NEW YORK'S THEATRES.

A LIST OF PLACES OF AMUSEMENT FROM 1739 TO 1899.

It Begins with the "Playhouse" and Ends with the New York—Some Famous Theatres and Others That Exist Merely by Name, and Not by Much of That—How Theatres Have Changed Their Names.

How many New Yorkers of this day who know the phrase, "Wake me up when Kirby dies," know where it originated? Most of them will say that it came from the Bowery Theatre, for to the average New Yorker there was but one theatre in the old city, the Bowery. But the average New Yorker will be wrong, for the Bowery wasn't the only theatre in the old city, and it wasn't at the Bowery that Hudson Kirby caused the famous saying to originate.

Anthony Aston, prior to 1732, had acted in New York; but what he acted and where are unknown. Just about as much is known of the first theatre in the city. As far back as 1732 there was a playhouse somewhere in the city, though no one knows where it was. It was in a building owned by the estate of the Hon. Rip Van Dam, and no one knows what performances were given there. Therefore, except for the name of the thing, as the man said who worked his way on the canalboat and found himself walking by the tow-mules, there might as well have been no playhouse. So we will drop that and go to the Kip street theatre. This was in Kip, now Nassau street, between John street and Maiden lane. It was opened on March 5, 1750, with "Richard III." Three years later, on Sept. 17, 1753, another theatre on the east side of Nassau street, at what is now 64-66 Nassau street, was opened by Lewis Hallam and his company, "from Virginia." The next year Mr. Hallam produced, "for the first time in America," "Romeo and Juliet." Other Shakespearean plays were produced there, "King Lear," "Othello" (played first in the older theatre), and the comedies of Congreve, Cibber and others.

In 1758 another theatre was opened, this time in Front street, between Old and Coenties slips; and in 1761 came the theatre in Chappel street, where Temple Court now is. Chappel, or Chapel, street being the old name for Beekman street. It was in this theatre, on Nov. 17, 1761, that "Hamlet" was played first in this country.

The first famous theatre in the city was the John Street, opened on Dec. 7, 1767. It stood just east of Broadway, and during the occupation of the city by the British was the scene of many amateur performances by the officers of the garrison and their friends. Major André played there, and others less famous than he. In October, 1785, after the British had departed, the theatre reopened with a play called the "Countess of Salisbury," the first play produced under the flag of the United States. The John Street Theatre was closed with the performance on Jan. 13, 1798. "Hail Columbia" was played for the first time at this theatre, in honor of Washington.

After the John Street Theatre opened, no other theatre was built until 1795, when Rickett's circus, in Greenwich street, was turned into a theatre, to be called, in 1797, the Greenwich Street. This place was burned on Dec. 17, 1799. Then, in 1798, the original Park Theatre was opened, where the Syndicate or Park Row building stands now, at 21-25 Park row. This famous theatre ran back to Theatre alley, which still exists as the only memorial of the once famous playhouse. So in London Playhouse Yard still stands to show where one of the Shakespearean theatres stood. The Park, burned down and rebuilt in 1820-21, was burned a second time on Dec. 16, 1848, and was never rebuilt. At the Park all the famous actors of the time appeared, when they could get there, and its history is that of the New York stage for many years.

In 1799 a theatre was opened at 242 Water street, but regular plays seem not to have been given, merely "medleys." On July 9, 1801, the Mount Vernon Gardens, at Leonard street and Broadway, were opened as a summer theatre, being comfortably out of town, and on March 9, 1804, the Grove Street Theatre was opened in Grove, now Madison street, east of Catharine street. It was closed on June 10, 1805. Near where Cooper Union stands were the Vauxhall Gardens, which had a summer theatre. Opened in 1806, the "neat saloon for dramatic purposes" was still in use in 1846.

On May 20, 1812, the first Olympic was opened, to change its name in 1813 to the Commonwealth, and to close in January, 1814. It had been a circus before it became a theatre. To take its place, however, another theatre opened its doors, the Anthony Street Theatre. It was in Anthony street, now Worth, just off Broadway, and had its first performance on July 6, 1814. There, the Park being burned, Edmund Kean made his first appearance in America in 1820. The Anthony Street was burned, and never rebuilt, on July 6, 1824. The City Theatre was the first Berkeley Lyceum, as it was opened for an amateur theatre on July 2, 1822, and closed on June 13, 1823. It stood at 15 Warren street, and was in the second story.

The Broadway Circus, between Howard and Grand streets, was used as a theatre during the yellow fever scare in 1822; so was the Mount Pitt Circus at Grand street and East Broadway.

The Chatham Garden, later the Pavilion Theatre, stood from 1823 to 1832 in Chatham street, now Park row, between Duane and Pearl streets. It soon lost its vogue, and after many names became a church. Then Castle Garden was opened for performances, theatrical and musical, and in 1825, on July 4, Gen. Sandford opened the Lafayette Amphitheatre, afterward the Lafayette Theatre, in Laurens street. The General was a great circus man and built his theatre so that he could have horses or Hamlets on his stage. His theatre was the finest in the city and stood, until it was burned down on April 11, 1829, where St. Alphonsus's church stands now, in West Broadway.

