NEWS OF THE THEATRES.

With "Jane," and Johnstone Bennett, the Standard to-morrow night is likely to be full. The measure of lively Miss Bennett's popularity was long ago taken, and it indicated that she had a legion of admirers here. Now that she is to resume in "Jane" there will be a fine turnout to welcome her and to laugh as merrily as of yore over the very clever farce. The cast of "Jane" has not been greatly changed. Paul Arthur has been replaced by S. Miller Kent, but R. F. Carton, Schnitz Edwards, and Carrie Reynolds remain in their original rôles. A newcomer sure to please by her dainty beauty and her arch acting is Edna Wallace. She is engaged for Charles Frohman's stock company at the new Empire, but for the time is loaned to "Jane."

The Broadway Bijou will start its season to-morrow in a manner calculated to arouse interest. Its play will be new and its star a lively and clever young woman. The house itself will have an aspect of newness also, for it has been refurnished, freshly decorated, and remodelled in its seating plan. As in previous seasons, the Bijou will present the lighter forms of theatricals, ranging from legitimate comedy to variety farce. The first play aims to be a compromise between those two types of stage fun. It is called "12 P. M.," and its chief actress is that frisky and self-assertive soubrette, Jennie Yeamans. This is not her first venture as a star. A few seasons ago she was in a comedy called "Our Jennie," but it did not long survive travel. "12 P. M." is the work of C. B. Dillingham, and it has been put in readiness for its metropolitan test by a week's use in New England. Its characters are described as "an irascible uncle, a whimsical aunt, a dapper and voluble young newspaper reporter, and a couple of noblemen." It will be interesting to observe whether Mr. Dillingham, himself a reporter, has caricatured his profession. The stage reporter generally is a vulgar misrepresentation. Song and dance enter into the episodes of "12 P. M.," and Miss Yeamans may be expected to dominate in those scenes, for her foot is light, and so is her voice, though it is pleasing for all that.

The French farce, "Prétemoi Ta Femme," which gave to the Englishman Lestoq the inspiration for "Jane," also furnished to another Englishman, the late Earnest Warren, the basis for a scarcely less lively piece, "Lend Me Your Wife." The latter play, jointly revised by Dion Boucicault and Sydney Rosenfeld, and with Roland Reed as its comedian, will be acted to-morrow night at the star for the first time down town. It was performed about a year ago in Harlem, and THE SUN was then able to record a good measure of success, to which Reed was by long odds the main contributor. He has used the farce almost constantly during the past two seasons, and that is proof of its value as a laugh-maker. Reed's methods are those of the skilled and well-trained actor. In voice and in features he is a well-equipped comedian, and the points that he makes are generally legitimate and effective. His company at the Star contains Isadore Rush, Julian Reed, H. Rees Davies, Harry A. Smith, W. G. Andrews, Irene Everett, and Mary Myers. Miss Everett is a debutante.

The partly burned Metropolitan Opera House and the half-built Empire Theatre are directly opposite each other in upper Broadway, and they are equal objects of interest to throngs of spectators. People who go around to the rear of the Metropolitan see how completely the stage and a considerable part of the auditorium were ruined by the flames. In the Empire they get a view of the theatre's outlines in steel, brick, stone, and wrought iron, the shapes of the parquet, two galleries, stage, and entrances being perfect, though not a scrap of wood has as yet been used. The metal framework stands alone, without help from the walls, and it is hard to conceive how a fire could possibly burn an audience in such a structure. The stringent building laws have been obeyed, of course, and the exits are so ample that a panic could hardly cause a loss of life. The Empire will be a theatre of middling size, and unexceptional beauty of interior is promised by the architects, who said yesterday that the building would be ready for Charles Frohman's stock company in December. Hammerstein's handsome new Manhattan Opera House, in West Thirty-fourth street, is almost done, and there need be no postponement of its opening, which is set down for October. The theatre to be built by the Goelet estate for Abbey & Grau at Broadway and Thirty-eighth street will not be ready until a year hence. It will be a large house, devoted primarily to the imported entertainments of this firm. The Park is in its last season. It is a curiously composite building, originally erected for an aquarium, and fitted out later with the stage, proscenium, galleries, and seats taken out of Booth's Theatre before its demolition. The site is to be occupied by a commercial building. There is no sign, or any more talk, of a theatre in place of the burned Hotel Royal. The Berkeley Lyceum, long the place of fashionable amateur performances, has become the American Academy of Dramatic Arts, an institution which formerly had quarters at the Lyceum Theatre. It has gained the countenance of men distinguished in the dramatic profession, for in its Advisory Board are Daniel Frohman, David Belasco, and Henry C. De Mille, while Franklin H. Sargent remains President, and thirty-five persons well known for artistic connection with the drama are named as instructors and lecturers.

Most of the play houses announce an extra performance for to-morrow afternoon. The Labor Day holiday has grown to be popular with theatregoers, and for the past three or four years the managers have reaped a good profit out of it. The Fifth Avenue, Lyceum, Casino, Palmer's, Standard, and Star comprise the theatres which will not bid for the holiday patronage.

