THIS WEEK ON OUR STAGE.

AMUSEMENT RESORTS THAT INVITE AUDIENCES IN SUMMER.

Four Cheerful Plays With Seasonably Light Music Abundant in Them—An Ample Quantity of Vaudeville in Music Hall, Roof Garden, and Continuous Forms—Entertainments at the Seashore.

Four separate entertainments are current at Manhattan Beach. The pyrotechnic display of warfare in "Cuba," preceded by the feats of a second Sam Patch and a new Blondin, and followed by fireworks, is an excellent show. The circus has a good programme of ring diversions. The Sousa concerts are very popular, and "Evangeline" is continued. The time table for these things is so arranged that one or another of them is going on about all the while between the middle of the afternoon till midnight.

The fiftieth performance of "In Gay New York" has been passed at the Casino, and that conglomerate of extravagant farce, popular travesty, and appealing vaudeville gives out no sign of ceasing. It amuses midsummer audiences with its music and nonsense, and therefore serves its full purpose. Its manner is essentially that of the Casino, very frolicsome and somewhat reckless, and it is acted with sufficient vim and dash to give the impression that there is as much enjoyment on the stage as in the auditorium.

Comic opera of American make is continued at the Broadway. "El Capitan," will not end its season at that theatre before the hundredth performance is reached. Its fun was fashioned adroitly to fit the personalities of De Wolf Hopper and the more conspicuous members of his company, and they made the most of it for laughter. The music has achieved uncommon popularity, and is being played for dancers at all the summer resorts. No native opera since "Robin Hood" has yielded so many tunes for the people.

German light opera will be the entertainment at Terrace Garden all summer. Works from the large repertory of the Conreid-Ferenczy company are given in a generally efficient manner, and with semi-weekly chances of bill. As most of these pieces are familiar in English versions, and as the language of music is universal any way, the auditor need not necessarily know German to enjoy himself. The theatre opens widely upon a garden, where an orchestra plays between acts and beer flows at command.

Between roof shows and continuous theatres there is now quite as much of vaudeville as in midwinter, and as the performances are in the hands of the same entertainers that appear here in winter their quality is good. At Keith's Union Square the well-known specialist that ordinarily heads a billis replaced by Lumiere's cinematographe, which is continued as the principal feature of the eleven-hour bill. The best of the first pictures shown by it have been retained, new ones have been added, and appropriate stage effects have been provided. This week's specialists include Helen Lowell and Ed S. Abeles, who appear in vaudeville for the first time, having come from the legitimate stage. Among the others are the Lorenzos, Jim and Herbert, the Boranis, Richard Pitrot, the Romalos, Guyer and Goodwin, and Burt Jordan.

A new partnership in vaudeville pairs Rosa Melville with Claude Gillingwater at Proctor's Twenty-third Street. Belle Black and Connelly and Moye are other leaders of the list, which takes in Bonnie Goodwin, Eva Vincent, Gould and Burt, the Weston Sisters, Louise Valentine, Larsen and Palmer, May Levington, Meakin, Cook, Turner and Russell, the Carters, Rae Bixley, and Lillian Hecker. To-day's concert begins at 2:30 in the afternoon and lasts till 11 at night.

Names that are sure to charm Pastor's audiences are Bonnie Thornton, Tony Pastor, Lew Dockstader, Bingham Bros., Elsie Ray, and Billy Carter, and these well-placed ones are followed by Halliday and O'Brien, Mlle. Carlini, Potter, Stoddard and St. John, Annie Buckley, Casey and Le Clair, Alburtus and Bartram, Lewis and Elliott, and Fitz and Webster.

Capt. Vietrio, a poison chewer, is down for six "turns" of mastication daily at Huber's Museum. Thrilling as the Captain's specialty is, neither he nor his brilliant uniform would be much injured should some of his audiences of drugs miss their cues and do away with him, for with him in the entertainment are a champion accordeon player, a broadsword-man, and a performer known as Lala Coolah, whose best to be generally marvellous. Then in the theatre, among others, are Ray and Brasche and Jimmy Hyde.

The modellers of the Eden Musée are busy with wax figures of McKinley and Hobart. The nominees of the Republican Convention will be their next subjects, and it is planned to have as the Presidential candidates represented in the exhibit shortly after the nominations are made.

