NEWS OF THE THEATRES.

Another event in the stage career of Helen Dauvray is at hand. On Tuesday evening of this week, at the Standard Theatre, she will resume her professional labors, acting for the first time in a comedy called "The Whirlwind," from the ever busy and sometimes brilliant pen of Sydney Rosenfeld. The reappearance of this ambitious actress will be watched by a large portion of our playgoing community, who have at least liked her for her conscientious efforts to improve her own art and to advance the best interests of the American drama. Not all her ventures have been rewarded with artistic or monetary success, but there never has been a difference of opinion as to the care and intelligence which have marked her predictions. This year she passes under the management of Joseph Brooks, a shrewd and well-versed operator in important theatricals, who has cooperated with Miss Dauvray to the fullest extent in the preparations. The play was written to fit this actress, and the character she is to assume is that of *Polly Fargus*, a rich young woman of great fortune and independence. She is pursued by *Robert Brent*, a financial schemer, who seeks her fortune to mature a gigantic deal he has undertaken. Failing to impress her personally, he puts up a dummy President for one of the banks he has founded, and sells to *Miss Fargus* the securities of this bank, which he has taken from its vaults. The transaction leaks out, the bank examiner steps in, *Brent* is arrested, and the prominent bank through which this lesser institution has been clearing is drawn into the whirpool. The wife and daughter of the head of the respected bank are very dear friends of *Polly Fargus*, and when she learns through the proprietor of a weekly paper that there is to be a run on the bank, she impulsively determines to save it. Realizing all of her available fortune, she forces a passage into the bank in the midst of a run, deposits half a million, and turns the tide triumphantly, saving the bank. Her character, however, has its womanly side. During the troubles of the bank it comes to her knowledge that this banker has, unknown to his wife, been leading a profligate life, and imperilling his credit through an unworthy adventuress, and that when years before his only son had made the same discovery as herself, he was ignominiously thrust out of his father's house. With tact and care *Polly* recalls the old man to a sense of duty, but without letting his trusting wife for one moment suspect the double life her husband has been leading. She reconciles the banker to his son, whom she has long known in the capacity of her lawyer, and for whom she entertains a warm affection. On the morning after the saving of the bank, when she finds herself and her name bandied about the newspapers and handled without gloves, she tires of her independence, and, having scored off her old broker, *Brent*, who she finds has been playing another wealthy girl and a friend of hers as the second string to his bow, consents to marry the lawyer, who convinces her that "the most perfect mating is that wherein each contributes a like share of that very quality—self-reliance—which is her pride." In three or three plainly drawn sketches is sold in advance that Rosenfeld has turned his back upon the conventionalities of dramatic writing. He has created a dude, a Jersey farmer, and a newspaper editor. One of them, at least, will be viewed with curious interest. Miss Dauvray's company includes a dozen actors and actresses known to city theatregoers by their good work. "The Whirlwind" is to run until Oct. 25, and on the 27th Maurice Barrymore will appear under Hill's management in a new play by Augustus Thomas.

Broadway's newest theatre, Herrmann's Gaiety, remodelled upon the site of the old Dockstader house, is expected to open its doors next Saturday night. It will be a cosey and picturesque little place, judged from the plans of the architects and the decorators. Plenty of money has been expended in its reconstruction, at any rate. The inaugural star will be Minnie Palmer, who will then appear for the first time as the star of a comic opera company, with her own name at its head. The venture is brought about, it would appear, by the scarcity of first-class operatic prima donnas. Miss Palmer is frisky, not yet mature, and certainly a popular actress. Her first work will be Oscar Weil's "Suzette," which is derived from the French.

Before Oscar Hammerstein makes of his Harlem Opera House a home for English opera he will have a brief visit from "The Sea King," which, although it represents the lighter and even trivial form of comic opera, is a good entertainment of its kind. Its tour by the Gilmore company has been prosperous, and at Hammerstein's it ought to have a good engagement. The impresario of Hammerstein's most daring enterprise is now set down for Saturday night, Oct. 11, with "Ernani" as the first production and "Faust" as the second. The cast names singers so well known as Tagliaphera, Montegriffo, Clara Poole, Charlotte Walker, Adele Krauss, W. H. Clarke, and Minnie Landes, with Gustav Hinrichs as the director. A full chorus, enlarged orchestra, and new scenery are promised. Hinrichs has only lately finished a long and notably successful engagement in Philadelphia, where many of the singers of the Hammerstein company were with Hinrichs, who controlled the venture there. It is almost as if a transfer of the Hinrichs prestige had been made to Hammerstein. The proposal to perform grand opera all through the season is characteristic of this progressive manager. Its outcome will be watched with interest.

"Paul Kauvar" makes the now common change from the west side to the Bowery this week. Miner's audiences at the People's will see it, just as the Grand Opera House people saw and applauded it last week. The title role is acted with power and sincerity by E. J. Buckley, and the heroine has a sympathetic representative in Lizzie Rechelle. On the Bowery "Paul Kauvar" has always been a strong play. Its week at the People's will probably be highly profitable.