Broadway's light operas this week are "Patience" at Palmer's, "The Vice-Admiral" at the Casino, and "Wang" at the Broadway. All three possess distinctive features of excellence, to more than offset their respective weaknesses. In "Patience," for instance, Dixey's quiet drollery and thorough appreciation of Gilbert's satire make his *Bunthorne* a very enjoyable characterization, albeit it is marred by the comedian's poor vocalism. The familiar opera itself has aged, but there is yet grace enough in its melodies to evoke encores, and its wit is as keen as ever. The revival will finish with this week. On Sept. 12 "Iolanthe" will be sung, and then New York will get its chance to measure Dixey by his first real success—the portrayal of the *Lord Chancellor*, which pleased Boston about a decade ago. Lenore Snyder will be the *Phyllis*, and Walter Broune the *Strephon*. Other reproductions of familiar works may be looked for during the remaining weeks of the Dixey season, which will extend to Oct. 1, when John Drew will start the dramatic term at Palmer's. The Casino's three-year-old existence as a comic opera theatre is not far from its close. At the end of this week "The Vice-Admiral" will be sung for the last time, and the stage which has held "Erminie," "The Brigands," "Apajune," "The Marquis," "Poor Jonathan," and a score more delightful entertainments will be turned over for a long time to the vaudevillers. On the final night of "The Vice-Admiral" there will be a souvenir, in which records of all the Casino's productions will be accurately given, and, in addition, the best airs from the old operas will be sung by the present company. From next Saturday night to the following Monday the Casino will be closed to the public, in order that the alterations necessary to transform the house into a vaudeville theatre may be completed. Already the changes in the main foyer are progressing rapidly, and the "Crystal Alhambra Court," where the occupants of the parquet chairs and boxes may partake of refreshments is gradually assuming shape. A new stage, with plenty of traps and other devices, is a special feature of the reconstruction, and is an indication that the ballets are to be framed in heavy scenery. The variety performers for the Casino include foreigners and natives. The Russell brothers, the Carnellas and their wives, Lizzie Derious Daly, Binns and Burns, and the Breadin brothers will uphold the reputa of the Bowery in this wholesale transfer to Broadway. The course of "Wang" at the Broadway Theatre is prosperous and merry. The uncouth antics of Hopper and the kittenishness of Della Fox prevail, apparently to the delight of the populace. Four children, ranging in ages from four to eleven, were placed in the show on Thursday night, when the new law as to youthful stage performers went into effect. The Mayor had licensed them, as required, but Mr. Gerry will contest the matter in the courts. "Wang" is not at all helped by the presence of these little ones. They are not necessary in the show, and there is not a genius among them.

Harlem is a contributor to to-morrow night's new drama. Frank M. Norcross, an actor of considerable experience, has turned playwright, and, seizing upon the labor question as a likely theme, he has constructed a piece called "Monongahela; or, Homestead in '92," which will have its first test at Hammerstein's Columbus. It is designed to be impartial in its treatment of the subject, and its chief appeal for favor will rest in its realism, which will include a military scene. The cast names well-known actors. This is Harlem's first new play of the season. Others are to follow, for the up-town public is a kindly one, and the tringson process has generally met with favor there. At the west side Harlem Opera House the new bill will be "The City Directory," which is transferred intact from the Grand Opera House, with Lydia Yeamans-Titus as its fresh face and Schoolcraft, Amelia Glover, Dan Daly, Miron, and Witmark in their old places.

The roof garden season is drawing to its finish. On the Madison Square's breezy top there are no changes in the list of performers, which still include Gautier, the new dancer; Theo, the musician; Frank Lawton, the whistler, and the Bernstein orchestra. In the amphitheatre, however, the Damrosch musicians will reassemble to-night to renew their earlier successes. There will be an orchestral promenade concert Sunday evening. The grotesque Girards will reappear on the roof on Friday night. Meanwhile La Granadina, Sonne and son, Lizzie Derious Daly, and Mabel Stephenson are retained. A concert will be held to-night.

Charles Frohman's comedians, the only one of the city's permanent companies now on the home stage, continue to perform "Settled Out of Court" at the Fifth Avenue with credit to themselves, to the distinct benefit of the play, and the keen delight of their audiences. This is the fifth week of the company's term here, and an extension would doubtless be justified; but there is a contract calling for the appearance of the Pauline Hall opera company at the Fifth Avenue on Sept. 19, and it will be fulfilled. Miss Hall will then sing "Puritania," the Kelley-McLellan opera, for the first time in New York.