The current list of roof shows is so long as to make the city seem quite like a summer resort. At the Madison Square Garden the week means seven performances, to-night's and the next six evenings' contributors being the Delevines, Haines and Pettingill, Press Eldridge, Felix and Caln, Falke and Semon, Cora Routt, Fields and Lewis, Laura Vaughn, Nellie Seymour, Maude Nugent, and Johnson and Vaughn.

Varnona Jarbeau, in her mimicry of Calvé as *Carmen*, is to be the week's chief entertainer at the Grand Central Palace roof show. Her aids are Elly Coghlan, Stuart, the Clickering quartet, Rice and Halvers, Letitia Crowl, Hartz and Blackson and Page. A new song by Adelaide Worth is a feature of this evening's concert.

To-morrow Rogers Brothers will be added to Koster & Bial's Garden to-morrow evening, and other new comers are Grace Russell, the Manhattan Four, and Leon Fleming. Jules Levy, his smile, and his startling triple tonguing hold over, as do Jenny Valmore, the Hermais yodlers, Josephine Sabel, and the vitascope.

Fregoli continues "Eldorado" at the Olympia, and is the chief feature of the stage show. His companions are Sadie Fox, Dewall, Marshall and Nelson, the Silves, May Howard, Charles H. Ward, Techow's cats, and Marion and Mazette. Most of these entertainers contribute to this evening's concert, but others who will be heard to-night are Meyer Cohen and Annie Hart.

For over two years John W. Ransone has made nightly as Richard Croker to sing that absurd ditty, "I Am the Ruler of New York," but the make-up is now to be shelved, and the entertainer will be seen as Mark Hanna, and will trill "I am the Ruler of Ohio." This is at Proctor's Pleasure Palace, where a roof show, a music hall, and a palm garden are all in one establishment. Two showy ballets are in the bill, and the Pantzers and Cee-Mees are some of the chief specialists. A concert of nine hours starts at 2:30 to-day.

To-night's vaudeville concert at the Casino roof engages Tony Fernandez, Annie Hart, Mae Lowrey, Willis P. Sweatnam, Stuart, and other specialists. For the week evenings Pearl Andrews is the foremost entertainer.

Jennie Yeamans will top the list at the American roof to-morrow night. The two Macs, Katherine Howe, and Willis P. Sweatnam are some of the others. Raymon Moore and Pearl Andrews are to-night's chief specialists.

The most surprising feature of the benefit performance of "Patience," on Friday night at the Herald Square Theatre, was the fact that the audience crowded the building from the first row to the last, stood several rows deep at the back of the house, and overflowed into the lobbies. Under the depressing conditions of the weather it remained firm, and there could have been nothing more flattering to the singers than the persistency with which the spectators clung to the places. The heat was appalling, but the audience did not diminish in numbers. A good share of it must have melted away, but that rather contributed to the general comfort.

Lillian Russell, Henry E. Dixey, William J. Carleton, Sadie Martinot, Aubrey Boucicault, and Dorothy Morton were some of the actors who appeared for the benefit of Steindorf and Ebert, and Flora Finlayson, William McLaughlin, and Joseph Sheehan completed the list of performers. The evening passed off with none of the drawbacks proverbially attributed to the "star casts." Not all the actors remembered the lines they were called upon to sing, but the audience only found in that further occasion to laugh. Mr. Dixey quite forgot his more than once, but as he danced the more to make up for that deficiency his spectators were satisfied. Lillian Russell sang *Patience* numbers about as well as she ever did, and certainly looked as beautiful. She proved, too, how agreeable her talents are when they are exhibited in a work that does not throw too much responsibility on them. Sadie Martinot, in pale green gauze that scarcely hid the pale green tights under it, and quite intentionally bared her left shoulder liberally, was graceful in pose and lovely to look at on a night warm enough to make even a straw hat seem oppressive. Flora Finlayson triumphed as *Lady Jane*, and all the actors lent a spirit to their parts which made them certain of success. Most of the honors lay probably with Mr. Dixey, who was delightfully unctuous and humorous as *Bunthorne*. It only seems a pity that there is not to be more of this "Patience." That costume of Sadie Martinot ought not to be lost to view so soon. It was a revelation in the way of a summer toilet, and should win a prize at any dress reform competition.

