A NEW THEATRICAL WEEK.

THE SEASON DOES NOT FLAG IN INTEREST AT THE END.

"The Sunshine of Paradise Alley," a New Play of East Side Life—The American Debut of Fregoli, an Odd-voiced Entertainer—Irving, Terry, and Bernhardt—The Last of Several Popular Pieces.

The only new play billed at our theatres this week is "The Sunshine of Paradise Alley." The title is familiar as that of a popular song about an east side girl and the fellows whom her loveliness bewitched, and the theme of the piece is understood to be like that of the ballad. That is to say, life among rough, mixedly tender and tough people has been dramatized for the purpose of entertainment. The authors are Denman Thompson and George Ryer, who evolved "The Old Homestead" into a famously pleasing depiction of rural life, and it may be that they have done as well with New York city scenes and characters. Paradise alley itself is shown in one of the acts, and the three others have been located in a tenement, on a wharf, and in Bronx Park. Songs and dances have been worked into the plot, and an uncommonly good lot of specialists is said to have been engaged for them. The list of actors, too, indicates a competent company, under Ben Teal's direction. Homer F. Emens has painted the scenery. This production will be made at the Fourteenth Street Theatre to-morrow night.

Henry Irving and his English company will terminate their American tour at Abbey's on Friday night and sail for home the next morning. Their bills give "King Arthur" for Monday and Tuesday, "The Merchant of Venice" for Wednesday afternoon and Thursday night, "A Story of Waterloo" and "The Bells" for Wednesday night, and "Don Quixote," "Journeys End in Lovers Meeting," "A Story of Waterloo," and "The Dream of Eugene Aram" for the Friday farewell.

Sarah Bernhardt and her French company will return to Abbey's on Saturday night to stay a week before her departure for Europe. She will begin with a single performance of "Yzeyl," and next week will revive "Adrienne Lecouvreur," "La Tosca," "Camille," and "Gismonda" one time apiece. She will also appear for the first time here in "La Femme du Claude." The bill for the final Friday night has not been settled upon.

A season of operas in English will begin at the Grand Opera House to-morrow. It will be the third spring term of the Tavary company at this theatre. The revivals of the first week will be "Lucia di Lammermoor," "Cavalleria Rusticana," "Il Trovatore," "Martha," "The Bohemian Girl," "Carmen," "Faust," and "I Pagliacci." Among the singers will be Marie Tavary, Anna Lichter, Sophie Romani, Helen von Doenhoff, Katherine Rose, Payne Clark, Chev del Papa, William Stephens, Signor Tagliapietra, Arthur Seaton, L. Sartori, and William Dudley. A full chorus is promised.

The shifting of plays among the theatres gives Oscar Hammerstein's "Marguerite" to Oscar Hammerstein's Harlem Opera House. The piece, as everybody who has visited Olympia this year knows, is an operatic ballet paraphrasing the legend of "Faust," and made especially attractive by means of beautiful tableaux, from which the figures step out to execute characteristic dances excellently.

An exposure of the frauds of spiritualism, or an imitation of spiritualistic phenomena, whichever the spectator may choose to regard it, is to be a part of Wizard Herrmann's show at Palmer's this week. He also promises tricks with silver dollars, producing them seemingly from air in great profusion, and this may be meant to carry a political lesson. Mrs. Herrmann's resplendent dances are retained, of course.

The Palmer company which has been travelling with "Trilby" a year or so comes now to the Academy of Music. In this cast Mr. Lackaye still retains the part of the hypnotic musician, Mr. Glendenning is the Scotch artist as at first, Mrs. Cottrelly is the mistress of the Bohemians' lodgings, and Miss Wallis is the model. So the Academy is bound to give as good a representation of the play as we have had.

That melodrama of slaves and horses in the South before the war, "The Law of the Land," now gets into Harlem in its round of the city theatres, and may be found during the week at the Columbus. It has appealed strongly thus far to the popular taste for melodrama with a stratum of farce, and it surely gives a plenty of both. The same company and scenery which appeared in it on down-town stages will be seen in the Harlem representations.

Effie Elisler is an emotional actress equipped with an engaging personality, subtlety of method, and considerable power. Who does not remember her as the heroine of "Hazel Kirke"? She has gained in facility and strength since then, and this week she may be seen at the Brooklyn Park in "Camille," "As You Like It," "Fanchon," and "Doris." Frank Weston is her leading actor in these dramas.

The Newsdealers' and Stationers' Association has a charity fund, and for that benevolent purpose an entertainment will be given at Palmer's to-night by such talented volunteers as Andrew Mack, Nelson Wheatcroft, J. E. Dodgson, Lotte Collier, Alice Shaw, Weber and Fields, Lottie Gilson, Bonnie Thornton, Florrie West, James Thornton, Sam Bernard, Jeanette St. Henry, the Abbott sisters, Maud Courtenay, Warren Richards, and Will Rising.

