ALICE NIELSEN'S HIT IN THE TUNEFUL "SINGING GIRL." JULIA MARLOWE'S APPEARANCE AS "BARBARA FRIETCHIE."

ALAN DALE REVIEWS NEW COMIC OPERA.

Says That the Topical Song "Follow Me" Perhaps Supplies Some of the Ginger Necessary to Make the Production a Go.

AWAY, away from the "religious topic," the "sex problem" and the deadly, lusidious "purpose play"—away to the land of gay impossible comic opera (when I say "gay," I mean sometimes gay), when girls are boys and boys are girls, and every one wants to marry everybody else, and lovely gentlemen in satin trousers sing lordly ballads surrounded by dizzy troops of chorus girls. Away, away—no, on second consideration, perhaps I had better get there.

The gay, impossible comic opera on this occasion was "The Singing Girl," "presented" at the Casino last night by the Alice Nielsen Opera Company, and introducing the cunning little singing soubrette who in "The Fortune Teller" last season took hold of our affections and proved to us that a comic opera "star" need not necessarily be fat, forty and frisky. Miss Nielsen is that occasion burst upon us like "a beautiful vision"—as they say in the penny-dreadfuls. And on this brand-new occasion, she didn't burst quite so vigorously as before it was through no fault of her own. She sang just as blithely, looked just as youthful, and wore her trousers with the same feminie grace as last year. Nor were there any indications of that fatal acquisition known as "the swollen head." Surprisingly though it be, after her career with the Bostonians, Miss Nielsen is still as unostentatious and non-stellar as ever, and she was willing, as far as she herself was concerned, to give a chance to all.

"The Singing Girl," however, is not another case of "Fortune Teller." It suffers from what, with the best of intentions, it is impossible to call otherwise than a flabby "book," from the pen of Stanislaus Stange, with lyrics by that lyrical monopolist and comic opera Rockefeller known as Harry B. Smith. Mr. Stange, to be sure, gave Miss Nielsen the chance to be her own brother (the little lady is very fond of supplying herself with male relatives), but there was a deadly lack of comedy that at times became quite oppressive. The little star busied herself incessantly with the "plot" (the plots of comic opera should be sterilized and packed away), and bobbed up incessantly before the audience either as Greta, the singing girl, or as Greta's brother—always in love with somebody and on the verge of marrying somebody else. She could not be expected to supply comedy. But the other characters might have been a little kinder. All we got in the way of badinage was that sweet little dialect entertainment lurking in such phrases as "I shall get an indignation if you interruption me" and a few feeble jokes from Mr. Joseph Herbert. One comic "ballet" ditty in the second act awoke the audience from a lethargy that was "softly stealing" over them. In "The Singing Girl" the comic opera had very little of the comic about its institution. After we had finished admiring the cuteness of Miss Nielsen and reveiling in the pretty songs that she sang so charmingly we turned involuntarily to the librettist for contrast, and it was not forthcoming.

I am not going to describe the plot beyond saying that it dealt with an edict of the Governor of Linz, which compelled "flirtatious" couples to marry or go to prison. It is not necessary to say more than this, for I have already told you that Miss Nielsen appears as her own brother, and perhaps I had better add that her own brother appears as Miss Nielsen, on the principle, I presume, of exchange being no robbery. The story was very legitimately told, which is a mistake. For the story of comic opera is always so utterly illogical that you want to forget it as much as possible, and are thankful for any little diversion. "The Singing Girl" belongs to the old-fashioned brand that sticks like a leech to its theme and is determined to hang on until the tangle has unravelled itself.

Victor Herbert's music is light, occasionally rather primitive, and often "catchy." It is vastly inferior to his lovely "Cyrano" strains. There ought to be some law forbidding a composer to evolve more than one comic opera per season. It is a greedy idea, this idea of perpetual grind. No man—except Harry B. Smith—can work all the time. And, by-the-by, I can say nothing of Mr. Smith's lyrics. They were swallowed whole by the company. I could hear them being masticated, and though I tried hard to pick a few from the ruthless teeth of the singers, it was impossible. Of Herbert's music the best things were a swinging song, rendered by Cowles in the first act, a delightful theme and chorus dominated by Miss Nielsen, and that comic "ballet" affair to which I have before alluded.