Marie Dressler flaunts her flame-colored skirts from the roof of Koster & Bial's into the face of the shrinking heavens, and it's no wonder that the clouds blush until that segment of the sky looks as though it rested above a Long Island City oil tank on fire. The roof gardens have displayed many things to the open heavens, but nothing that could have made quite the same impression on them that the Dressler red stockings can produce. Miss Dressler still confines herself chiefly to the delicate ballads she sang in "The Lady Slavey," and she offers them without the restraining influence which the presence of the chorus used to exert. It is impossible to realize what an effect that chorus had until one hears Marie Dressler without its accompaniment. Up at the Casino the stage looked moderately well filled with Miss Dressler and some thirty women on view at the same time. By herself at Koster & Bial's, Miss Dressler crowds the stage until it looks as though she wouldn't be able to lift up her red slippers to one-half the height she finally reaches. Miss Dressler seemed "loud" at the Casino surrounded by the chorus. Alone, in her new environments, she is deafening. Her skirts, her stockings, her slippers are red; only her black bodice relieves the glare. Still she dances with the same vigor and not a muscle is spared. Her old high notes are not restrained by a roof, and they hit the blue empyrean with a dull thud. Marie Dressler is not to be suppressed by the usual gloom of the average roof garden. She would make herself felt just as actively at Koster & Bial's if she were locked in the cellar or put into the coal bin. "The Lady Slavey" and Dan Daly did not succeed in exhausting her, and she stands a magnificent monument to the ineffectiveness of heat and humidity in these July nights. The woman who can act on a roof garden and keep her spirits and at the same time see that the audience does not drop into melancholy is a wonder. Marie Dressler can do it. She never bores her spectators. She may shock them and she may pain them, but she never bores them.

Charles Frohman has added the Garden Theatre to the list already under his control, as the number he manages proved insufficient to accommodate the 400 actors he has under his employ and afford opportunity for the presentation of the long list of plays that he has collected in this country and Europe. The lease of the theatre was offered by the Madison Square Garden Company to Mr. Frohman as soon as he returned from Europe, and on Thursday the arrangements by which he becomes the manager of the theatre were completed. During the earlier months of the season the theatre will be devoted to "combinations," that is to say, travelling companies. Later Mr. Frohman proposes to present new pieces there performed by his own companies. There may be a stock company formed to occupy the theatre during a certain portion of every season. Edward Harrigan will open the season at the Bijou Theatre in August with a new play of New York life. He has not acted in this city for more than a year. Amelia Wetmore and Tre Benick are new engagements for Hammerstein's "Santa Maria," which will be sung by Camille D'Arville, Julius Steger, Lucille Saunders, and James T. Powers at the Olympia Theatre in September. Mrs. Potter and Kyrle Bellew are to act in London before their return to this country in January. Johnstone Bennett will take to the vaudeville stage next season, accompanied by S. Miller Kent. Another accession to local vaudeville is the Standard Theatre, which will be devoted to a continuous variety show in the future. E. S. Willard will act here next season in a play to be written by Hall Caine. Bessie Tyree in London acted scenes from "Fedora" and "The Country Girl." This was followed by tea and cakes for the invited audience. Mrs. Beerbohm Tree is going to act in a play written by Anita Vivanti Chartres, called "The Hunt for Happiness." Her successful novel of that name is taken from the play. Annie Clarke, for many years the leading lady of the old Boston Museum company, is to act with Frohman's Comedians next season. William Gillette's new play, "Secret Service," will be acted at the Garrick Theatre in November. The burlesque coming this week to the Casino from London and play "In Town," has been rejected, as it was not to have been made up of first-class actors. A new comic opera, "The Mandarin Zune," was lately produced in Providence, and in Philadelphia a local work called "Miss Philadelphia" has made a success. Reginald de Koven's new Chinese opera, "The Mandarin," is finished and ready for rehearsal. Robert Hilliard is to play next season in Charles Rivington's English piece called "The Mummy," and has sold to George Edwardes for London use the farce "Lost 24 Hours." Eliza Proctor Otis will not appear in her version of "Carmen" next season, but act the adventuress in "The Sporting Duchess." Rose Coghlan, if she stays, will play an adaptation of a Meriméé novel. This is the season in which a number of the smaller cities are supplied with local stock companies made up in the main of well-known actors. There are two of these in San Francisco, and among the actors in them are Rose Coghlan, Maxine Elliott, Effie Shannon, Herbert Kelcey, Frank Worthing, and other actors of good reputation. Washington has one such company, Denver has two, and most of the big Western cities are soon to be supplied in this way. These companies act modern plays of every description and are compelled to be active, as one week is the usual limit of a play's run. Local comic opera companies also prosper in the Western towns, and well-known singers as Pauline Hall, Mathilde Cottrelly, Helen Bertram, and Clara Lane do not scorn to belong to them. Maxine Elliott will act in Australia with Nat Goodwin. She is to play *Fiora* in "The Prisoner of Zenda," while Blanche Walsh is undertaken by preference *Antoinette de Mauban*. Louise Beaudet is singing in the English music halls. So is Yvette Violette. Jennie Hill, who was popular here in the music halls several years ago, died recently in Australia. Before her death Miss Harris died he had completed the next pantomime and arranged for the melodrama at Drury Lane, and we shall probably get the play here in due season. One of its scenes is laid in Union Square. The melodrama is to be imported by W. A. Brady are "Tommy Atkins" and "Straight from the Heart." Siegmund Feinman and his wife, from the Hebrew Theatre in the Bowery here, are acting in London in Yiddisch plays.

