THE STAGE.

AN INTERESTING RUMOR. There is a rumor affoat—and we merely give it as a rumor-to the effect that possibly one of our city theatres will be under the government of the Union Square management next season. The same rumor was circulated in this city some three years ago, but unfortunately it amounted only to talk. In view of the fact, however, that all our theatres intend to run combinations and stars next season, it is probable that one of our managers may have realized what we pointed out some sime ago,-the impossibility of feeding our three best theatres with drawing attractions from the list of traveling organizations for next year,-and, as reported, he is willing to make terms with the Union Square management for a stock company. If the scheme is entertained at all by Mr. Palmer, we can understand how the same reasons that prompted him to lease the old Brooklyn Theatre will induce him to attempt the establishment of a "branch theatre" in this city. During the long runs at the Square there are always many of the regular company unemployed, the majority of whom could be utilized toward the formation of a very powerful company. If such a project is carried out in this city we understand that the company, the management, and the scenic department will in every way be equal to that at the Square, and, by placing on the stage a succession of New York noveities, it is confidently believed that the enterprise will result

in a financial success. The advantages to the

city in the establishment of such a company as

is contemplated are apparent, and there is no

doubt that, for years there has not been a more

fitting time than the present to carry out such

an enterprise in Chicago. In regard to the five weeks' engagement of the Union Square company, which begins at Haverly's on the 28th, we may say that the original idea of only playing "The Banker's Daughter" and "The Lost Children" has been abandoned. In addition to those two plays it is said the repertoire will comprise "Mother and Son," "A Celebrated Case," "The Danicheffs," and "A Mother's Secret." The scenery will be transported from New York. and so will the entire company, which comprises: Messrs. Charles R. Thorne, John Parselle, J. H. Messrs. Charles R. Thorne, John Parselle, J. H. Stoddart, W. J. Lemoyne, Joseph Polk, Matt Lingham, Harry Courtaine, C. W. Bowser, Walden Ramsey, J. W. Quigley, J. W. Thorpe, Miss Ellie Wilton, Miss Mand Harrison, Miss Ida Vernon, Mrs. E. J. Phillips, Mrs. Marie Wilkins, Miss Sidney Cowell, Miss Eva Barrett, M.ss Ella McCarthy, and Miss Hattie Anderson. Mr. Richard Marston, scenic artist, and Mr. J. fl. Winnie, chief machinist, will also come, in order to superintend the productions. This company, with the exception of Mr. Joseph Polk, who leaves the Union Square next season. Polk, who leaves the Union Square next season, and Miss Sara Jewett, who is at present in England, will be the organization of Manager Palmer for next year. It may be stated here that the members of the Union Square troupe are under contract to Palmer for the following peniods: Mr. Charles R. Thorne, four years; piods: Mr. Charles R. Thorne, four years; Mr. Stoddart, three years; Mr. Parselle, three years; Mr. Courtaine for one year, with the right of refusal on the part of the management to retain him for three years in his ability warrants the extension; Miss Ellie Wilton, four years: Miss Sara Jewett, four years; Miss Maud Harrison, three years; Mrs. Marle Wilkins is engaged for three years; and Mr. Marston, the scenic artist, has an indefinite engagement with the house.

with the house. A MYSTERY SOLVED. Lonise Hawthorne was killed at the Tremont House in this city three years ago. Her death was a tracic one, and around it there has always been associated a mistery about as impenetrable as that surrounding the murder of Marie Roget, which Poe unravels. It will be remembered that upon the morning of lane. Marie Roget, which Poe unravels. It will be remembered that upon the morning of June 28, 1876, at nearly 3 o'clock, the night-clerk of the Tremont House, Mr. Schaesser, heard a heavy sound of something falling in the inner court, near the elevator building. Seizing a lantern he hurried to the spot, and, turning the light upon the stone paving of the yard, he was horristed to see, with the drizzling rain plashing upon it, the crushed and bleeding body of Louise Hawthorne. She had sallen from her soom in the sixth story. Her head was very room in the sixth story. Her head was very much disfigured, the limbs were broken, the breast was terribly bruised. She lay in a natural position, the face downward and half resting on the right arm. She was claid in a chemise ing on the right arm. She was claid in a chemise and a short traveling dress of brown Holland which reached to the knee. She was dead, but how she came to fall out of the window no one knew. Some thought it was a case of murder; that she had been attacked in her room, overmastered, and thrown out. And a few in working out this theory did not hesitate to suspect one of the members of the company with which she had been connected. Many people, or the other hand, were convinced that the one of the members of the company with which she had been connected. Many people, on the other hand, were convinced that the whole thing was as plain as a pikestaff. She had gone to the window, the weather being warm, had sat down, been seized with a ciddiness which often afflicted her, and had fallen out. Suicide was mentioned, and even intoxication many people did not shrink from attributing as the cause; but all the efforts of reporters, officers, and Coroners failed to discover a witness who could throw light enough upon the occurrence to completely dispel the mystery and clear away suspicion. Like all mysteries, it has been a frequent topic of conversation, and the other night it was once more brought up by a group of gentlemen chatting in one of the hotels. The circumstances connected with the event were revived and reviewed, theories were advanced, and finally the subject was dropped with the usual result. Among the group was one who did little but listen to the remarks. He is well known in this city. Next day he met the writer in the street, and steered him into a quiet spot. quiet spot.
"I think I can give you some information,"

said the gentleman.

The writer expressed a desire to hear it, and asked what it referred to.
"You heard the remarks made last night about

Louise Hawthorne's death?"
"Yes."
"Well, sir, I can give you the facts."

"You know I lived in the Tremont at the time, and I knew Miss Hawthorne."
"Yes."

"After the funeral, for my own satisfaction I berau an investigation, determined to get at the truth of the affair if possible. I succeeded ulti-

"Why, then," asked the writer, "was it not "Why, then," asked the writer, "was it not given to the public?"
"Because the people from whom I obtained the story did not desire any newspaper publicity, and, as publication would do no good, I let the thing drop. Last night, however, certain suspicions were uttered which made me decide to give it to you?"

to give it to you."
The interviewer became interested.

The interviewer became interested.

"You recollect that not far from Louisa Hawthorne's room, on the same side of the building, was—'s apartments. Below her lived a gentleman and his wife. I give you their names, but not for publication. Let us call them Mr. and Mrs. Smith. Do you remember that Miss Kate Girard (Fawcett Rowe's wife) was very sick that night?"

And that Miss Hawthorne intended to leave for New York the following morning?