"My Jack," a melodrama of English origin, recalled as a Broadway production of last season and now a travelling attraction under new management, is the Grand's change of play this week. It was sold by French to Walter S. Sanford, a young actor who had acquired considerable money as the result of several years' travel over the minor circuit, who has naturally aimed at worthier honors. In "My Jack" he has found a judicious purchase, it would appear, for out of town he has been very fortunate in his audiences. The play was structurally weak in its original form, but the clever pen of George Hoey (who is also an actor in the cast) has cleared away most of the rough spots. Katharine Rogers's rôle is now assumed by Kate Meek, and the cast includes Alex. Fisher, a veteran and admirable actor.

Daniel Sully, an Irish character actor, always intelligent and generally original, will face a crowded audience at the Windsor to-morrow night, when he will give the first Bowery performance of "The Millionaire." Sully is a well liked star with east side audiences, who began to admire him a decade ago, when he was in the vaudevilles. "The Millionaire" was written for him by Henry Grattan Donnelly, and it was first seen at the Park last season; but there were incongruities in its story and half a dozen moments in its action, which called for removal, and this task of remodelling has been accomplished by Leander Richardson. Sully says that the process involved the rewriting of every line in the play, the change of its form from four acts to three, and, particularly, the insertion of a homely sort of pathos into the chief rôle. The work is not meant to be refined or brilliant, judged as literature, but it appeals directly to the average audience, and its scenic representation of the building of a railway makes a valuable incidental show.

Corinne's fortnight at Jacobs's Theatre is not to be confined to "Carmen" after all. This week she will revive "Monte Cristo, Jr.," which served her well last season. Its features are largely spectacular, and the title rôle is a good fit for the little soubrette.

Daly's will have no occupant now that Sol Smith Russell has departed, until a week from Tuesday night, when the stock company will return to open the winter season at the home theatre. They will begin their work, probably, with Jerome & Jerome's farcical play, "New Lamps for Old," which has had a London acceptance, and is Daly's exclusive property in Gotham. The cast will bring forward Drew, Lewis, Clarke, Wheatleigh, Ada Behan, Mrs. Gilbert, Kitty Cheatham, Isabel Irving, and others of the favorites, as well as the new faces of Burr McIntosh and Anna Boncosch. McIntosh went to England with the company, and did so well that he is retained.

With the opening of the New Garden Theatre (Sully's) rented of yesterday, the city's list of handsome and thoroughly equipped playhouses received a valuable addition. Manager French aims to make this a house of long runs, and we may be sure that one of all the foreign successes controlled by French & Son the pick of them will be seen at the Garden from time to time. The plans for "Jim" contemplate its continuance until New Years at least.

A nightly change of programme is made by the Anton Seidl orchestra at the Madison Square Garden Amphitheatre and the range of music runs from Sousa melodies to Wagner an prelude, in wide enough to please all classes of music lovers. The instrumental concerts are always sure of generous encores, which prices reduced to the popular standard, and with hardly any restrictions in the serving of beverages, the amphitheatre now has its best chance for prosperity. A sacred concert is announced for this evening.

Gillette's merry play, "All the Comforts of Home," is sure of three weeks more at Proctor's Twenty-third Street. Its audiences have been large from the first night, and its value has been very plainly demonstrated. It could stand a longer town engagement, but there are other good things in store at Proctor's, and time presses. On Oct. 20, therefore, the new society drama by David Belasco and Henry C. De Mille, already christened "Men and Women," will be produced, and then we shall measure the full strength of Charles Frohman's stock company. An all winter season of the new piece is confidently looked for by Manager Frohman.

"The County Fair" continued and unvarying success is a marvel in city theatricals. The Union Square nightly holds an audience of handsome size. There is no deadheading or forcing of the run, that is evident.

At the Madison Square, Richard Mansfield's course in "Beau Brummel" is evenly prosperous, with no sign that the popular success of Fitch's polished play will wane before the end of Mansfield's season in November. "A Pair of Spectacles," Sydney Grundy's adaptation of "Les Petits Oiseaux," which is to open the stock company's term at Manager Palmer's house, is eagerly and curiously awaited. In the Grundy play J. H. Stoddart will have the leading rôle, and it will be a splendid chance for a triumph.

Crane's revival of "The Senator" at the Star is in the height of a success which will probably last until January, although there has been a fear that other stars will endeavor to secure the theatre before then on contracts made prior to the arrangement with Crane. Marie Wainwright and the Banlons (the originals) hold contracts for time at the Star, and they declare they will play there. No doubt they can be bought off, but their price is likely to be high. A more certain futurity is that in January we shall see "The Soudan," Harris and Pettitt's military melodrama, which has just gained Boston approval of the most pronounced character. The piece is spectacular in form, and Eugene Tompkins, its owner, has mounted it very elaborately.