Characterization is variously and well illustrated by conspicuous actors in three current plays—"Captain Lettarblair" at the Lyceum, "A Kentucky Colonel" at the Union Square, and "The Face in the Moonlight" at Proctor's Twenty-third Street. Edward Sothern's acting in Miss Merington's bright play leaves no room to question the vastly improved quality of this young man's art. His performance is smooth, finished, and careful, and the play is distinctly increased in value by the conscientious acting of the entire company. Mantell's task is perhaps more difficult than that of Sothern, and he can hardly be held to strict account because he has not completely succeeded. The drama in which he is the chief participant is both conventional and sombre. Its theme is not well handled, and, save for a certain theatric skill displayed in the devising of its climaxes, it falls below the average of modern English melodramas. Mantell's performance in it, however, invests it with dignity and interest. He is an earnest and seductive lover at one moment, and an uncouth and boisterous ruffian a moment later. The contrasts are sharply made, and that is the main purpose of the play, which really permits no finesse. It is doubtful, though, if "A Face in the Moonlight" will be of permanent value in Mantell's repertory. His engagement at Proctor's will run through September, and on Oct. 10 "Ye Earlie Trouble" will be performed there for the first time in town. "A Kentucky Colonel," with its studies of Southern character types, has a fortnight longer to remain at the Union Square. It has been radically altered. McKee Rankin, Frederic Bryton, and George Robinson are the actors who command approval in Opie Read's play, but Robinson wins honestly the larger share. He has been well schooled and long tried.

Variety maintains its clutch upon the playgoing public. There will be variety shows on five city stages this week, exclusive of the Bowery resorts and the concert halls. Two of the theatres dedicated to song and dance are in Broadway. To-morrow Niblo's Garden will for the time being give up its stage to a troupe of burlesquers and specialists styled the Henry Company. The Bowery knows this troupe well, and has approved its entertainment, so that Broadway may rely upon that expert judgment. The promise is made that a number of well-known performers will appear, and that in the burlesque which finishes the show the women will be useful as well as ornamental. This is a reasonable promise, for in the conventional variety troupes, as the cast side knows them, there is no "dead wood." Everybody must be able to do something, and to do it cleverly. The Broadway Park's new policy of variety is justified, from a business view, judging from the results of the first week. It is safe to count upon a picked coterie of specialists, for those in charge are experienced handlers of variety material. The new bill again employs that clever female burlesquer, Helene Mora, as the chief entertainer. Miss Mora is retained from last week's list, which remains almost intact, a new person being added here and there. The "house bill" rule is to be suspended at Pastor's to-morrow night, when Hart's Boston Novelty company will make their first New York appearance this season. Hart's assembly of fun makers, singers, and dancers has been made up for travel, and it includes the Barra troupe of musical comedians who were on the Casino roof this summer; Rogers brothers, German dialect comedians; Siciano, contortionist and performer on flying rings; Ruby Hart, singer; Bartlett and Ray, sketch team; Smith and Campbell, black-face comedians, and others. The performance will begin with a new farce by Scott Marble, called "A Bowl of Soup." The Eden Musée promises novelties thick and fast for its regular fall and winter season. For to-morrow there are besides Guibal and Greville, the imported exponents of "psychonitism," a famous London mimic and character actor, Fleming Norton, will be seen for the first time in America in a sketch called "Picnic Portraits." The Hungarian orchestra remains a stirring feature. Marie Vanoni, a well-liked singer in this country a dozen years or so ago, has returned from her foreign travels, and is stationed at Koster & Bial's, where she made her bow last night. Amann, the mimic, will impersonate Gen. Grant along with his collection of European and American celebrities. The burlesque, "A Village Wedding," is still there. Several changes occur in the cast this week. "Pocahontas" is to be replaced soon by an extravaganza called "Robin Hood." On Sept. 12 Stebb and Trepp, clever English comedians, will make their American reappearance. The usual fall and winter series of Sunday night concerts will be inaugurated to-night.

At the east side theatres where the plan of weekly changes prevails, there is no new thing in this week's offerings. "The Police Patrol," which will have a brief engagement at the People's, is sure to excite the supporters of Miner's popular-priced house. It has been put into good shape since last season's tour, and now has a set of new actors and plenty of fresh scenery and effects. Two trained horses play an important part in this melodrama, which hits to deal with "a murder mystery that has long baffled the Chicago detectives." It is no doubt a very exciting story. At Jacobs's Third Avenue "The Cruiskeen Lawn" will finish its stay on next Saturday night. A fortnight's engagement at this theatre is so unusual as to make it plain that "The Cruiskeen Lawn" must be just the kind of drama for Jacobs's audiences. It has the benefit of first-rate scenery, and several of the singers and dancers are uncommonly clever. The Windsor's star for this week is young J. K. Emmet, who retains "Fritz in Ireland." During the summer he has rearranged the piece and introduced new songs, which he should sing acceptably if it be true, as reported, that he has lately paid considerable and earnest attention to the cultivation of his voice. His company is headed by a handsome girl, Emily Lytton. This will be Emmet's only engagement on the east side this season.