"Mrs. Smith heard her coming from Kate Girard's room, enter her own, move about for some time, and then go back. In a few minutes she returned and shut her door. This was utes she returned and shut her door. This was nearly 2 o'clock. Shortly after her return, Jim O'Neil came to her door, knocked, said a few words, and went away again in the direction of his apartments. After this, Mrs. Smith heard her moving about, as if she were packing and undressing. At about 2:30 Mrs. Smith heard groans coming from the direction of Mrs. —'s room. She arose from bed, went to the window, and saw Miss Hawthorne in a similar position,—looking down to the windows of Mrs. —. The groans evidently came from some one in distress, and the ladies held a conversation. Miss Hawthorne, I think, suggrested that they go down and see if they came from some one in distress, and relative, suggested that they go down and see if they could do anything. However, the groaning suddenly stopped, and Mr. Smith told his wife to come from the window, intimating the risk she ran of falling out. Mrs. Smith retired to bed, but the groaning immediately began again. Mrs. Smith again took up a position at the window. Miss Hawthorne was still there, and again they spoke of going down-stairs to see what the matter was. Just then Mr. Smith became nervous for the safety of his wife, went to her, took her by the arm, and insisted that she leave that window. Scarcely had they got into bed when something white flashed past the window, and a dull thad in the courtyard below followed."

"That's Miss Hawthorne,' said the wife,

That's Miss Hawthorne,' said the wife, shuddering.
"'Yes,' remarked the husbaud, 'and you'd have gone the same way if I hadn't brought you in from the window.'"
"But," said the writer, "at about a quarter

to 3 Miss Hawthorne's bell rang. A boy went up, and twice he rapped at the door, but could receive no answer. He returned saying he heard groans in her room, but couldn't get in."

"Miss Hawthorne's windows were open; and the groans came from Mrs.—'s room. The deceased was leaning out of the window, and consequently didn't hear the bell-boy when he came."

And this is the true story of Louise Hawthorne's tragic death, according to this gentleman, who evidently knows what he is speaking about.

LOCAL NOTES. Mr. George Maxwell is in the city reorganizing his traveling troupe. Emerson and Hooley's Megatherians appear

in Milwaukee probably on Aug. 1 and 2. Miss Etta Morgan, of the Berger and Sol Smith Russell Combination, is in the city. John Murray (Irish John), of this city, has been engaged by Joe Murphy for next season.

Frank Alken will play Bob Brierly in "The Ticket-of-Leave Man" at Hooley's on the 28th. Mr. Charles Rogers and Mattie Vickers are in the city engaging a company for Cleveland, to open on the 28th.

Garry Hough, with C. W. Couldock as the stellar struction, is doing well through the Lake Superior country. The sale of seats for the Union Square engagement at Haverly's begins on Thursday

Contrary to custom, prices will not be raised. At Hamlin's next week Mr. Edward Arnoit appears in a high-sounding sensation, entitled "Victims of Faro; or, From Fifth Avenue to Sing Sing.

The Globe Variety Theatre, Peoria, after a brief and unsuccessful season, has succumbed, and the performers are slowly sliding home "on their beares?"

"Grii," a dramatization of Farjon's novel of the same name, will be presented at the Nation-al, and "Uncle Tom's Cabin" at the Halsted Street Opera-House next week. Street Opera-House next week.

To the Editor of The Tribune. CHICAGO, July 19.—Please inform many pa-trons of the drann why "Engaged" is called a burlesque comedy? Is life a burlesque? CONSTANT READER.

This week will be the last of the minstrels at

Hooley's. The bill includes a number of good sones, sketches, dances, and a burlesque upon the brigand scene in "Ernani." The feature of the entertainment will be a skit upon the cir-Sprague, the manager of the Georgia Min-

strels, the manager of the Georgia Min-fat strels, is getting up a corner on colored ham-fat men. He means to put two companies in the field next season,—one for the East and another for the West. The latter will be managed by Wash Blodgett. For another week the brilliant burlesque

comedy "Engaged" will be given at McVick er's. The piece is admirably presented, Mis Glover, Mr. Charles Stanley, Mr. Russell, Mr Herbert, Miss Clavton, Mrs. Brutone, and Mis Alice Mansfield deserving much praise for the work they have done and are now doing.

#### NEW YORK. COMPORTABLE MR. BOUCIGAULT.

Special Correspondence of The Tribune. NEW YORK, July 16 .- Mr. Boucicanit came down the main staircaseinside his house in East Fifteenth street yesterday afternoon just as I was climbing the flight of stone stens which lead up to the front door. He was clad in a cool-looking suit of blue flannel, a white hat' pierced with half-a-dozen holes to let in imaginary air, and a pair of natty patent-leather pumps. A summer mustache and imperial softened the outlines of his lips and chin, and a diamond collar-button flashed at his neck, replacing a less comfortable tie. The dramatist was as full of energy as if the mercury wasn't sizzling over the top of every thermometer in New York, and he was apparently as comfortable as if surrounded by the four walls of a stemwinding, lever-attachment, allegretti refrigerstor.

"Jump right into the carriage with me," he exclaimed, bustling down the steps, "and ride up to the theatre. I am so pressed with all of business that I have scarcely a moment to myself, night or day. You see, I am personally superintending all the alterations in the theatre, purchasing my own lumber and other supplies, engaging and discharging my workmen, and doing a host of other things in addition to my regular literary duties." By this time the coupe was rattling over the

pavement up Fifth avenue, and Mr. Boucicault was preparing to avoid being "pumped." THE NEW PLAY AND COMPANY.

"How about the new play?" I asked in a tone which was intended to convey innocence of any interviewing motive.

"It has been finished for some time," replied the dramatist and manager with the sort of brevity which showed me I couldn't play innocence worth a continental. " And have you engaged the company to per-

form it?'

"Yes. Every gap is filled. Every part in th play was written with a certain actor or actress in view, and each of those has been engaged. I have now only to secure the understudy."

"What is the 'understudy?" "Why, persons to study up the parts so as to heable to go on at a moment's notice and as sume any character in the play in case of accident or sickness to the one originally cast for it. The 'understudy' is an important factor in a well-regulated dramatic company."

THE THEATRE. "What are your plans regarding Booth's Theatre, and what line of action shall you folow at the outset?"

"Well, I'll tell you all about it. Booth's Theatre never has been afforded a proper opportunity to rank with the first amusement houses in New York. When the place was first opened, it was a star theatre, of course, Edwin Booth being the star. Since then it has rapidly degenerated, until it finally reached a stage where it was nothing more nor less than a back standing anon the street where anyhody who chose could jump on and take a ride. I said to myself, 'Here is a theatre going to rnin, when it might rank with the best in the Then I looked about and saw that country. some of the very best dramatic artists ever produced in America were going to have no better employment next season than to wander about the country supporting some mediocre star. Here was a first-class theatre, there was the making of a splendid company. Why not bring them together, fit them with a proper vehicle, and place them before the public? "This is in a nutshell what I am attempting

"This is in a nutshell what I am attempting to do,—only this and nothing more. About the 1st of September I shall open the theatre, with no preliminary flourish whatever. My company will be there, my play will be there, and my theatre will be there. I shall not bray in advance about any of them. It they are good, why, the public will find that out for itself. If they are not good why, then the public's register. are not good, why, then the public's verdict will settle that at once and forever. My sim is to establish an institution as much as possible after the plan of the Comedie Francaise, where only merit can win. No person in my company is going to be held in check for the benefit of any other person. It is going to be a race where none of the horses will be pulled. Should the first, or second, or tenth member of the company spring to the front,—why they will go there, that's all. I mean to encourage these exhibitions of talent to the utmost of my abil ity, without regard to where the talent may be

THE INDIVIDUALS.

