BACK OF THE FOOTLIGHTS.

VICTORIEN SARDOU'S "GISMONDA," WITH FANNY DAVENPORT.

The Latest Melodrama by the Great French Playwright in an English Version—The Diversity of the Theatrical Amusements.

A masterpiece by Victorien Sardou, one of those powerful melodramas which he writes primarily for Sara Bernhardt, and of which Fanny Davenport has been the admirable heroine in the English versions, was performed at the Fifth Avenue Theatre last evening. As is usually the case in these plays, "Gismonda" celebrates the acts of a sensuous, passionate, even wanton woman, whose caloric nature offers the only plea of excuse for her exploits of animal love.

Having devised a story of romantic sweep and daring episodes, he endows the woman with engrossing powers of fascination, intellectual and physical, so that the man who falls under her spell may seem reasonable in becoming a very desperado in his deeds to possess her. This scheme has been worked out once again in "Gismonda" with consummate art, fertile resource, and command of theatrical expedient.

Miss Davenport was quite equal to the large demand made upon her for the portrayal of *Gismonda*, a creature of the warmest ardor or the coolest selfishness, of the best or worst impulses, according to mood, whim, caprice, or really deep emotion. The actress had never looked handsomer or acted more ably. No doubt there were many in the audience who compared all she did with what would be Bernhardt's way of doing it, and this to the disparagement of the American.

The two actresses are unlike in manner, as they are in kind and degree of ability, and it was therefore all the more to Miss Davenport's credit that she succeeded brilliantly—as she surely did—in a rôle designed and formulated for so peculiar an artiste as the great French woman.

The story of "Gismonda" has had world-wide publication, and the reader needs only to be reminded of it here. An Athenian widowed duchess desires to remarry, but the man must be heroic. A falconer bravely saves her little boy from a tiger, and then claims her as the solemnly sworn reward for the deed. She desires to revoke her vow, and, as the recompense nearest to the promised wedlock, spends a night with him. That act makes him appear to be the murderer of the spy whom she herself slays on emerging from his hut.

Finally, overcome by his willingness to die for her crime, she confesses all, and makes him her ducal husband. The first occurrence shown in the drama was the making of the vow. The child's fall into the tiger's pit and the encounter of the man with the beast were described by persons supposed to be distracted by the sight, and no audience is ever deeply moved by such an account; but Miss Davenport imparted a full meaning to the oath by which she bound herself, and the frenzy of the mother was made touching. Her perfidy was illustrated in the second act. She had sent a Bishop to Rome to get absolution from her vow, and the Pope sent back, instead, a threat to excommunicate her if she broke it.

The falconer had won laurels for valor on the battlefield, and the populace clamored for his elevation to the throne beside her. She not only obdurately refused that, but cast him into prison. The unlovelliness of her character was developed without stint by both author and actress. The woman was depicted as wholly heartless, save in the slightly redemptory love for her child.

It was in the third act that the critical observer was bound to give amazed admiration to Sardou. What other living dramatist, having had the temerity to make his heroine lecherous, possesses the genius to do it without rendering her despicable and obnoxious in the regard of the audience? The woman's unchaste adventure was her own in premeditated plan and deliberate execution.

She summoned the lover to her presence for the purpose of tempting him with wealth and titles to release her from the oath-bound promise to marry him. He would accept no such reward, but, succumbing at length to her witcheries, he agreed to abrogate his claim in open church on the morrow. Then came the woman's astounding achievement in unchastity. Having induced the man to forego his right to become her husband next day, she told him to leave his door unlatched so that she may deliver herself to his companionship that night. There was nothing of intellectuality in her maiden but willing surrender to him, and hardly anything of heart. It was altogether a bodily affair on her part and not much better on his. Miss Davenport took that view of it, and carried out the author's evident intention in making the Duchess yield simply to the mastery of desire to the strapping fellow whom, until within a few minutes, she had berated and denounced as a presumptuous menial.

It must not be understood that in either language or action was there any libidinousness, but the idea was just as clearly conveyed by inoffensive symbols of word, look, and motion. Miss Davenport triumphed notably in this portion of the play. Melbourne McDowell was the lover, fervid and muscular, but a trifle monotonous.

The next act emphasized the carnal nature of their new relationship, for it began with the emergence of the woman from the man's hut, unashamed of her liaison, yet anxious to keep it a secret. Here she encountered a court plotter who had come there to kill her lover.

This rival aspirant for her hand was enacted with a Mephistopholean air, and very cleverly, too, by Theodore Roberts, but even his skill, assisting that of the actress, hardly saved the episode from dropping into cheapness, though it rose again when the woman, after clopping the assassin with an axe, taunted him as he lay in agony, and bragged to him exultantly that she had thrown herself into his intended victim's arms.

From that point the denouement was plainly foreseen. Of course, the lover was circumstantially convicted of the homicide which the woman had committed, and he was willing to die rather than reveal his innocence to her shame; but, won altogether at last, she proclaimed the truth, and enthroned him as her lawfully wedded partner in royalty.