NAMES OF THEATRES.

A Lack of Originality Which Managers Have Displayed in New York.

The recent controversy over the name of what was, when opened, "Abbey's Theatre," has called to the attention of some reminiscent persons the lack of originality among managers having occasion to bestow names upon theatres. It might be supposed that in a profession whose members strive continuously after novelty there would be no dearth of picturesque, appropriate, and attractive names for playhouses; but, however it may be in other capital cities (for New York is the theatrical capital of the United States, and far beyond all rivals) the managers of New York theatres in times past, as well as in the present, have been satisfied to follow in a groove and use a few stock names for theatres without variance or originality.

The two leading thoroughfares of New York, having for many years been Broadway and the Bowery, Broadway Theatres and Bowery Theatres have been familiar to New York. The first Bowery Theatre was opened in 1826. There was afterward the New Bowery Theatre, and the first one, the Old Bowery, as it came to be known, bore that name until 1879, its only successor at present being Miner's Bowery Theatre on the other side of the way further up town. The Broadway Theatre, in Broadway near Pearl street, was opened in 1850. There was still another Broadway Theatre later below Broome street, then a Broadway Theatre on the future site of Harrigan & Hart's below Astor place, then the Broadway Theatre on the present site of Daly's Theatre at Broadway and Thirtieth street, and, finally, the present Broadway Theatre at Broadway and Forty-first street. The original Park Theatre, on Park row opposite the City Hall Park, was opened in 1798, and the second Park Theatre in 1821. The Park Theatre of which Henry E. Abbey was manager, at Broadway and Twenty-second street, went up in flames on the night fixed for the first appearance in the United States of Mrs. Langtry, and later the present Herald Square Theatre was known as the Park Theatre for a time.

The success of Henry Irving as manager in London seemed to make popular the title Lyceum as a theatre designation in the United States. There have been sundry Lyceum Theatres in New York in recent years—Brougham's Lyceum on Twenty-fourth street, the present site of Hoyt's; Fechter's Lyceum on Fourteenth street, the present site of the Fourteenth Street Theatre; and the Fourth Avenue Lyceum, originally called Mackaye's Lyceum. There was a Madison Square Theatre until the present occupant changed the name to Hoyt's, a Union Square until the present occupant changed the name to Keith's, and a Pike's Opera House until Pike retired from it when it became the Grand Opera House, though it has been devoted almost exclusively to performances not operatic. The Academy of Music is another house which under its present management retains a name suggestive of musical performances, but at which these are given only at very rare intervals. The Fifth Avenue Theatre is not on Fifth avenue, and to paraphrase the statement of *Major-General Stanley* in the "Pirates of Penzance," who admitted to the Cornishmen that "not only he wasn't an orphan, but he never had been an orphan," the Fifth Avenue Theatre never was on Fifth avenue, having been successively on Twenty-fourth street, on Broadway, opposite the New York Hotel, and on Twenty-eighth street, between Broadway and Sixth avenue.