"Who are the members of your organization thus far engaged?"
"The company is all engaged. John Clayton, a London leading-man, will fill a similar position at Booth's. George Clarke, who used to be in Daly's company at the old Fifth Avenue be in Daly's company at the old Flith Avenue Theatre, is my juvenile man. Dominick Murray, who is too well known throughout the country to require classification at my hands now, will be an invaluable addition to my corps of artists. Rose Coghlan has succeeded in canceling her distasteful engagement at Baldwin's Theatre, San Francisco, and will be here in time to open the season at my theatre. Marie Prescott, of the California Theatre, is also engaged. And Ada Gilman, who played Arrah Medish, Moya, Eily O'Connor, and other parts with me during my last engagement in the same house, will have a part in the uew drama." ANOTHER LEADING QUESTION.

"And, by the way, what kind of a drama is it to be?"
"Well, it is a melodrama, of much the same

Well, it is a melodrams, of much the same calibre as 'The Two Orphans.' But of course one cannot tell anything about the success or failure of a play at this stage of the proceedings. The piece with which Mr. Wallack's theatre will open is a very decided comedy. Later in the season, I shall play at this house in a new Irish drama. But I do not propose starring at my own theatre at all. That place is to be run solely upon the stock principle, unless there are

developments later on which are wholly un-looked for now."

Ordinarily, Mr. Bouckault is not communica-

tive regarding his plans, and I had a good deal ot difficulty in drawing out the information detailed above. He did not seem disposed to "toot his horn" in advance, but apparently favored lying back and walting for the popular verdict concerning his new venture. As to

THE THEATRE ITSELF, there can be no doubt that in its new dress it will be a much pleasanter place of resort than it has ever been. The decorations are to be in gray and gold, and the iron-work on the chairs will be enameled in white. The general tone of the place has always been gloomy, and it is to remove this quality that the fresh and elaborate coloring is put on. The proscenium arch, too, has always been rather awkward in its effect, owing to insufficient width by comparison with its hight. To improve this defect the new pro-prietor is having a balcony-railing made, which rill be enameled in white. The general tone of prietor is having a balcony-railing made, which is to cross above the stage ten or twelve feet beneath the arch. In addition to these changes the scoon dier will be brought forward to a considerable extent, thus increasing the scating considerable extent, thus increasing the scating capacity of the house, while the stage is thrown out into the auditorium some ten feet farther than before. Underneath this latter addition the orchestra will be scated in sight of the audience, but hidden from the actors. Two new boxes will also be added, increasing the total number to eight. The prices of admission under the new regime will have a wide range. The two or three first rows on the lower floor, which will consist of particularly comfortable chairs, are to command an admission tee of \$2. The orchestra seats proper are to be sold at \$1.50 orchestra seats proper are to be sold at \$1.50 each, and the orchestra circle will be reserved at \$1. The first tier is to be sold at 75 cents per chair, and the second at 50 cents, admission to enair, and the second at 50 cents, aumission to the gallery being placed at 25 cents. General admission to theatre, without reserved seats, will cost 50 cents. The prices in the main, you see, will be popular, and the theatre is roomer at those rates. If the plays provided are of the quality foreshadowed, I don't see why the new theatre with seat or with see why the new theatre theatre with seat or with see why the new theatre is the played or with see why the new theatre is the played or with see why the new theatre is the seat of the seat should not make quite as extensive a financial success as that achieved at the Grand Opera-House by Poole & Donnelly, who are reputed to have made more money than any other managers in New York during the past three years.

goes radidly forward, and the place will in all propability be ready for occupancy at the promised time. Nobody has thus far gleaned any idea of what the opening bill, is to be, beyond the manager's announcement that his house will be devoted to comedy. But Daly doubtless has on hand no end of material picked up while he was abroad, and there is no likelihood that he will run short of material. He has engaged thus will run short of material. He has engaged thus far R. F. McClannin, who is one of the best wold men "on the stage, Harry Crisp, already well known as a juvenile man in Daly's old company, Ida Reban, the lady who made a good impression in that mighty temperance drama, "The Assommoir," and Mand Granger, who never made any kind of an impression in anything—except gaudy millinery. Emily Rigel may also find a place in the new company. The exterior of the theatre has already been repainted, and décorations of a layish type are going on inside the anditorium. I am promised a peep at the alterations before long.

THE WORK AT DALY'S THEATRE

CAZAURAN AND PALMER ought to compare notes before they spread themselves in the interviewing line. Here is Palmer talking vaguely of opening his season with the "Two Orphans" done up in new style, while his aide-de-camp is out West telling every-body that the new piece will be a violently Scoten drams by an equally Scotch lawyer. Mr. Cazzuran's talk in last Sunday's I'ribune was Cazauran's talk in last Sunday's Pribune was an entertaining bit of conversation in many ways, but there were some points about it which rather tickled people this way who are "posted" in Gotham's theatrical events. For instance, there are a number of leading men around here disengaged who are every bit as good in their line as Charles R. Thorne, whose re-engagement by Palmer is the occasion of so much congratulation. Thorne is a player of the highest grade in a certain type, of character, but he is by no means alone. There is W. E. Sheridan, for example; or Charles Coghlan; or James O'Neill; or Charles Barron. They are each equal to Thorne, and at Charles Cogning; or James O Neut, or Charles Barron. They are each equal to Thorne, and at least two of them overtop him in versatility. There are plenty of first-rate actors and actresses of all branches of the art to be had right here, and there isn't any reason in the world why every company in Gotham should not be least to be a nost a version to the proof. up to a most excellent standard. This stuff about having to go shroad for new material is the merest "taffy." Then, again, Mr. Boucicault will not star at his own theatre, unless Czzaraun knows more about it than Dion himself. And the Theatre Comique never was "tabooed as a low variety house." Harrigad and "tabooed as a low variety house." Harrigad and Hart have always drawn a good class of people there. The Mr. Conway who is reported as being viewed in England by Floyd as a possible accession to Wallack's company is to visit this country with Neilson, as was known here some weeks ago. And Mr. Boucicault's new play for Booth's is not an Irish drama, nor was it ever understood to be such. I give you these points regarding Cazauran's interview, not because I desire to dispute his word, but in order that the readers of The Tribunz may know just what is going on in New York. And if "Caz" nurposes talking to any extent on the topics here embraced during his Western sojourn, I take pleasure in suggesting that by investing five cents in The Sunday Tribung each week he may glean many facts which apparently have not come to