The last matinée this season of the Empire Theatre School will take place on Thursday.

As summer approaches, continuous vaudeville is recruited from the travelling dramatic and operatic companies. At Keith's Union Square the transference in some instances brings no change in the recruit's method, and so Mr. and Mrs. Sidney Drew will be employed in a new farce entitled "My Uncle Simpson." A strange specialist in the bill is Refugio Meza, a contortionist, and the Fredericks are new at this house. Familiar at nearly every variety theatre in the land is "old" John Hart, who is now paired with Arthur Moreland. Among the others are Florrie West, George E. Austin, McIntyre and Heath, Thompson and Bush, Grant and Norton, Lew Randall, Harry Marion, and Harry and Jennie Lee. Specialists are a majority in the leaders at Proctor's Twenty-third Street. First of all is Charles T. Ellis, who yodles and sings descriptive ballads of fireless hearths and motherless babes that never fail to warm his hearers. Then Lottie Gilson seems to have a new song and a brilliant new dress at least once a week, with Clara Moore, the Don sisters, and Eleanor Falk on the list. Specialties are contributed, too, by Sherman and Morrissey, Ray Vernon, Foreman and West, Martha Pratt, Annie Burkley, Florence Emmett, the Carters, Fisher and Lewis, and the Majiltons.

James F. Hoey is to lead the week's jokers at Pastor's. In his specialty he announces an imitation of Henry Irving, which he makes very unlike his English actor, but the English is loyal and applause is his return. When the handclapping has subsided a bit the specialist retorts, "You lie! you never seen him!" Then there's another outbreak. Hoey's companions are Katie Rooney, Lucier and Greene, Maud Raymond, the King sisters, Estelle Wellington, Gould and Hurt, the Whites, Mlle. Carlini, Albini, Wallace, the Wood sisters, the Donovans, and Barbour's illusions.

Mlle. Pilar-Morin and her companion pantomimists continue in "The Flower a Minute," a creditably abbreviated form of "Orange Blossoms" at the Gaiety. The roster of specialists contains no holdovers.

An event in the music halls is the first appearance in this country at the Olympia of Fregoli, a European vocalist, who, if reports of his performances are to be believed, is a whole show in himself. His voice is so unusual that he can sing bass, tenor, alto, and soprano, each musically and without apparent effort. His ability as an actor, too, is quite up to his extraordinary vocal powers, so that he appears in operettas and plays in which he acts every part of the cast. Costumes are changed for each character, too, and the shifts of dress are accomplished in sight of the audience by means of ingenious and novel devices. Operettas entitled "Dorothea," "El Dorado," and "Relampago" are to be given in his stay here, and other pieces that are adapted to the nature of his performance may be shown. The first showing of the Eidoloscope in a New York theatre will come, too, on Monday evening at the Olympia. Newly employed specialty folk are Ben Abdullah, a high wire performer, and Constanz and Ada, equilibrists. Home talent is represented by Weber and Fields and Papinta, and the Tillers and the Avelo trios are also listed.

Of the music halls Proctor's Pleasure Palace is the only one that has "continuous" programmes. It puts at the head of its roster Bonnie Thornton, John Kernell, Virginia Aragon, the Russell brothers, and the Marlo-Dunhams. On the list are the American Maes, two knockabout chaps that bang each other about freely; Crimmins and Gore, Carrie Fredericks, Gertrude Harrington, Theodore, and the Camo. A reduction in the price of admission is announced at the Pleasure Palace, and in a few weeks this will admit to the Garden of Palms, the Oriental Divan, and the roof garden, three departments of the resort that are to be opened about June 1.

Monday night will bring slight change in Koster & Bial's bill. Chevalier is still its top-sawyer, and the Vitascope a recent novelty. The other entertainers are Herr Grais and his baboon, the Ducreux-Geraldues, Paulinetti and Pico, Ida Fuller, the Horn brothers, and the Delevines. A matinée Thursday afternoon will employ Chevalier and the Vitascope among others, and a score of stage celebrities have been invited to view the performance.

The "Hoodoo" is continued at the Imperial, and May Mountford, Gilmore and Leonard, Eva Tanguay, and Charles Pusey are still retained in it. Specialties that precede the burletta are done by Smith and Cook, the Donatos, and Leslie's jumping dogs.

Paquerette is again on the Trocadero's bill, and among her companions are Valesca, the Bland Sisters, and the Manhattan Four. The burlesque of "Fra Diavolo," which is soon to be replaced by a new burletta, still engages Lillian Maehl, Madeline Marshall, Josie Gregory, and a score of less conspicuous ones.

Miner's Bowery is held by the City Sports company, with burlesque and specialties.

Two wax figures that have recently been put into the front ranks of their respective groups at the Eden Musée are those of Murderer Holmes and of the late Shah of Persia.

Cabaret du Néant provokes the curious to view its horrors at the Casino Chambers.