The Casino, through all its vicissitudes, its alternating popularity and reverses, has adhered to the original name under which it was opened. The name Olympic as a theatre designation, long popular in New York, was discarded until revived in a somewhat different form by Oscar Hammerstein at his Olympia. There is no National Theatre in New York, though the name National would seem to be a most appropriate one for a theatre devoted to exclusively American performances. The old National Theatre at the corner of Leonard and Church streets was a celebrated playhouse in its time. Though there is no National Theatre in New York, there is an Empire; but after Sept. 5 there will be no Imperial Music Hall to keep it company, for what was formerly the Imperial is to be hereafter the Broadway. The present Standard Theatre was originally the Eagle. The Star, except during a short period when it was known as the Germania, was Wallack's. Two houses recently built—the American, on Eighth avenue, and the Columbus, on 125th street—have names which suggest patriotic or historical associations, and the new theatre which is building for Frank B. Murtha on Lexington avenue, near Forty-second street, is to be called the Murray Hill. In respect to suitability for theatrical purposes the name the Garrick is perhaps more suitable than any other now in town—so actors say. But there are managers who add that a manager's name is a better trade mark than that of an actor, however illustrious in stage history, and that a street designation for a theatre is a better one in a business way than either.

SEIDL SOCIETY'S CONCERTS.

Rare Entertainment at Brighton Beach for Lovers of Good Music.

The concerts of the Seidl Society at Brighton Beach have suffered along with other out-of-door entertainments during the summer from the inclemency of a season that has furnished during June and a third of July the sort of weather that one is accustomed to in April. But in view of the unfavorable condition the music hall at Brighton has been surprisingly well filled, and the remarkable sight that the pavilion presented on the opening day of the series of concerts has been in a lesser degree repeated several times since. The first concert was given on a day that was enough to drive the thought of music out of any one's mind, particularly music at the seashore. Nearly every person that journeyed to Brighton Beach on that occasion expected to be almost alone in the music hall. But to the astonishment of everybody in the audience every seat in the hall was occupied. The attraction of Anton Seidl and his fine band has accomplished a somewhat similar result more than once since the season opened, and there is never any occasion for regretting the hardihood which leads one to travel down to Brighton Beach in bad weather. There is always ample reward to be found in the music hall.

The spring months always strike music dumb in the cities, and there is no place near New York that offers the particular entertainment that the Seidl Society does down at Brighton. Mr. Seidl is well known, and what he represents in music needs no explanation. His orchestra of fifty musicians is an admirably trained body of men, and the programmes are selected with a liberality that will satisfy every kind of good taste. Well-known soloists appear from time to time, and the special features of the season, such as the Wagner festivals, the symphony nights, and the programmes devoted to the works of composers of different countries, are all agreeable variations of the season's work, well selected, and, of course, rendered as well as the reputation of Mr. Seidl and the society always assures.

The programme to-day includes at the afternoon concert numbers by Saint-Saens, Auber, Gounod, Mascagni, Schubert, Weber, Berlioz, Wagner, and Johann Strauss. In the evening at 8:10 o'clock the composers represented will be Thomas, Humperdinck, Verdi, Saint-Saëns, Wagner, Nessler, and Harris, with two soloists, Royal S. Smith and F. Riedrich. On Wednesday afternoon Mr. Seidl will give the programme called "Six Model Overtures," and these are "Massaniello" by Auber, "Benvenuto Cellini" by Berlioz, "Semiramis" by Goldmark, "Coriolan" by Beethoven, "Tannhäuser" by Wagner, and "William Tell" by Rossini. In the evening there will be another special programme making what is called an "ocean concert," the overtures to "Tiefland" and Happy Voyage" overture will open the list of selections appropriate to a concert of this nature, and others are Saint-Saens's "tone picture" "The Deluge;" Schubert's song "Am Meer," given as a reminiscence solo by Edward Stoltz; the storm from Rubinstein's "Ocean Symphony," Mendelssohn's overture "Fingal's Cave," the "Rhine Journey" from "Siegfried," Nicodé's "Phosphorescents," and Wagner's overture to "The Flying Dutchman." This novel programme is to be given by Seidl.

On Thursday evening the second "Wagner night" will be held. There will be excerpts from "Die Meistersinger," "Tristan and Isolde," and "Wagner's "Dreams," as well as Liszt's symphonic poem "Les Preludes" and Beethoven's third "Leonore" overture. The "Sinfonia Eroica" of Beethoven will be given on Friday night, and, for the first time in this country, Smetana's symphonic poem "Wallenstein's Camp." Saint-Saëns plays Ernst's "Hungarian Airs," with Richard Arnold as soloist, will add variety to the programme.