many facts which apparently have not come to him through other channels. ONE OF THE FUNNIEST ROWS. one of the Funnier Rows
ever heard of occurred the other night in the
barroom of the Westminster Hotel,—an elegant house largely patronized by the leading
lights of the profession. Prof. Horace Wall, of
the College of Dramatic Engagements; Samuel
Colville, of Everywhere; David Bidwell, who
annually shoots northward from New Orleans
instant by wellow fewer crosses the levee of that. just as the yellow fever crosses the levee of that delightful resort; and Ben Maginley, a come dian whose humor consists orincipally in a rotund abdomen which would make a prize rhinoceros rase in ignominious wonder, represented one side of the battle. A barkeeper of light build and exceeding friskiness was the opposition, backed by sundry implements known only to the bar-tending fraternity. The said keeper of the Westma ster's alcoholic stores was on the eventful occasion cliqued to in an exhilarated condition, bordering upon what the more refined class of scientists unite in designating by refined class of scientists unite in designating by the appropriate descriptive term "lusa." Prof. Horace Wall had an opinion regarding the proper ingredients of a mint julep, which were not altogether concurred in by the young pentleman behind the bar, and there ensued an argument which was joined to by the entire party. Later, seven empty soda-water bottles, two full ditto, one ice-pick, nine lumps of the cooling commodity upon which the aforesaid implement is normally employed, and one wet rag took part in the discussion, with disastrous effect. The in the discussion, with disastrous effect. The two sides went into the field as follows, with the barkeener at the bat:

Weight. Barkeeper's side. Weight. | National | National

Total......155 AT THE FIRST SHOWER OF SODA-BOTTLES. Prof. Wall skipped into the out-field, which was was upon the sidewalk fronting the hotel, and began to yell vigorously for the police. Sam Colville retired with unexpected alacrity to the Colville retired with unexpected alacrity to the elevator, and proceeded to the upper story of the hotel. Ben Maginley sought seclusion under one of the tables, whence he was subsequently extricated with great difficulty. And David Bidwell, who neglected to turn sidewise in departing from the arena, remained hopelessly jammed between the doorposts, while bottles, ice, and wet rags showered themselves upon him in rich profusion. Having exhausted his ammunition, the barkeeper withdrew by a back entrance, and has not since been heard from. Bidwell was released by "springing" the doorway, and the affair finally quieted down. It was a triumph of mind over matter,—and the way those three giants have been thirsting for the gore of that poor little peddler of cocktails ever since is quite awful to see.

JOHN T. RAYMOND

will open his fall season at Wallack's Theatre
Aug. 18, with George Fawcett Rowe's new play
entitled "Wolfert's Roost." The scenery,
which is now being painted, is said to be more
elaborate than anything of the kind ever done
at Wallack's. Raymond's New York season is
to continue but four weeks, after which he will
take the road at once. Kate Forsythe has been
engaged through the courtesy of John McCullough—of whose commany next season she is to lough-of whose company next season she is to lough—of whose company next season she is to be a member—to play the leading female part in "Wolfert's Roost" during its stay upon the boards at Wallack's. Raymond's manager for the season is Charles W. Butler, who for a couple of years back has held a similar position with Robson and Crauc.

Haverly's genuine colored minstrels have been doing a remarkable steady and appears and the standard and a similar position with genuing a remarkable steady and a season and colored minstrels have been doing a remarkable steady and a season as the same and the standard and a season and colored minstrels have been doing a remarkable steady and a season and colored minstrels have been doing a remarkable steady and a season and colored minstrels have been doing a season and colored

Haverly's gennine colored minstrels have been doing a remarkably steady and remunerative business these hot nights. They have undoubtedly made a great hit at the Lyceum, and it is probable that they will remain there for some weeks to come. The bill is strengthened from time to time, and will soon be helped still more by the addition of Billy Kersands, Wallace King, and other Ethiopian entertainers. Still, the show as it stands, is one of the beat New York has ever seen. New York has ever seen. ANNA DICKINSON'S NEW PLAY,

with which she thinks of starring through the country this fall and winter, is nearly com-

pleted. It is said to be very strong and equally original, both in subject and treatment. The chief character is a woman of the lower rank in life, and the part is sucken of as having been drawn with clearness and artistic finish. Miss Dichting the property of the character o Dickinson begins her season, according to present arrangements, at the California Theatre, Sept. 22. Later, she will be seen at a leading Chicago amusement house.

THE CHURCH CHOIR VIRGINS from Philadelphia are going to carry the war into Africa, or beard the lion in his den, or something of that sort. They left New York to-day via the Cunarder Scythia, and propose to to-day yis the Cunarder Scythia. and propose to paralyze Great Britain with "Pinsfore." The plan is well enough, I suppose, considered as a revenge upon Gilbert and Sullivan, who have threatened to bring an English company over here with the same dire intentions. But I don't believe either enterprise will be a great financial

EDWIN PRICE
has been engaged as juvenile actor supporting framy Davenport next season. Last year he was her leading man, and probably one of the worst the country afforded. He is now mixed up in a nasty scandal, and his wife is suing him for divorce on the grounds of adultery and desertion. Who the other members of the new organization are to be is not yet decided. But I hope they will be chosen with a view to their ability is players, rather than for the mysterious reason which caused the selection of Mr. Price as a nucleus of the whole. For there Price as a nucleus of the whole. For there must have been a reason; and that reason could not have been his dramatic qualities, 'cause he has none. Hence it is mysterious.

ITHURIEL.

> SCATTERING. WHERE ARE THE LEADING LADIES!

New York Grannic.
The demand for leading ladies for stock companies this season is large, and there is no supply. The Union Square, Wallack's, and the Boston Theatre are all auxious to secure ladies to share the business with the present incumbents in that line, while Gemmill, of the Chestnut, Philadelphia, is looking about in vain for a lady to fill that position in his company, which, n other respects, is complete.