It was always pleasant to watch little Miss Nielsen. Her personal success was unequivocal. She is such a very earnest little lady—such a comic opera novelty. There are no airs about her (she gave them all to her tenor), and she is so very brave. Her bravery was shown by the chorus, which was distinctly young and pretty. If Miss Nielsen had been human she would have had a set of old crows to emphasize her own youth and naivette. But she was inhuman, and surrounded herself by young, pretty girls, who wore their pink tights with Amazonian fervor, and flaunted their prettiness in the faces of all.

Mr. Cowles with his huge cathedral voice did his small duties nobly. His was not a vastly important role, but when he was singing you sat back and gloated. There is only one Cowles in comic opera, and Miss Nielsen has him. Richie Ling, the tenor, took himself very seriously, and greatly enjoyed himself. He might have been the star. I am convinced that you couldn't persuade him that he wasn't. He sang fondly and tenderly, and "The Singing Girl" might have been the most serious thing in creation. At times it was.

Joseph W. Herbert diffused a sickly sort of jollity as "one whom age cannot wither." Mr. Herbert is best when he confides his duties to his legs, which are nimble. Joseph Cawthorn was the gentleman with the dialect—rather depressing. He did one good thing. When advised to further an elopement with a lady of honor, "She wouldn't be a lady of honor if she did it," was his retort. Sounds rather lame, doesn't it? But we laughed at it last night. If I say that we roared at it, you will understand that we wanted to roar. John C. Slavin, as his own sister, was mildly funny. I never think this trans-sexual humor overweeningly funny. But Mr. Slavin captured all the possibilites of the part, such as they were. Miss Lucille Saunders sang ably in a rather leathery voice, and contributed to the profundity of the occasion. Her first song was her best, and it was greedily encored.

The "comedy" of the evening was supplied by Mrs. Bartlett-Davis, who sat in a box. This lady, by her gestures, her smiles, her unostentatious (ahem!) applause and her almost swooning enthusiasm attracted much attention. Of course I know that she didn't intend to do so. But she did it. Her extreme love for Miss Nielsen, and her beautiful, almost maternal, solicitude for Mr. Cowles, were admirably and scientifically shown. Mrs. Davis injected into the comic opera as a regular feature would make a great hit.

Mr. Perley has "presented" the work charmingly. It is splendidly costumed and picturesquely set. Mr. Julian Mitchell, the stage manager, has also surpassed himself. A little ginger and "The Singing Girl's" sweetness will be palatably offered. Too much unadulterated sugar is bad for the digestion.

ALAN DALE.

Plays That Remain.

The plays that have made success and will, therefore, be seen for some time are Henry Miller in the Dickinsonian play, "The Only Way," at the Garden Theatre; Louis Mann and Clara Lipman in their most recent hit, "The Girl in the Barracks," at the Garrick; John Drew, in "Tyranny of Tears," at the Empire; Annie Russell, in Jerome K. Jerome's charming comedy, "Miss Hobbs," at the Lyceum; R. C. Carton's smart comedy, "Lord and Lady Algy," at the Knickerbocker; W. H. Crane as "Peter Stuyvesant," at Wallack's; the amusing play, "A Stranger in a Strange Land," at the Manhattan, and "The Dairy Farm" at the Fourteenth Street Theatre.

"The Girl from Maxims," with its entire cast, was last evening moved from the Criterion to the Harlem Opera House, where it was laughed at by a large audience.

"Why Smith Left Home" is still popular at the Madison Square Theatre, where a "Smith" night will occur October 30, and a souvenir given to every member of the Smith family.

Minnie Maddern Fiske, at the Fifth Avenue Theatre, will on Friday evening give her fiftieth performance of "Becky Sharp," with which she drew a houseful last evening.

At the Herald Square the Zangwill play, "Children of the Ghetto," has been booked for a long run, and at the Academy of Music Denman Thompson is eclipsing all his former record of large audiences.

"Maedel als Rekrut" again drew a filled auditorium to the Irving Place Theatre last evening, and will be continued until Friday, when "Othello" will be presented.

At the Germania the Rosemann assembly will repeat their repertory, appearing last evening in "Der Wilde Reuthinger." Tomorrow for the first time "Othello" will be revived and on Wednesday the popular "Die Raeuber."

Plays Here Only This Week.