The concerts are given twice daily—at 3:10 o'clock in the afternoon and at 8:10 in the evening. The Society does everything possible to make the visits to the Beach pleasant. The last example of this is a bicycle rest, where riders can safely leave their wheels during the concerts, and other accommodations are provided. Various soloists will appear during the season, and there will be the Children's Festival as usual in August. There is no place hereabouts where such good music can be heard as the Seidl Society offers until next autumn, when music recovers its voice in the cities.

The Chauncey A. C. Field Day.

William H. Patterson proved to be the hero of the second annual field and track competitions of the Chauncey A. C. of the Bedford Public School Athletic League, which were decided on the Chauncey A. C. field, Brooklyn, yesterday morning. The summary:

One-hundred-yard Dash, Handicap—Won by William H. Patterson, scratch; Walter K. Rawlings, 5 yards, second; Charles A. Bryant, scratch, third. Time, 10 4-5 seconds.

Two-hundred-and-twenty-yard Run, Handicap—Won by Walter K. Rawlings, 15 yards; William H. Patterson, scratch, second; Thomas G. Hamilton, 5 yards, third. Time, 26¼ seconds.

One-mile Bicycle Race, for Those Who Have Never Won a Prize, Scratch—Won by George W. Williams, Henry A. Grant second, Archibald L. Bower third. Time, 3 minutes 48¾ seconds.

One-mile Bicycle Race, Handicap—Won by George W. Martin, scratch; Thomas G. Lloyd, 35 yards, second; Walter K. Rawlings, 15 yards, third. Time, 2 minutes 58¾ seconds.

Two-mile Bicycle Race, Handicap—Won by Walter K. Rawlings, 25 yards; Thomas J. Raynor, scratch, second; George W. Martin, scratch, third. Time, 6 minutes 10 seconds.

Four-hundred-and-forty-yard Run, Handicap—Won by John J. Tabor, 15 yards; William H. Patterson, scratch, second; Thomas J. Cornwall, 25 yards, third. Time, 56 seconds.

Eight-hundred-and-eighty-yard Run, Handicap—Won by George A. Thompson, scratch; William H. Loomis, 35 yards, second; Richard A. Bryant, 15 yards, third. Time, 2 minutes 20¼ seconds.

One-mile Run, Handicap—Won by Charles A. Brouson, scratch; Paul L. Hamilton, 50 yards, second; William R. Lawson, scratch, third. Time, 5 minutes 18 seconds.

Pole Vault for Height, Handicap—Won by William H. Patterson, scratch, with 7 feet 8½ inches; Thomas G. Raynor, 3½ inches, second, with an actual leap of 7 feet 2 inches; William H. Loomis, 6 inches, third, with an actual leap of 6 feet 5½ inches.

Running High Jump, Handicap—Won by Charles A. Peabody, scratch, with 5 feet 1¼ inches; Daniel E. Conway, 6 inches, second, with an actual leap of 4 feet 5½ inches, John H. Tabor, 3 inches, third, with an actual leap of 4 feet 9¼ inches.

Running Broad Jump, Handicap—Won by William H. Patterson, scratch, with 17 feet 4 inches; James J. O'Brien, 1 foot, second, with an actual leap of 16 feet 8 inches; Philip H. Morgan, 6 inches, third, with an actual leap of 16 feet.

Putting the 12-pound Shot, Handicap—Won by John J. Conway, 6 inches, 2d, actual put of 29 feet 10¼ inches; Philip H. Morgan, 1 foot, second, with an actual put of 28 feet 7 inches; Michael J. Kane, 6 inches, third, with an actual put of 28 feet 5 inches.

Throwing the 12-pound Hammer, Handicap—Won by Michael J. Kane, 1 foot, with an actual throw of 70 feet 10 inches; James K. O'Brien, scratch, second, with 71 feet 5 inches; Richard H. O'Dowd, 1 foot, third, with an actual throw of 69 feet 8 inches.

Consolation Race, 800 Yards, Scratch, for Non-winners—Won by John D. Fielding, Richard W. Morgan second, Charles E. Thurston, third. Time, 85 seconds.

"MADE A MAN OF ME."

CHICAGO, Dec. 28, 1895.