Three young ladies, who have aspirations as

stars, have been approached with tempting of-

The first of these, Alfa Merrill, wavering between an offer from the Union Square and one from Wallack's, when Harry Sargent lured her away with an offer of a three years' engagement in place of Modjeska, who will rest for a season. Mr. Sargent will play his young American for five weeks in London and Liverpool, and will then bring her back to tour the United States in rivalry with Neilson, Strakosch's star. The managers next approached Adele Belgarde, a young lady who has been playing for experience during one season of travel with her own company after having studied the Shakspearean repertoire for two years under the usual stage instructors. Her success has been sufficient to warrant the managers in making her offers of leading business in the metropolis, but she was proof business in the metropolis, but she was proof against the flattery, and has concluded to accept certain starring offers out of town in order that she may gain even more stage experience before settling down to endure the test of New York criticism. Her repertoire is a remarkable one, embracing Hamet and Romeo (as a sort of bravado of young cenius), as well as the gentle heroines of Shakspeare. The third of these available leading ladies who stand next in the line of succession to the high places no our choice stock companies is Jean. Burnside, a young actress who, after studying the usual young actress who, after studying the usual Shakspearean routine several years ago, had the seuse to take a minor place in Daly's company, and in other companies out of town, until she had gained a perfect experience of the stage. had gained a perfect experience of the stage. Abandoning the legi'imate she has developed her talents in the line of emotional acting, and now, after years of study and stage practice, is fully fitted for the position in the Wallack company that was offered her. An excellent, original, and highly strung emotional comedy of which she is the author, entitled "Sweet Home," has been accepted by Mr. Wallack, and will be played immediately after Georue Fawcett Rowe's piece, which will open the season at the house. Some one made an offer to Miss Burnside to star in the leading part in the same play next season, the leading part in the same play next season, beginning at Philadelphia, and this being too tempting for the lady she will not probably adorn the stock until ano her year has passed. If leading ladies are scarce, as the managers claim, it is the lault of the combination system which tempts away this last material and conwhich tempts away the best material and con demns young actresses to the lazy routine of one part throughout the season, whereas they

should be obliged to study many lines and learn many devices and resorts of stage art which will never be suggested except through the varied duties of the stock company. GREEN-ROOM GOSSIP. Colville's orchestra next season will be led by

Harry J. Sargent has engaged the Knights for a tour in England.

Dora Goldthwaite has been secured for juvenile lady at the Chestnut Street Theatre next seasou. Mrs. Lander is also spoken of.—

Miss Alice Harrison, who is now in Paris, has informed her manager, Mr. John Rickaby, that she will not travel next\_season. . . Washington Nathan is in Paris.

Among the people thus far engaged with Carneross' Minstrels for next season, besides J. L. Carneross, are Carl Rudolph, Fred Waltz, L. C. Mettler, and Mr. Evans. Hugbey Doughertv and E. N. Slocum will also be members of the company .- Mirror.

The American actress who is loose in her mor The American actress who is loose in her morals—and there are altogether too many of her—is scarcely welcome in good society, but, perhaps, as Mile. Bernhardt's sins were committed in French, the American public being ignorant of the language, is not compelled to notice them.—Brook yn Eagle.

Jones, a super, has to enter from the right and say, "My Lord, the carriage waits." Cer-tain changes having to be made, the stage man-ager informs Jones he will have to enter from the left and say, "The carriage waits, my Lord,"
"M, God!" Jones exclaims, in pitiable accents,
"more study! more study!"—The Thealure.

This is what the Louisville correspondent of the Dramatic News says of his town: "Louis-ville never was, never will be a good theatrical city; in fact, it is in no degree entitled to be called a city, but should be classed as an old fogy country town; and, in place of having one of the finest theatres in the land, should be content with a 'little red school-house' and the usual 'town-hall' theatre. Louisville is the home of bad amateurs—we are a community of bad actors—and the reef upon which many a good company has been shipwrecked."

This will be her [Adelaide Neilson's] last en gagement in the United States, as it is not expected by her physicians that she will live two years longer.—Dramatic News. We may add that her agents have made, in view of the inevitable, extensive arrangements for an out-and-out-and-no-mistake-about-it first-class funeral. out-and-no-mistake-about-it inst-class luneral. The Duke of Wellington's won't be a circum stance to it. All the black horses of London have already been engaged, and the procession will extend from Euston Square to Charring Cross, along the Strand to St. Paul's, down to the Town and beat human of Orthod street. Cross, along the Strand to St. Paul's, down to the Tower, and back by way of Oxford street, and through the leading thoroughfares to West-minster. There her body will be laid in the royal vaults. Her agents give it out that Queen Victoria says she is will-ing to gather the bones of her buried ancestors, and convert them into glue in order that Adelaide the First should have accommodation befitting her renown. Already tifere is a corner in crape, the manufacturers of black kid gloves have been spurred mto renewed activity by the announcement of her coming demise, and it is believed that the great event will be activity of the specific of the common demise. will cast a gloom over the civilized world, the like of which has not been seen for centuries. "Do you know," said Mr. R. F. Clannin, the

"Do you know," said Mr. R. F. Clannin, the actor, to a New York reporter the other day. "how Salsbury's little sketch of 'The Brook' originated? No? Well, it originated with some of the Boston actors, of whom I was one, being a member of the Boston Museum company at the time. It was our frequent practice to spend our 'off days' in some of the pleasant resorts that lie so near to Roston as to make up held the charm of life.

some of the pleasant resorts that lie so near to Boston as to make up half the charm of life in that city. Perhaps that sounds like a Gallicism, but you know what I mean. There are any number of groves, and ponds, and lakes, and seaside resorts thereabouts, within easy reach of the city, and we used to make up little excursion parties among the actors, spending a day in the woods and fields in the regular gypsy fashion. Salsbury was at that time a utility man in the Boston Muscum. He had served his time in the army during the War, and knew how to cook and make first-rate coffee. We had no liquors, so heacted as chef de cuisine, and, with the help of one or two other fellows who had roughed it and knew how to cook, prepared most excellent little dinners for us. We used to bowl, and pitch quolits, and swing, and indulge in various amusements of a like character, and after dinner we not singing, readings, regitations and little to the content of the surface from pleas and ter, and after dinner we had singing, readings, recitations, and little scraps from plays and farces. Poor old Dan Setthell,—you remember him!—who was drowned on a voyage to New Zealand, and who was one of the very brightest of comedians, used to be one of our number. We went upon the stage together, Dan and I. Some years afterward, while he was in Cincin-

nati, Salsbury formed the idea of turning our little picnics into a dramatic sketch. He got it up, formed a company, started on the road, and has been coining money ever since."

During Charlotte Cushman's engagement at

the Princess' Theatre, the manager, whom she had offeuded in some way, said to Mr. Gilbert one evening, "I am going to serve your countrywoman out to-morrow night." What he

trywoman out to-morrow night." What he meant Gilbert did not know, but he went at once to Miss Cushman and warned her that something which would displease her was going to be done by the manager. She, like himself, was at a loss to know how he could annoy her, but looking at the theatrical announcement the next morning, they both saw what was intend-ed. There in black and white it appeared that the evening's entertainment at the Princess' would commence, instead of ending, with a farce, and that then, when the half-price hour had arrived, "Miss Charlotte Cushman, the great American actress, would appear in 'Romeo and Juliet.'". Almost beside herself with indignation, Miss Cushman rushed to her contract, but there was no help for 't, she must play at at any time in the evening which the manage-ment might please to select. The night came, and the manager found himself hoist by his own petard. The farce, for which the full admission fee was charged, was played to emoty benches, but after the fall of the curtain, when the halfrate hour commenced, and according to the an-nouncement. Miss Cushman would appear, the people began to pour into the theatre in crowds. Seeing what was going on, the adroit American delayed the commencement of her performance somewhat, until at last, when she went on the stage, she was greeted by the cheers of such a multitude as had seldom througed a London play-house. Subsequently, the manager apologized to her, and, by a mutual understanding, she played after the farce for several nights, attracting immense audiences, and earning a great deal of money for herself and the theatre.