On Oct. 23, 1826, the third famous theatre of the city, and the most famous of them all, was opened—the New York, soon to be called the American, and not long thereafter to become the Bowery! For fifty years every famous actor on the American stage, almost without exception, trod the Bowery's stage. It is the oldest theatre in the city, and now, in strange hands, its auditorium ringing with a strange tongue, it is the Thalia, and holds Yiddish actors and Yiddish audiences.

To dwell on the theatres of New York even as their importance entitles them to be treated would take too long, but here is a list of them, with occasional notes on their history:

In 1826 the Sans Souci Gardens were opened at Broadway and Prince street. Later they became Niblo's Gardens, and from Oct. 31, 1829, to March 24, 1894, were Niblo's Theatre. At Niblo's the Ravels appeared, not for the first time in this country, but for their most famous performances. There, too, the "Black Crook" was given first, and, as most persons forget, "Evangeline" first saw the light in 1874. A lady remembers the original "Black Crook" as a "most beautiful performance;" that is not its ordinary reputation, however.

The Richmond Hill Theatre was opened at Varick and Charlton streets on Nov. 14, 1831. It became Miss Nelson's Theatre in 1837, Mrs. Hamblin's in 1839, the Tivoli Gardens in 1840, the New York Opera House in 1847, and was demolished in 1849. It was the country seat of Aaron Burr, whither Burr had gone after killing Hamilton. In 1832 it became the temporary home in this city of Italian opera.

In 1833, at the southwest corner of Leonard and Church streets, the Opera House was opened. On Jan. 28, 1836, it became the National Theatre, and was burned as such on May 28, 1841.

The Franklin Theatre was opened on Sept. 3, 1835. In 1840 it was called Hill's Theatre. On Broadway in 1837 the second City Theatre was opened. It stood opposite St. Paul's Church and never attained any great fame. On the east side of Broadway, near Walker street, the first Broadway Theatre was opened on Aug. 29, 1837, and at 442 Broadway on Sept. 13 of the same year, 1837, the second Olympic was opened. A little later it became Mitchell's Olympic.

On Sept. 21, 1839, the Chatham Theatre was opened to the public. It was destined to be the scene of Kirby's triumphs. There on Nov. 16, 1840, he produced his own play, "The Carpenter of Rouen," in which he played the part of *Marteau*. Then and there grew up the famous saying, one of the few sayings of the world that has a distinctly local habitation and name: "Wake me up when Kirby dies." J. Hudson Kirby was only 20 years old then, and he died really when not quite 40 in London, none of his earliest admirers near him.

In 1842 that prince of humbugs, Phineas T. Barnum, opened his Moral Lecture Room. His museum was at Broadway and Ann street and was filled daily by good persons who hated the name of a theatre. So Barnum gave them what they wanted—the theatre without the name. His lecture room saw most of the plays of the day and had a regular company attached to it as well as a dramatist.

On Feb. 3, 1844, Palmo's Opera House opened its doors; four years later, on July 10, 1848, it became Burton's Theatre; it was called the Chambers Street Theatre at one time, perhaps unofficially. The building of the American News Company, in Chambers street, is on its site.

On May 5, 1845, the Bowery Circus changed its name to the Bowery Theatre, the real Bowery having been burned down just two weeks earlier.

The Broadway at Walker street having closed, a new Broadway, the second, was opened on Sept. 27, 1847, at a point between Pearl and Anthony or Worth streets; it was closed on April 2, 1859.

On Nov. 25 of that same year, 1847, the Astor Place Opera House was opened, to become famous a year and a half later as the scene of the Forrest-Macready riots, when several score people lost their lives. In 1852 the Opera House became the New York theatre; and in 1854 the Mercantile Library Association bought the place and built the theatre over into Clinton Hall.

In 1848 there was a Greenwich Street Theatre in the city. The police knew more about the place, in later years, than the historian of the New York stage. It was called the Folly Theatre for a time, and was closed finally about twenty-five years ago. It was about on a par with Jack's place, only it was not on Broadway.

On Oct. 15, 1850, John Brougham opened his Lyceum on Broadway, near Broome street; on Sept. 8, 1852, this became Wallack's first theatre, keeping that name until May 11, 1861; it became the (third) Broadway in 1867, to remain so until April 28, 1869, when it went the way of most theatres.

In 1852 a theatre named White's was opened in this city, to close as the St. Charles; on March 11, 1855, it was sold at auction.