The plays that yill be seen only for this week are a revival of "Lady Windermere's Fan," by the Donnelly Stock Company, at the Murray Hill, which was a very creditable performance last evening; "A Grip of Steel," at the Third Avenue; "Two Little Vagrants," at the Star, and Hoyt's amusing "A Trip to Chinatown," at the Metropolis.

Among the Vaudevillians.

Travesties upon Mrs. Fiske, Anna Held and others were features of Janet Melville and Eva Stetson's new specialty, presented at Keith's yesterday. The Mouliere Sisters performed wonderful horizontal bar feats and made their first American appearance a notable success. Other important innings were occupied by Ching Ling Poo, the mystifying Chinese conjurer, and Hugh Stanton and Florence Modena.

In the farce "Adam, the Second," at Tony Pastor's Theatre yesterday, a ludicrous effect was produced by exhibiting the puzzlement of a woman, raised with an aunt and mother as her only company, seeing a man for the first time. Tony Pastor himself created quantities of laughter with his song, "The Duty of a Wife," a bundle of humorously pleasing admonitions. There were many other popular numbers in the big bill.

The scene of Rice and Cohen's sketch, "The Kleptomaniacs," produced for the first time at Proctor's Twenty-third Street Theatre yesterday, is a dentist's office where an agonizing toothache sufferer is represented as taking gas and having the troubled molar extracted. It is exceptionally realistic and proportionately funny. Jess Dandy was another novelty with his clever Hebrew parodies.

Proctor's Pleasure Palace introduced moving pictures into its bill yesterday, and the Kalatechnoscope which showed them repeated its success achieved at the downtown house. Marie Dressler, in gorgeous costumes and doing mirth provoking stunts of the peculiar Dressleresque kind, proved a most popular top-liner, and Lillian Green and William Friend, in a short farce, told some very laughable new jokes.

In response to the public interest in the South African war, the Eden Musee exhibited a wax figure of Oom Paul Kruger yesterday. A group representative of the different great religions was also new. The cinematograph showed a series of moving pictures illustrating the final yacht race from start to finish.

Sergeant Andrea and Private Reeves, formerly of the United States Signal Corps at Manila, exhibited some extremely rare Philippine curiosities at Huber's Fourteenth Street Museum yesterday, a silk flag of the Filipino Republic being probably the first of its kind brought to America.

Charley Ross, after a disagreement and three days' absence from the cast, was again on the Weber & Fields stage last night. All differences had been patched up during the day, and his burlesque on "Miss Hobbs" was once more a part of the programme. The popular German comedians themselves got off a number of new jokes, and the programme said that Lillian Russell would sing a new hunting song to-night, and, even more interesting, that she would wear a costume not only new, but expensively elaborate.

Rogers Brothers projected a new song into "Wall Street" last night, and it proved as catchy as the many other diverting lyrics of these amazingly popular entertainers. The song's refrain is "Let it burn, it doesn't belong to me," words uttered by the sleepy Hebrew night watchman for a hotel, which burns while firemen attempt to awaken the drowsy guardian from his slumbers. There were many new gags and quips, and several additions were made to the already large and melodious chorus.

McIntyre & Heath and their company opened last evening at Hurtig & Seamon's Music Hall. The house was packed and the patrons were entirely satisfied with the excellent bill presented.

News of the Theatres.

W. H. Crane is rehearsing a new play by Martha Morton.

To-night James A. Herne will produce a new play in Boston called "Sag Harbor."

The first of the course of modern plays to be brought forward by John Blair this Winter at Carnegie Lyceum will be "El Gran Galeoto," by Jose Echegaray, on November 15 and 16.

The new productions to be presented to-night are "More Than Queen," with Julia Arthur, at the Broadway, and "The Song of the Sword," in which E. H. Sothern and Virginia Harned will be seen at Daly's Theatre.

David Belasco has engaged William Elton, who came from London with "A Little Ray of Sunshine," for his new comedy, "Naughty Anthony," to be produced after the holidays.

Eugene Jepson retires from "The Girl from Maxim's" next week and will be succeeded by Joseph Allen.

Corinne began her tour last night in "The Little Host," an opera in which Della Fox starred. Her supporting company are William Pruette, Robert E. Graham, Louis Delange and Ruth White.

The Empire stock company is rehearsing "My Lady's Lord," a new play by H. C. Esmond, who wrote "One Summer's Day."