The impressiveness of the whole daring and remarkable drama was all that could have been anticipated. It was a fully adequate representation, with capable actors and exceptionally beautiful scenery. The action was too deliberate, at a loss of too good effect of spontaneity, and, the intervals between acts being long, the performance was protracted longer than it will be again.

A notable fact about this week's theatricals is the complete shift from gravity to levity in the houses that change their bills every Monday. Very earnest plays prevailed exclusively last week, and most of them were materialistic shockers, devoid of that element of romance which used to be indicated by the designation of melodrama. A facetious turn came on Monday night, and comic plays took possession of the same stages. Farce of a legitimate type was brought to the Harlem Opera House by William H. Crane in "The Pacific Mail," the Potter amplification and modernization of "The Overland Route." This piece is choke full of fun, all of which is delivered with the most laughable possible effect by Mr. Crane and his excellent company. It will be repeated to-night and on Saturday afternoon. "Brother John," the serio-comic work which Martha Morton contributed to the Crane repertory last season, will be given on Thursday and Friday, and "The Senator," in which Lloyd and Rosenfeld provided a character for one of Mr. Crane's best successes, will be acted on Saturday night. M. B. Curtis is at the Harlem Columbus with "Sam'l of Posen," and Albina De Mer-Curtis has returned to the cast. Charles L. Davis is making fun at Niblo's with "Alvin Joslyn," a play in which the bayseedy farmer is foremost. William Barry is representing the grotesqueries of an exaggerated Irish-American in "The Rising Generation" at the People's, in the Bowery. Across town, at the Grand Opera House, the hilarious visitor is "McKenna's Flirtation," full of songs and dances. The more dignified E. H. Sothern will devote the rest of his week at the Brooklyn Columbia to "Lord Chumley."

Of the serious plays that are with us only "The Masqueraders," which is extremely exciting at the Empire, and "The Cotton King," which is a thriller in a quite different way at the Academy of Music, will be continued beyond the present week. "A Woman's Silence" will be succeeded next Monday at the Lyceum by "The Amazons," and at Palmer's "The New Woman" will give place to "Esmeralda." A change from "Twelfth Night" to "Love on Crutches" will be made at Daly's on Saturday, and that day will bring an end to "Nemesis" with Rose Coghlan at the Star. "The Manxman" will be repeated twice with Wilson Barrett at the American, and "Hamlet" will begin on Friday.

Light and laughable entertainments remain with us in "Too Much Johnson" at the Standard, "The Plains" at the Bijou, "A Milk White Flag" at Hoyt's, "Little Christopher" at the Garden, and "The Brownies" at the Fourteenth Street. "Notoriety" starts jovially in Harrigan's. Comic opera is ornamental and melodious in "The Grand Duchess" at Abbey's, "Rob Roy" at the Herald Square, and "Prince Ananias" at the Broadway.

London plays, which have enjoyed success in their native environment, often fall curiously here. In spite of the amount of genuine humor which a piece may contain, and its ingenious idea embodied, it may obtain a popularity in New York in no way commensurable to the extent of its foreign vogue. The reasons are usually simple in such cases. The theatres in London and Paris commence their performances in modern pieces, or, at all events, in plays of a lighter class, considerably later in the evening than New Yorkers care to start in for an evening's amusement. A farce or light comedy usually begins in London at 9 o'clock. There is a curtain raiser, which a very small portion of the later audience comes to witness, but it is there, and the first play begins at 8 o'clock or a few minutes afterward, and those who pay their money for a full evening are able to get it. But the late diners, who make up the paying portion of the highest class London theatres, come in only for the two hours, beginning at 9 and ending at 11. Americans want more than that when they go to a play, and they have steadfastly refused to permit any successful use of one-act pieces to precede the principal thing. This is one of the reasons why many of the London pieces which seem surprisingly meagre to us in the amount of entertainment they offer can fare well in London. The same is true of the burlesques which come from London, and can rarely be utilized in their original forms. It has taken two London successes, for instance, to make "Little Christopher" the amusing piece it is. There are, of course, London farces amusing enough in themselves to become as popular here as "Jane" and "Charley's Aunt," but they happen to contain elements intrinsically strong enough to overcome the complete change of circumstance to which they are transferred. French comedies are likely to be deficient in qualities to make a complete evening's entertainment, for at the Paris theatres the real performance of the evening begins even later than it does in London. French farces have grown tenuous of late years, and the brief time they now take in representation is usually long enough for the development of their idea. The vein of polite German comedy has grown as thin, but German audiences, along with Americans, still take them seriously. The lateness of the Paris dinner hour has affected the method of other dramatists than Sardou, and, like him, they are beginning to make their earlier acts practically curtain raisers, and thus the serious portions are postponed for the tardy audience. The serious London pieces that reach us now are showing its influence. The light ones rely on the curtain raiser. American audiences still want a good three hours' worth for their money, and there is as yet no sign of a change in that respect. A play of any sort that does not begin with all its might soon after 8 o'clock does not satisfy us.