Muscle is at a premium at Huber's Fourteenth Street Museum. One of the performers is Mlle. Zaccho, who lifts a horse and platform with her teeth, and another is "Young Samson," who is professionally brawny. Besides these and the other oddities shown in the hall of curiosities there is a variety show in the theatre. Huber's Eighth Avenue has George, the turtle boy, and his bride as the central figures of attraction for this its last week of the season. Huber's Fourteenth Street will be kept open all summer.

Continuous concerts of vaudeville are announced for to-day at Proctor's Pleasure Palace and at Proctor's Twenty-third Street, and an evening entertainment at the Imperial.

We come at last to the end of some of the plays that have long been current in New York. "The Heart of Maryland," which was advertised to close last night at the Herald Square, did not seem to have exhausted the demand for it, and so it will be continued through the present week. Herbert Kelcey and Grant Stewart are new members of the company, and Mrs. Carter remains as the tragic belle of the bell.

This is the last week of "Too Much Johnson," the revival of which at the Empire ends that theatre's season with laughter. William Gillette, the adapter of the farce and the actor of its principal character, has prospered well with it. The Empire will be closed after his departure until late in August, when another season will begin with John Drew in a new comedy, followed by other things, and a return of the stock company.

Another play which is to stop on Saturday night is that hilariously demonstrative burlesque, "The Lady Slavey," at the Casino. It has run merrily beyond a hundred repetitions. The house will be shut only for a week, in which the new annual review, "In Gay New York," will continue to be rehearsed for production on the ensuing Monday. The fads and follies of the past season are to be parodied in the new piece.

One week more is required to finish "Chimmie Fadden" at the Standard. During the past four months, at this theatre and another, the Bowery play has provided diversion by means of sketches of typical New York scenes and characters worked into a more or less serious story, and enacted with skill by Mr. Hopper, Miss Bachelder, Miss Nash, and others. It will be sent on a tour next season for the instruction and amusement of other cities.

Two weeks remain to "The Widow Jones" at the Bijou. The performers in that jolly conglomerate of farce and vaudeville give no signs of being tired out. The unctuous mirth of May Irwin does not wane, and the audiences still show a keen relish for her negro songs, although they have become very familiar. Mr. McNally has written another piece for her use, and it will be seen when she returns to the Bijou next winter.

The fun of "Thoroughbred" is holding out steadfastly at the Garrick. Mr. Dixey has rather improved upon his first performance of the staid mayor who becomes a turfite. Mr. Edeson puts good humor into acting the millionaire American in courtship of an English girl, impersonated heartily by Miss Miller, and all the rest of the laughable matter is made potent by the well-directed efforts of a more than competent company.

The imported but thoroughly Americanized play at the garden, "His Absent Boy," is prescribed as a cure for the tired despondency of late spring. It now passes into a sixth week with no diminution of laughter and with a prospect of continued prosperity for a considerable time to come. Mr. Bond, Miss Coe, and their companions in the farce are doing excellent service in the cause of good-humored entertainment.

The only example of comic opera in town is "El Capitan," the new piece with which De Wolf Hopper returned to the Broadway three weeks ago. His stay seems likely to be prolonged well into or even clear through the summer. The Sousa marches are a potent factor in the success, and they are surely enlivening. Little Mrs. Hopper is a dainty figure in the performance, and the piece is very ornamentally produced.

OPERA COMIQUE AT ABBEY'S.

Two Opera Companies to Sing at Once Next Season Under the Same Management.

This city for the first time next season will have two opera companies singing here at once, and under the same management, and there is some speculation as to the success of such an undertaking. Abbey, Schoeffel & Grau will have their opera comique company at Abbey's Theatre, and it will sing during the winter months, when the Metropolitan is occupied by the regular company. The opera at Abbey's will be given in French and English, and a number of contracts signed with the artists for next season stipulate that their services may be used in either theatre. Sophie Traubmann is one of the sopranos engaged, and there is some talk of Mme. Saville's returning to appear in the performances at Abbey's Theatre. A number of the singers whom Maurice Grau has brought to this country and found unsuited to so large a building as the Metropolitan would have proved delightful artists in a house the size of Abbey's Theatre. Zélie de Lussan, Sigrid Arnoldson, and Sibyl Sanderson would have made different reputations for themselves in such a house, and it would be a good idea to bring this trio back and let them show what they can do for themselves under more favorable conditions. All of them have prospered since their return to Europe, and it is doubtful if Sibyl Sanderson could be induced to return. She has lately signed a contract to sing in Russia next winter for twenty performances at the rate of a thousand dollars a night. These Russian prices never descend below that figure.

Zélie de Lussan is singing still in England, with great appreciation, appearing principally in the provincial towns.

The operas to be sung at Abbey's include "Patchouli," "Le Roi Barbe Bleue," "Hansel and Gretel," and other works too light in character for the Metropolitan. The performances will be given on the same elaborate scale that prevail at the larger house, and whatever the result of the season may be, it looks as though this style of operatic performance was going to have a good chance to succeed. It will be the first attempt at anything of the kind in this country.

