of interest. The men who are known as stage hands about theatres are pretty good judges of acting, and their acquaintanceship with actors is often the cause of a good deal of hilarity. An instance of this occurred at the Star last Monday night, on the occasion of the fiftieth representation there of "The Senator." Crane, as *Senator Hannibal Rivers*, makes up in imitation of Senator Plumb of Kansas, whose chin whisker is such an adornment of his visage. Out of compliment to Crane, and as a feature of the night, the stage hands, without exception, wore false chin whiskers exactly as did the comedian. When he left his dressing room to make his entrance on the scene their odd appearance made him laugh so much that he delayed the play a minute before he could compose his features sufficiently to face his audience.

"The Stowaway," which crowded the Grand Opera House at every performance last week, will be transferred to the People's to-morrow night. Few plays have ever equalled this strange production for quick popularity. It leaped into immediate favor on its first presentation last season, at Niblo's, and has held undisputed sway in its realm ever since. It is essentially melodramatic in its theme and incident, but a vein of sparkling comedy brightens its more thrilling scenes. The cast is one of unusual ability. Marion Elmore's impersonation of *Chicky* is one of the neatest bits of soubrette work of the day. Frank Losee is an excellent villain, and Joseph Slavin a forcible and manly hero. Harry Booker's *Dicky Disik* is a breezy and palatable low comedy effort that invites continuous laughter, and Grace Thorne plays the part of a misused wife with sympathy, discretion, and intelligence. The big yacht scene and the safe burglary episode are features of engrossing interest.

For the term of one hundred and five weeks "The Old Homestead" has proved one of the most powerful and popular attractions at any of the city theatres. Seats at the Academy are being sold for the final performances, about the middle of May. *Uncle Josiah Whitcomb* is to occupy the Academy all of next season, immediately following "The Old Homestead" season, the Duff Opera company, now presenting a comic opera at the Auditorium, in Chicago, will begin a summer engagement at the Academy.

The intensely realistic hand-to-hand conflicts and the field manœuvres of battalions are still of thrilling interest to visitors at "The Battle of Gettysburg".

No success at the Casino has given to Lillian Russell so many chances to dominate the scenes in which she moves as does the current "Grand Duchess." In every act she is placed foremost by the spirit of the story. That her art is now fascinating and intelligent enough to justify her leadership is a proof that she has studied wisely and well of late. The revival is surprisingly popular, thanks largely to Miss Russell's picturesque influence. Carroll and Soloman, the comedians, have toned down their comic nobleman, and now their efforts create a deal of honest fun. The ballets and choruses are also improved under Max Freeman's sometimes arbitrary but always effective control.

At the Lyceum the course of "The Charity Ball" does not lose in smoothness. One always finds a handsome audience, and a big one, at this fashionably liked theatre, where good acting is inevitable and an inferior play a rarity. To-morrow afternoon Sarah Cowell Lemoyne, the wife of W. J. Lemoyne, the Lyceum's excellent actor, will give the second reading in a series from which much refined pleasure is anticipated. Browning will be her poet.

Probably no better appreciation of Frank Daniels's worth as an eccentric comedian has ever been evinced by city playgoers than that which has followed his appearances in "Little Puck" at the Park. He has found good sized audiences in front of him, since he started his engagement there, and there are indications that his merry play will stay a month longer, at least. It is only a question of time before Daniels shall become a great favorite with Broadway audiences. After him at the Park there is a likelihood of a new English comedy, "Kleptomania," by Mark Melford, a fertile writer of farce and burlesque.

"Shenandoah" has hardly passed beyond its two hundredth city performance before there is a promise that we shall see still another souvenir night, this time for the two hundred and fiftieth representation, which is set down for April 9, at Proctor's. Earlier mementoes of Howard's strong play have been so useful, and yet so appropriate, that there will be curiosity to obtain the next trophy, which Stage Manager Roberts will design, as he did the Muller bronzes. The drama will stay on Proctor's stage until April 21, making way then for Stuart Robson.