The performers of vaudeville often pair off, but they are occasionally found showing in threes, and this week's bill at the Union Square includes three such groups. One of them, the Ammons-Clerise trio, is made up of newcomers, two comely women and a dude for a set-off. Vocal and instrumental music constitutes their specialty. Ritchie Foy and the Velder sisters and the Johnson trio are the other two groups of three. The two most conspicuous specialties are those of Severus Shafer and Bertoldi.

The woman of the pair who are billed at Proctor's as McAvoy and May illustrates the value to the specialist of seeming to have an enjoyable time while engaged in difficult exercises. It is this taking quality that has made possible the continued stays in this country of many French singers and dancers whose specialties were altogether unintelligible to a big majority of their observers. This performer dances violently for several minutes, wearing clumsy wooden shoes, with which she makes a continual clatter, and which at times she bangs upon the floor with all her might. Her thumps upon the flooring are so heavy that it seems as if she were trying it for weak spots, but all the while she looks as if she were having the highest possible kind of a time, with the result that onlookers become as well pleased with her as she appears to be with herself. Her companion is an acrobatic dancer of equally violent methods, but inclined more to grotesque cavorting. Press Eldridge, in black face, is the master joker of the performance.

George Thatcher, in rusty black coat and brown trousers, is a familiar figure at Pastor's, and his tricks of repeating clauses, stumbling over hard words, and entirely losing the thread of his discourse are as amusing as ever. Prefacing his remarks with the statement that considering the weather he supposes his audience might as well be indoors listening to his nonsense as outside in the cold, he goes on with instructions in etiquette, especially as to eating asparagus, that are very amusing. One of his companion specialists is entertaining in a way that he does not intend. He is a wire walker, and is ambitious to turn somersaults on his unsteady perch, but his failures are frequent, and a spice of danger is added to his specialty thereby. Others in the bill are Ali H. Wilson, Tony Pastor, Pollie Holmes, Binnie and Chapman, the Wentworths, the Brown brothers, the Helston sisters, and Madge Ellis.

The three Rackett brothers are newcomers at Koster & Bial's and begin the performance. Levy, the cornetist, and Vasoni of "Georgia" memory are the other new faces in the bill. The Forrests, Cheill, the Rossow dwarfs, Duncan, Eugenie Petrescu, Tschernhoff, the Bruet-Rivières, and living pictures complete the entertainment.

Melville makes himself conspicuous in the Eighth Avenue programme. He is one of the professional men of muscle, and that fact makes his specialty stand out from his companions, for they are mostly women, and Theresa Le Mar, Lillian Williams, Agnes Evans, and Nettie Huffmann are the prominent ones.

Sherman and Morissey are the pair that take first place at Miner's Bowery, but a wrestling pony is a good second, with Carr and Ingraham, Mlle. Delmore, John Patten, the four Emperors, and others making up the field.

Several new wax figures have been placed on view this week at the Eden Musée, and among them are some which move about in ingenious imitation of life. Thus in the group near the entrance, which includes a number of gayly dressed figures of children, there sits a wax figure of a woman holding the image of a child across her knees. The latter's legs and arms sway about as if he were restless, and his head drops backward, while the mother's head sways from side to side, smiling the while on her charges. Another woman's head stoops to a position that would be uncomfortably low, it gives out a noise of two syllables quite like that which many a fond mother would translate to admiring beholders as "mamma," its head lifts, and one series of motions is complete. Another figure represents an attendant of the Musée who has taken a seat and fallen asleep to nod and snore. A third group shows a street organ grinder, carrying his instrument on which a monkey is seated holding out his tin cup for offerings. At one side two lifelike street urchins are evidently deep in discussion of the last selection rendered. So far all is true to life, but in one important feature the group is utterly lacking in realism, for the musician does not play unless a nickel is deposited in his cash box. When that is done he works the crank, and the monkey extends his tin cup and turns his head from side to side inquiringly.

The Madison Square Garden amphitheatre is a variety show house of the wholesale order just now, for in connection with the Nuremberg Toy Fair there are three stages, each occupied almost continuously by specialists. The amphitheatre is so large that the audiences for each are kept quiet separate, with plenty of room left for the buildings of Nuremberg and their booths of holiday goods.

SHUT-DOWN OR LOCK-OUT?

Whichever It Is, 8,000 Persons Are to Be Rendered Idle.

The shutting down of tailor shops by the contractors was still going on yesterday, and by the end of this week it is believed that all will have shut down, throwing 3,000 women and 5,000 men out of work. The contractors call it a shutdown and the Brotherhood of Tailors calls it a lock-out. Both admit that from 1,000 to 1,500 men have been rendered idle through the contractors stopping work.

Secretary Goldstein, of the Brotherhood of Tailors, when seen yesterday, said:

"There is not a doubt that 8,000 people, 5,000 men and 3,000 women, will be locked out either by Thursday evening or Friday morning. There are 2,000 out of work now."