On the site of Tripler's Hall, in Broadway opposite Bond street, the Metropolitan Theatre was opened Sept. 18, 1854; a year later it became the first of Laura Keene's theatres; then it was Burton's New Theatre, and finally became the Winter Garden. As the Winter Garden it housed the famous performance of "Julius Cæsar" in November, 1864, when Junius Brutus, Edwin and John Wilkes Booth played *Cassius, Brutus* and *Marc Antony*; and Booth's *Hamlet* in 1864-65, during its famous 100-night run. It was burned March 23, 1867.

The Academy of Music was opened on Oct. 2, 1854; burned May 21, 1866; rebuilt Feb. 28, 1867, it still stands.

Laura Keene opened her second theatre at 622-624 Broadway, near Bleecker street, on Nov. 18, 1856; on Oct. 8, 1863, it became the Olympic. As Miss Keene's it was famous. There Sothern made his hit as *Lord Dundreary*, and Miss Keene played in the "Sea of Ice" and the "Seven Sisters," and made fame and money, which former she has kept even to this day, which latter she lost speedily. As the Olympic the theatre is remembered chiefly as the original home of "Humpty Dumpty," with the inimitable George Fox, one of the best and most artistic of American actors.

In 1858 there was a garden at 201 Bowery called Hoym's; later it became the Volks Garten; in 1865 Mr. Antonio Pastor opened it as his opera house, and on Sept. 3, 1883, the People's Theatre was opened, to become a Yiddish theatre sixteen years later. Forty years ago, when Hoym's place was running, there was a Theatre Français on Broadway, almost opposite Niblo's Garden; but it has passed, and left no trace.

The New Bowery opened its doors on Sept. 5, 1859. It stood on the west side of the Bowery, between Canal and Hester streets, and was a very audacious theft of the old Bowery's name, for it happened that the old place had not at the time been burned down. The New Bowery, however, was burned on Dec. 18, 1869.

On Sept. 25, 1861, the second Wallack's Theatre was opened, at Broadway and Thirteenth street. This was the most famous of the three theatres that have borne the name of Wallack. On its stage the old Wallack made his last appearance; Charles Matthews played there as one of the company; Dion Boucicault, Henry Montague and other famous actors formed its company, and the theatre was the home of the best acting and best plays in the country. In 1881 the third Wallack's was built, and in 1882, after the company had moved away, the theatre became the Germania Theatre for a year or so. The Germania had what was said to be one of the best German companies anywhere, and many a famous German player went there as cast. In 1883, however, Adolph Neuendorff, its manager, had to retire from business, because art and money didn't agree, and the theatre became what it has been since, the Star. As the Star it sheltered famous players, too. Irving made his first appearance in America there, and the best stars of the country enjoyed the conveniences that Mr. Wallack had placed there. Finally, it became a popular price house, and is so now.

In 1862 Wood's Museum was opened at 514 Broadway; later it became the first Theatre Comique, in 1870, and there Harrigan and Hart made their début in New York as managers. The Turn Halle had been used as a German theatre in 1860; in 1862 the Stadt Theatre succeeded it, and in 1864, on Sept. 6, the New Stadt was opened on the Bowery. In 1880 it became the Windsor; was burned down and rebuilt, and now is one of the chief Yiddish theatres in the city.

A theatre with names and to spare was opened on Nov. 30, 1865, in Twenty-fourth street, just west of and adjoining the Fifth Avenue Hotel. At that time it was called the Fifth Avenue Opera House; soon afterward it was called for a time the Fifth Avenue Theatre. Then, on Jan. 25, 1869, John Brougham opened it as Brougham's Theatre, but James Fisk, Jr., took it away from him on April 3, 1870. On April 5 it resumed the name of the Fifth Avenue Theatre, under Mr. Daly's direction, which ended only when the theatre was burned down, on Jan. 1, 1893. In the fall of that year it became Miss Cumming's Drawing Room Theatre, changed to Heller's Theatre in 1877, then became the Madison Square, then Hoyt's, and now is again the Madison Square. It was famous once as having a double stage, which schemed up and down like a dumbwaiter; the inventor, James Steele Mackaye, intended to do away with the entr'actes, but he found that people liked entr'actes, so, though the stage is used still, the waits between the acts are no shorter than they are at other theatres.

On Dec. 23 of the same year that saw the Fifth Avenue Opera House open, 1865, Lucy Rushton came to town from London and looked for a theatre. She could not find one, but did find a church just vacated by its congregation. This was the Church of the Messiah, a Unitarian church, of which the Rev. Dr. Osborne was pastor. The people of his flock had moved up to the famous "beefsteak" church at Fourth avenue and Twentieth street. Miss Rushton took the old building, hired the right persons, and on Dec. 23, just three weeks after she had got possession, opened with the "School for Scandal." The theatre was called Miss Rushton's; after that it was the New York Theatre and the Waverley; then Kelly and Leon's; then Lina Edwin's; then Kelly and Leon's again. It was burned in November, 1872. Then, three weeks after he had been turned out of the Fifth Avenue in Twenty-fourth street, Mr. Daly opened the theatre as the New Fifth Avenue. After his departure it was empty for a time, and then Harrigan and Hart took it on Aug. 29, 1881, and opened as the Theatre Comique. They were burned out in December, 1884, and the ex-church and ex-theatre was rebuilt as the Old London Street.