Benefits are heard of again. One is announced for to-night at the Standard to Horace Randall, who may be a worthy actor, but is certainly not widely known. It is presumed that he has hired the theatre, and that he will give to his auditors the value of their money. A second benefit is that arranged for to-morrow afternoon at Palmer's to Frank C. Bangs. In this case there is an excuse for charity, and an appearance that the work of those interested in the affair is prompted by friendship. Bangs is in feeble health. The money netted will be useful to him. Already a good many seats have been sold. W. H. Crane and his company will appear in "Papa Ferrichon;" Maurice Barrymore and others of the Madison Square forces will play "A Man of the World;" Georgia Cayvan will recite, Julia Stuart will sing, George Edgar will act, and Nell Burgess and his company will give a part of "The County Fair." Few actors besides Bangs could call together such volunteers.

"The Gondoliers's" new and better life at Palmer's is prosperous in a hopeful degree, though the theatre does not always hold a crowd. Still, there is new enthusiasm in the audiences after the more attractive solos, and the humor of the text is made keener by good comedians. Mr. Lyton, who has replaced Frank David as *The Duke*, is not a poor substitute by any means. The opera seems assured of a respectable run at Palmer's, although the conviction grows that it cannot achieve the popularity of "Pinafore" or "The Mikado."

"Aunt Jack" approaches its 150th performance at the Madison Square with no sign that its merry success is lessening or that the value of Agnes Booth's acting is underestimated by the public. Her *Aunt Jack* is an impersonation that will long be recalled to her credit. The benevolent trip to Washington is to be made notable in various ways. Mr. Palmer has received a communication from President Harrison commending the cause and promising to be present at the performance if possible. Letters to the same effect from the Secretary of War and Secretary Jackson of Maryland have also been received. The formal invitation to Mr. Palmer and his company to go to Washington is signed by six Senators and six Congressmen. The four lower boxes of Albaugh's Theatre have been sold for $100 each. A large party of Baltimoreans have arranged to go over to Washington by special train.

The Standard will have several weeks more of "The Stepping Stone." Then Sydney Rosenfeld will send his present company direct to San Francisco, M. B. Leavitt having arranged seventeen weeks' travel for them over his far West circuit. Meanwhile a second company will go to Boston to play the piece there and in other cities. Rosenfeld's confidence in his work and his singularly daring disposition are amply indicated in these plans. Cora Edsall, Manager Hill's new star, will come to the Standard after "The Stepping Stone," and Henry Guy Carleton's melodrama, "The Pembertons," will then be judged for the first time in this city. Out of town it has called forth divergent opinions from the reviewers.

To-morrow night "The City Directory" begins the fifth week of its successful run at the Bijou, where the attendance at every performance has far exceeded the most sanguine expectations of the management. Despite the incongruities of the piece, it is evident that it is making the town laugh. Manager Rosenquest confesses that he has seen nothing like its success at the Bijou, in a business sense, since the house came under his direction, and he has extended the stay of the farce for an indefinite period. Seats can now be secured a month ahead. Sadie Kirby has recovered from her illness, and returned to the cast, which now contains all the persons seen in the original production.

Large crowds have welcomed the Viennese female fencers and the Hungarian dancing girls back to the Eden Musée, and their novel entertainment has since been quickened in action and brightened in effect. A prize fencing tournament is to be the result of a challenge by Mlle. Jagemann. One or two English army officers will be her opponents.

Harry Williams's company will occupy Pastor's this week. On March 21 Pastor will celebrate the twenty-fifth anniversary of his start as a New York variety manager. An unusual bill has been prepared, and the house will be decked in jubilee attire. In point of service he is the oldest manager connected with the city stage. The annual benefit for Harry Sanderson, Pastor's right-hand man, is set down for March 27, when there will also be an extra matinee.