In a fortnight "The Red Hussar" and Marie Tempest will go away from Palmer's. They have made a sprightly entertainment, and they will be missed. The Jefferson-Florence company will enter Palmer's Oct. 13 for a month's revival of "The Rivals" and "The Heir at Law." In November E. A. Willard, an English actor as much talked about and as highly praised as any of his contemporaries, save Irving, will make his first appearance in America. Then, also, Henry Arthur Jones's drama, "The Middleman," will be introduced to the stage. The coming of Willard must be regarded as one of the most interesting events of the dramatic year.

Charles A. Byrne's "Goggles," at the Fifth Avenue, has been improved considerably since its hasty opening performance. Mordaunt, Thompson, and the others in the cast now win many plaudits, and the piece moves with much briskness. The engagement will close next Saturday night. Louis Aldrich will bring "The Editor" back to Broadway next week, with a new company to support its fun. On Oct. 20 Mr. and Mrs. Kendal will be seen again.

Francis Wilson and those who assist him so well in "The Merry Monarch" will depart from the Broadway at the close of the present week with a record to be proud of. The big theatre has been filled to its capacity nearly every night, and the engagement has been altogether too brief. Next week will see Agnes Huntington's first bow in America as the star of her own comic opera troupe. It had been expected that in singing "Paul Jones" she would give the first airing here of Planquette's opera, "Surcouf," but news comes from Frisco that the industrious and not always equitable managers of the Tivoli Opera House there have already produced an English version of Planquette's work, calling it "The Privateer." It is not likely that there will be a legal contest, however, for the Tivoli's productions are not always long lasting. Miss Huntington's support will be composed of English people, all of them new to this country. There is a promise that the scenery, the costumes, and the accessories will be worthy of the event. Preparations for the début of Mrs. Leslie Carter at the Broadway become active, and the newspaper press. She will not only appear in "The Ugly Duckling," but will follow it with David Belasco's "Sybella," which is a new version of "Effie Deans," and she will probably also enact *Amy Robsart*, preparatory to a later essay as some of Shakespeare's heroines. Scenic Artist Day has undertaken to embellish "Effie Deans" elaborately. W. H. Thompson has been added to the supporting company, in which are Arthur Dacre, E. J. Henley, W. J. Ferguson, Raymond Holmes, Helen Bancroft, Ida Vernon, and Helen Russell, all under the artistic direction of David Belasco.

Patriotic pride is inspired by the knowledge that at the Bijou native vaudevillers have demonstrated far more cleverness than the imported performers in the Howard Athenæum troupe. The new ones are clearly not up to the high standard long ago established by Rich & Harris. But in Cinquevalli, Bob Slavin, and Dutch Daly there are three performers who are unsurpassed in their especialty. The company remains this week, giving way to a return of "The City Directory," which has any number of new features, though its principal fun makers are retained.

This is the third and final week of "Good Old Times" at the Fourteenth Street, where a melodrama must be good to stay more than a fortnight. Col. Sinn's excellent company and the effective mounting of his play have had much to do with the city success of the Barrett-Calne play. Next week the Fourteenth Street will start its list of novelties with the initial performance of Joseph Arthur's comedy-drama, "Blue Jeans." This is to be an important affair, if the present signs are rightly read. An expensive company, a new and elaborate scenic dress, and very careful preparations generally give a hint of the earnest interest felt in this venture by Manager Rosenquest. A month's run is looked for, and then Will R. Wilson's local melodrama, "The Inspector," will be tested.

The career of the Liliputians at Niblo's is marked with additional popularity at each performance. The audiences continue so large and demonstrative that Manager Gilmore has concluded to keep "The Pupil in Magic" a week longer than the time arranged. When it is considered that not a line of English is spoken in the burlesque the properly achieved by the pigmy players is remarkable. The oddly sized company will retain possession of Niblo's until Oct. 18, when they will give way to a production by Locke and Davis of Max Freeman's dramatization of Eckstein's romance of "Nero."

An event of more than ordinary interest at the Eden Musée will be the appearance next Wednesday of Señorita Otero, a Spanish dancing beauty of the Carmencita order. Reserved seats, at $1 each, will be an innovation at the Musée during her engagement. Otero will be accompanied by her own orchestra of guitarists, and her costumes promise to be something notable in variety and richness.

Only one afternoon and four evening performances remain of the Hanlon-Voltar and Martinetti combination at the Academy of Music. The company will terminate their city engagement next Thursday night for the double purpose of enabling the performers to transfer their paraphernalia to Chicago, where they are to open on Oct. 5, and to give Denman Thompson the use of the stage for extensive preparations for "The Old Homestead" a week from to-morrow night. The first glimpse of the elaboration bestowed on the new scenery will be had to-night, when the Rev. T. De Witt Talmage, standing on the steps of the Swanzy farmhouse, will begin a series of religious services at the Academy. Music on the organ used in the Grace Church scene will precede the services. The Tabernacle choir, under the guidance of Prof. Eyre Brown, will participate.