This is to certify (and I make this statement voluntarily and gladly) that one year ago I was a physical and mental wreck and had lost all hope of ever getting cured. Hearing of the celebrated specialist, Dr. H. H. Kane of 138 West 34th st., New York, I applied to him, and he has perfectly cured me and restored my power and manhood to a perfect condition. I had a varicocele of eight years' standing, which gave me much pain and discomfort, as well as destroying my powers, and that he cured without pain, cutting, or a day's confinement. I make this statement for the good of humanity and in order that others who have been quacked and humbugged may know where a safe and certain cure is to be found, and at not small expense.

[Signed] ROBERT W. REED,
1,895 Washington st.

Free, Sealed and Without Marks.

Dr. H. H. Kane's remarkable Clinical Lectures on the Positive and Lasting Cure of VARICOCELE, STRICTURE, HYDROCELE, INFLAMED BLADDER and ENLARGED PROSTATE GLAND, and LOST POWERS, WITHOUT PAIN, CUTTING, OR CONFINEMENT. Consultation Free.

Hours, 10-12 A. M., 2-4 and 7-9 P. M. Sunday, 2-4.
Dr. H. H. KANE, 138 West 34th st.

ASSAILED IN HER GRAVE.

DEFEAT OF THE FLORA CLAIM UPON THE LONGWORTH ESTATE.

The Suit Involved the Good Name of Eliza Longworth Flagg of Cincinnati and Was Brought After Her Death—Judge Sage's Comments in Dismissing the Case.

CINCINNATI, July 11.—The legal battle of John W. Flora, a Kentuckian, for a share of the immense estate of the late Nicholas Longworth, Sr., has been decided against him, and the honor of one of Cincinnati's oldest families and the good name and fame of a woman long since dead have been preserved from the taint with which they were threatened by the suit. In his opinion in favor of the defendant, Judge Sage of the United States Court decided that the mass of testimony offered by the plaintiff was garbled and false. Foremost among the counsel for the plaintiff was Joseph Benson Foraker, United States Senator elect.

The history of the Longworth family goes back to before the beginning of the present century. During the Revolution, when the West was an unexplored country, Nicholas Longworth was born. He became a lawyer and a business man and when Cincinnati was still a hamlet he had amassed a competency in money and lands, and much of the property upon which Cincinnati has been built was at one time or another possessed by him. When he died, in 1863, the Longworth estates were rated at more than two millions.

He had several children. From these have sprung the well-known Cincinnati families of Anderson, Storer, and Stettinius. One daughter, Eliza Longworth, was her father's pet, and it was upon her that the attack was made in the suit just decided. Nicholas Longworth died Feb. 17, 1863, leaving his estate divided into twelve equal parts. His will was made March 5, 1859, and a codicil was added Jan. 15, 1862. It was under this will and codicil that the suit was brought. The peculiar wording of the will made the suit possible. It read:

"I devise to Larz Anderson, my son-in-law, and to Joseph Longworth, my son, as executors, two-twelfths of my estate, in trust, for the benefit of my daughter, Eliza Longworth Flagg, during her life, with remainder to the issue of her body surviving her, and in default of such issue, to my son, Joseph Longworth, and my grandson, John L. Stettinius."

Upon the words "the issue of her body surviving her" the suit and scandal were in later years based by John W. Flora.

Eliza Longworth was married to James L. Flagg in 1850, but no children were born to them. Mr. Flagg was a lawyer in New York, and came to Cincinnati to visit his sister, the wife of A. E. Gwynne, who was then a law partner of Judge Bellamy Storer. His niece is Mrs. Cornelius Vanderbilt. Mrs. Flagg died Dec. 13, 1891, at the age of 83 years. Hundreds of friends and those who had been the objects of her charity mourned her death, and up to that time not one word had been spoken against her character.

Shortly after the death of Eliza Longworth Flagg, in 1891, John W. Flora conceived the idea of suing for part of the estate left by Mrs. Flagg. Whether he honestly thought he was a rightful heir or not only he knows. He was then 74 years old, as testimony given on the witness stand showed.

Flora engaged Joseph B. Foraker as first counsel, and Judge Foraker was assisted by Judge Menzies of Covington, Col. Hawkins of Covington, and Attorney Swormstedt of Cincinnati. The attempt was made to prove that Nicholas W. Longworth was illegitimate, that Eliza Longworth, and that his father was a river man, and that Flora was heir to the estate left by Mrs. Flagg under the will declaring in favor of "issue of her body." It is asserted that before the last trial Senator Foraker visited the heirs of the Longworth estate upon three different occasions and tried to settle the case out of court, saying that he wanted to avoid publicity.