The Lombardi Italian Grand Opera Company, which stranded at Kansas City on Saturday, was reorganized yesterday with Collamarini, prima donna, as its financial backer, and the company will complete its tour.

Edward Chapman made his first appearance last night as the English butler in "A Stranger in a Strange Land."

Another week of the run of the "Man in the Moon, Jr.," began auspiciously last night. A fair-sized audience applauded the "great golden spectacle," and a few new songs were introduced with good effect.

"The Conspirators," a new comic opera, was produced for the first time on any stage at Morosco's Grand Opera House in San Francisco last night. F. J. Stewart composed the music and Clay M. Greene wrote the libretto. The scene is laid in Spain. There was a crowded house la t night, and the opera was received with great favor.

Charles A. Bigelow, the comedian, who made successes in "Little Christopher," "The Girl from Paris," and other light opera, was presented Sunday with a handsome hymnal and prayer book by the parishioners of St. James Episcopal Church, St. James, Long Island, where the comedian has been spending the Summer. The gift was a token of appreciation of Mr. Bigelow's services in the church choir. Mr. Bigelow his missed only one Sunday in four months.

Julia Marlowe and Alice Nielsen in New Offerings.

Tense war scenes were revealed in "Barbara Frietchie," the play by Clyde Fitch in which Miss Marlowe appeared at the Criterion last night. Alice Nielsen appeared in a sparkling new comic opera at the Casino.

"TANNHAEUSER" SUNG IN ENGLISH AT AMERICAN.

Wagner's Opera Produced with Care by the Castle Square Opera Company.

Wagner's "tannhaeuser" had its first New York production in English at the American Theatre last night. It was much the most ambitious attempt of the Castle Square Opera Company's present season, and a crowd that filled every seat and all available standing room in the house seemed enthusiastically pleased with the effort.

The production last night was upon an elaborate scale. New scenery had been painted and entirely new costumes provided. Everything was modelled upon the great London production of the opera, and the duplication was exceptionally faithful.

The opening scene of the first act, representing the forest in Venus's kingdom, was typically Wagnerian. There was just enough haze and quietude about it to be "poetically significant" of the god-land it represented.

The chorus, so prominent a feature in Castle Square Opera productions, had a glorious opportunity in "Tannhaeuser," and it was splendidly improved. The opening chorus to the Tournament of Love in the second act and the powerful "Pilgrims' chorus were both heartily applauded.

The orchestration, too, was noticeably spirited.

Oscar P. Regneas, as Landgrave, and Barron Berthald, as Tannhaeuser, carried off the singing honors of the evening. Miss Yvonne de Treville, as Elizabeth, sang with great delicacy. The other prominent parts were Wolfram, sung by William Mertens, Biterolf, by E. N. Knight, Walter, by Harry Davies, and Venus by Cecile Hardy.

ETTA BUTLER'S IMITATIONS A HIT AT KOSTER & BIAL'S.

Other Features of a Strong Bill Please the Audience at the Music Hall.

One of the strongest features of last night's bill at Koster & Bial's was Etta Butler in imitations of Viola Allen as Glory Quayle. Some of the best of her old repertoire were retained, and the impersonation of May Irwin was so realistic as to call forth repeated recalls. Bedini and Arthur, the jugglers, have become great favorites. Bedini has some new juggling devices as startling as they are funny.

The Six Cruggs, termed "Alpine Monarchs," made their reappearance in this country after an absence of several years, and they bring with them an act entirely new. There are six men and boys who compose the family, first disclosed standing on the top of mountains at a height that makes one feel dizzy, and when they do come to earth it is in a series of graceful falls and somersaults through the air which ends in tableau. Adelide Herrman's made her first appearance at this theatre in "A Night in Japan," which serves to introduce some new feats in magic. Rogers and O'Brien, musical comedians, were two other new faces, who present a very pretty little sketch showing some very popular selections in music evolved from very oddly constructed instruments.

ACTRESS "ENID MAYO" ASKS $15,000 FOR AN ACCIDENT.

She Is Suing the Metropolitan Street Railway Company for That Amount.

Pauline E. Farrell, known as "Enid Mayo" on the stage, who is suing the Metropolitan Street Railway Company for $15,000 damages for injuries received by being thrown from a car, appeared before Justice Fitzgerald and a jury yesterday and testified that on the night of April 27, 1897, she boarded an open car at Forty-second street, she at the time being one of the Shenandoah company, which was playing at the American Theatre.