The temporary withdrawal of burlesque at Koster & Bial's permits the offering of a different programme of variety each week. The engagements include the Austin sisters, trapezists; Capitola Forrest, dancer; Laura Lee, vocalist, the Brothers Brantz, gymnasts; the Healeys, sketch performers; Raffin and his three educated pigs, and the Mignani family. Carmencita, the clever Spanish dancer, and Jennie Joyce have been retained in "Prince Lavender's Reception."

At the Amberg this week music will yield in a measure to the prose drama. Streitmann will sing in the popular "Sieben Schwaben," but Possart and his supporting players will do the rest without the aid of song. The eminent visitor will repeat *Lear* on Monday, the feature of the week, however, will be the four act drama, "Die Ehre," which will hold the boards for the last four nights of the week. Its sensational nature and the great success which it has won in Europe are assurance that it will meet with a favorable reception here, but the strongest guarantee that it will prove successful at the Amberg lies in the fact that Possart will take part in it.

"The Shanty Queen," the only brand-new thing at the theatres this week, is described as a sensational musical comedy, from which one may infer that it is a serious play with musical trimmings. It was first acted last year out of town by Frankie Kemble, who started on a tour that had not extended far before the company went to pieces. The usual process of reorganization followed, and since then two other soubrettes have headed the troupe, playing *The Queen*. The star just at present is Amy Lee, who is comely, lively, and altogether agreeable. Thomas J. Farron, the ex-partner of Baker; Frank Kilday, a veteran actor, and Edmund Mortimer, author of the play, are in the cast. Views of squatter life in Harlem are promised among the new scenes. Barry and Fay and Louie Jones are coming at the Windsor.

At the Union Square "The County Fair" easily holds its place in public favor. Nell Burgess is a famously careful actor, even in the height of a success, and there is never a variation in the completeness, the smoothness, or the minor details of his production. The company have been well chosen.

After their final performance at the Fifth Avenue last evening the Kendals made speeches of thanks. Mrs. Kendal's remarks included this verse of her own make:

So if your friendship keep us still in view,
And if remembrance die not in your heart,
There will be less of sorrow in adieu,
And this farewell be healed of a smart.
Seas may divide us then, yet sunder not;
They are not absent who are not forgot.

Manager Daniel Frohman has rented the Fifth Avenue for next October and November, when the Kendals will appear again. He announces that he will (as he does at the Lyceum) abolish ticket speculation.

MUSIC AND MUSICIANS.

"Tristan and Isolde" will have its last performance at the Metropolitan Opera House to-morrow evening, and "Rheingold" is to have its final hearing by an evening audience on Wednesday. The latter work will, however, be given on Saturday afternoon. Friday, "Die Walkure" is to be represented. The current week is the last but one of the season.

As usual at this period of the year there has been much speculation and discussion as to whether opera in German would or would not be given at the Metropolitan next winter. As set forth in these columns a fortnight ago, there never was any serious doubt on this point among all persons that have felt sufficient interest in the subject to look into otherwise than superficially. For the season of 1890-91, at any rate, German opera will once more be the attraction at the up-town house. The directors would of course entertain any reasonable proposition laid before them by a responsible operatic manager, if such a person exists; but even an irresponsible impresario would hesitate before making an offer conditioned upon a subsidy smaller than that represented by what the stockholders disburse to carry along the present enterprise. Whatever may be said or whispered as to Mr. Abbey's intentions in respect of the Metropolitan, his friends are well aware that nothing is more remote from his thoughts than an extended season of opera on such a basis as would meet the views of the stockholders, and at the same time give the speculator what is termed colloquially a living chance. On the other hand, there are some indications that Italian opera will be given in New York this winter elsewhere than at the Metropolitan, and simultaneously with opera in German.