THE RETIRED BURGLAR.

His Singular Experience in a House in a Western City.

"I once had a very singular experience in a fine house in a small city in the West," said the retired burglar. "They had their silver locked up, but I found on a table in the parlor a lot of bric-à-brac, mostly silver things, that was well worth carrying off. There was a curious-looking thermometer that caught my eye in particular, and contrary to my usual custom I stopped to take a look at it before putting it in my bag, and then it occurred to me that I'd like to see how warm it was—it was very close in the room with the windows all shut—and I took a look at the mercury, holding it down in the light of my lamp on the table, standing up, myself, but I couldn't see it very plain standing up, so I sat down in a chair that was right there by the table to get a closer look.

"The minute I sat down the chair began to play a tune. It had a music-box arrangement attached to it, just like many other articles of furniture are made. Some of 'em when you pull out a drawer a music box begins to play, and all that sort of thing, and this was a musical chair. I got right up but the chair kept right on playing. These things are apt to have a key, you know, or a stopper of some sort about 'em somewhere that you press to stop 'em. I felt for that keybut I couldn't find it, and I got into a regular sweat looking for it, the music keeping right on playing all the time, but I couldn't find it and the first thing I knew it broke out louder than ever; it had come to some sort of a bell attachment that it had and was making twice as much noise as it did at first, and the only thing I'd got in my bag was the thermometer, which I wished I'd never seen at all, and which I'd dropped in the bag when the first surprise struck me.

"I took another quick look over the chair with the music box, but I couldn't find the key and of course there wasn't anything for me to do but go away, which I did. The last I heard of the chair, as I went through the cellar window, it had busted out in some new direction and was booming away like a brass band."

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BISMARCK BITTERS once a day builds up.

FIRST NIGHT JUDGMENTS.

DECLINE OF AN OLD FEATURE OF THE NEW YORK THEATRES.

Causes of the Disappearance of First Nighters—Effect of the Intrusion of People Who Wanted to See Their Names in Print—Value of First Night Opinions.

One of the discussions of which the English public is so fond raged last winter in some of the English newspapers and magazines, and its subject has some interest for New Yorkers, as in a certain way theatregoers here have been observing facts similar to those that aroused London correspondents to express their views in print. It rarely happens that any subject is interesting enough to New Yorkers to lead them to such a paroxysm of letter writing as occasionally breaks out among newspaper readers in England. There is always a liberal supply of letters to the editor in a London paper, but when some particular subject comes up the output is incomprehensible to Americans, and it has been suggested that British readers are sometimes so anxious to find something of interest to read in their morning newspaper that in desperation they embody their own views in the form of a letter to the editor. The crusade of Mrs. Ormiston Chant probably provoked the greatest amount of correspondence of this kind that has been seen within recent years, and a later discussion was awakened in London by a play which had as its heroine a woman with a past. In a milder way this subject aroused a number of worthy people to riot in the correspondence columns of the papers.

Somebody wrote recently to a London paper a letter which started a discussion as to the value of a first night audience's opinion of a play. A number of replies followed, and the gist of them was that, even in London, where a first night opinion is more important than it is here in New York, the judgment of such an audience was by no means indicative of the subsequent fate of the performance. Before the debate had advanced far enough to become violent the point at issue was changed, and the dramatists themselves were dragged into the discussion, and they were called upon to give their opinion of what critics said about them and the way the public treated them. This gave the correspondence a technical character which put a quietus on the casual letter writers. They were over their heads and ceased to contribute. So the matter was dropped in the newspapers, transferred to the columns of a theatrical magazine, and continued in a series of papers written by the dramatists.

There never has been a theatrical season in New York which presented the first night in such a variety of confusing forms as the season just closed. The first nighter has been exhibited in a bewildering variety of shapes. It has been impossible to say just what a first nighter was. He might have been a person well known in exclusive club or society sets. He might have been a man who is seen only on Broadway in the afternoons, or in the saloons and hotels. He might have been a man in evening dress unknown by name or sight, and simply at the theatre because the performance happened to be the first night. There were, in short, no first night audiences last winter which showed the spectators to be possessed of any distinctive character. Apparently going to the theatre on the first night of a new play or actor was the one element that entitled a person to the distinction of being called a first nighter.

It is just this negative character which has come to be usual with first night audiences at the New York theatres. They have ceased to represent anything. There was a time, as in the days of Wallack's old company, when a distinctly fashionable audience could be relied upon to welcome the production of a new piece. August Belmont, Robert Cutting, and a number of other men who were conspicuous in the society of that time were certain to be in their seats, and the gathering was distinctly representative of a certain element in New York life. Present with these people were men who might not belong to the same fashionable set, but who were, for one reason or another, well enough known in New York society for their presence noteworthy. It is a curious thing about the development of the first night that to-day none of the theatres can boast of an assuredly fashionable clientele to witness the first production of a new play. One of the most striking anomalies of the past season was found in the fact that while Henry Irving opened his season here to an audience so absolutely different from what one would expect to find that few people failed to be surprised at it, Chevalier and Yvette Guilbert, singing in music halls, were greeted by audiences that were conspicuous for their brilliancy and quality.