Proof of the popularity of Evans and Hoey is found in the large and laughing audiences at the Park these nights. "A Parlor Match," in its freshened form, is more of a favorite with the fun lovers than ever. The three showy sisters Lever, who were imported for the company's city engagement, are admired, and it is likely that instead of returning to England in December they will travel with Evans and Hoey all this season. "A Parlor Match" will remain at the Park three weeks more.

The German productions of the week at Amberg's will include several changes between comedy and opera.

John Le Clair, an old-time equilibrist, juggler, and mimic, will make his American reappearance to-morrow night at Koster & Bial's. During his absence in England he has added shadowgraphy and other novelties to his performance, and is reasonably sure of a hearty welcome. Carmencita, the popular Spanish dancer, and Alice Conway are retained as the leading female features of the specialty programme, which also includes some of the brightest lights of the local vaudevilles.

There is no more potent evidence of the fitness of Pastor's as the city's best home of refined variety than that attested by its prosperity in recent days. For several weeks past vaudeville performances have held full sway, with abundant satisfaction to all interested. Pastor's patrons are legion and loyal, and it is safe to assert that with a house bill this week headed by the inimitable Sam Devere and the Acme Four they will fully uphold their reputation.

The first of a series of extra Wednesday matinées is announced at the Lyceum for Oct. 1. It is a token of the triumph of E. H. Sothern in the "Maister of Woodbarrow." Sothern's engagement in the city will end on Nov. 9, although it is plain that he could profitably stay at the Lyceum all winter. A probable result of his success will be his appearance in England next spring in Jerome's piece. Daniel Frohman will bring his stock company back to the Lyceum on Nov. 11, when they will open in "The Idler," a new play by C. Haddon Chambers, who wrote "Captain Swift." Chambers is of the English guild, but his drama will be acted at the Lyceum before it is seen in London. A new piece by Henry Guy Carlton and the farcical "Nerves" (from "Les Femmes Nerveuses") will also be acted at the Lyceum during the winter season.

A paragraph in THE SUN has wrought woe to William H. Crane's comfortable fortune. No sooner had the statement that Crane is rich been published than he found his mail suddenly increased. Schemes of the most alluring description were submitted to him, showing clearly that the investment of a few hundreds of thousands of dollars in the present would insure profits running into the millions in the future. Land grants in Mexico, Alaskan railroads, and Peruvian gold mines were dangled before him with dazzling impartiality. Seedy-looking men, with a suspicious shade of gray mantling o'er their mien, called at unreasonable hours at his private address, and he was even waylaid on his way to the theatre by individuals of the same familiar type. This was the gist of a story Crane himself told to an uncommonly good-looking and well-dressed man whom he met at the Hoffman House café the other afternoon, and who courteously reminded him of a former mutual introduction in New Orleans. The Southerner, for such he was, sympathized pleasantly with the actor over his humorously exaggerated annoyances, and paralleled them by some incidents in his own financial career. He was, it appeared, the representative of a land syndicate, whose purpose, he reluctantly admitted, was to reclaim some enormous tracts of swamp land in Louisiana, the returns from which could not fail to be enormous. Crane pricked up his ears at this, for he knew something of the country under discussion, and could not fail to admit the cogency of the other's reasoning. Rather timidly he inquired, therefore, whether it were possible for an outsider to be admitted into the scheme. With no little hesitation the Southerner admitted that it was within the bounds of possibility, and, under the mellowing influences of "White Seal," at last consented to place some $50,000 of the comedian's money on the ground floor of a venture that promised. After making an appointment to meet the financier from the sunny clime at the office of a well-known Wall street banking firm next day the two parted, Crane incidentally cashing a check for $100 in favor of his new friend, as it was after banking hours. Throughout that evening and during the early portion of the following forenoon the comedian was jubilant regarding his astuteness, which had enabled him not only to steer clear of a crowd of needy adventurers, but even to secure for himself a share of so rich a thing as that represented by the Southern promoter. On his way down town he happened to look in at his bank, and in the course of a little chat with the President could not refrain from mentioning that he was going to invest in a flourishing Southern land syndicate. "That isn't Randolph's wildcat affair, I hope" pleasantly queried the banker. "Well, Randolph is the promoter's name," said Crane, dubiously. "Why, my dear sir," was the not reassuring reply, "that nonsense has been trotted out before every capitalist in New York years ago. Indeed, it is so old a humbug that it may be regarded as a relic." Crane's withered hopes completely blasted, and would now like very much to dispose of a check, marked on the reverse "No account" and signed by one Col. Randolph. This check represents an investment on Crane's part of $100, and the comedian is only too happy that some of his thousands did not flow into the same channel.

Amusements in Brooklyn.

A purer, brighter, and better comedy than Bronson Howard's "The Henrietta" has not been produced in many a year, and a popular comedian is Stuart Robson. The play and the star will be seen this week at Col. Sinn's Park Theatre in Brooklyn. George S. Woodward will be the *Nicholas Vanalstyne*. He is fully competent to do the part justice, and he suffers less than might be expected in comparison with Mr. Crane. The comedy rôle which Robson takes, portraying the trials and tribulations of a Wall street lamb, *Bertie Vanalstyne*, is fitted to him. He has made a great success in it, and will afford no end of amusement at the Park. Eugenia Lindeman will enact *Rose Vanalstyne*, Olive May that of her sister, and Amy Busby will be seen as *Lady Trelawney*. The original scenery and properties will be used.