Mr. Thomas will give his usual Sunday concert at the Lenox Lyceum this evening. Mlle. Clementina de Vere and Mr. Franz Wilcsek will be the soloists, and the orchestra is to perform, among other numbers, Goldmark's new "Spring" overture, Liszt's "Rhapsodie Hongroise," No. 14, Rubinstein's "Valse Caprice," and Schubert's "Divertissement à la Hongroise."

Mr. Van der Stucken's second afternoon orchestral concert may be attended at Chickering Hall on Thursday next. The programme includes Mozart's G minor symphony, Chopin's F minor concerto for piano and orchestra, a Suite by Gluck, an air from Boieldieu's "Jean de Paris," and songs by Schumann. Herr Fischer and Mr. Alexander Lambert are the soloists.

On a lovely summer day in July the attention of a throng of tourists crossing the channel on one of the crack boats plying between Dover and Calais was engrossed by a rather odd spectacle. On the upper deck was seated in a chair a man of medium stature, with sparkling black eyes and a mass of coal black hair. Behind the chair stood a sailor, and when the boat rolled or pitched ever so slightly, the sailor tilted the chair forward, backward, or sideways, so that the occupant was never once affected by the motion of the vessel, which on this particular afternoon, was scarcely perceptible. The sailor kept at his task from the minute the packet moved out of the English harbor until it was securely moored to the French jetty. Then the occupant of the chair rose with a sigh of relief, slipped a half sovereign into the sailor's hand, and hurried up the gangplank with an air of triumphant relief. The eccentric tourist was M. Vladimir de Pachmann, the celebrated Chopin player, who, after five years' hesitancy over crossing the Atlantic, sailed for New York aboard the steamship Gascogne yesterday. M. de Pachmann's dread of travel by water is in Europe. It is little greater, however, than that entertained by Anton Rubinstein and by the great original Strauss, who came hither to take part in the Boston Jubilee, fifteen years ago. Strauss went from New York to Boston by the Fall River boat, and having ventured forth on deck for a few minutes, ran back into the saloon, exclaiming that he dared not look at the water. Rubinstein, like De Pachmann, is a martyr to seasickness. For months Rubinstein never referred to his voyage hither without a shudder, and he was wont to say that his sufferings were increased when carried on deck for a few minutes on a fair day, by the sight of Edmund Yates, then a splendid specimen of humanity, with jet black hair and crimson cheeks, whose perfect health and serenity the musician could not help contrasting with his own wretchedness.

Nothing is settled as to the prospective tour of Lamoureux's orchestra through the United States, but there is something more in the project than might be inferred from its mention amid a mass of more or less trustworthy cable items. M. Lamoureux is in one respect a good deal like Mr. Higginson, the Boston millionaire, to whom Boston and the large cities of the United States in general are indebted for the performances of the Boston Symphony Orchestra; he can afford to keep his band together and lay out his *tournées* without thought of the material outcome of the venture. The eminent French conductor married a daughter of Dr. Pierre, inventor of a dentifrice that has long been popular in France, and that has brought millions of francs to its compounder. And it is understood that Dr. Pierre's bank account is at his son-in-law's disposal, whenever the interests of art require that it be dipped into.

The Beethoven String Quartet will give its last concert this season on Thursday evening at Chickering Hall. A new quartet by Tschonkowsky, Beethoven's Serenade, opus 8, and a new quintet by Chadwick, given with the assistance of Mrs. Gustav Dannreuther, pianist, are the instrumental numbers on the programme, and Mr. Holst Hansen will sing some songs.

The next of the Morgan harp and organ recitals may be heard on Tuesday afternoon at 4 in Chickering Hall.

Clementina De Vere has been engaged as leading prima donna for the Cincinnati Festival. She will sing in Verdi's Requiem and other important works.

Helene Von Doenhoff has been specially engaged by the Metropolitan Opera travelling company to sing leading contralto parts.

Agostino Montegriffo, for a number of years the leading tenor with the Emma Abbott Opera Company, will make his metropolitan appearance at the Harlem Opera House Sunday concert this evening.