One of the features of a first night audience now that marks graphically the change between the new state of affairs and the palmy days of the first night of the time first nighters is to be found in the fact that a person familiar with the faces of New York's well-known people may go to the theatre on the occasion of a new production and recognize scarcely three people among the audience. A man may know the faces of half of the men he sees he has seen them on Broadway, at the race track, or at the theatre. The women are not likely to be known at all. One of the best known first nighters now is a prominent bookmaker, and his satisfaction on these occasions is likely to be conspicuous from the fact that he always takes a box and keens well to the front of it.

A SUN reporter asked a man who was one of the old guard of first nighters what was responsible for the change.

"I don't think," he said to the reporter, that there would have been any chance if the names of the people who attended them had not begun after a while to be printed in the newspapers. This began immediately to attract people to the theatre on those nights who were anxious to figure as members of the set whose names were given. It took ten years, maybe, for this invasion to have any effect on the character of the audiences, but after a while it began to tell.

"After a while the regulars began to notice that they were bracketed in the newspapers along with people with whom they had no affiliations of any kind. New York society has grown very rapidly within the last few years. When this first night business commenced it was much smaller and more sensitive than it is at present. So the regular old patrons of first nights began to be frightened away. So one by one they dropped off, and as a matter of fact it is no longer considered desirable by fashionable people to go to a theatre on the first night, unless it be to see a particularly well-known actor.

"I think I can explain the fact that Chevalier and Yvette Guilbert had more fashionable people in their audiences than any other New York theatre during the season. They were best known to the wealthy Americans who had travelled abroad. The rest of the first night crowd saw no particular reason why they should go. Both these artists sang in music halls, so it did not seem probable that there would be any social brilliancy to be reflected in. So they kept away, and society, probably aware that it would not find itself there, went to both of these performances. If these singers or any others so well known come to New York next winter they will not have such brilliant audiences to greet them. Society will be on its guard against the other first nighters, and keep away."

The explanation of the old-timer may or may not be the real reason for the curious condition of the New York first night at present, but it is certainly true that the change in its quality has been remarkable. THE SUN told the other day of a list distributed at one of the theatres not long ago in which there figured the names of every other manager in town. One whose marital relations have been more or less entangled was put down "and wife," but the present uncertainty on that point led to the crossing out of those words. Another list had the names of the scene painter and his entire family. These lists are distributed from the box offices. A regular first night list is kept, and the people whose names are on it are notified that the seats are reserved for them until a certain time. Every theatre has its list, and the ambition of them all is to possess the most distinguished. But the employees of the theatre can rarely distinguish between the people who are really well known and those with whom upper Broadway is familiar. In the anxiety to make up a list any name is likely to go, and this accounts for the remarkable combinations that sometimes get into these papers.

The opinion of a first night audience on a play," a manager told THE SUN's reporter, "is to be judged in various ways. Undoubtedly a piece which succeeds with subsequent audiences often falls on the first night to attract the favorable attention it subsequently gets. The first night audience, whatever its elements may be, is certain to be blasé, and it needs to have something novel or piquant to appeal strongly to it. Something of this kind, a particularly strong situation or a lot of rather risky dialogue, is certain to have a force on the first night of a play when afterward it may have only little effect. A simple play with no particularly striking features may not have any great success with a first night audience, although it will be in the end much more of a success in the long run than a piece containing one strong scene. The reception of a play by its first audience never determines the question of its ultimate success."

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POETRY WORTH READING.

The Meeting of the Clubberhouses.

I.

He was the Chairman of the Guild
Of Early Pleiocene Patriarchs;
He was chief Mentor of the Lodge
Of the Oracular Oligarchs.
He was the Lord High Autocrat
And Vizier of the Sons of Light,
And Sultan and Grand Mandarin
Of the Millennial Men of Might.

He was Grand Totem and High Priest
Of the Independent Potentates;
Grand Mogul of the Galaxy
Of the Illustrious Stay-outlates;
The President of the Dandydudes,
The Treasurer of the Sons of Glee:
The Leader of the Clubtown Band
And Architects of Melody.

II.

She was Grand Worthy Prophetess
Of the Illustrious Maids of Mark;
Of Vestals of the Third Degree
She was Most Potent Matriarch;
She was High Priestess of the Shrine
Of Clubtown's Culture Coterie,
And First Vice-President of the League
Of the Illustrious G. A. B.

She was the First Dame of the Club
For Teaching Patagonians Greek;
She was Chief Clerk and Auditor
Of Clubtown's Anti-Bachelor Clique;
She was High Treasurer of the Fund
For Borrioboolaghallans,
And the Fund for Sending Browning's Poems
To Native-born Australians.