Russell's comedians will entertain at the Academy of Music with the fun which is contained in "The City Directory." The farce has been seen in New York, where a prosperous run was accorded it, and throughout the Western cities it where it has been one of the best tough hits of the season. Charley Reed, Burt Haverly, Amelia Glover, May Irwin, Rosa France, Bessie Cleveland, William Collier, and Charley Seaman are in the cast. The play is a lively skit of the present time, bubbling over with mirth and harmless fun, and plentifully interspersed with songs. The company is strong, and the entertainment one of the best of the horseplay kind.

"Shenandoah" will be at the Lee Avenue. Lewis Morrison and "Fast" at the Amphion, and "The Fugitive" at Proctor's.

Manager Holmes of the new Star Theatre announces one of the old-time favorites in "A Dark Secret." The regatta, the real rowboats, steam launches, and gay water scenes of the drama will be remembered with pleasure by those who have seen it and will be welcome to those who have not. "A Dark Secret" has an interesting story and will be presented by a capable company.

A Hard-headed Museum Man.

It seems impossible for a man's skull to withstand the force of a blow delivered squarely on top of it with a sledge hammer, wielded by muscular arms such as blacksmiths usually possess. It seems still more incredible that a granite block as hard almost as flint or iron could be pounded at while resting upon a human skull until it split apart without shattering the head to fragments. Yet at Huber's Palace Museum in Fourteenth street Andrew Hull, a young man of 23, has permitted a blacksmith to break blocks of gray granite resting upon his head six times a day for the past week, and seems none the worse for the wear. The rocks weigh on an average 150 pounds, and it requires from ten to seventy blows with a sledge to crack them. Ten blows is the least number ever delivered upon one block, and seventy the highest. By wearing a thin cap to prevent cutting his scalp, Mr. Hull has permitted men to break canes over his cranium, and not one of the blows he has thus sustained has even staggered him. Although he may be the thickest-headed man alive, he is nevertheless smart, shrewd, and as quick-witted as a hawker in a circus. The electrical bicycle contest is still in progress at this house and is attracting crowds of visitors. The lady contestants each represent a local club, and considerable eagerness is manifested by the friends of the various organizations to see their favorite win.

Dorris's Museum

Manager Doris makes the claim that he has the two greatest musical prodigies in the world in the coming week's bill at his Third Avenue Museum. The artists in question are Mr. and Mrs. Babel, she as a cornetist and he as a pianist. Relative to the lady's playing, it is said to be very pleasing. As for Babel, "his equal in point of execution, brilliancy, power, harmony, and improvisation has never appeared in this country." His first appearance at Chickering Hall a few years ago is asserted to have astonished as well as confounded musicians of the highest class. To the "Old Kentucky Home" he adds 24 variations, and to "Home, Sweet Home" he introduces 88. Either of these airs, with variations, he will play as well with a sheet thrown over the keyboard of the piano as if the keys were in full sight. Mr. Babel says that his playing is not from study but from spirit power, and it would seem so. His Texas Jack style of dress does not add to his personal appearance, but detracts from it. He and his wife are entertaining as museum wonders, and should prove attractive at the Third Avenue house all winter. At the Doris Museum in Eighth avenue the feature of the week will be the introduction of two Russian bears in their realistic performances with their trainers. Morton's vaudeville company; Rore, the wonderful juggler; Crawford, the mechanical musician, and the Punch and Judy show make up a strong bill for the coming week.

To See a Rifle Bullet on Its Way.

By saturating bullets with vaseline they may be easily seen in their course from the rifle to the target; their trajectory course is marked by a beautiful ring of smoke, caused by the vaseline being jarred on leaving the muzzle of the gun, the smoke lasts seconds, for some time in the air, if not too windy. Much better scores result when grease of some kind is used. Bullets are not so apt to split, the recoil is not so great, and it is believed the course of the missile is more true.

MUSIC AND MUSICIANS.

Herr Seidl and the Metropolitan orchestra entered last evening upon the second week of their tenancy of the Madison Square Garden. They will remain three weeks longer, and will fill, later on, a six nights' out-of-town engagement, journeying as far as Montreal, in which city Mrs. Page-Thrower has arranged for them to give three concerts. Subsequent to these performances the band will begin rehearsing for the opera season, which commences Nov. 26. The Garden concerts have thus far been satisfactory to all concerned.