The car was so cold that she signalled the conductor to stop at Forty-second street, but he did not do so, she alleges, but slowed up and stopped at Forty-fifth street. Just as she was alighting the car started again and she was thrown to the ground, falling on her head and back, and has not since been able, save for three weeks, to appear on the stage. The case will be continued to-day.

EDNA HOPPER AND SYKES AS STARS.

Appear in "Chris and the Wonderful Lamp" at New Haven.

New Haven, Conn., Oct. 23.—In the New Haven Theatre here to-night before a very large audience Klaw & Erlanger and B. D. Stevens launched Jerome Sykes and Edna Wallace Hopper as stars in a new extravaganza called "Chris and the Wonderful Lamp." The music is by John Philip Sousa and the book by Glen MacDonough. The production from a pictorial standpoint is probably one of the most beautifully staged productions of this form of entertainment that America has seen in late years.

The scenes are a succession of carefully considered color schemes, and include some unusually attractive pictures from the brushes of Ernest Gros, Homer Emens and Gates and Morange.

The music is of a light and popular character, and Sousa's march in this instance is called "The Man Behind the Gun." It is written in Sousas most stirring vein, and is one of the most singable of all his marches. As rendered by Jerome Sykes, Edna Wallace Hopper and the company, with attractive costumes and silvery and complicated evolutions in the graceful movements of the chorus, the stage pictures are dazzlingly beautiful. The musical numbers are the Genies topical song, "He Couldn't Do a Blessed Thing Without Me," the "Patter" song of Chris, and also a duet entitled "In Poster Land," and Aladdin's serenade, which marks the opening of the second act.

Jerome Sykes as the Genie, and Edna Wallace Hooper as Chris, worked enthusiastically and scored heavily. John Page, as a bad boy; Nellie Lynch as an animated doll; Mabelle Baker as Miss Prisms, principal of the young women's seminary; Ethel Irene Stuart, as the sweetheart of Chris, and Emilie Beaupre as Aladdin, all acquitted themselves with credit.

"Chris and the Wonderful Lamp," is acted by a company of about one hundred people, with an unusually large proportion of very beautiful chorus girls.

Here is the story of the play: Chris Wagstaff, a boy about town, having fallen in love with Fanny Wiggins, her parents plan to end his courtship by sending Fanny to Miss Prisms's finishing academy, a New England school for the daughters of the aristocracy. Chris follows her, and in his attempts to see Fanny, attends an auction, where he bids in an antique lamp. It is developed that the lamp is the one made famous by Aladdin, and that whoever holds it may ask what he pleases of the Genie, the lamp's obedient slave. The Genie left Aladdin sleeping in Etheria two thousand years ago, and following the fortunes of the lamp, has served a great variety of masters. Chris enlists the Genie's services, and the two gain entrance to Miss Prisms's academy in the guise of two professors who are expected at the commencement exercises. The two bogus professors are finally unmasked, and the Genii transports everybody present to Aladdin's mystic kingdom in Etheria.

On the arrival of the party breaks the spell that has held Aladdin and his court in unbroken slumber for two thousand years. Aladdin meets Fanny and falls in love with her, while the Genie demoralizes the court by the introduction of modern customs and amusements. At last the lamp is stolen by Aladdin while Chris sleeps, and mortal visitors are made prisoners by the Etherian army and condemned to death. As they are about to be handed over to the sack and bow string the recapture of the lamp by Fanny saves them. Chris and his allies bid farewell to Aladdin and Etheria and set sail for Connecticut. Chris wins Fanny, the Genie sacrifices his supernatural attributes and is accepted by Miss Prisms.

BLANCHE WALSH AND M'DOWELL AT THE GRAND.

New York Actress Made a Vivid Impression in Sardou's "La Tosca."

Blanche Walsh appeared at the Grand Opera House last night in "La Tosca," the part played for years by Fannie Davenport. Miss Walsh presented Sardou's heroine in a new and fascinating edition. Her audience pronounced her a new La Tosca. She won their plaudits and was time and time again called before the curtain. Miss Walsh, tall and slender as she is, and possessing a girlish figure, presented the ideal La Tosca in the eyes of the spectators.