Theodor Reichmann will give a song recital in Steinway Hall on the 25th of this month, when he will be heard in a number of songs and "balladen" by Brahms, Schubert, Schumann, and others.

The season of Italian opera in the Metropolitan Opera House is to begin on the 24th of March, and will include sixteen evening and four matinée performances. There are to be a chorus of eighty, an orchestra of sixty, a military band of thirty, and a ballet of twenty-four. Patti, Albani, Nordica, Valda, Pettigiani, Fabbri, and others are to sing the soprano and contralto parts, and the male members of the troupe include Tamagno, Ravelli, Vicini, Del Puente, Marcasa, Novaro, and many more. The operas announced to be performed are "Romeo e Julietta," "Othello," "Lakme" (first time in Italian), "William Tell," "La Traviata," "Les Huguenots," "Lucia di Lammermoor," "Il Barbiere di Siviglia," "Lohengrin," "Faust," "Il Trovatore," "Semiramide," "Mefistofele," "Rigoletto," "Aida," "Linda di Chamounix," "Martha," "Don Giovanni," "La Sonnambula." The prices of seats are announced to be as follows: Orchestra stalls, $7; dress circle, first two rows, $5; dress circle, other rows, $4; balcony, first three rows, $3; balcony, other rows, $2; family circle, $1.50, balconies boxes, six tickets each, $50; parterre and first tier boxes, six tickets each, $60.

The applications for concerts from other principal Western cities where Dr. Hans von Bulow has not been heard since 1875 were so many and the demand so urgent, that von Bulow has consented to increase the number of concerts to twenty-six instead of twenty, as originally intended; but only four concerts will take place in New York. The sale of subscription tickets, which is considerably larger than last year, closes on March 15. After that date only single tickets will be sold.

Wheeling.

The Harvard College men have asked the New Jersey Athletic Club to send their bicycle team to contest with the college team under the management of the A. A. U. This is a direct slap at the L. A. W.

The Yonkers Bicycle Club will give a concert on Friday evening, March 28, at the Yonkers Club House. Among the artists to take part are Paul Tiddens, pianist, Eugene Weiner, flute, Hallett Quartet of Orange, N. J., consisting of Messrs. Charles A. Barnes, J. Rowland Mix, F. Eugene Cobb, and Percy H. Hall; Mrs. Eleanor Georgen, recitationist, Miss Sarah Humbert, contralto, and A. K. Greenhalgh, pianist.

Active preparations have been commenced to insure the success of the 19th century run of the wheelmen of New York, Brooklyn, New Jersey and Pennsylvania. At a recent meeting of delegates from the clubs of the Metropolitan districts it was decided to put the management of the affair in the hands of a general committee of fifteen selected from each of the following cities: New York, Manhattan, Riverside, Citizens, Harlem, Brooklyn, Kings County, Long Island, Bloomfield, Hudson County, Plainfield, Yonkers, Atlanta, Orange, and Passaic Wheelmen. A meeting of the general committee selected from the above clubs will be held at the club house of the Brooklyn Bicycle Club, 64 Hanson place, on Monday, March 24, at which time the date, route, &c., will be decided upon.

NEW THINGS IN ELECTRICITY.

Many funny stories have at different times found their way into print about electric bell pushes and the queer mistakes made by people who have seen them for the first time. One of the best of these is told by an English electrical engineer. A friend of his, to the front door of whose house is fitted an electric push button, engaged a country girl as servant, and a few days afterward the following fact came out in course of conversation: "I did have a trouble, ma'am, with the front door bell the day I came. I tried to take hold of it with my nails to pull it out, but could not, and so I took my bonnet off and tried to pull it with my teeth, but it would not come out, and so I had to knock at the door." The difficulty of this performance was increased by the fact that the servant had on an old-fashioned poke bonnet, which had to be removed before she could seize the push button with her teeth.