There is a likelihood that, so far as the teachers are concerned, the musical season will begin somewhat earlier than usual. Most foreign educators go abroad in June and return in October, and many of them have already been seen in the music shops. Signor Mattia Bina came back a fortnight ago, and so did Signor Errani. Signor Sapio, the new vocal director of the Seventeenth street conservatory, was among the passengers by the last French steamer, and was inducted into office on Wednesday, although the regular work of the institution will scarcely begin before Oct. 1. It is an odd fact that while very few singers or instrumentalists of note develop on this side of the Atlantic, the number of students grows greater year after year. The question as to what becomes of these home-made virtuosos is as difficult of solution as that concerning the final disposition of the pins.

The news cabled from Paris that Signor Vianesi, lately the conductor of the band of the Grand Opéra had resigned his office on account of a difficulty with the singers, was not surprising to people that knew aught of the Italian maestro. Signor Vianesi, who was the leader during the season of Italian opera with which the Metropolitan was opened to the public, is a musician of great ability and an excellent disciplinarian, but a most quarrelsome person. His engagements have invariably culminated in rows, and there have been occasions—as one in Russia, upon which the late violinist, Wieniawski, boxed his ears—when a war of words led to physical violence. Signor Vianesi's inclination to wrangle, in truth, is so pronounced that, if left to himself, he would certainly find means to work himself into a passion, even if he had to stand before a looking-glass to conjure up an opponent. He is, all the same, a loss to the Paris Opera House, where he succeeded M. Altès, an estimable old gentleman under whose benign régime the chorus and band of the house years ago went to the dogs. It is to be hoped that the breach between the maestro and the vocalists may be bridged over by some diplomatic friend. Signor Vianesi's salary is scarcely worth fighting for, as he only receives 11,000 francs ($2,200) for the whole season of ten months.

Rumors that Herr Grünfeld will visit America this year have again been current, and must once more be referred to as unfounded. There is a contract in existence by which Herr Grünfeld binds himself to travel in the United States in 1891-92 if certain conditions are fulfilled, and it is likely that somebody will eventually be found to fulfil these conditions, if somebody has not been discovered already. All this, however, is prospective. Meantime one more pianist has arrived in America, in the person of Mr. Franz Rummel. Mr. Rummel, who is remembered as a vigorous player of the modern school of virtuosity, will in all likelihood be heard from next month.

Monsieur Ovide Musin has returned from abroad, and is about to start on a prolonged Western tour. M. Musin is a brilliant and sympathetic violinist who never fails to arouse the enthusiasm of his audiences. He offers no exception, however, to the rule regarding the material results of concerts in which violinists are the attraction. No violinist, except Ole Bull, ever made money in the United States.

Following are the dates of some of the important concerts of the season 1890-91, announced to occur at Chickering Hall: The Boston Symphony Orchestra, Tuesday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24; the New York Philharmonic Club, Nov. 18, Jan. 6, March 3; the Beethoven String Quartet, Nov. 20, Jan. 15, March 12; the Mendelssohn Glee Club, Dec. 2, Feb. 10, April 21; the Musurgia, Nov. 25, Jan. 27, April 7; the Rubinstein Club, Dec. 16, Feb. 3, April 14; the Orpheus, Dec. 5, Jan. 29, April 23; the Choral Club, April 16; the Royal Edinburgh Concert Company, Oct. 22. M. Vladimir de Pachmann's farewell Chopin recitals will occur late in January or early in February.

The name of Lamperti has recently been mentioned in connection with sundry singers that have studied under a professor bearing that honored name. There are two Lampertis in Europe, father and son, the elder dwelling in Milan and the younger in Dresden. The one that enjoys a world-wide celebrity is Lamperti père. A certificate of efficiency from the junior teacher would carry with it no weight whatever in foreign art circles.

Miss Hock, the young woman who died a few days ago under melodramatic and suspicious circumstances in Berlin, was a daughter of Herr Hock, stage manager of the National Opera Company and an uncommonly skilled and experienced *régisseur*, if somewhat too extravagant in his ideas to catch the fancy of a prudent manager. His daughter was a pretty and sweet-faced girl, whose looks and manner while in America would never have led one to forecast her end.

Information has been received in this city of the death of Henri Wertheimber, for many years connected with lyric enterprises in the United States. Wertheimber was the acting manager of the first Von Bülow tour, and was an aide-de-camp of the elder Grau and of the younger manager bearing the same name in many of their enterprises. In early life he was an actor, but not a successful one. An elder sister was long regarded as one of the best contraltos France ever produced. Henri Wertheimber must have been close upon 60.

Servais, the conductor at La Monnaie, in Brussels, proposes to arrange his orchestra after the fashion of the band of the Munich Opera House. The violins are to extend over the full width of the musicians' quarters, running diagonally from the base of the footlights at the left to the end of the railing at the right. The double basses are to be placed against the stage, and to extend over the full width of the house. The conductor, seated in the centre of the band, will have his violins and 'cellos at his right; the brass will be at his extreme right, except the tubas, which, with the harps, are to be at the extreme left; the horns and wood will be at his left so as to balance the 'cellos.

Signor Giulio Perotti has been engaged for the carnival season of Italian opera at the Liceo Theatre in Barcelona, one of the leading opera houses of the Old World.