Scarpia, the villain's part, was impersonated by Melbourne MacDowell, who was the husband of Fannie Davenport, and with whose ability New York theatre-goers are already familiar.

Miss Walsh's voice, which failed her last week, is not yet restored to its full strength. At times during last night's performance the full volume was lacking, but she said after the play that she felt better than she had for a week, and that her voice was gradually recovering its normal strength and capacity.

During the fourth act, when Scarpia urged his suit upon his fair captive, a man in the audience shouted, "Shoot the ruffian!"

The audience showed an inclination to applaud. It was a critical moment in the play. Miss Walsh raised her hand warningly. Instantly quiet reigned and the play went on, the interruption scarcely being noticed. To-night Miss Walsh appears in "Gismonda."

CHARLIE ROSS WILL NOT LEAVE WEBER & FIELDS.

Charlie Ross will not sever his connection with Weber & Fields or go back to his farm after all. The row has been patched up. Ross appreciated in time that his withdrawal from the company would prove a very serious loss, and as he acknowledged that he might have been a little hasty in handing in his resignation, the other side was willing also to bury the hatchet, so there you are.

Ross has been one of the prime favorites since the music hall was opened, and his services were never more needed than now. A new burlesque, "The Other Way," which is built on legitimate burlesque lines and in which Ross has a prominent part, will be presented on next Thursday night.

Journal First in "Want" Advts.

The Journal gained 5,642 "Want" advts. in seven days (week ending October 21) over corresponding days last year, and printed more "Want" advts. than any other New York newspaper. Advertisers appreciate an enterprising and aggressive advertising medium.

Dewey Sees "Zaza" in Washington.

Washington, Oct. 23.—The new National Theatre was to-night the scene of a great gathering of the social and political leaders of the nation's capital to witness Mrs. Leslie Carter's performance of "Zaza."

Admiral Dewey, accompanied by Lieutenant Caldwell and Major Ferguson, occupied a proscenium box.

JULIA MARLOWE IN HER NEW WAR PLAY

Stirring Scenes in "Barbara Frietchie," at the Criterion.

Clyde Fitch, in his new drama "Barbara Frietchie," which was brought from Philadelphia to the Criterion Theatre last evening, in selecting a plot in which Julia Marlowe could show the best points of her art and her charming personality, made use of one of the most important periods of our civil war. In fact, it was the only time in the conflict during which the Federal armies had been beaten, and the victorious "Johnnie Rebs" threatened to overrun the North and lay siege to Washington and Philadelphia—if not to New York itself.

The bitter feeling between North and South at that time moved like a raging undertow throughout the play, and independent of the incident the author has woven around the Southern girl, the glimpse of the great struggle, which is correctly shown, will always prove interesting.

The Maryland city was the furthest point in the North reached by the Confederate army. General John Pope, who dated his dispatches, "Headquarters in the Saddle," was hurrying up the Shenandoah Valley, pressed by General Lee. Fitz-John Porter had been overthrown at Gaines's Mills; Banks had been defeated at Cedar Run. It all ended in the battle of Manassas or Bull Run.

Maryland and Pennsylvania were in an uproar; the North was to be invaded. Two weeks after Bull Run, without a subsistence department, with his men literally walking on "their uppers," and with their homespun uniforms as tattered and torn as their flags, Jackson hurled his men through the Blue Ridge gaps and swept into Maryland. It was but shortly before that General Bernard E. Bee, while rallying his men, and before he was mortally wounded, had cried out: "See! There is Jackson, standing like a stone wall; rally on the Virginians." "Stonewall" was a new name for the victorious general; it was cheered in the Confederate army, and on every one's lips, as it is in the play. Lee held back McClellan at South Mountain and along the Antietam, hurled Hooker, Mansfield and Sumner's Corps against the Confederates, and A. P. Hill had defeated Burnside, when the play begins, showing the old colonial mansions of the Negleys and Frietchies, a charming Southern scene of Barbara's wooing by an obnoxious Federal officer on the door stoop.