III.

Once to a crowded social fête
Both these much-titled people came,
And each perceived, when introduced,
They had the very self-same name.
Their hostess said, when first they met:
"Permit me now to introduce
My good friend Mr. Clabberhuse
To Mrs. Clabberhuse."

"'Tis very strange," said she to him,
"Such an unusual name,
A name so very seldom heard,
That we should bear the same."
"Indeed 'tis wonderful," said he,
"And I'm surprised the more,
Because I never heard the name
Outside my home before.

"But now I come to look at you,"
Said he, "upon my life,
If I am not indeed deceived,
You are—you are—my wife."
She gazed into his searching face
And seemed to look him through;
"Indeed," said she, "it seems to me
You are my husband, too.

"I've been so busy with my clubs
And in my various spheres
I have not seen you, now," she said
For over fourteen years."
"That's just the way it's been with me,
These clubs demand a sight"—
And then they both politely bowed,
And sweetly said "Good night."

SAM WALTER FOSS.

The Strike of a Bike.

Jim Sherman hails from Utica,
And Utica's a town
Which Sherman has, to some extent,
Endowed with great renown;
For Sherman is a Congressman,
And when a town has that
It may remark with pride to Fame:
"You know where I am at."

Since Jim has been in Washington
The great affairs of state
Have worked him so confounded hard
His health is delicate;
So to improve his general tone
And brace him up a bit
He bought himself a brand-new bike
And went to riding it.

By practice braver grown, this week,
He sought to show his mates
(All Congressmen) what he could do
At speedy scorcher rates.
So with a wild tremendous spurt
He started round the ring,
And soon succeeded, by his skill,
In passing everything.

In passing everything? Well, so;
A hard, unfeeling wall
Got in his way, somehow, and that
He could not pass at all.
He saw it square in front of him—
Gadzooks, he should have shied;
But Sherman's tires were full of wind,
And he was full of pride.

Fast, fast upon the wall he drew;
The wall was fast; alack,
He hit it with a sickening thud
That made his tires slack;
And also at the same time knocked
The wind all out of Jim,
So that he felt that biking had
Lost interest to him.

They got him out—a total wreck,
His wheel was worse than he,
And Sherman wore a barrel home,
So people could not see
How scattered were his clothes; although,
He was so blacked and blued,
Had people seen him, they'd have thought
That he had been tattooed.

Now Sherman takes a daily bath
In arnica and oils,
And once again devotes himself
To statesmen's arduous toils;
And Utica may know that Jim
Gives her his energies;
He feels that if he's got to die,
He'll do it by degrees.

W. J. L.

What Day?

From the Boston Daily Globe.

(TUCSON FOLK SONG.)

On Monday morn I think my love is dearest,
And yet when Tuesday comes my love is dearer.
On Wednesday, too, she is right quite the merest,
Then Thursday brings my darling one day nearer—
Then thou art nearer,
Then thou art dearer!

Now Friday's here, I think my love is sweetest,
Yet Saturday's even more shall be the one day.
When Sunday comes we walk in all our neatest—
Ah! yes, my love is nearer, dearer, Sunday!
Then thou art nearest,
Then thou art dearest.

Whah Is De Lil' One Gone?

From the Commercial-Appeal.

O whah, ol' Miss, is de lil' one gone?
Fer de sunshine is flickerin' dim;
De stahs winks weak fum de dusk tel de dawn,
An' de birds seem a-mournin' fer him.
Will I heah nevah mo'
Lil' foots on de flo,
An' de joy ur his lil' teenay laff?
Wus dey mates to come
Fer to cheer, as alone
He went down de glimmerin' paff?

Mighty lil', ol' Miss, fer ter cause sech a shade,
An' make all de word' dess a was';
Mah! I'll fer to reckin de flowers look daid,
Wid nevah no smiles on dey face!
But de angels sho'
Luv' his ways as we luv',
An' de joy ur his lil' teenay laff;
An' I knows dey's erlong
Dess a singin' dey song
As he pass'd down de glimmerin' paff?

W. T. H.

A Conclusion.

From the Youth's Companion.

"If I was a fellow's mother,
I'd never, never see
A single thing that fellow did
That wasn't meant for me.
"I'd let him stay out after dark;
I never would say 'No,'
Because that st rs a fellow up
And spoils his temper so!
"I'd say, 'Play first and study next;'
And, 'Do not go to bed,
No matter what o'clock it is,
Until your story's read.'
"I would not know he'd been kept in,
Or ask the reason why,
I'd be quite blind to all such things,
Or kind of pass them by.
"I'd give him pudding, pie, and jam,
And marmalade and cake—
But would not even mention bread—
And all the nuts he'd take.
"Oh, were I a fellow's mother—
A certain one I know,
We'd don't be have the slickest time!
You'd better believe it's so!
"But—if I was that fellow's mother,
I wonder if I would
Do half that fellow's mother does
For him? Or be so good?