The west side houses where frequent shifts of the bills are to be made throughout the season are the Fourteenth Street and the Grand Opera House. The former will have fewer original productions than ever before, and the old policy of long terms will give way for a time to that of short engagements. "The Still Alarm" will open to-morrow, for a fortnight's revival, and that in turn will give way to "A Fair Rebel." In "The Still Alarm" the hero will be impersonated by W. S. Harkins, a conscientious and earnest actor, who has many loyal portraits to his credit. A new role in Joseph Arthur's commercially valuable but artistically defective drama has been written to fit little Tuesday, one of the cleverest of all the children now on the stage. Her dancing, singing, and mimicry are little short of marvellous. Mayor Grant is expected to license her, and Mr. Gerry will, of course, go to the courts for a settlement. Incidentally "The Still Alarm" will be advertised and Little Tuesday may or may not be eventually prohibited. At the Grand the week's play is "The Power of the Press," which seems to have survived the wear and tear of a tour. It is not a perfect specimen of melodramatic writing, but it tells an interesting story rather ingeniously, and it is surely a vivid thing to look at, with its accurate copies of local scenes and its wonderfully realistic ship and water views. Agnes Knott, a young actress from Canada, who is pretty and talented; James L. Wilson, who has appeared in many important productions; Sallie Williams, the soubrette; C. H. Riegel, Millie Sackett, Marie Hurley, and others are in the cast. "Across the Potomac" will follow.

The plays at three important theatres make great concessions to the demand for variety shows. "A Trip to Chinatown," at the Madison Square, will have a 310th repetition to-morrow. Its interpolated features have become familiar through success. "Sinbad" will on next Tuesday night have been acted 300 times at the Garden and elsewhere. Photographs of Louise Montague, with roses attached by a broad white silk ribbon, will be given away. The changes in the cast during the past week improved the burlesque. Bertie Fisch is a charming successor to Ada Dare; Barney Reynolds, with a Dutch dialect, gives a new flavor to the part surrendered by A. W. Mallin; Joseph S. Greensfelder is a suitable substitute for W. T. Mack, and the new chorus girls are comely and gay. Expectation has been both fulfilled and disappointed in "The Black Crook" at the Academy. For slightness in its costumes and scenery the spectacle has never been surpassed at any theatre in this country. Evidence on this two points the show is costly to an amazing extent is not lacking, for there is no deceit in their quality or quantity. The Kiralfys and most of their imitators follow the trick of making over old wardrobes to gain almost the brilliancy of new ones, but there has been no resort to this in the Academy's revival. The scenes are well painted, three of them meriting special praise for their artistic quality. In numbers the ballets and marches are imposing. But the indecency of the principal dancers is such that "The Black Crook" cannot hope for approval. The four French women who do the "splits" are offensive, and that is the plain truth. Their exhibition is of a sort which has long had a questionable vogue in Paris. An expert in the art, a woman, taught them, and she, it appears, is a direct gainer in the profits of their work here. This increases the shameful aspect of their importation, and makes it a marvel that anybody should venture to put them forward on our stage. There is also a superabundance of high kicking and of skirt dancing in the show, and much of it is vulgar; but that fault is attributable to nothing else than the public demand, which, it seems, few managers nowadays try to ignore. No doubt the deplorable dancers will all be retained in "The Black Crook." The town is talking about them, and that is the sign which the box-office knows.

Sam Devere writes to THE SUN that "The Whistling Coon," a song used by Lottie Collins, is his composition, and he provides proof thereof. Augustin Daly desires it to be published that he has not engaged H. B. Conway, or anybody else to take the place in his company vacated by John Drew, but will assign the parts formerly played by Drew to James Lewis, George Clark, and others now in his employ. Joseph Wheelock has come into the cast of "Friends" for a tour. James Creelman has composed a mazourka, entitled "Alice," and it is being played by Gilmore's band at Manhattan Beach. Comedian Hoey won heavily at Monte Carlo to last summer, or didn't, according as credence is given to or withheld from the report thereof; but he announces that he will sing a song entitled "The Man who Broke the Bank at Monte Carlo," thus winning something, at all events. Clyde Fitch, author of "Beau Brummell," as to which work he had a hot dispute with Richard Mansfield, is the adapter of Bisson's comedy "The Masked Ball," which the Frenchman wrote for Charles Frohman, and in which John Drew is to appear at Palmer's. Garrett P. Serviss has gone on a tour as lecturer with "A Trip to the Moon" and "From Chaos to Man" the educational entertainments which were given at Carnegie Music Hall last winter. He is to return to town with a new exhibition, "Wonders of America," later in the season. An actor writes that THE SUN was just in its exposure of plagiarism in "The Colonel," but he asks why Augustin Daly was not condemned similarly for producing a version of the same German original as his own comedy in 1879. The advertisement in THE SUN preceding the Daly piece announced it as the "first production on any stage of the new local comedy, by Augustin Daly, entitled 'An Arabian Knight, or Baroun al Raschid and His Mother-in-law.'" But THE SUN's review of the work on the morning after it was first acted at Daly's announced it an adaptation from the German of Von Moser. It was not usual for Daly, in those days of his numerous transfers of German comedies, to make any acknowledgment to the author. They were generally advertised unequivocally and without reserve as by Augustin Daly. Minna K. Gale, who will become Mr. Haynes before this week ends, has passed under the management of Abbey, Schoeffel & Grau. Ada Dyas is again in London. It is understood she seeks an engagement there, confident that she can renew her earlier triumphs in her native land. Grace Sherwood, who was the soubrette in "The Limited Mail" last season, is to be *Jane* in the road troupe playing that farce. She is piquante and plump. Formerly she was on the variety stage as one of the Sherwood sisters. Marie Bates is again the *Aunt Abigail Pope* in the number two "County Fair" company. Elizabeth Andrews, who was once an admirable actress in leading roles, and of late years has been particularly effective in portraying sour-visaged old women, has joined the little colony of dependents in the Forrest Home.