In 1869, on May 25, the Theatre Français was opened in West Fourteenth street. It was to be the scene of French plays, and at first such plays were produced there. But others than French players came; the theatre was not wholly successful, and in 1872, under the management of Charles Fechter, the Francais became the Lyceum. Then in time the company, incentioned Mr. John Haverly took it, and called it Haverly's Fourteenth Street Theatre, and finally it became the Fourteenth Street, a name it still retains.

In 1869 the Terrace Garden was opened by Theodore Thomas as a high-class music garden; later the theatre was built alongside, where German operas and plays are still produced.

Old John Banvard, with the memories of his panorama of the Mississippi not too old, built a theatre at Broadway and Thirtieth street which in 1869 he called Banvard's Museum; he failed again, as he did regularly. Then George Wood called it Wood's Museum, and had waxworks and Cardiff giants and enormous fish with wings, and a "lecturium" for those patrons who did not like the name theatre, but, like the blue-ribbon Irishman, wanted "some timperance drink of dhrawn-timey an' straight o' whiskey." After Wood finished his career on Broadway, George Edgar took the place, calling it the Broadway; there he acted "King Lear" and other Shakespearean plays, and a German actress came over and appeared as *Mercedes* in a gloriously tragic play of that name. In 1879 Mr. Daly took possession, changed its name, and managed it until his recent death.

Away over on the Eighth avenue Mr. Pike of Chicago opened in there a built for him by Jim Fisk—Pike's Opera House. It did not go and he retired. Then Fisk put the general offices of his Erie Railway into the building, and finally, in the early seventies, the place became the Grand Opera House. Opera, more or less grand, has been sung in the place.

Dan Bryant, who came to town first in 1857 at Mechanics' Hall, 472 Broadway, returned in 1868 and opened in a hall under the new Tammany Hall, in Fourteenth street, which he called Bryant's New Minstrel Hall. He stayed there until 1870, when he went to Twenty-third street. After him Adolph Neuendorff called the place the Germania Theatre, and then Antonio Pastor took it, and still has it.

The only theatre opened in 1869 was the most famous in the history of the American stage and managed by the leading actor on that stage—Booth's Theatre, opened with "Romeo and Juliet" on Feb. 3, 1869, and closed with the same play on April 30, 1883—only fourteen years old, but a famous theatre in spite of its short life. Edwin Adams and Lawrence Barrett were in the company there and played special plays on Saturday nights, when Booth rested; and later Adelaide Neilson acted there, and McCullough and Modjeska. It was the finest and best arranged theatre in the country while it stood.

In 1870 Dan Bryant opened his second opera house in Twenty-third street, just west of Sixth avenue. The place became Koster & Bial's in 1878, and was at first a music hall, where music of a high class was to be heard. Wilhelmj and Remenyi were heard there first.

On Sept. 11, 1871, the Union Square Theatre was opened as a variety house; it became a theatre about a year later. It is the only theatre of its age in the city that has kept its original name. The St. James's Theatre in West Twenty-eighth street was opened, on Oct. 23, 1872, and closed on March 30, 1873. On Dec. 3, 1873, Mr. Daly made it his third Fifth Avenue Theatre, and, though he left it in 1877, the name he gave it still clings to it.

In 1873 only the Eagle Theatre was opened in the city; it was at Broadway or rather Sixth avenue and Thirty-third street. Josh Hart ran it at first, and had an enormous gilt eagle on the front, over the door. The name Standard was given to the house, and after twenty years of that name it was called the Manhattan, the second theatre in the city to have that name. "Pinafore" was sung first at the Standard, which for a time was the home of comic opera.

A famous baker went into the theatrical business in 1874, and built the Park Theatre at Twenty-second street and Broadway. He failed, but the theatre kept its name, and was burned down in 1882, just a week before Mrs. Langtry was to have made her début there. Mr. Wallack sent his company on the road, and let Mrs. Langtry use his house in which to make her début.

In 1874 the San Francisco Minstrels opened their second house in this city, at Broadway and Twenty-ninth street. When most of them were dead the house changed its name; it did so several times, for that matter. Perhaps this list is not complete, but it is nearly so: Haverly's Comedy, the Comedy, the New Comedy, Dockstader's, the Gaiety, Herrmann's, Kellar's, the St. James's, the Savoy, the Jonah and Jack's.