—New York Times.

#### MUSIC.

AT HOME.

PROMENADE CONCERT AT THE RIVERSIDE HOTEL Next Saturday evening a series of promenade concerts will be inaugurated at the Riverside Hotel, in connection with the regular hops, and under the auspices of the management of the hotel. The orchestra, consisting of twenty-five instruments, will be under the directorship of Mr. George Loesch,-a guarantee of the excellence of the musical feature of the programme. A special train will leave the south end of the Union Depot at 7:15 o'clock, stopping at the Van Buren street and Indiana avenue stations. The Riverside Hotel is well adapted for such an entertainment, surrounded as it is by wide and extended verandas, which will be illuminated for the occasion. The band will occupy the pavilion, and, during the intermissions between the concert-numbers, another orchestra, station-The price of tickets-covering transportation, and admission to the ball-room, for gentlementand lady—is \$2; and they may be obtained at Cobb's Library, or at Jansen, McClurg & Co.'s. Following is the programme for the first concert: cert:

PART I. . Waitz—Dancing.

B. Selection from Sullivan's "Pinafore"...Loesch PART IL "Orpheus".... Offenbach

Waltz-Dancing.
Selection from Suppe's "Fatinitza"...Loesch
Galop-Dancing.
Fantasia—"The Hussar's Ride".....Spindler 

An enthusiastic audience greeted Sig. Farini's Opera Company, last Thursday evening, at the West-End Opera-House. The second act of "Martha," an act from "Il Puritani," and the tower-scene from "Il Trovatore" comprised the entertainment. Miss Guliet to Bianca, as Martha and Leonora, acquitted herself with credit, and was called before the curtain. Mrs. A. G. Bassetti, as Nancy, was pretty and piquant, and fully equal to the music of the score. Messrs. Farini, Hitton, and Morgan filled their respective roles acceptably. Sig. Facini will start out with his company in the fall, on an extended tour, and should meet with no small degree of success. FARINI'S OPERA COMPANY. small degree of success.

CHICAGO MUSICAL COLLEGE MATINEE. The following is the programme of a musical matinee g ven yes terday morning at the Chicago Musical College, No. 493 Wabash avenue:

"PINAFORE."

"FINAFORE."

The last performances of "Pinafore" by the Chicago Church-Choir Company will be given, at Haverly's Theatre, during the present week. It is unnecessary now to savanything in commendation of the work of this organization, as its musical merits are well known to and fully acknowledged by the entire community.

"Pinafore" in German will be repeated at Haverly's this evening. The presentation last Sunday proved quite a success,—Miss Lina Wassmann's Josephine and Mr. Fried's Raph being especially meritorious. Considerable rehearsing having been done during the week, a still better performance may naturally be expected to-night.

#### ABROAD. THE EDITOR AND THE MUSICAL CRITIC.

Music Trade Review.

Once upon a time there was an editor of a ewspaper who had a very efficient musical critic, who had, in turn, a son with a very re-The boy was educated by competent teachers.

and developed into a fine baritone. He sang in private and was not spoiled by the applause of his friends. He appeared with extraordinary success as an amateur, and even that did not injure him. Finally, he made a professional debut under a stage name, and his father was among the critics who reviewed his perform-

There seemed to the foud and proud father very little doubt of his son's wonderful ability. All the other critics were in raptures about him. The audience encored him repeatedly. Still, the father reasoned, it may be that pater-Still, the lather reasoned, it may be that paternal love influences the cars as well as the eyes, and he determined not to be partial.

The next day all the other papers applauded the new baritone; but the father's paper said:

"In regard to Mr. Decourci, the new baritone,

we reserve our opinion."

The editor sent for the critic, and said unto The edition sent in the cities, and said the him: "I see that all the other papers have discovered a new paritone, but you reserve your opinion. Why?"

Because," answered the critic, "the new

baritone is my own son."
"Is he a fine baritone?" asked the editor. "I believe him to be one of the best on the stage at present," replied the critic.
"And how long ago did you discover this?"

continued the editor.

"At the first renearsal of the opera."

"Very good, sir! Now, will you kindly inform me why you did not say so, at once, and so give our paper the credit of this discovery a formight in advance of the other journals?" "Sir, I repeat—because he is my son."
"That is no excuse," auswered the editor, judicially. "You are fined a week's salary for nattention to duty. Please observe that it is of no advantage to our journal that its writers should have geniuses for children, unless it be that we are thus secured the carliest artistic in-

So saving, the editor went off, expended the week's salary in purchasing opera-boxes to hear his critic's son sing, and felt that he had done a good day's work for journalism, for the critic, for art, for the opera, and for himself! GALASSL

Among the many artists whom both Messrs. Mapleson and Gye have brought forward this season in London, including the eminent baritones, Roudil, Faure, and Lassalle, no one has achieved a more pronounced success than Sig. Galassi. His latest and most noticeable success has been in "Aida," in which Miss Kellorg, Mmc. Trebelli, and Sig. Campanini have appeared at Her Majesty's Theatre. The Times says in an extended critical notice: "A special feature was the truly admirable performance, vocal and dramatic, of Sig. Galassi as Amonasro, the captive King of Ethiopia, and father of Aida. The gentleman named has added to his already high reputation by the excellence disachieved a more pronounced success than Sig.

played on this occasion. In picturesque make played on this occasion. In picturesque make up, in action, and gesture, the character was perfectly realized, while being free from melodramatic exaggeration, such as the part might easily induce in less skillful hands. The music of the part was finely declaimed, particularly Amonasro's share in the duet with Aida, in the second act, where the former urges his daughter to betray the military plans of Radames, his foe and her lover. In the passages of appeal to her, and in those of wrath at her refusal, and denunciation those of wrath at her refusal, and denunciation of vengeance on his enemies. Sig. Galassi sang of vengcance on his enemies. Sig. Galassi sang with great effect; and the duet, altogether, produced a strong impression." The News says: "Sig. Gulassi is a most satisfactory Anonasro. We do not look for, and scarcely desire, anything better. The impersonation is picturesque, the acting vigorous, and the singing not only skillful but governed by an obvious and studied purpose." Our opera-goers will be glad to know that Sig. Galassi will be a member of Mr. Maleson's American company next season. pleson's American company next season.