An Oriental poet might find a congenial theme in the illumination for the first time by the electric light of the famous Taj-Mahal in Agra. The Taj-Mahal, as all who know anything of Indian history are aware, is the splendid sepulchre of white marble, adorned with the choicest of mosaics, which was erected at a cost of nearly $4,000,000 by the Emperor Shah Jehan, for his beloved wife Noor Jehan, also called "Light of the Empire." It stands on a vast quadrangular enclosure, and forms a square building of great beauty. One light of immense power placed in the great bulbous centre dome, and four lesser lights on the surrounding minarets, gave a brilliant appearance to the whole structure and cast a soft radiance far and wide over the crescent-shaped city.

In speaking of lightning conductors, a prominent English electrician says that in the majority of cases they are of great service, though they cannot always be relied upon as affording immunity from risk. As to the danger of life from lightning, he showed, from the Registrar General's returns that in twenty nine years in England and Wales the deaths from lightning have occurred at the rate of only one in a million of the population per annum. This was so small a percentage as to be scarcely worthy of note; in fact, the lecturer said, amid laughter, one was almost as likely to be hanged for murder as to be killed by lightning.

A characteristic letter from Edison is printed in one of the Paris electric journals. It is addressed to M. Vernes, and runs as follows: "I thank you for your letter of the 10th inst. The fire at the Pearl street station took place on Thursday, and completely destroyed it. On Saturday our men set to work, and by the following Saturday current was again being supplied from Pearl street to the 20,000 lamps fed by the old station. This *tour de force* was accomplished in six days of twenty-four hours. Would you be capable of such a feat?"

It is well known that in the general application of electricity England is far behind America, but there are not wanting signs that the English, though slowly, are steadily forging their way to the front in electrical work. A London electrical paper says: "We hope soon to hear of electric motors being introduced into Fleet street and the surrounding busy printing neighborhood. The amount of cleanliness, comfort, and saving to printers and revenue to the enterprising motor company would be enormous." A recent instance of enterprising work may also be mentioned. The editor of the well-known paper *Tid-bits* sent for an electrician and said to him: "This room gets so hot in the evening with the gas that we can't stand it any longer. We want to have the gas taken out and the electric light put in by to-morrow evening." "All right," said the electrician, "you shall have it." The next evening at 4 o'clock the editorial rooms were lighted by electricity, although until the previous day at 6 P. M. no one had received any order or instructions in the matter.

A problem which is now being worked out is the heating of dwelling houses electrically without the generation of the intense heat usually associated with electrical resistance. It is claimed that wall paper can be made in such a way that the passage of currents of low tension will heat it moderately warm to the touch and diffuse throughout the room an agreeable temperature.

A druggist of St. Louis, while recently weighing powdered opium from a can, discovered that the drug and the paper lining of the can were highly charged with electricity. This explained the difficulty he had experienced on several previous occasions in removing the powder from spatulas, &c., and, the phenomenon being unusual to him, he mentions it for the benefit of others who may have never observed it.

Mr. William Maver, Jr., in the course of his paper before the electrical engineers on "The Practical Working of Electrical Subways in New York," estimated that a first class subway, sufficiently large to contain all the electrical wires and gas and water mains, would cost about $430,000 per mile. On this basis a subway up Broadway, from Bowling Green to Central Park, would cost $2,150,000, and if placed on the line of all existing subways it would cost $30,000,000.

An electric motor has been put into a seed establishment to work a cleaning machine hitherto turned by hand, the operator having to lift and discharge the seeds. Now the motor does all, and works the elevator and cleans the grain as fast as it can be fed.

Mr. Frank J. Sprague, who is one of the pioneers of electric railway work in this country, has publicly expressed his conviction that an express service operated by electricity, between New York and Philadelphia, starting at ten minutes' headway, and covering the distance at the rate of 60 miles an hour, is not only possible, but will actually be established in the near future.