W. and D.

No. He hadn't done it any way; it was Franklin Gowan who imported Italian laborers first.

What effect other than temporary impairment of value would an Anglo-American war have on the British holdings of American railroad and other securities, including United States bonds? Would confiscation or cancellation of public and private obligations be sanctioned by international law or by precedent? If so, could cancellation be obviated by transfer to local American agents prior to proclamation? What would be the effect of such cancellation (a) on the national credit abroad; (b) on the future investment of foreign capital in the development of American enterprises? Are public and private securities sold subject to the contingency of war? What are the most notable recorded instances of such repudiation of indebtedness by belligerent nations? Have the United States, as a nation, or England ever thus arbitrarily cancelled their obligations?

FIS

There is no question of repudiation between two nations at war. The declaration of war, or the first overt act of war, *ipso facto*, terminates all contracts and renders valueless all evidences of debt as between citizens of the combatant countries. That is why there was such a "war scare" in December; holders of securities on both sides of the Atlantic rushed to realize on them, because if a war broke out before they had done so, they would have lost their investments. The Confederate Government ordered its citizens to pay into its treasury a proportion of the debts they had owed to Northerners; this was not confiscation of Northern debts, it was simply a heavy tax on what the war gave out and out to the Southerners. The national credit is not harmed by this rule of international law; the rule is a recognized fact, not thrusting itself into notice to any extent except in times of conceivable war, but securities are sold subject to the contingency of war.

Webster defines a team as "two or more horses, cattle, or other beasts, harnessed together to a wagon or other vehicle for drawing." Does a team wagon constitute a part of the team? Or would two horses harnessed together, with no vehicle, be a team?

A. T. S.

Webster is wrong. A team is two or more draught animals yoked together, whether or not they are fastened to a vehicle. Webster's quotations from Spenser, "Piers Plowman," and Macaulay, produced to support his definition, contradict it flatly. Webster's definition is purely American, and the word is not used in Webster's sense by the best American writers.

What loss of territory did the Chinese sustain according to the terms of the treaty of peace with Japan, and also what indemnity did they pay?

Mrs. B.

China acknowledged the independence of Korea; ceded to Japan the Liao-Tung peninsula, Formosa, and the Pescadores; and agreed to pay an indemnity of 200,000,000 taels, about $180,000,000; and Japan occupied Wei Hai-Wei as a guarantee of the observance of the treaty.

How many horses may there be in a rig properly called a "tandem"?

S. A. H.

Two or more horses, all the dictionaries say. Years ago some "dandy" used to drive six horses tandem through Central Park.

What were the names of the five Revolutionary Generals, or men of prominence, to whom Lafayette gave swords? Three swords are in the Old South Church, Boston. Is there any way of learning the names of those who acted as his body guard while he was in service in America?

D. A. R.

No historian that we have found speaks of even the three swords. You cannot find the names of the body guard, though you may find the names of separate members by chance.

1. A gentleman says that a sailor can rank as high as Lieutenant. I say he cannot even rank higher than a petty officer, unless he has been through the academy or is appointed by an act of Congress. 2. The same gentleman says a man belonging to the National Guard in the State of Pennsylvania if dismissed loses his citizenship?

Mrs. F. W.

1. Your friend is wrong. No enlisted man in the navy can get higher rank than that of a warrant officer—a boatswain, a gunner, a carpenter, a sailmaker, or a mate; and no mates have been appointed since 1870. 2. We think he is wrong.

Kindly state what relation the Union Theological seminary now holds to the Presbyterian Church? Will the New York Presbytery grant a license to preach to a graduate of that seminary?

A. S.

The seminary is not approved by the General Assembly of the Church, but its graduates are licensed or have been licensed by the New York Presbytery.

What are the requirements as to age, &c., to get into the United States cavalry, and also the requirements to get into a United States band?

F. S.

You must be between 21 years and 30 years of age; must be between 5 feet 4 inches and 5 feet 10 inches in height, and weigh not more than 165 pounds; you must be a citizen. To enlist as a musician, the requirements are less in every way; you may be as young as 18 years.

1. Please give me a brief history of the Enniskillen Dragoons. 2. The part they took at the battle of Waterloo. 3. What was the name of the officer who led them in their charge at Waterloo? 4. The meaning of the term of Household Troops.