The Philharmonic Society of New York has issued its prospectus for the forty-ninth season. The concerts are to be given in the Metropolitan Opera House, under the leadership, as heretofore, of Mr. Theodore Thomas, and will include six afternoon and six evening performances. The society is able to announce as soloists Mr. Franz Rummel, Mlle. Clemence De Vere, and Mme. Camilla Urso. The first public rehearsal is to be given on Friday afternoon, Nov. 14, and the first concert on Saturday afternoon, Nov. 15. Subscribers may renew their subscriptions at the Opera House box office any time between Monday, Oct. 20, and Saturday, Oct. 25. Unclaimed seats will be sold to new subscribers on and after Monday, Oct. 27.

Litolff has written a new opera on Shakespeare's "King Lear."

The family of the late tenor, Giuliano Gayarré, are erecting over his remains at Roncal, in Spain, a monument of marble and bronze, on designs furnished by the Spanish sculptor, Benlliure. Among the figures in *alto-rilievo* on a bronze funereal urn are groups of angels singing melodies—so it is set forth—from the operas of Gayarré's repertoire, and above the urn stands a life-size figure of a Genius, leaning over as though to hearken to a voice from the tomb.

The wild operatic and dramatic speculation that has been carried on in South America for some years past appears to have ended in a crash. The theatrical announcements in Buenos Ayres on Aug. 6 ran as follows: Opera House, closed and company broken up; Politeama, closed and company breaking up; Garibia, closed and company broken up; San Martin, closed and company broken up; Doria, reopened to bad business; Variétés, Goldoni, Pasatiempo, Fris, Dante, all closed.

A new instrument, called the iodonotone, has been constructed for use in the ballet of "Le Rêve," now rehearsing at the Paris Opera House. It consists of twenty-five metallic tubes, to be struck by the same number of hammers, set in motion through a keyboard.

A new and probably unkindly biographical sketch of Mme. Patti is announced for simultaneous publication in the principal European cities. A minute and personal biography of the prima donna is promised.

Miss Adele Aus der Ohe has returned from Europe and will commence her tour early this fall, which will very likely this season extend to San Francisco. She will again be under the sole management of Henry Wolfsohn, who has already booked a large number of engagements for her.

POLITICAL GOSSIP.

Judge Henry Murray, whose term as Judge expired on Monday last, has been a conspicuous figure in political circles in this city for twenty years. Judge Murray first came prominently into politics in 1867, when he was elected a member of the Board of Councilmen, which corresponded to the present Board of Aldermen. He was reelected in 1868, and in 1869 was a candidate for the office of Police Justice, then filled by popular election. The district in which he ran included the whole of the city from Fortieth to Eighty-sixth street, on both sides of town. Mr. Murray was the Tammany, John S. Masterson the Mozart Hall, and James E. Coulter the Republican candidate. No one knows what vote each of them received, for it was at a time when election frauds were at their height, and it is a matter of political history that, in the furtherance of the political deal in favor of the Republican, a number of Judge Murray's tickets were changed in the count after having been cast, and the Republican tickets substituted for them. These were the figures given of the result by the Board of Canvassers: Murray, 4,343; Masterson, 3,004; Coulter, 4,595. In 1873 the Police Judges were legislated out of office, and the Mayor received the power of appointment. William F. Havemeyer was then Mayor. One of those appointed by him was Judge Murray, so that he lost nothing by the transfer of 1869. In 1879 his term expired, but he held over until December, 1880, when Mayor Cooper's renomination of him was confirmed by the Board of Aldermen. His term expired on Monday, and when it is finished by the appointment of a successor he will have been seventeen years on the Police bench—a longer time than any of his associates.

The city pays $130,572 a year for the rental of public offices belonging to private persons. Henry Hilton receives $63,500 for the premises occupied by the Comptroller's office and the Commissioners of Jurors and of Accounts. The *Staats-Zeitung* receives $18,500 for the offices of Corporation Counsel and Commissioners of Taxes and Assessments. Fifteen hundred dollars a year is paid to the trustees of the Cooper Union for the rooms used by the Civil Service Commissioners, an item comparatively small in itself, but the least necessary of all. The rent paid for the use by the Board of Public Works costs the city $12,000 a year, and those used by the Board of Assessors are $2,500 a year. Civil courts in the districts presided over by Judges Lachman, Jerolomon, Fallon, Steckler, and Murray amount to $16,000 more, and an annual rental of $10,000 is paid by the city for the police courts in Harlem and Morrisania.

James O'Brien when elected Sheriff was a resident of the Twenty-first ward, M. T. Brennan when elected of the Twelfth, William C. Conner when elected of the Nineteenth, Bernard Reilly when elected of the Seventeenth, Peter Bowe when elected of the Seventh, Alexander V. Davidson when elected of the Ninth, Hugh J. Grant when elected of the Twenty-second, James A. Flack when elected of the Nineteenth, and Daniel E. Sickles when appointed of the Fifteenth. There has not been a Sheriff chosen from one of the down-town districts below Houston street, for twenty-five years. Both aspirants for the Tammany nomination live in this territory—Patrick Divver in the Fourth ward and Daniel O'Reilly in the Fourteenth. There never has been a Republican Sheriff in New York.