About a dozen of the largest contractors held a conference over the situation yesterday afternoon. After the conference Contractor Marks said:

"This is not a lock-out. It is merely a shut-down. We object to the name lock-out as printed in the papers. We have no fight with the Brotherhood of Tailors, and are not antagonizing our men at all. All we want to do is to finish up the jobs we have at present and suspend operations until the manufacturers grant us the advance in prices we have asked for."

B. Witkowsky, another contractor, said:

"All we want is a fair price. We cannot do business on the present prices. If the manufacturers will not advance prices, all that can be done is for the men to return to piece work. They will have to do so if the shut-down lasts long enough."

There will be meeting of the union in Walhalla Hall to-night, and to-morrow a conference of the Boards of New York, Brooklyn, and Brownsville. This afternoon the contractors will confer with committees from the manufacturers and the union.

Building Trade Strikes.

The strike ordered by the Board of Walking Delegates on the new Clearing House building, Cedar street, near Broadway, on account of the use of non-union cut marble, went into effect yesterday. About 100 men, including engineers, machine stone workers, and marble cutters, quit work.

A general strike took place yesterday on the new building at Seventeenth street and Seventh avenue, on account of the employment of non-union painters. The contractor for the painting is Capt. Desmond of the Sixty-ninth Battalion.

A strike of painters on a building at 97 Fourth avenue, because one union of painters objected to painters being employed who belonged to another union, was settled yesterday by the discharge of these painters.

PATRIARCHS' AFTERMATH.

WHAT WAS SAID YESTERDAY OF MONDAY'S COTILLON.

If Anything, It Was Too Successful; that Is, Too Many Were Present—A Wall Street Man's Opinion of Women's Coiffures—George W. Vanderbilt's Second Musicale.

The echoes of the Patriarchs' dances often furnish more interesting topics than the dances themselves. The first impression the Patriarchs received when the ball was in full blast on Tuesday morning was that a crush ball is far less satisfactory than a smaller dance. There were seventy-five more guests at the sixty-seventh dance of the Patriarchs on Monday night and Tuesday morning than at any former ball of the organization, and, as a result, no one danced in comfort. One young woman was heard saying:

"I shan't dance in that crowd. My skirts would all get wrinkled, and my sleeves would get crushed in it."

A bird's-eye view of the ballroom depicted a confused mass of exquisite toilets moving about in an atmosphere heavy with the odor of sachet powders. The scene was entrancing, but the crowd was obviously uncomfortable. One Patriarch expressed the sentiment of his associates when he emerged from the ballroom into the corridor and said to a friend:

"We certainly ought to feel flattered over the crowd, but, by George, old man, we've got to do some weeding."

The absence of George Jay Gould from the ball was through no fault of his own. Mr. Gould was in the West on business. On Sunday morning he telegraphed that he would come on to the ball if he possibly could. The Patriarchs were so sure of his presence that a seat at the supper table was reserved for him. But when supper time came George Jay Gould was not there, and Count de Castellane, who took Mrs. Gould to supper, sat in Mr. Gould's place. Miss Helen Gould also was not present.

As the Baroness Fava was the leading representative of royalty present, Ward McAllister, the President of the Patriarchs, paid the Baroness much attention. Giovanni del Drogo, who is a relative of the Infanta Eulalie, took the Countess de Brazza to supper. Sir Roderick Cameron offered his arm to the Marquise de Talleyrand Perigord. Heber R. Bishop and Mrs. Cornelia Adair of London, daughter of Gen. Wadsworth of Geneseo, were together at supper. J. Wadsworth Ritchie, son of Mrs. Adair, took to supper Miss Hunt, daughter of Mrs. John Munroe of Paris. Mrs. William K. Vanderbilt was expected at the ball but she did not come. The tall Miss Consuela Vanderbilt was not at the dance, and Mrs. Cornelius Vanderbilt did not take Miss Gertrude, her daughter.

Mr. and Mrs. Vanderbilt went down from the Opera House to Delmonico's with the others, but they did not dance or remain to supper. Mrs. George Jay Gould proved to the other guests that she was not only a good dancer herself, but that she and Count de Castellane could waltz together. Congressman Franklin Bartlett and Mrs. John Steward, Jr., who led the cotillion, were perhaps the most graceful dancers present. Mrs. Adair and Mrs. F. Eraud d'Hauteville, two of the handsomest and best gowned matrons at the ball, did not dance. Mrs. J. Townsend Burden, Mrs. Elisha Dyer, Jr., Mrs. Edmund L. Baylies, Miss Cora Randolph, and Miss Eraud, granddaughter of Gen. Eraud, danced a great deal.

The most conspicuous débutantes at the ball were: Miss Hoffman, granddaughter of John W. Ellis; Miss Hunt, daughter of Mrs. John Munroe of Paris; Miss Hatch, a beautiful English girl, who was chaperoned by Mrs. Adair; Miss Wilmerding, daughter of Mrs. Ferdinand Wilmerding, and granddaughter of ex-Secretary Benjamin F. Tracy; Miss Helen Sterling, daughter of Commander and Mrs. Yates Sterling of Baltimore, and sister of Mrs. J. Lee Taller; Miss Eloise Davies, daughter of Mr. and Mrs. Julien T. Davies, and niece of Mrs. Bradley Martin; Miss Katrina Wisner Barney, and Miss Clapp, who, with Miss Hoffman, will be one of the largest heiresses of this season's débutantes.