"A BIGER MAN THAN OLD GRANT."

Hartford Post.
He had "never seen 'Pinaiore!' Such was the statement, in an unguarded moment, of a man on Asylum street this forenoon as he was asked by a street Arab how he liked the show last night. Had the genius on the Capitol suddenly taken flight to the old State-House the commotion could not have been greater. From every direction the crowd was increased, until the street was blockaded. Merchants rushed out without closing their doors, and the horse-car patrons alighted thinking a riot was in car patrons angine thinking a riot was in progress. Agents of rival circuses, who happened to be in town, were not slow in reaching the locality, each beseeching the man to name his salary for five years. The trustees of the Historical Society were also represented, but all to no avail. It soon leaked out that the fellow had but a few hours before been released from Wethersfield Prison, where he had "served a term" of a dozen years for burglary. MUSICAL NOTES.

Mme. Gerster has appeared twice in "Di-norah" at Her Majesty's Theatre, and received highly fuvorable comments at the hands of the critics.

Mme. Nilsson, after the London season, will go to her house in Paris, to prepare for her season in Madrid; and Mme. Marie Roze, it is announced, will also go to Paris, to "restock he wardrobe." The latest and most noticeable production by

Mr. Mapleson's company at Her Majesty's Theatre was "Mignon," with Mme. Nilsson as M. gnon, Miss Kellozg as Felna, Mme. Trebelli as Federico, Campanini as Gugitelmo, and Rondil as Lotaris. Von Buelow has left London and gone to Vienna, attended by Hans Von Bronsart, to engage artists for the Hanoverian Opera-House. He is said to be full of wrath, and to be about to comment in extenso, in a Leipzig paper, on English audiences and orchestras, and English

critics will also come in for a share of his atten-The debut in Lepzig of Miss Florence Copleston, of New York, has already been mentioned. Later accounts show that the young lady was highly successful, and all the critics agree in their estimate of her abilities as a pianist. Miss

night successful, and all the critics agree in their estimate of her abilities as a pianist. Miss Copleston, who is a pupil of Reinecke, played (with orchestra) the first movement of Beethoven's concerto in C minor, with Reinecke's cadenza; Bach's gavotte in B flat misor; Schumann's Kreisleriana, No. 2; and Heller's tarantilla cere 25. An absurd story has been going the rounds in England that Mme. Patti was recently hissed on the occasion of a performance of "L'Afrion the occasion of a performance of caine" at the Royal Italian Opera. version of the affair seems to be, that, "after one duet, in which Signor Nicolini sang execra-bly and Mme. Patti much less admirably than usual, one or two people did make an anserine exhibition of themselves; but they obviously be-longed to the class which has no other means of

exerting influence or gaining notoriety. That their demonstration was joined in or approved by the audience, is entirely untrue." Mme. Patti's latest impersonation, in which she has achieved a pronounced success, was in "Semira-mide." The verdict of all who heard it is that mide." her performance was exceptionally brilliant,

## A KAFFIR WEDDING.

How the Natives of South Africa Conduct Marriage Ceremonies. Mrs. Hutchinson, the authoress of a new work entitled "In Tents in the Transvaal," was present at a Kaffir marriage, and "was surprised to see what really pleasing faces many of the women had, and how tastefully their rather meagre toilets were arranged.' Their toilets were indeed "meagre," but she adds that "the modesty and unconsciousness with which they were worn could not have been surpassed by that of the most artless white-frocked debutante that ever blushed in drawing-room at home." Mrs. Hutchinson

continues:
"The wedding was at a kraal about two miles from the camp. Shall I ever forget that drive as we joited over stones and "shaved aunt-bills, and bumped in and out of holes, the mules all 

greeted by the shrieks, yells, and howls of the wedding party; and, on surmounting a ridge of ground, we came upon a company all in 'full fig,' practicing one of their dances. The men wore large plumes of black feathers, which covered their heads and hung down over their shoulders. They had shields covered with cow-hide, and carried sticks, which they waved and brandished in a very warlike insuner. They were continually in motion, stamping, grunting, and shout, ling, and at last fell into a kind of procession-which moved on toward the kraal, dancing all the way. Every now and then some warrior. the way. Every now and then some warrior, more than usually excited, would burst from the ranks, and bound, with a high-stepping action, several yards in advance. He would then stop, and, with queer antics and atrange gyrations, would go through the motions of killing his antagonist, continuing them amidst the plaudits of his companions till they caught him up, when he would fall in, only to be succeeded by an excited rival, eager to equal if not to outdo him. The two sisters of the bride, elegantly attired in a few rows of green, white, and pink beads, accompanied this joval crew, shrieking and racing about as if possessed. The father of the bride was there, too, distinguishable from the other braves by the extra length of his tail of feathers, which hung from the top of his head and reached all down his back. As this interesting company proceeded, they were met by women in pairs, all dressed (!) alike in the same charming simplicity, who can to meet them, screaning at the the bride, elegantly attired in all dressed (?) alike in the same charming sim-plicity, who ran to meet them, screaming at the top of their voices, and making a most peculiar, tremulous, shrill noise, which remiuded me more of 'neighing' than anything else. These fell into the ranks, as did a large com-pany of young girls and children, who all rushed to meet the proces-sion, yelling as loud as they could, and appearing to be quite mad with excitement. The whole body then advanced at a majestic sort of pace, all taking one step forward at the same moment, raising their shields, giving a

sort of pace, all taking one step forward at the same moment, raising their shields, giving a stamp and a yell, and so on till they got to a sort of parade-ground in front of the kraal, where they drew up in line two or three deep, and continued the stamping and shouting, waving of arms, positioning, and all the other maneuvres, accompanying themselves by a song, which consisted in the perpetual reiteration of three notes in a minor key. I have ascertained that this tune is the same which is used by them on all similar occasions. The bride, surrounded by a whole bevy of sisters and sympathizing friends, knelt on the mat facing the dancers, and held a shield and knile in her hand. Her dress consisted of beads arranged with great taste, and her hair was elaborately got up with brass wire and palm oil of the period. But what entertained us the most was the blase, same moment, raising their shields, giving a what entertained us the most was the blase, contemptuous expression of her countenance, which was evidently the highest mode for Kaffir brides to assume."

# REQUIESCAT.

Strew on her roses, roses, And never a spray of yew. In quiet she reposes— O would that I did too!

Her mirth the world required—
She bathed it in smiles of clee;
But her heart was tired, tired,
And now they let her be.

Her life was turning, turning, In mazes of heat and sound; But for peace her soul was yearning, And now peace laps her round.

Her cabined, ample spirit,
It duttered and falled for breath!
To-night it doth inherit
The vasty hall of Death.