While the hardest fight on the part of the Democrats to secure gains in the Assembly delegation from this city will be made in districts Eleven, Thirteen, and Twenty-one, where the Republican plurality was 277, 182, and 276 a year ago, care will be needed to prevent the Republicans from gaining districts Eight, Nine, Ten, Seventeen, and Twenty-three, in the Eighth last year, with two Republicans elected in it, the principal Democrat had a majority of 147 only. In the Ninth the United Democrat had 1,025 plurality; in the Tenth, 834. In the Seventeenth there was a Democratic union, without which the prospects of the Republican would have been bright. Twenty-third is always more or less doubtful, and for local reasons it will probably be more doubtful than less this year.

In the cities of the State, outside of New York and Brooklyn, to which the new registration law applies, these are this year the dates of registry: Oct. 4, 11, 18, and 25—successive Saturdays. Those persons whose business pursuits are of such a kind as to keep them away from their homes on Saturdays, and those persons with whom Saturday is a day of religious observance, will be most affected by this provision of the new Registry law. In this city and in Brooklyn the registry days are Tuesday, Oct. 7; Wednesday, Oct. 15; Friday, Oct. 24, and Saturday, Oct. 25. Under this arrangement, Mondays and Thursdays are the only days in the week (Sunday excluded) on which there is no registry.

To this year's tax levy $2,884,84 has been added for the payment of special clerks employed in the Bureau of Accounts, $3,500 for W. Bourke Cockran for professional services in connection with the removal of the Commissioners of Excise, $2,500 for W. Bourke Cockran for professional services as attorney for Thomas F. Gilroy in connection with the Department of Public Works litigation, $3,500 for Frederic R. Coudert for legal services in connection with the Comptroller's office, $2,500 for the professional services of James C. Carter in connection with the Department of Public Works, and $1,802 for the legal expenses of Chief John McCabe of the Fire Department.

No nominations by any regular party in New York city this year can be made later than the evening of Oct. 14, which falls upon Tuesday. Under the terms of the new Electoral law no nomination can be filed with the County Clerk earlier than Oct. 5, which falls on Sunday. The effect of this provision will undoubtedly be to crowd all the nominations into a short period, and to blue line the number of adjourned Conventions which have been numerous in the past, and have served often to cut down the period of candidature to a few days before election.

The four Congressional districts now represented in Washington by Messrs. Turner, Cummings, Spinola, and Fitch contain a Republican vote of more than 40 per cent. of the total cast. In the event of a Democratic division in these districts, the Republican nominee would, therefore, have some chance of succeeding—a very good chance in the districts represented by Messrs. Spinola and Fitch.

Not for many years has Richard Croker looked so well, so bright, alert, self-contained, and well-disposed as he does since his return from abroad, his stay in Germany having been of great benefit to his health. This year's election is going to be a hot fight, and good fighters were never before more needed to lead and marshal the forces of the local Democracy.

Delegates to the Convention of Catholic Young Men.

At the Convention of the National Union of Catholic Young Men's Societies to be held in Washington on Oct. 7 and 8, New York will be represented by nearly 100 delegates. The Rev. M. J. Lavelle of St. Patrick's Cathedral is President of the union. The majority of the societies in this city have chosen their representatives. Here is a list of delegates thus far selected: The Archdiocesan Union, J. J. Corbett; St. Anthony's Lyceum, the Rev. James Dolan, O. S. F.; H. E. Needham, J. N. Ralston, and E. F. McGinn; St. Nicholas's Union, Senator George F. Roesch, B. H. Koechling, and William F. Quenzer; Spalding Literary Union, the Rev. John J. Hughes, C. S. P., Daniel Draddy, and Denis O'Connell; St. Bernard's Lyceum, the Rev. T. F. McManus, J. B. Meloldrick, J. F. Devlin, and C. A. Caffrey; Young Men's Society of the Holy Innocents' Church, the Rev. W. P. Kenny, T. J. McCarthy, J. W. Ward, and F. J. Savenack; Theban Literary Union, H. J. McSweegan, Joseph Everard, and D. German; St. Alphonsus's Society, the Rev. J. B. Daly, C. S. R., M. P. Mulhall, and F. J. O'Connell; Cathedral Literary Union, the Rev. J. B. Daly, Joseph Dillon, and Lawrence Smith; Xavier Club, E. F. Shields; St. Joseph's Union, Yorkville, the Rev. A. Lemmel, A. J. Amend, and A. J. Reckelessen; Young Men's Lyceum of St. Joseph's Church, Sixth avenue and Washington place, the Rev. M. J. Murray, John S. Scully, and Patrick Rooe; Transfiguration Young Men's Association, Congressman E. J. Dunphy.

Twelve other societies will choose their delegates this week.

Will be Shot for Life.

From the Fort Worth Gazette.