In 1875 the Third Avenue Theatre was opened at Third avenue and Thirty-first street. It became the American Theatre later, then the Apollo, and in 1885 returned to its first name. Here electricity was used for the first time in lighting theatres in this city. Three years later, in 1878, a famous little place was opened—the Theatre Brighton, where the Bijou is. It was intended to be an American "German Reichshalle," and innocuous plays were given there with none of the sulphurous of the original. So in 1879 Mr. Wood came back and named the place Wood's Broadway Theatre, and then in 1880 the present name was applied to it and the theatre became famous. Buxey played "Adonis" there for two years nearly.

In 1879 Mr. Aberle, having a buxom daughter who thought she could act, rebuilt a Roman Catholic Church in Eighth street, and called it for himself. After him, for most first managers have people after them, it became the Grand Central, then the Eighth Street, then Poole's New Comedy, and then the Germania. The National in the Bowery, though it looked as if it might have dated from before the flood, was opened really in 1880; it was later the Bowmanian.

On April 4, 1882, the third Wallack's Theatre was opened, at Broadway and Thirtieth street, with "The School for Scandal." The most famous thing about it was Mrs. Langtry's début, when the home company was sent on the road, and let Mrs. Langtry use the house. In 1888, but returned to its own name of Wallack's in 1897. The Mount Morris and the Casino were opened in 1882. The latter has been from the first the home of light opera and extravaganza.

The Metropolitan Opera House was built in 1882.

At Broadway and Forty-first street, in 1883, the Metropolitan Alcazar was opened, later to become the Cosmopolitan, and, after rebuilding, the Broadway. In 1883 Salmi Morse altered a church in West Twenty-third street into "The Temple," in which to play his Passion Play. The police interrupted its performance and Morse lost control of the place. It became the Twenty-third Street Theatre, and after rebuilding, and then Proctor's, The New Park was built in 1883 at Broadway and Thirty-fifth street, partly out of the stones used in Booth's Theatre, demolished that year. It for a time was the New Broadway Comique, while Harrigan and Hart played their last season together, and is now the Herald Square.

The New Theatre Comique, later the Harlem Theatre, was opened in 1884.

The Bijou was opened in 1885; in 1888, Amberg's, now the Irving Place Theatre, on the site of the once famous Irving Hall, headquarters of an almost forgotten political party.

For a time in 1886 Parepa Hall, at Eighty-third street and Third avenue, was the Yorkville Vaudeville Theatre. The Harlem Opera House was built in 1886, the first of the Hammerstein houses. It was followed in a year by the Columbus; in 1890 also the Garden and Harrigan's opened, on April 4, 1891, at 2161 First avenue, the Italian theatre was opened for the first time in the city.

The Berkeley Lyceum, used chiefly by amateurs, was opened in 1888.

There was an Olympic opened in the city in 1890; it was the fifth, there then somewhere in 1882, but neither of these later Olympics had any fame. On Nov. 14, 1892, the Manhattan was opened in West Thirty-fourth street by Oscar Hammerstein, to close soon and reopen as Koster & Bial's. In 1893 three theatres opened—the Empire, on Jan. 23; the American, on May 22, and Abbey's, now the Knickerbocker, on Nov. 8. Since then eight places of theatrical amusement have been opened in this field and were as fortunate as Columbus in Weber & Fields's, 1894; Proctor's Pleasure Palace, Sept. 2, 1895; Hammerstein's Olympia, Nov. 25, 1895; the Murray Hill, Oct. 19, 1896; the J. Comedy, Oct. 21, 1897; the Dewey, on Sept. 19, 1898; the Victoria, another Hammerstein theatre, on March 2, and the New York, on April 24 of this year.

This list shows that ninety-three theatres have been built in this city in 170 years, not counting those rebuilt on the sites of former places of amusement. The list, however, may not be absolutely complete. The histories of the New York stage are incomplete, and dates and places are omitted. An interesting feature of the list is the scarcity of distinctly local or even American names. There have been three Park theatres, five Olympics, five Broadways, and almost no theatre in the city has kept its original name. The Union Square, as said above, has had its name longer than any other theatre in town, and it was built only twenty-eight years ago. Almost every change of management has brought a change of name, which is a pity, historically speaking. Perhaps there may be a change in this direction, if Palmo's becomes Wallack's again, and it is reasonably certain that Daly's will stay Daly's for years to come.

FIVE BEARS IN A DAY.

Ford the Champion Hunter in the Catskills—Bears Plentiful This Year.

LEXINGTON, N. Y., July 15.—Black bears are more plentiful in the Catskills this year than they have been for many years past, and the farmers up in the clove and in the vicinity of Spruceton have lost a number of sheep in consequence. There is some talk of organizing a big hunt against the bears; but just at present the farmers are busy getting in their hay and nothing has been done. To David Ford belongs the honor of being the champion bear-killer of this region, for he has killed five in one day.