Two popular men at the ball were Sir Henry Cunningham, the English jurist and novelist, and Count Hadik. Ward McAllister wanted to dance, but Dr. Dabney de Graves of Connersville, France, warned the social leader to have compassion on his rheumatic gout, so Mr. McAllister refrained. It was 15 minutes past 4 o'clock Tuesday morning when Lander cut the music short, and by the time the ballroom was deserted, the sun was but two hours from rising.

"I think the ball last night established an epoch in the hair-dressing line as far as the women are concerned," said a Patriarch in Wall street yesterday. "From their chins up, every woman at the ball might have stepped from a picture of early nineteenth century belles. All had their hair brushed back in front and up in the back, and then piled higher and higher, until the knot seemed to end in a point. Those church-steeple coiffures must be new. I never noticed them so generally before."

George W. Vanderbilt gave his second soirée musicale last evening at his home at 640 Fifth avenue. As at the first musicale, Seidl's orchestra, under the direction of Anton Seiel, was stationed in the art gallery, and Cortlandt Palmer was the soloist. Less than 100 guests were invited. The programme was as follows:

1. Overture, "Coriolan" ..... Beethoven
2. (a) Scherzo Valse } ..... Moszkowski
   (b) Malagueña... }
3. (a) Anitra's Dance ..... Greig
   (From "Peer Gynt.")
   (b) Dance of the Sylphs ..... Berlioz
   (From "Damnation of Faust.")
4. Piano Concerto, G minor ..... Saint-Saëns
   Piano, Mr. Cortlandt Palmer.
5. (a) Sevillana ..... Massenet
   (b) Troubadour et Andalouse ..... Robinstein
   (c) Dream After the Ball ..... Czibulka
6. Piano solo, Toccata e Fuga ..... Bach
   Mr. Cortlandt Palmer.
7. Second Hungarian Rhapsody ..... Liszt

In a few days George W. Vanderbilt will leave for his estate Biltmore, near Asheville, N. C., where he will entertain a party. In January Mr. Vanderbilt will give a second series of soirée musicales on a scale as grand as the two past.

A touch of originality often makes a great success of an unassuming benefit sale. Mrs. Philip G. Hubert of the Sevillia, 117 West Fifty-eighth street, realized this principle, and in sending out the following jingle Mrs. Hubert, her friends think, wins the palm for originality in this line:

A Catch Penny Party at Catch Penny Inn
For St. Mary's Alumnæ some shekels to win
Will be held on ye night of December 11;
Ye hour before 9, ye hour after 7.
So Saints, hearty welcome to you I extend
And those of yr friends ye wish to attend.
But friends, and friends' friends, who may come to ye inn,
Let me whisper, yr pennies we hope to make spinne.
While begging yr pardon for being so bolde
Just one little secret I wish to unfolde;
Be sure in yr pocket our ticket to bringe
Or ye door bell, perchance, may refuse to ringe.

The announcement led to a very successful sale in aid of the alumnæ of St. Mary's School.

On Saturday afternoon, from 3 to 7 o'clock, a benefit entertainment will be given for the Brearley League Industrial School at the Brearley School at 17 West Forty-fourth street, which the promoters will bring to an up-to-date basis by calling the benefit a Napoleon tea.

Mrs. H. O. Armour entertained the managers and friends of the Madison Avenue Woman's Exchange at her home, at 856 Fifth avenue, last evening. Bishop Potter made an address and a programme of music followed.

The dancing class known for ten years past as Mrs. Daniel Lord's class, met last evening at Sherry's under the patronage of Mrs. John T. Denny, Mrs. M. C. D. Borden, Mrs. Henry E. Owen, Mrs. Thomas J. Flagg, and Mrs. Frank B. Wesson. About 200 members were present. No cotillion was danced. Jan. 2 is the date of the next dance.

Announcement has been made of the engagement of Miss Sally Swift, cousin of Bradley Martin, to B. Rush Wendell of Cazenovia, N. Y. Mr. Wendell is connected with the Ten Eyck, Vanderpoel, and other prominent Albany families.

GARDNER TO BE TRIED AGAIN.

The Court of Appeals Modifies the Order of the General Term.

Charles W. Gardner, formerly chief detective of the Society for the Prevention of Crime, was convicted in the General Sessions on Feb. 14, 1893, of an attempt to extort $150 from Catherine Amos, otherwise called Lillie Clifton, the keeper of a disorderly house in West Fifty-third street. An appeal was taken from the conviction to the General Term of the Supreme Court, and the conviction was reversed on the ground that the evidence introduced on the trial did not establish the commission of the crime of which Gardner had been convicted, and Gardner was discharged from custody. District Attorney Fellows appealed from the decision of the General Term to the Court of Appeals, and the appeal was recently argued. District Attorney Fellows was notified yesterday that the Court of Appeals had sustained that part of the decision of the General Term of the Supreme Court which reversed the conviction, but had ordered that Gardner be retried.