The Brooklyn dramatic season is in full swing. The Lee Avenue Academy, which has come under the new management of A. Y. Pearson, will have Steele Mackaye's well-known melodrama of the French Revolution, "Paul Kauvar," performed throughout this week by a company formed for a tour in this intense, startling, and generally effective work of an erratic genius. "Paul Kauvar" is derived from the novel of Charles Dickens's "A Tale of Two Cities," but the treatment does not much resemble the novelist's story, and there is a great deal of Mackaye's originality and oddity in the stage version. The Bedford Avenue Theatre will open for the season to-morrow night with "Good Old Times."

The outdoor shows just beyond the city's borders are spreading themselves these days. Early autumnal winds don't seem to affect the virility of the fire battles down by the sea, while the park across the Hudson is still a refreshing retreat. Both Pain and Brock will give extraordinary displays of fireworks to-morrow—one at West Brighton and the other at Manhattan Beach. The pyrotechnical show at Manhattan on Labor Day will be for the money gain of promoter Brock, and something uncommonly vivid is promised. Gilmore's band will help out the festivities, and there will be a good collection of trained singers, with a drum corps attachment. This week brings the close of the Manhattan musical season there. The novelties in fireworks presented at Pain's fourteenth annual carnival of fire yesterday at West Brighton are to remain in vogue for a while. Besides the lurid aerial effects, eminent vocalists and a large ballet are included in the entertainment at Coney Island's new amphitheatre. "Egypt Through Centuries" is in its fourth and last month at Eldorado on the Palisades. The tremendous open-air spectacle has had a great summer season, and it bids fair to end in a resplendent blaze. A Sunday concert will be given in Eldorado Park this afternoon.

At the Museums.

John B. Doris's Eighth Avenue Museum evidently aims not only to amuse and interest the west side, but also to instruct it. This week an exhibit is Capt. Sidney Hineman, the life saver, who asserts a head roll of fifty-four human lives saved through his own exertions. Capt. Hinemen lectures on the methods of life saving at sea. Another instructive feature is the "Panorama of Ireland" displayed by Dan Nash, who discourses with a truly rich and appropriate Hibernian brogue in which a pickaxe would stick fast; but, nevertheless, with much native wit and erudition on the historic and picturesque localities of that storied isle. Theo. in Dot Benwell, the snake charmer, who of late has secured much gratuitous advertisement through rattlesnake bites. The theatres are kept well up to date. A vaudeville show holds one stage, and on the other Edith Crolius captures the crowd by her vigorous work in a play that struggles under the name of "A Stout Heart; or, Winner in Spite of Himself."

Prof. L. G. Johnston, mesmerist and hypnotist, who has been seen in this city upon several occasions, and astonished the medical fraternity last year by his work, will be this week at Huber's Museum. Prof. Johnston is below medium height, of a nervous temperament, and possesses about the keenest pair of hazel brown eyes seen in a day's travel. He is full of electrical and nervous force, and he says that he simply possesses a will power stronger than that of most people, by which he can control the minds of his subjects. Not every one can become a subject, however. The percentage is about three in every five. His exhibitions are so funny to the spectators that they don't want to see any other entertainment while Johnston is there. The ossified man will remain this week, and Zerona and her den of living alligators will occupy a prominent place in the curio halls. The usual stage show will be given by a score of variety performers.

Prof. Worth is well to the fore with a list of curios at his Sixth avenue museum this week. A family of musical Indians form the chief feature. The group comprises Ne Nee Moo Sha, an Indian princess and cowgirl, with her daughter, White Dove, and her son, Master Edward. The latter directs a good-sized band of musicians. Other curio hall attractions include Prof. E. Button, magician and ventriloquist, assisted by Mlle. Flora; Valko, fire eater; Serpentella, contortionist; Charles Leroy and Millie Serambo. The customary contingent of comedians and singers will hold forth in the auditorium.

Music at Mount Morris Park.