An interesting study has been lately made by Herr Tarchenoff of electric currents in the skin from mental excitation. Light tickling with a brush causes an appreciable deflection of the galvanometer needle. Hot water has a like effect; cold or the pain from a needle prick a less. Sound, light, taste, and smell act similarly. If the eyes have been closed for some time, mere opening of them caused a considerable deflection from the skin of the hand. It is remarkable that these skin currents also arise when the sensations are merely imagined. Mental effort produces currents varying with its amount.

The use of small electric fairy lamps has been attended with a good deal of success, the only difficulty presenting itself being the disposition of the batteries, &c., which would not infrequently spill over and burn the clothes, not to say the fair skins of the dancers. By the method now adopted the battery is entirely done away with, and the current is supplied on the alternating system. The primary is led to coils beneath the stage, and in the heels of the shoes a small secondary coil is fitted. On dancing or standing over the primary the lights flash up with bewildering and fascinating effect.

In the laying of cables the galvanometer "spot" plays an important part in denoting the progress of the "paying out" of the line. During the laying of the final section of one of the Central and South American cables, as the electrical staff had been very much reduced in numbers owing to the necessity of detailing some of them for extra shore work, the Secretary of the expedition was pressed into service to do a little "spot" watching in the ship's testing room. Paying out was being carried on at a pretty high speed, and a slight accident happened in the tank containing the cable coils, a couple of turns coming up together and fouling a lantern at the side of the tank. The turns, however, freed before reaching the paying-out machinery, and it was hoped that no damage had been done to the cable. The newly recruited electrician, who felt the responsibility of his position very keenly, was particularly cautioned by the engineer in charge to keep a very careful watch, and to advise him without a moment's delay if the least unsteadiness in the spot manifested itself, as it was feared the slight accident might have resulted in a "fault." All went well for a short time. Suddenly the Secretary came rushing out on deck with the information that the spot was off the scale. The ship was promptly put to full speed astern, paying out was stopped, the cable was made fast, and all hands repaired to the testing room, where it was found that the galvanometer lamp had gone out. When it was refilled the spot reappeared in its proper place, and the Secretary never afterward failed to see that his lamp was properly trimmed.

An amusing incident comes from Hamilton, Canada. It appears that the location of the wires that were originally put into the basement walls of the City Hall, connecting with the switchboard in the upper hall, has been lost through some carelessness during the building operations, and cannot now be found without ripping up the marble pavement and mutilating the walls, and even then the search might prove fruitless.

Some interesting data have been developed by Dr. Francis Dowling in a paper on "The Causes and Treatment of Deafness." He states that between the ages of 10 and 40 at least one person in three is subject to a partial deafness. The great majority of cases of impaired hearing date from childhood and its diseases. Another prolific cause was colds and carelessness in bathing. At least one-fifth of the cases coming under treatment are hereditary, and are largely owing to a too close consanguinity of the parents. Deafness is more prevalent among males than among females, owing to the fact that the male is more exposed to the vicissitudes of climate. There is much more deafness in America than in Europe, and this Dr. Dowling attributes to a more general use of scientific instruments, such as telephones, where one ear is used to the exclusion of the other. He cited a number of cases where he had examined telephone operators, and he generally found the right ear the weaker organ, as it was used almost entirely in telephonic communication. The remedy he advocates is to either have two audiphones or to use the ears alternately at the same phone.

Rather a curious indication that the economy which is becoming characteristic of so many industries is being practised in the electric lighting business, is afforded by the report of a New York platinum firm, that owing to the recent large advance in the price of platinum the local electric light companies are paying more attention to their broken lamps, and are shipping their old stems in to a greater extent than ever before, and that the metal derived from that source has an appreciable effect upon the market.

QUESTIONS BY SUN CORRESPONDENTS.