Burglars in Hackensack.

HACKENSACK, N. J., Dec. 11.—On Sunday morning thieves endeavored to rob the house of ex-Deputy Collector of the Port of New York J. H. Lydecker, at Bogota, but they aroused the family by breaking a pane of glass in a bedroom adjoining of the parlor.

Shortly before 5 o'clock this morning Junior Hatfield, who lives with his mother, Mrs. L. E. Rogers-Hatfield, in North Main street, was aroused by a noise in his room, and jumped up to see a man rush out the door. The young man gave chase, but the robber got away. It is supposed that he went up the river in a boat.

LIVE TOPICS ABOUT TOWN.

New Yorkers are apparently becoming indifferent to the cost of their amusements. A few years ago there was a perpetual outcry against speculators because they charged an advance of 50 cents a seat, and the theatres were periodically denounced because they asked $1.50 for seats in the orchestra. The old prices were $1.50 for a few choice seats in the parquet and $1 in the orchestra circle, which was the range of seats immediately back of those in the body of the house. Theatrical managers, however, have gradually advanced prices, and the public has ceased to grumble. There is no doubt that in a short time we shall be asked to pay the same prices for parquet seats as they do for similar seats, called "stalls," in the London theatres, that is, $2.50 a seat. Augustin Daly started in to charge $2 a seat some time ago, and that price is now in vogue at the Empire, and will be in force at the Fifth Avenue Theatre during Fanny Davenport's season. Mr. French asked $2 a seat and got it while he was at the Garden Theatre, and it is likely that all the theatres will eventually adopt this price except those located in the cheaper sections of the town. Opera seats are $5 apiece and nobody murmurs about it, and people pay $10 and $15 a seat for football tickets and fight for the chance to buy. The price of boxes, by the way, has remained the same through all the fluctuations in the price of seats. This is because boxes are not popular among amusement seekers, either here or elsewhere, except when the entertainment is in the form of grand opera. The people have come to realize that the worst point of vantage possible in a theatre is in a private box.

Curious evolutions of the living-picture craze are to be seen at Proctor's and at the Bijou Theatre. Mr. Hoey, who is known by the affectionate titles of "Old Bill" and "Old Hoss," gives living pictures in his show to which neither Mrs. Grannis, Lady Henry Somerset, nor Capt. Schmittberger would take exception. They are not new, but are entirely comic, and exhibit such episodes as those of a young woman falling from the limb of a tree and a tramp flirting with a lady on Broadway. At Proctor's Theatre Miss Susie Kirwin has developed a living-picture fad in an altogether remarkable way. She began by giving pictures of the nude, but these have been abolished, and in their place are representations of celebrated paintings, which are given with remarkable fidelity. They are accompanied by instrumental music, and occasionally by songs behind the scenes, and the battle pieces are made more realistic by the roll of drums, the firing of musketry, and the boom of cannon. There is a great variety of subjects, and so perfect is the mounting, the staging, and the generally artistic effect of the background that the pictures are continuously applauded.

The hotel men will unquestionably make a bitter fight against the efforts of the hackmen to obtain the right to stand in front of the hotels and solicit custom. The law permits them to keep their hacks in front of the hotels for a few hours every day, but the hotel men get around this by having the livery hacks which are connected with their houses lined up in such fashion that outside cabmen cannot get in. As soon as the stipulated hours are over the hacks are driven back to the livery stable. A great many people imagine that the hotels in New York have a proprietary interest in the cabs and carriages which regularly stand in front of their doors. As a matter of fact there is not a single hotel in the city that has a livery stable interest, this business being attended to by several large livery stables, which pay the hotels liberally for the privilege of keeping their vehicles in front of their doors. The hotels protect the livery stable people because these men, in turn, protect the guests of the hotels. A few years ago complaints of extortion against hackmen were so numerous that the hack drivers in New York became notorious all over the world, and strangers as well as citizens were on their guard whenever they entered a public vehicle in the streets. It has gradually become known that anybody can take a regulation hotel cab without fear of being overcharged, as the drivers are held to the strictest possible account by the hotel proprietors. The hotel men insist that they are fighting for the interest of the public in attempting to regulate the cab service as far as it lies in their power.

If the contemplated action of the New York Baseball Club is carried out, and the games are played at Manhattan Field instead of at the Polo grounds, it will afford a good deal of relief to those patrons of the game who prefer decent surroundings to the conditions which exist at the latter grounds. The walk of three blocks from the elevated station to the grand stand of the Polo grounds last summer was about as unpleasant a journey as could well be taken afoot in New York. If the grounds immediately abutting the elevated station are selected, the annoyance that baseball enthusiasts have had to put up with in pushing their way through a throng of idlers, peddlers, and tobacco-chewing loafers will be done away with. The crowding of the elevated trains will also be diminished, for it is among railroad people about the extension of the cable road to the Polo grounds turn out to be true. It is difficult to get information at any time about the plans of the traction people, but it has been reported in a dozen different places of late that the profits from carrying the big baseball crowds over the elevated road have not escaped the attention of the cable syndicate, and that the influence of that corporation will be felt in baseball matters next year.