W. H. M.

1. The Enniskillen Regiment of Dragoons, now called the Inniskilling Regiment of Dragoons, in the British army, was raised in 1689 to defend Enniskillen. It served at the battle of the Boyne, July 11, 1690, with great honor to itself. King William in person led four troops across the river under fire, and their charge contributed to the British victory. The regiment fought at Dunblane in 1715 and was in Flanders in 1742, fighting at Fontenoy, Minden, and elsewhere. It was at Waterloo, and in 1854 was at Balaklava. 2. At Waterloo the Inniskillings, together with the Royals and the Scots Greys, composed the "Union Brigade," which supported Picton's infantry division. 3. The brigade was led by Gen. Sir William Ponsonby; the regimental commander of the Inniskillings was Col. Muter. 4. Household Troops are the First and Second regiments of Life Guards and the Royal Horse Guards, and the regiments of foot guards the Grenadiers, the Coldstreams, and the Scots. They are supposed to be the best troops in the British army and form the body guard of the sovereign. It is a British tradition that "The Guards" are sent to the front only as a last hope.

A. E. Styles, South Britain, Conn.—The office of the *Seventh Regiment Gazette* is at 206 Broadway.

George H.—There is no legal aid society in Clinton place to which a man may apply; but there is one at 35 Nassau street—the German Legal Aid Society. It is German chiefly in name.

J. A. B.—John Walsh and John Irving killed one another in Shang Draper's saloon at 166 Sixth avenue on Oct. 16, 1880. William O'Brien, otherwise Billy Porter, was acquitted of killing Walsh on Nov. 20, 1883.

L. F. Ernst—There are several explanations of the origin of the expression "O. K." One explanation refers them to Andrew Jackson, who used them as the initials of the words "All Correct;" another says that Old Keokuk, an Indian chief, signed treaties with them, a third that some unknown person, not Jackson, used the letters for Oil Kreet. Dr. Brewer says that O. K. is "a telegraphic symbol for all right (a Sir William Curtis's or Artemus Ward's way of spelling) it." We cannot say exactly how the expression originated, and we don't believe that any one can.

POLITICAL NOTES.

Mayor Wurster of Brooklyn is a native of North Carolina.

The name of William J. Howe, said to be Warden of Ludlow street jail, does not appear in the New York Directory. He is one of the appointees of Edward J. H. Tamsen, having succeeded Archibald, who succeeded Raabe.

The returns of Internal Revenue Collector John C. Kelley of the Brooklyn district were $7,000,000 last year, compared with $5,000,000 in 1894. The largest item of Brooklyn's internal revenue collections is from the tax on spirits, which amount to more than half of the total sum turned into the Federal Treasury.

The A. P. A. was organized at Clinton, Ia., in 1887, but it was not until six years later that it became extended throughout the United States. The head of the Supreme Council bears the title of Past Supreme President. He is an Iowa man, resident in Clinton, which is one of the few strong Democratic counties in Iowa. At the national election of 1892 Cleveland carried Clinton by a majority of 1,600. It went Democratic in 1893 by 600, and in 1895 by 1,000. Cleveland has proved, when a candidate, the most popular Democrat thereabouts.

The city of New York is paying $2,600 rent for the premises at Third avenue and 158th street, used for the Sixth district police and the Tenth District Civil Court. For the premises used by the Eighth District Court, at Twenty-third street and Eighth avenue, the city pays $3,500, and $162 additional for gas and fuel. George J. Gould is the lessor.

Kentucky and Ohio have the same representation in both the Democratic and the Republican National Conventions as New York—seventy-two delegates. In these two States the Democrats, in 1892, polled 75,000 fewer votes than they did in New York, and the Republicans polled 70,000 fewer.

Albert C. Wilson, who prepared and gave out for publication a rabidly hostile speech against the Raines liquor tax bill and then voted for it on the roll call of the Assembly, is reported on Republican authority to have declared that no amount of money could induce him to accept another Assembly nomination. It would probably require an amount almost as large for him to secure an Assembly nomination. Mr. Wilson is a native of Connecticut and fifty years of age. He was formerly a member of the Hartford Common Council.

On the 1st of January, 1896, the municipal debt of the city of Brooklyn was $52,000,000. The net debt of this city at the same time was $112,000,000. The value of assessed Brooklyn real estate by the last appraisal was $540,000,000—or ten times more than the amount of the debt. The value of New York city's assessed real estate is fifteen times greater than the amount of the net debt.

The course of Louisiana in national elections and in advance of national elections has been so erratic as to deprive that State of much influence in the field of politics. Ostensibly, Louisiana is a close State, the excess of colored male inhabitants over the white male inhabitants being by the last census 740, in a total population of 1,118,000. The election laws of Louisiana are of a somewhat primitive character, and under them the total vote of the State, instead of keeping pace with the growth of the population, rises and falls spasmodically like the waters of the Mississippi River. Thus in 1876 the Republican vote was 75,000 for President, and four years later it was 88,000. In the Democratic year of 1884, the Democratic vote of Louisiana was 62,000, but in 1888, the year of Democratic disaster, it rose to 85,000. The Republican vote in 1888 for Governor was 51,000 (Louisiana elects a Governor in the month of April every four years), but in November it fell off to 39,000. At the same April election the Democrats polled 317,000, which was more than the total number of voters of all parties at the election preceding. Seven months later the Democratic vote fell to 85,