Mr. Cooper died on Sept. 15, 1851, the day before his sixty-second birthday. Of his children, three are now alive: Susan Fenimore Cooper, Caroline Martha Cooper (Mrs. H. F. Phinney), Maria Francis Cooper (Mrs. Richard Cooper), all living in Cooperstown, and Paul Fenimore Cooper, who lives in Albany. C. F. K.

We thank you; our answer last week wasn't long enough.

Central Park, I am told, has 840 acres; last Sunday you said it had only 843. J. B. J.

We were right, and wrong. With the Croton reservoirs the park has an area of 840 acres, without them, about 883 acres.

1. What is the exact date of the first appearance of the "Star of Bethlehem"? When will it appear again? 2. With what law must I comply to copyright the words and music of a song? How shall I do it? Iso

1. The "Star of Bethlehem" has been seen only once, by Tyche Brahe in 1572. According to old records, however, strange lights were seen in 945 and 1264, which may have been stars or comets or auroræ, in the same quarter of the heavens as Tyche's star. From 1572 to 1264 is 308 years, from 1264 to 945 is 319 years: careless of this difference of period, the old astronomer reasoned that an apparition of the star would have appeared about the time of the birth of Christ, 4 B. C. So they named it the "Star of Bethlehem." Astronomers do not really expect it; they think it possible that it may appear. If it is a periodical star, its mean period is passed; its greatest period, 319 years, would bring it back in 1891, not this year. 2. With the copyright law, not with the law on brewing or counterfeiting. Send the title of your song, with $1, to the Librarian of Congress, who will enter it, and will send you a certificate; print the statement of copyright on every copy of your song, and within ten days of publishing it send two copies of the best edition to the Librarian; that's all.

Which daily newspaper has the largest circulation in the world? X. Y. Z.

Le Petit Journal of Paris, which prints between 700,000 and 800,000 copies a day. It's only a newspaper by courtesy, however; it doesn't print the news.

How many vessels in the British navy carry 110-ton guns? MARINE.

None of the British vessels as yet carry 110-ton guns. The Victoria and Sans Pareil, which will soon be launched, are each to carry two 111-ton guns. The French navy has the heaviest guns as yet, four 111-ton guns, already afloat on the Indomptable and Terrible. Germany has just made a 137-ton gun, and Italy, on its Duilio Dandolo, Italia, and Lepanto and Re Umberto, already sports sixteen 100-ton guns, and four 106-ton guns, and on its Andrea Doria, Ruggiero di Lauria, Francesco Morosini, Sicilia, and Sardegna will have twenty-four more 100-ton guns.

1. Scotland has long been noted for its master minds. Who are its four or five greatest living intellects? 2. Is Chauncey M. Depew really a greater orator than Henry Clay was? W. H.

1. Among its leading intellects certainly must be counted Mr. Gladstone, Principal John Caird of Edinburgh University, Principal Donaldson of St. Andrew's University, Prof. James Bryce of Oxford, Prof. Richard Claverhouse Jebb of Cambridge, Principal Cunningham of the College of St. Mary, St. Andrews, John Stuart Blackie, the Duke of Argyll, and perhaps Prof. William Minto of Edinburgh. This list isn't exhaustive. 2. Probably not.

Has the Excise Board the right to revoke a liquor dealer's license because he allowed lottery tickets to be sold on his premises? T. NIXOR.

Why do you want to know? If you want to fight such a revocation of license, go to a lawyer. If you ask for information, read on: We presume that the Excise Board has such a right. Licenses are granted on certain conditions; those, or any one of them, being broken, the Board may revoke the license.

Please tell me when the statue of Washington was erected in Union square. W. H. F.

In 1855. Henry Kirke Brown was the sculptor.

1. Which is the more correct, "In life worth living?" or "the living?" 2. "With respect to," or "In respect to," or "In respect of?" J. H.

1. It depends; if you consider the question abstractedly, the first form is correct; if, you consider it concretely, with reference, say, to yourself, the second is all