Miss Georgia Cayvan will apparently follow in the footsteps of Ada Rehan and become a star, supported by certain members of the stock company with which her celebrity is associated in the public mind. Interest in Miss Cayvan's withdrawal from the Lyceum company is not so great as that which followed Miss Rehan's establishment as a separate star by Mr. Daly. Both of these well-known actresses are following precisely in the footsteps of Fanny Davenport, Clara Morris, and others in the long list of stars in this country, who gradually became more and more restless as their fame increased, until their impersonal position as one of a number of actresses in a stock company became irksome. Miss Cayvan will spend the winter season in France, and will not be back here until next fall for her initial tour as a star.

In spite of the apparent eagerness of Lord Dunraven to bring about a race for the America's Cup next fall, as matters stand at present it looks as if the extraordinary concessions demanded by the Royal Yacht Squadron would make it impossible to arrange a contest. The deed of gift under which the New York Yacht Club holds the cup is the principal obstacle in the way of an agreement. This document contains certain provisions which were inserted for the purpose of enabling the holders of the cup to prepare themselves to defend its possession. The English yachtsmen object most strongly to the clause compelling them to disclose the measurements of the boat with which they propose to race for the cup, the claim being made that this information gives the holder of the cup an unusual advantage in building a boat to defend possession of the trophy. To the lay mind, however, such a result would seem to be highly creditable to the skill of the designer of the American boat and no hardship whatever to the challenger.

SHOT HIMSELF IN A HAYSTACK.

Thomas P. Murth of Baltimore Three Days Unconscious with His Legs Frozen.

ORANGE, N. J., Dec. 11.—A man who gave his name as Thos. P. Murth of Baltimore was found on Sunday morning in a haystack two miles from this city, with a bullet wound in his nose and his legs badly frozen. He was put in a farmer's wagon and brought to the Memorial Hospital in this city. Dr. Rogers, the house physician, found that the bullet, which had gone through the man's nose, had come out of his neck. It was not a serious wound.

Murth said yesterday that he had travelled from Baltimore looking for work, and that he went into the hay to sleep about twelve days ago. The night was very cold, and next morning he was so cold and exhausted from want of food that he could not move. On Thursday last, he said, he removed his revolver from his right hip pocket. The weapon pressed against his body and hurt him. In transferring it to another pocket it went off. When he was shot he yelled as loud as he could. After a few hours he became unconscious, and knew nothing more until he was found on Sunday morning. Dr. Rogers thinks it may be necessary to amputate Murth's legs.

President Brook Mysteriously Reappears.

TRENTON, N. J., Dec. 11.—James F. Brook, President of the Brook-Oliphant Rubber Company, who mysteriously disappeared in March, 1891, reappeared on the streets to-day. He declines to say where he has spent the intervening time, but says he intends to straighten out his affairs and begin anew. His disappearance was due to financial troubles of his firm, which had considerable paper afloat, and it is said his return has some connection with the negotiations pending for the transfer of the Trenton street railway lines to the Trenton Traction Company.

Some of the notes given by Brook, it is said, passed into the hands of Col. Perrine, President of the railway company, and Samuel K. Wilson, the stockholder who objects to the lease, is an endorser of the paper. After Brook went away his mother died and his father has married again. His own family has been in reduced circumstances. None of his family has known of his whereabouts.

NEWFOUNDLAND'S CRASH.

NO PROSPECT THAT EITHER BANK WILL REOPEN ITS DOORS.

Gold and Silver Are the Only Money in Use—Fears of Bread Riots—The Whiteways-ites Demand to Be Placed in Office Again—The Governor Asks for a War Ship.

ST. JOHN'S, N. F., Dec. 11.—Further revelations in the bank disasters give affairs the aspect of a gigantic scandal. The Commercial Bank will be wound up, and is not expected to realize ten cents on the dollar. The liabilities of the insolvent firms are not yet computed, but will amount to about $3,000,000. There is besides the almost positive certainty that further assignments will follow in a day or two.

One firm doing a large business with New York and Montreal closed its premises this afternoon. Its owners say they are doing this for stock taking and that they are in no difficulties. The Union Bank, contrary to promise, keep closed to-day, and is not likely to ever reopen. Its notes are worthless for trade, being rejected on all hands to-day. Gold and silver are the only circulating mediums now, and the savings bank has been paying out gold all day, while its doors are besieged by a crowd of hundreds

The attitude of the populace is now occasioning anxiety. Threats of revenge and bread riots are frequent, and certain newspapers are adding fuel to the fire by clamoring for the imprisonment of the bank directors, throwing the whole responsibility for the crisis on them. One cannot argue with hungry men, as hundreds will be in a day or two, and they will help themselves to bread if compelled by hunger. The Governor has asked that a war ship be sent here from Bermuda.