On the memorable day Ford started out with his rifle, revolver and hunting knife, and made his way over to the Westkill range, where he had heard a number of bears had been seen. It was about midday when he found a fresh trail, and after following it a mile or more came to an opening in the rocks in which he was certain the bear was lurking. With his knife between his teeth, his revolver in his belt and his rifle in his hands, he crawled into the cavern. The roof was so low that for some distance he made his way forward with difficulty. Suddenly the cavern widened, and just as Ford struggled to his feet he felt rather than saw a huge dark body rushing at him. He fired at the gleam of the eyes and luckily the bullet penetrated the bear's brain and it dropped lifeless at his feet. A moment later he became aware that there was more than one bear in the cave. A second onslaught was met by a second bullet, but the bear was only wounded and got hold of Ford, who managed to cut its throat with his knife before paid him any serious injury. Further investigation showed that there were three half-grown cubs in the cave and these were also quickly put out of the way.

To say that people were astonished when Ford came down the mountain with the information that he had just killed five bears would be putting it mildly. The ladies were got out of the cave with no little difficulty and loaded in a wagon, after which Ford headed a triumphal procession through the town to his home. Ford killed two other large bears the same week and the season generally. The pelts were sent to New York, the meat eaten and the fat converted into bear's grease. There are many other older men who have killed, in their lifetime in the vicinity of Lexington, many more bears than Ford, but none of them has a record of five in a day. One old man living at Spruceton says he has killed a total of eighty bears.

For several years it has been noticed that the bears have been becoming more numerous. There are many wild places in the Lexington, Westkill and Ulv mountains where men seldom go, and here the bears have multiplied unmolested. This year they seem to have grown bolder, and have been frequently captured down into the clearings looking for sheep or other plunder. They are not at all dangerous, unless cornered.

QUISETTA WINS TWO RACES.

DEFEATS ALL SCHOONERS AT THE LARCHMONT OPEN REGATTA.

Race Week Opens with Several Good Contests—Syce Takes Another Prize—Possum Defeats Anoatok—Yachts Start in Light Airs, but Finish in Good Time.

The Larchmont Yacht Club opened "race week" yesterday with a regatta, and forty-three yachts started in the different classes. The day did not break auspiciously for yachting. It was hazy on the Sound, there was very little wind blowing and the temperature was hot. The yachtsmen, however, always expect a breeze and prepared accordingly. They got their boats ready and then drifted about, going round and round the committee boat. The wind, as usual, was expected with the change of tide, and shortly before 1 o'clock little puffs came from the south'ard, and, as there were indications of improvement, the committee set the courses. All the schooners and sloops, thirty feet in length and over, sailed twice around a triangle, 10¾ miles in length. The first leg was east-northeast 3 miles, second leg south 3½ miles and the third leg northwest 3½ miles.

In addition to the regular classes some special contests had been arranged. The Colonia had a match with the Ariel, conceding fifteen minutes. All the schooners except the Latona sailed for a cup. The actual sailing time was taken for the race with full time allowance. At 1 o'clock the preparatory signal was given, and ten minutes later the schooners were sent off. They had balloon jibtopsails and maintopmast staysails set and booms eased well off to port, but the wind was so light they made little headway against the flood tide. The Amorita by clever handling reached the line first and crossed at 1:11:52, midway between the stakeboats. The Colonia was to windward and crossed at 1:12:05. Under the lee quarter of the Colonia was the Quisetta, and she was timed at 1:12:50. The Ariel crossed at the windward end at 1:15:10 and the Latona at 1:16. The last named is a new boat built by Lawley from designs by C. H. Crane for Dr. H. C. Eno. She was in cruising trim, but was trying what she could do against the other boats in her class.

After the start the wind got very light. Catspaws struck the Sound here and there and made the water look like a checker board, and the boat that managed to keep on the black squares did well. The Amorita drew ahead on the leg. She carried a breeze right along and at the first mark was timed 1:57:00. The Latona held in well toward the shore and she turned the mark at 1:59:00. The Quisetta had drawn clear of the Colonia and turned at 1:59:40, going around at 2:01:35, and the Ariel at 2:04:25.

Kites were taken in, sheets trimmed flat, and they had to beat to the next mark off Red Spring Point. Amorita held on the starboard tack and crossed the Sound to the Long Island side. The Quisetta tacked to port, and, getting the full benefit of the tide, materially improved her position, and when these two boats tacked and stood toward each other the Quisetta passed just a little astern of the Amorita. The Amorita then went in toward the shore, while Quisetta stood out again. Shortly after 3 o'clock the wind hauled more to the west and freshened. The Amorita was then inshore, the Colonia to leeward of her and the Quisetta further out. The Quisetta worked out for the new wind, and, catching it just a little before the other two, tacked to starboard and a minute later forced the Amorita and Colonia about. The Amorita had a bigger jibtopsail than the others, and she drew out from the Quisetta and reached the windward mark first at 3:40:25. Quisetta was timed at 3:42:01, Colonia, 3:44:44; Latona, 3:51:44, and Ariel, 3:58:34.