Colonel Negeley promptly reports the wooing to Barbara's father, who as promptly orders Captain Trumbull, U. S. A., from the house. The lovers cross the mountains to Hagerstown to be married the next day at the house of the Lutheran minister. Before the ceremony is performed brisk firing at the outposts gives warning to Captain Trumbull to join his regiment. Southern soldiers rush on and take possession of the house, and two sharpshooters are placed in the room in which Barbara is waiting, with command to pick off officers of the Seventy-fourth, and particularly Trumbull, as they marched by. Frenzied, Barbara seizes the minister's old rusty gun, and as one of the sharpshooters aims at her lover's breast, fires at him, wounding him in the arm.

The next act shows Trumbull, mortally wounded, being taken into the Frietchie home at Frederick. It is a broad staircase of the old Virginians and aristocracy of Maryland that the desperately wounded Union officer is trying to climb. Before he is able to reach it he is seized with a fit of wild delirium, during which he shrieks as in the midst of the battle raging on all sides. Barbara tries to prop him up, as her father approaches, and finally succeeds in taking him upstairs by the aid of her "mammy."

Captain Trumbull dies in the last act, and Barbara waves a Union flag from her balcony. This is seen by a young Confederate whose hopeless love for Barbara has made him insane. He fires and Barbara falls.

How well Mr. Clyde Fitch has fitted Miss Julia Marlowe and how much the charming actress has availed herself of the dramatic material will be told later this week by Alan Dale.

The reception given to Miss Marlowe was as cordial as the applause was bountiful. After every curtain she was called over and over again, and each time responded by appearing for a second between the folds of the green drapery. At the finale of the play, when General "Stonewall" Jackson and a picturesque detachment of his troops crossed the stage, a vehement roll of applause echoed through the house, made into an ovation when the charming actress fell, with a mortal wound, and the thread of the sad love-making of charming Barbara was severed by the dropping of the curtain. After eleven curtain calls Miss Marlowe and Clyde Fitch were recalled, each gracefully thanking the audience.

LEDERER DEAL PROGRESSES.

Negotiations between Walter F. Burns, representing a London syndicate, and George W. Lederer and H. B. Sire, proprietors of the Casino and New York Theatre, for the formation of an international circuit of American and English playhouses are still in progress.

It was thought that the finalities of the deal would be arranged yesterday, but Mr. Sire said:

"The agreement has not yet been signed, but it will be in due time. We are going over the details of the plan. How long before we shall close the matter up I cannot say now."

THIS AMERICAN CLIMATE

of ours is treacherous and the colds it causes are treacherous,—leading to worse trouble, possibly even to that dread terror, Consumption.

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LITT'S MANAGER HAD A SHORTAGE.

Sundin, of His Milwaukee Theatre, Is Discharged.

Jacob Litt, the manager of the Broadway Theatre in this city, and proprietor of theatres in other cities, has removed John C. Sundin, his chief clerk and confidential adviser in Milwaukee.

Sundin had been manager of the Bijou Theatre in Milwaukee for twelve years and had been trusted fully by Mr. Litt. Mr. Litt recently went over Sundin's books and found that Sundin was indebted to him in a considerable sum of money.

Sundin turned over a deed for $10,000 worth of real estate to his employer and made other payments, which settled the amount of their differences.

The shortage, as Mr. Litt calls it, was not suspected until six months ago, when a quiet investigation was started.

To a Journal correspondent in Milwaukee last night Mr. Sundin admitted his indebtedness to Mr. Litt, and said that all his property had been turned over to square the account.

A. W. Dingwall, Mr. Litt's general manager at the Broadway Theatre, said yesterday:

"It is true that Sundin has been removed. The amount was not very large, and Sundin has made complete restitution. He will not be prosecuted."

Notes of the Brooklyn Theatres.

The Bostonians opened the week at the Columbia Theatre with their new opera, "The Smugglers of Badajes."

James K. Hackett began his second tour in Brooklyn as a star in Anthony Hope's dramatization of "Rupert of Hentzau."

James O'Neill and his band of Musketeers moved to the Eastern District, where they will be seen for the balance of the week at the Amphion.

"Counted Into Court," by John J. McNally, was the attraction at the Grand Opera House.

Patrons of the Jason Opera Company witnessed a double bill at the Park Theatre, where this organization sang "Cavalleria Rusticana" and "Pinafore."

The principal attractions at the vaudeville houses were Camille D'Arville at Hyde & Behman's, and Mr. and Mrs. Sidney Drew at the Brooklyn Music Hall. The Novelty also presented an attractive bill.

"Through the Breakers" attracted a large audience at the Bijou.

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