There will be music at Mount Morris Park on Tuesday, at 8 P. M., by Eben's Seventy-first Regiment band. The following is the programme:

Hail Columbia!
1. March, "Among Comrades" ..... Faust
2. Overture, "Morning, Noon, and Evening in Vienna" ..... Suppé
3. Duet, Concert Polka—"The Boston Belles" ..... Mr. by J. B. Claus
4. Characteristic piece, "The Traveling Gypsy" Musicians wide on Best ..... Eilenberg
5. Grand selection from the opera of "Don Carlos" ..... Verdi
6. Concert Overture, "La Fairie" ..... Arthur Seidl
7. Clarionet Solo, Fantasie on Motives from Verdi's opera of "Rigoletto" ..... Bassi
Herr Wilhelm Forster.
8. Concert Galop, "Through Field and Forest" ..... Eilenberg
9. Austrian Air, "My Native Land" ..... Supp
10. Medley, "The Old and the New" ..... Beyer
Home, sweet Home.

Music at Central Park.

There will be music at Central Park by Cappa's Seventh Regiment band to-day at 4 P. M. The following is the programme:

PART I.
Star Spangled Banner.
1. March, "African Volunteers" ..... Barbera
2. Overture, "Jubel" ..... Weber
3. Selection, "Nabucodonosor" ..... Verdi
4. Euphonium Solo ..... Fraus
Mr. G. Frank.
5. Polish Dance, "Characteristic" ..... Scharwenka
PART II.
6. Overture, "Romantic" ..... Kela Kela
7. Piccolo Solo, "La Sonnambula" ..... Lorenzo
Signor Laporte.
8. Selection, "Lohengrin" ..... Wagner
9. "Husarenritt" ..... Kela Kela
10. Caprice "Whistling Coon" ..... Dever
Doxology.

POEMS WORTH READING.

Let Him Persevere!

He had spent long years in college, and acquired all kinds of knowledge,
From smoking cigarettes to reading Greek;
And 'twas said by many that in Hebrew, Eskimo, and Latin
With the accent of a native he could speak.

He knew every modern science, and for every new appliance
He was able some improvement to suggest;
And from bending on a hawser up to criticising Chaucer,
Of all the greatest minds he was abreast.

He was charmed with hydrostatics, and in higher mathematics
Not a thing to stump him could he find;
And to prove a line's direction, or bisect a conic section
Was but as relaxation to his mind.

But he saw a little maiden, after all this store he'd laid in,
The most inviting problem he had met;
And he felt it was his mission to employ his erudition
To solve this most perplexing question yet.

So, without a bit of shirking, he has ever since been working
On the problem, with an ardor that no'er tires;
Yet with all his application, to his great and deep vexation,
He cannot get the answer he desires.

J. G. TRACKER.

No Change in Heaven.

From the Seattle Post-Intelligencer.

If, as we're told by those who say they know,
We ne'er return to earth when hence we go,
How can the angel mother recognize
Her babe that reaches eighty ere it dies?

And if, as we have heard, there is no change
Beyond the grave, ah me! how very strange
Must feel the tottering D. D. old and lean,
To meet his sainted mother, sweet sixteen!

And how all heaven's initiates will stare
To see the laughing girl with golden hair
Present the deaf old duffer with a shout
Of "Here's the boy you've heard me brag about!"

And when she leads the old man to the throne
To have his name recorded with her own,
Methinks the scribe his blond moustache will twirl
And write the man the father of the girl.

If there's no change in heaven, then by all means
Ambitious girls should go there in their teens,
And men should die before their thirtieth year,
Since looks are prized as much up there as here.

And as all people of all ranks and races
Would much prefer their youthful forms and faces,
'Twould be a poor reward for virtues rare
To always keep them old and bent up there.

Then what about the babies at the nipples?
The blind, the deaf, the imbeciles, and cripples,
And all the crazy cranks that leave the earth,
If no improvement follows spirit birth?

How could a soul with talents even clever
Live anywhere forever and forever,
Without the acquisition of a notion,
Beyond psalm singing and routine devotion?

No change in heaven! farewell, then, hopeful heart,
Farewell, forever, poetry and art,
Farewell philosophy and science, too,
A stagnant world will have no use for you.

PAUL GARLAND.

What Was Balaam?

From the Presbyterian Journal.

The story old of Balaam calls for contemplation;
Did he serve God in truth, or practise profanation?
He calls the Lord his God, and says he must obey him,
Although with wealth immense King Balak should array him.

But God's command, though plain, was not enough to hold him,
When tempted by proffered gain, against what God had told him;
His wish to go, God grants, but yet with disapproval,
His word to bless abides and suffers no removal.

When this mysterious seer reached his destination,
With sacrifice he mixes heathen incantation.
He vainly tempts the Lord, but God doth never waver,
His gracious purpose still is in His people's favor.

The message most sublime was God's own proclamation,
No curse, but blessing waits on his own holy nation;
Not Balak's gold nor Balaam's guilty wish can change it,
For God's own purpose doth eternally arrange it.

All Balaam's worship was but heathen divination,
Which taught idolatry to Israel's rising nation;
He uttered heavenly truth as power divine constrained him;
And, though a seeming prophet, Satan still retained him.

That prayer so good for all, which came within his vision,
Does not reveal the man, nor speak his heart's decision;
Constrained he spoke for us those words of inspiration,
Oh! let me die like righteous men, and share their destination!