It was a broad reach across the Sound, with booms to starboard. Balloon jibtopsails and maintopmast staysails were carried. The wind had freshened to a nice sailing breeze, and the committee decided to send the yachts around again. As they neared the home stake boat at the end of the first round all main topmast staysails were taken in and they gybed around the marks. The times at the end of the first round were: Amorita, 4:13:10; Quisetta, 4:14:13, Colonia 4:15:05, Latona, 4:22:48, Ariel, 4:27:44.

It was a broad reach to the Parsonage Point mark with boom to port. The Quisetta sailed very well on this leg and picked up on the Quisetta, and in the freshening breeze the Colonia began to move as though she would be a prominent factor in the race yet. The Amorita turned the mark at 4:36:38, Quisetta at 4:37:14, Colonia at 4:38:02, Latona at 4:42:42, and Ariel at 4:46:56.

The Amorita held the starboard tack well across the Sound and the Quisetta went to port as soon as she passed the mark. The Colonia, Latona and Ariel stood across further than the Amorita before they tacked. After about ten minutes' sailing the Amorita and Quisetta tacked and were fairly abreast one another. The Amorita weathered the Quisetta and then went about again. This move was followed at once by the Quisetta. They held away from each other for a few minutes and then tacked, and the Amorita weathered the Quisetta and tacked on top of her. This time the Quisetta, with a good rap full, drew through the Amorita's lee, but the Amorita held better to windward. Both stood well under the Long Island shore and then tacked for the mark. The Colonia, in the meantime, had weathered both boats and at 5:20:30 she turned the mark at the entrance to Hempstead harbor. The Amorita turned at 5:22:30, Quisetta at 5:24:00, Latona at 5:36:50, and Ariel at 5:38:17. It was a broad reach with booms to starboard across the Sound. A long tow of barges bothered the Colonia somewhat, but when she was clear she made good time to the finishing mark, crossing the line at 5:45:52. Amorita was a little ahead that time, but she was unable to shake off the Quisetta, the times being: Amorita, 5:48:23; Quisetta, 5:49:46; Latona, 6:05:34, and Ariel, 6:09:04.

The Quisetta won the special race for schooners in our class and her class race with the Amorita. The Colonia also won two prizes, both from the Ariel.

The sloops of class E were started at 1:15 o'clock. The Kestrel led the way across the line, but the Syce had the weather position and soon took the lead. The Fleetwing was the next boat to cross, followed by the Liris. At 1:20 the next lot were sent away, the Anoatok leading Siren, Possum, Albicore and Sultan. At 1:25 the Loreley, Tigress, Princess (yawl), Marguerite, Euryhia and Hussar were sent away, crossing in the order mentioned. These boats sailed the same course as the schooners. It was very flukey to the first mark where the times were: Syce, 2:15:20; Kestrel, 2:23:00, Anoatok, 2:01:40, Liris, 2:05:00, Possum, 2:05:10, Albicore, 2:05:30, Marguerite, 2:08:10, Sultan, 2:09:25, and Loreley, 2:09:40.

On the home leg the Possum did the best work. J. Rogers Maxwell sailed his sloop fast and seemed to find every puff that would send her ahead. The Possum turned the windward mark at 3:45:15, Syce at 3:50:51, Anoatok at 3:55:15 and Kestrel at 3:57:15. They reached across the Sound to the home mark, where the following times were taken: Syce, 4:22:56; Possum, 4:24:28; Kestrel, 4:28:12; Anoatok, 4:30:41; Marguerite, 4:32:31; Loreley, 4:37:40; Liris, 4:42:21 and Hussar, 4:46:10.

They went around again, and in the fresh breeze the Syce sailed further away from the Kestrel. The Anoatok by good handling closed up the distance between her and the Possum, but the latter kept her big lead and proved to be an easy winner. This is a new boat, and was rather a surprise to the yachtsmen. The finishing times for these boats were: Syce, 6:06:53; Kestrel, 6:24:34; Possum, 6:23:30; Anoatok, 6:26:10; Marguerite, 6:30:28; Hussar, 6:34:38; Liris, 6:35:04; Loreley, 6:36:39; Princess, 7:05:06; Tigress, 7:07:43; Siren, 7:20:32; Albicore, 7:36:16, and Euryhia, 7:39:06.

The other boats were sent twice around a smaller triangle. The first leg of this course was east-northeast, one-half mile; the second leg was south, one-half mile, 1¼ miles, and the third leg was northwest, two miles, the total distance being 10¾ miles.