The political trouble adds to the anxiety. The present Ministry were defeated last month. The successful party are discredited by their corruption and bribery last year. They assert that they should be in power, and profess ability to rescue the country from its difficulties. The Governor will not accept them, as their accession would ruin any chance of raising a loan. The only way out of the difficulty is the resignation of the Government, and this will shortly take place.

The Hon. James Pitts started to-night for Montreal, hoping to persuade a Canadian bank to establish a branch here.

By the United Press.

Several small firms suspended to-day. Nearly every manufacturing concern in the city has ceased running. The shareholders of the Commercial Bank of Newfoundland will meet on Monday to elect trustees and prepare to wind up the institution's affairs. The Union Bank, which has been closed temporarily, will not reopen until matters are adjusted. Its notes were refused in trade to-day.

The party led by ex-Premier Sir William Whiteway, demand that the Governor dismiss the Goodridge Ministry and replace the Whitewayites in office. A deputation called at the Government House to-day and made this demand. The Governor is unwilling to dismiss the Ministers, although they have offered to resign. The Whitewayites, it is said, cannot possibly raise any loans in London. Their newspapers are treating the whole crisis from a partisan standpoint.

TORONTO, Dec. 11.—The *Evening News* says editorially: "The political and commercial crisis in Newfoundland is a matter of grave import for Canada in more ways than one. The aggregate of our trade with the island is about $3,000,000 a year. This must be affected by the troubles now existing. But what is still more important is the danger that Newfoundlanders may seek relief from the embarrassing situation in annexation to the United States. It would be a very serious thing for Canada to have the outlet of the gulf and the Newfoundland fishing grounds in the hands of a foreign and sometimes hostile power."

"COUNT" MARSCHALL ARRESTED.

Money Disappeared Very Rapidly in His Restaurant Business.

Ernest V. Marschall was arrested on Monday night at the instance of John Guittienne in an action to recover $7,000, which, it is alleged, disappeared in a mysterious manner while under the control of Marschall.

Lawrence L. Bogle of Braman & Braman, Mr. Guittienne's attorneys, told this story yesterday: Guittienne, he said, came to this country from Germany in September, 1893. He had been a Captain in the German army, the Mayor of a small city in the south of Germany, and a dealer in cordials. He had with him $10,000. He went to live at the corner of Thirty-fourth street and Lexington avenue. He took his meals at the "Mocha," a restaurant at 480 Third avenue. The keeper of the restaurant was Marschall.

Guittienne and Marschall became well acquainted, and the restaurateur confided to his customer that he was an Austrian count. The pretty cashier, whom Guittienne had also got to know very well, Marschall said was his sister, Anna Marie.

The German was persuaded that there was great profit in the restaurant business. A partnership was formed, Guittienne putting into the business $7,000. The new firm called itself the Compressed Tea and Coffee Company.

Marie took in the money, and Ernest deposited it and attended to the financial part of the business. One morning Marschall told Guittienne that all their money was used up and that they would have to make an assignment. The German man was dumfounded. The "Count," however, said that all was not as bad as it might be. A friend of his, John Smith, who lived in Brooklyn and to whose daughter Marschall was paying attentions, would give Guittienne $1,000 and take a bill of sale of the business. Rather than lose everything Guittienne consented to the arrangement. The business was transferred and Smith conducted it.

Meantime sweet Marie had become the wife of J. Henry Cornell, the young sugar broker of 110 Front street. Cornell had written to the United States Consul at Vienna a letter of inquiry about her after their marriage. Last August he received a reply which was anything but satisfactory.

Guittienne began the suit to recover his money in October, alleging that there was fraud in Marschall's transactions, and procured an order of arrest afterward.

Marschall and Anna Marie went over the ferry and took up their abode at Taylor's Hotel. Thinking himself quite safe, Marschall wrote several letters from there to Braman & Braman, inviting them to come over and see him if they cared to. Mr. Bogle, for the firm, accepted the invitation and went over Monday evening. On his arrival he consulted Lawyer William P. Freeman, and as a result of the consultation a capias was issued. Armed with this, the two and a friend of Freeman's, a young man named Bradly, a deputy sheriff, who is said to have been a Princeton football player, proceeded to Taylor's, told their business, and were directed to a private dining room.

Ernest and Anna Marie were sitting in the room with a cold bottle between them.

The "Count" was not pleased at seeing his visitors. He said things, but he went along. He was taken to court and held in $5,000 bail. He is now in the Hudson county jail.

A BABY ANTELOPE.

No Name for the New Arrival at the Central Park Menagerie.

In a corner of the deer house in Central Park there lay all day yesterday a bundle of drab fur that dozed and dined alternately from the moment of its arrival until it was locked with its mother in the darkness. There was little opportunity for this latest arrival to see much of the life about him, for it was only