Temperance-Beverages in Spale. Temperance-Beverages in Spain.

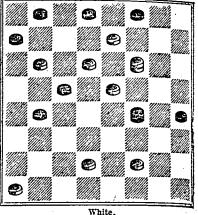
In Seville, Spain, says the London Builder, wherever the irregularity of the buildings provides a corner, little stalls with picturesque awnings are established, at which a great variety of cheap beverages are dispensed to the everthirsty crowd. They are more frequented than the wine-shops, and are considered more respectable,—in fact, all classes indulge in the excellent drinks provided. These consist of a multitude of sirups mixed with very cold water; of lemonade or orangeade, made with the fruit itself and in your presence; or of orchats, a delicious mixture of crushed almonds and sugar, which mixture of crushed almonds and sugar, which when dissolved in water, converts it into a milky substance; and imparts a most delicate and refreshing flavor. In all this there is no wine and less spirits. Even tea and coffee would be esteemed too exciting for constant consumption while out of doors in the hot streets. Magnificent men—toreadors and others, years Magnificent men—toreadors and others, gyptes, and horse-tamers—leap off their horses and drink with satisfaction one of these innocent de-

### THE GAME OF DRAUGHTS

Communications intended for the DRAUGHT EDITOR should be addressed to TRIBUNE Office, and indorsed "Checkers." For Publisher's price-list of standard works

the game, address the Draught Editor. PLAYERS' HEADQUARTERS, Athensum, No. 50 Dearborn street,

> TRIBUNE OFFICE, CHICAGO, July 20, 1879. PROBLEM NO. 127. By CHARLIE HEFTER. Black.



White to move and win. POSITION NO. 127.

By W. J. Weafer, Port Huron, Mich.
Ending from Laird and Lady.
Black men on 10, 11; kings on 7, 9, 12, 26.
White men on 18, 19, 20, 22, 23, 28; king, 24.
What to move and win.

TO CORRESPONDENTS. George L. Beach—Very much obliged for the in-formation. Charles Bateman—The game shall have a place

A. E. Morse-Received with our best thanks. The latch-string hangs out. E. C. Haines—Play 6—10 instead of 9—14 at your sixtn move and Whites will give it up.

T. F. Martin—Now that you have broken the ice, as it were, we hope you will favor us with something every week. Joseph Green—The game you send in was printed in the books about the time you were an infant, Declined on that account. O send us something

CONTRIBUTORS' CRITICISMS.

CONTRIBUTORS' CRITICISMS.

Mr. T. F. Martin, Dubuque, In., writes as follows: "Mr. Bryant's correction of Game No. 291 is unsound. Position thus: Black men on 5, 6, 7, 10, 11, 15, 18. White men on 17, 20, 21, 28, 27, 29, 31. For a White win, play as follows: IS-23, 27-18, 15-22, 17-13, 10-15, 20-17, 5-9, 31-26, 15-19, 26-22, 11-15, 20-16. White wins." Our correspondent, Mr. John McGreevy, of Detroit, Mich., sends in the following criticisms:

Game No. 389 at thirty-first move, instead of 7-16, move 9-18, 11-2, 1-6, 2-9, 5-21, and

7-10, move 9-10, 11 ...
draw.
Game No. 391, at nineteenth move, instead of 7-11, move 1-6 for a draw.
Game No. 392, at twelfth move, I think 24-20 instead of 22-17 would give White an easy draw. CHECKER ITEMS.

Mr. J. D. Ambrose, one of the leading players of Lafayette, Ind., has taken up his residence in Indianapolis. Mr. Post, of Whitby, and Mr. Flemming of Markham, Canada, are matched to play for a sum of \$100 at Markham on July 25.

The Grand Rapids, Mich. checker tournament was finished last week, Mr. Charles Batomen winning the greatest number of games.

Mesers: Pitzpatick and Fonville had a tuste in St. Louis fecently. Score: Fitzpatick, 18; Fonville, 8. Drawn, 20. Total, 48 games.

The score at last advices in the Dempster-Si-monson match in New York stands: Demoster, 15; Simonson, 7; and twenty-five games drawn: Mr. Edward Kelley, of Kingston, and Mistaine, of Brockville, Ont., have arranged a match for a stake of \$40 a side, to be played at Kingston on the 23d inst.

Mr. Charles Bateman, of Grand Rapids, and Mr. George W. Kersey, of Muskezon, Mich., recently engaged in a friendly sitting of six games, of which Bateman won 2. Kersey 1, and 3 games ended as

Mr. Charles F. Barker has succeeded Mr. Parrow in managing the draughts department in the Boston Weekly Globe. If Mr. Barker has the ability to edit the column as well as he can play checkers in his hands.

Mr. Frank Greenlee, the young champion of La-fayette, Ind., is in Detroit at present, where he is making it rather lively for the checker-players of the Wolverine State. Mr. Labadie, the ex-cham-pion of Canada, was expected to meet Mr. Green-lee in a friendly encounter in Detroit yesterday morning. The scores reported up to time of going to press stands:

SOLUTIONS. (1) 10-6 16-19 6-1 31-26 1-6 23-19 | 27-24 (a) | 7-16 | 15-24 | 22-7 | 1-6 | 28-18 | 24-15 | 29-25 | (a) 28-23 only draws

GAME NO. 398-LAIRD AND LADY. Played between A. S. Barnes, of Philadelphia, and John C. Wallis, of New Bloomfield, Pa.

Barnes II 6-15 19-6 11-15 26-23 8-11 25-22 18-25 29-22 12-16 23-18 13-17 GAME NO. 399-GLASGOW. Played in Chicago by two amateurs 7-16 24-20 16-19 25-21 4-8 29-25 9-14 22-16 19-23 17-14 10-16 21-14 6-9 14-10 9-14 25-22 5-9 20-16 1-5 10-6 9-13 16-11 8-15 31-27

GAME NO. 400-BRISTOL.

A five minutes' skirmish between R. Benn, of Lucan, and W. J. Weafer, of Port Huron, Mich. and W. J. Weafer, of Port III

10-10 8-15 5-14

27-24 38-11 25-22

30-27 10-24 1-6

30-15 28-19 22-18

16-19 10-14 14-23

12-18 17-10 26-18

13-19 6-24 8-10

21-17 22-18 39-28

7-10 (a) 9-14 10-14

13-11 18-9 28-22-22

Hefter saw one contributor

- 1.0

(a) Mr. Hefter saw our contributor's copy, and, without sight of board, said that 9-14 was good for 2 for 1 at this point. How many of our readerly will have an intelligent idea of the position on the board at the nineteenth move of this game, by simply reading the printed figures, without the aid of a checker-board!—Drauoht Editor.

No opium! No morphia or other dangerous drag is contained in Dr. Bull's Baby Syrup, for the re-lief of colic, teething, etc. Price 25 cents.