The order in which they cross of the line in divisions was: Ditto, Edwina II., Kittie, Monsoon, Spindrift, Modoc, Folly, Littywinks, Thelma, Kit, Windora, Win or Lose, Qui Vive, Florence, Vera, Keewood, Lobster, Ka Za Za, Ox, Bogey, Spunk and Bouncer. It was a reach on the first leg, a beat on the second and a reach home. At the end of the first round the times taken as the boats gybed were:

Spindrift, 3:30:12; Folly, 3:30:30; Windora, 3:31:08; Monsoon, 3:37:18; Kittie, 3:32:48; Win or Lose, 3:33:32; Qui Vive, 3:33:42; Ka Za Za, 3:34:12; Florence, 3:34:32; Keewood, 3:37:45; Bogey, 3:41:12; Modoc, 3:42:36; Ditto, 3:42:50; Thelma, 3:42:50; Lobster, 3:44:30; Vera, 3:48:10; Kittywinks, 3:47:00, and Ox, 4:10:20.

The finishing times were:

Kit, 4:43:02; Windora, 4:44:14; Spindrift, 4:49:14; Monsoon, 4:53:24; Qui Vive, 4:53:42; Kittie, 4:55:36; Win or Lose, 4:56:24; Folly, 4:56:44; Ka Za Za, 4:56:32; Ditto, 5:04:18; Spunk, 5:01:22; Keewood, 5:02:32; Vera, 5:05:16; Kittywinks, 5:06:06; Thelma, 5:06:24; Florence, 5:08:10; Kittywinks, 5:07:00, and Ox, 5:10:20.

The summary:

SCHOONERS IN ONE CLASS.

Yacht and Owner.	Length. Feet.	Elapsed Time. H. M. S.	Corrected Time. H. M. S.
Colonia, C. A. Postley	93.13	4 33 47	4 33 47
Ariel, F. L. Leland	83.53	4 50 54	4 40 52
Latona, W. G. Brokaw	74.86	4 36 31	4 37 15
Quisetta, H. F. & R. L. Lippitt	71.10	4 30 36	4 25 02

SCHOONERS—MATCH RACE—COLONIA ALLOWS 15 MINUTES.

Colonia, C. A. Postley	93.13	4 40 52	4 40 52
Ariel, F. L. Leland	83.53	5 01 04	4 46 04

SCHOONERS—CLASS B—95 FEET RACING LENGTH—START 1:05.

Colonia, C. A. Postley	93.13	4 40 52	4 40 52
Ariel, F. L. Leland	83.53	5 10 40	4 59 42

CLASS D—75 FEET RACING LENGTH—START 1:10.

Amorita, W. G. Brokaw	74.86	4 38 23	4 38 23
Quisetta, H. F. and R. L. Lippitt	71.10	4 39 46	4 37 25

CLASS D—CRUISING TRIM.

Latona, Dr. H. C. Eno	74.42	4 55 34	4 55 34

SLOOPS, CUTTERS AND YAWLS.

CLASS E—51 FEET RACING LENGTH—START 1:15.

Syce, F. M. Hoyt	50.93	4 53 53	4 53 53
Kestrel, J. B. Mills	48.37	5 09 34	5 09 34

CLASS E—CRUISING TRIM CLASS—START 1:15.

Liris, T. J. M. Cahill, Jr.	48.00	5 40 04	5 40 04

CLASS I.—YAWLS—START 1:15.

Albicore, S. J. Hyde	41.00	6 21 16	6 21 16
Sultan, C. S. Somerville	37.93	5 50 09	5 50 09

CLASS L—43 FEET RACING LENGTH—START 1:15.

Tigress, C. A. Appleton	40.50	5 52 43	5 52 43
Fleetwing, Francis Valk	40.00	Did not finish.	
Hussar, J. M. Ballard	30.05	5 36 48	5 39 48
Euribia, C. Priver	40.02	6 24 00	6 24 00

CLASS M—30 FEET RACING LENGTH—START 1:20.

Siren, C. V. Wigand	33.00	6 06 52	6 06 52
Anoatok, O. Sanderson	34.00	5 16 19	5 14 58
Possum, J. R. Maxwell	34.73	5 13 51	5 13 30

CLASS S—30-FOOT RACING LENGTH—START 1:25.

Marguerite, O. H. Jennings	27.21	5 25 28	5 25 28
Loreley, Alfred Peats	28.54	5 34 40	.....

CLASS M—YAWLS—START 1:20.

Possum, R. N. Bavier	33.11	Did not finish.	

21-FOOT KNOCKABOUTS—START 1:35.

Kittie, Hazen Morse	21.00	3 20 38	3 20 38
Spindrift, S. C. Pirie	21.00	3 14 16	3 14 16
Mongoose, Simeon Ford	21.00	3 18 24	3 18 24

RACING KNOCKABOUTS—START 1:35.

Midge, F. W. Boyer	21.00	Did not finish.	
Kittiwink, W. G. Bull	21.00	3 31 00	3 31 00
Thelma, A. P. Thayer	21.00	3 34 20	3 34 20
Folly, A. De Navarro	21.00	3 23 15	3 23 15
Ditto, H. F. Redmond	21.00	3