Let us adopt the prayer, but shun his bad example,
Obey each one command, and call it guidance ample;
When one commands is plain, it calls for no forbearing,
And sin alone will seek some loophole for retreating.

IRA CASE.

How He Loves Kansas.

From the Minneapolis Tribune.

I've been off on a journey, I jes' got home to-day;
I travelled east, an' north, an' south an' every other way;
I've seen a heap of country, an' cities on the boom,
But I want to be in Kansas when the sun-
Flowers
Bloom.

Oh, it's nice among the mountains, but I sorter felt shet in;
'Twould be nice upon the seashore if it wasn't for the din;
While the prairies air so quiet an' there's always lots o' room;
Oh, it's nicer still in Kansas when the sun-
Flowers
Bloom.

You may talk about yer lilies, yer violets, and yer roses,
Yer asters, an' yer jassimens, an' all the other posies;
I'll allow they all air beauties an' full 'er sweet per fume;
But there's none of 'em a patchin' to the sun-
Flower's
Bloom.

When all the sky above is jest ez blue ez blue kin be,
An' the prairies air a wavin' like a yaller drifton' sea,
Oh, 'tis here my soul goes sailin' and my heart is on the boom,
In the golden fields of Kansas when the sun-
Flowers
Bloom.

ALBERT BIGELOW PAINE.

Dibdin's Ghost.

From the Chicago News Record.

Dear wife, last midnight whilst I read
The times you so de-pic,
A spectre rose beside the bed
And spoke in this true wise:
"From Canaan's beatific coast
I've come to visit thee,
For I am Pognall Dibdin's ghost"
Says Dibdin's ghost to me.

I bade him we come and we twain
Discussed with buoyant heart
The various things that appertain
To publishing arts:
"Since you are fresh from t'other side,
Pray tell me of that host
That treasured books before they died,"
Says I to Dibdin's ghost.

"They are entered into perfect rest,
Their troubles are o'er,
There are no ancients to molest,
No critics to dun;
Their heavenly raiment has no bounds
Save the that Jasper sez,
It is a joy unknown to Lowndes!"
Says Dibdin's ghost to me.

Much I rejoiced to hear him speak
Of biblio-bliss above,
For I am one of those who seek
What bibliomaniacs love;
"But tell me, for I long to hear
What doth concern me most,
Are aires admitted to that sphere?"
Says I to Dibdin's ghost.

"The women folk are few up there,
For 'twere not fair, you know,
That they our heavenly joy should share
Who vex us here below!
Too few are those who have been kind
To husbands such as we,
They know our fads, and didn't mind,"
Says Dibdin's ghost to me.

"But what of those who scold at us
When we would read in bed?
Or, using our victuals, make a fuss
If we buy books, instead?
And what of those who've dusted not
Our motley pride and boast?
Shall they profane the sacred spot?"
Says I to Dibdin's ghost.

"Oh, no! They tread that other path
Which leads where tormen's roll,
Upon the guilty soul
Untouched of bibliomaniac grace
That saveth such as we,
They wallow in that dreadful place"
Says Dibdin's ghost to me.

"To my dear wife will I recite
What thou hast here to say;
She'll let me read the books by night
She's let me buy by day;
For we, together, by and by,
Would join that heavenly host;
She's earned a rest as well as I"
Says I to Dibdin's ghost.

EUGENE FIELD.

The Distress of a Boston Poet.

From the Boston Record.

I suppose I could write more stuff,
Partly poetry, partly gaff,
Than would suffice to sink a ship
If I'e the old only get it tip.

My tip I mean a little pay,
To pay me for the work I do,
To buy myself a little bread,
To buy a pillow for my head.

If I got that I'd write with vim,
I'd write it fast or write it slim,
I'd write in prose or write in verse,
Or anything to fill my purse.

I'd travel all the world over,
Kiss Ben Harrison or Grover,
Walk a crack or stand on my head,
Or walk where angels fear to tread.

I'd go and search the planet Mars,
And steal all its electric cars,
Robbed all the streets of the Hub,
If I would pay, but there's the rub.

No, after all it is no use,
I know I should myself confuse,
And then I'd holler quicker'n scat,
"Mr. speaker, where was I at?"

E. F. SIBLEY.

QUESTIONS BY SUN READERS.

Will you recommend to me several books on astronomy, the reading of which will give me a fair idea of the subject? AN INTERESTED YOUNG MAN.

Among books worth reading are these: Young's "General Astronomy" (Ginn & Co., Boston); Newcomb's "Popular Astronomy" (Harper & Brothers, $2.50); Lockyer's "Elements of Astronomy" (Macmillan & Co., $1.25). There are other books, of course, but these will do what you want.

In an advertisement of a shooting match I find this sentence: "Four monies in all events." Is the word "monies" used correctly? F. R. P.

The plural form of "money" would be correct; but that is "moneys," not "monies."

Will you please give the dimensions of the White Star line steamer Teutonic and the Inman steamer City of Paris? How large are their propellers? What are the diameters of their shafts? G. R. N.

The Teutonic is 565¾ feet long, 57¾ feet broad, and 59 1-5 feet deep; she has a net tonnage of 4,245 and a gross tonnage of 9,686. The City of Paris is 527¾ feet long, 63 feet broad, and 22 feet deep, with a net tonnage of 3,581 and a gross tonnage of 10,499. The diameter of the screws of the City of Paris is 20 feet; they are three bladed. The diameter of the Teutonic's four bladed screws is about the same. The diameters of the shafts we do not know.

1. Did Mr. Horace Greeley receive the regular Democratic nomination in 1872? 2. Was there any other Democratic nominee besides Mr. Horace Greeley? 3. How many times has New York State gone Democratic since 1860? G. O'H.

1. Yes; he was nominated by the Liberal Republicans in Cincinnati, May 2, 1872; the Democrats endorsed the nomination at Baltimore, June 10, 1872. 2. Yes; some straight-out Democrats, meeting at Louisville, Ky., on Sept. 4, nominated Charles O'Conor for President. 3. In 1868, 1876, and 1884.

Will you kindly inform me whether or not there are any Anglican Bishops in this country? Who consecrated Bishop Williams of Connecticut? Was the consecrator an Anglican or a Protestant? J. F. D.

The Protestant Episcopal Church of the United States is not Protestant really, and emphatically disclaims the appellation. It is a branch of the Anglican Church. But there are no Anglican Bishops in this country. Bishop Williams of Connecticut was consecrated nearly forty-one years ago. We have no record of the names of his consecrators. They certainly were not Protestants.

Will you kindly refer me to the best work explaining the phenomena of what are commonly known as spirit rappings or turnings? J. H. S.

Reuben Briggs Davenport's book, published about three years ago, gives the confessions of Margaret Fox and her sister, the original spiritualists, that the rappings were made by their snapping their great toes.

1. What was the cause of the Chicago fire? In what year did it occur? What was the loss of money and of life? 2. Some questions of Boston fire. 3. How many languages are there? 4. What is the longest word in the English language? 5. How can a third alarm be sent out before a second, as was done at St. Mark's place on Sunday, June 12, 1892? 6. How long has the paid Fire Department been in existence? 7. Who was the first Governor of this State? 8. Who was the first Mayor of this city? H. N. A.

1. The Chicago fire began on the night of Oct. 8, 1871; it was caused by the overturning of a lamp in a barn in De Koven street; 17,450 buildings were destroyed, 98,500 persons were rendered homeless, and 250 persons lost their lives; the money loss was about $200,000,000. 2. The Boston fire began Nov. 9, 1872, and burned over sixty-five acres; 776 buildings were destroyed and fourteen lives lost; the money loss was about $80,000,000; the fire started in a loft on the corner of Summer and Kingston streets. 3. About 300; the American Bible Society prints Bibles in 242 dialects and languages. 4. Incomprehensibleness is one of the longest words; the longest word in an English book is in Kingsley's "Water Babies," "Necrobiosepaleontbydroekthonanthropophilekology," but it isn't English. 5. Under the old arrangement a third alarm was a third alarm; that is, it was the third separate alarm. Under the present system a call can be sent out bringing to the danger point all those engines which would answer a second alarm and a third alarm. 6. For twenty-seven years and four days; it began on Sept. 1, 1865. 7. The first Governor of the State was George Clinton, whose Administration lasted from 1777 to 1795. 8. The first Mayor was Thomas Willet, Mayor in 1665 and 1667.

Did we have a Democratic Congress during Cleveland's Administration? A. DE V.

The House of Representatives in both the Forty-ninth and the Fiftieth Congresses was Democratic, but the Senate was Republican.

What is the origin of the name Iroquois—is it Indian or French? S. H. S.

The name is a French form of the original Indian name.

Did Tammany at any time oppose Mr. Tilden? J. M. T.

No. Mr. Tilden led in the attack on the "Tammany Ring," and was resisted by the leaders of Tammany; but the hall never opposed him politically.

Will you state in what cases, if any, a comma should precede the word "and" in a sentence. Also, if it is correct to use a comma in certain cases, is it properly used in the following: "Enclosed is a check for $100, and we await receipt for same." NOVICE.

Gould Brown's rule is: "When more than two words or terms are connected in the same construction, or in a joint dependence on some other term, by conjunctions expressed or understood, the comma should be inserted before every one of them but the last; and if they are nominatives before a verb, the comma should follow the last also." It is used properly in the sentence you give.

Who was Pestel? F. O. C.

Paul Pestel or Pestal was the leader of the Decabrists, or "Men of December," who, on Dec. 14, 1825, revolted against the new Czar, Nicholas I., who had succeeded to the throne on Dec. 1. Pestel was of German descent, was born in St. Petersburg in 1796, served as Adjutant to Marshal Witgenstein, and finally became Colonel in the Russian army. In 1815 he joined the political party founded by the Mouraljeffs in south Russia; in 1822 he organized the "Band of the Southerners;" in 1824 that of the Northerners, and that of the United