Suit was brought to recover the property of Mrs. Flagg and Flora and his attorneys in the Federal Court of this city on Nov. 28, 1894. The papers were directed against Larz Anderson, executor and trustee under the will, and Bellamy Storer and Thomas McDougall, trustees of Maria Longworth Storer, heir under the wills of Joseph Longworth and John L. Stettinius. The case was tried before Judge Sage. That the case was bitterly fought is shown by the mass of testimony that Judge Sage had to review. That for the complainant covered 787 printed pages and that of the defendants 875 legal cap pages of typewritten matter, besides numerous exhibits. The complainant called fifty-eight witnesses, showing that Foraker and his associates had covered the ground well for their client.

By the testimony of Flora and witnesses an alleged scandal of the early twenties was uncovered. Flora claimed that in July, not earlier than 1823 nor later than 1825, he, then an infant a few days old, was, by an arrangement previously made by agents of Nicholas and Eliza Longworth, father and daughter, delivered over to James Flora and wife to be raised. It was alleged that the child was taken from Cincinnati and delivered to Mr. and Mrs. Flora by Davis Carington, the husband of a half sister of the mother of Eliza Longworth.

Flora further claimed that when a boy 10 or 12 years of age he was recognized by Nicholas Longworth as the infant taken over to the Floras, and that in 1863 he was recognized by Larz Anderson as a member of the Longworth family. He deposed that he was the adopted son of James and Sarah Flora, the adoption having been made under the laws of Kentucky in 1830. An act of Legislature of Kentucky changed his name from James to John, and in 1845 still another act was procured and passed making him the lawful heir of the Floras.

Several points in the testimony of Flora were proved to be pure fiction. A visit to the wine house of Nicholas Longworth, to which Flora called upon him, was denied, and the defendants proved that there never was a wine house at or near the place designated by Flora. It was by similar refutations that much testimony regarding sayings alleged to emanate from Nicholas Longworth were controverted. One witness for the plaintiff was a Mrs. Dick. She stated that Longworth had acknowledged that his daughter Eliza had given birth to a child by a river man, and that later Eliza had driven to her house with her father and seen a baby in Mrs. Dick's possession, and cried over it, declaring it was so much like here. The testimony of Mrs. Dick might have been damaging had not the defendants produced proofs of her story to be untrue, by books and records.

Flora claimed as his birth year 1823 or 1824. Eliza Longworth was born in 1809, and at the time of Flora's birth was a pupil in Miss Baily's school. The defendants produced affidavits from her schoolmates testifying that they knew nothing at all against her reputation at that time, and that she was well liked and popular during her school days.

he most damaging testimony against Flora was prepared by his own counsel. The family Bible, containing the record of Flora's birth, was shown. The record, as written, reads:

"John W. Flora, born July 2, 1824 or 25."

A microscopic examination was made of the page of the Bible, and it was discovered that the original entry read:

"Born July 2, 1820."

The "0" had been changed into a "4," and the words "or 1825," had been written in a different ink. The ink in the latter was very fresh.

Judge Sage, in summing up, declared it improbable that Flora could have been Miss Longworth's son, as she was born in 1809 and Flora in 1820.

The testimony of William Flagg, husband of Eliza Longworth, was that she was a pure, virtuous woman.

When Judge Sage had completed his review of the testimony he took occasion to censure both Flora and his attorneys for their efforts to stain the name of the dead and the living. He said in closing:

"If all the facts as claimed for the complainant be conceded in every particular, he has no standing upon the proper construction of the law. On the other hand, if the law be conceded to be in every particular as claimed for the complainant, he has no standing upon the proper construction of the facts. In short, in whatever aspect the case may be viewed, there is no merit in it. It has been considered not only upon the testimony competent and relevant and upon the law, but also upon the testimony competent and incompetent, relevant and irrelevant, for the reason that the complainant's claim assails the character and reputation of a family to which the defendants belong, and it hurts the living by charging infamy upon one of their dead. In its effect—I refer not to motive or intent—such a case and such a claim, unfounded either in fact or in law, must be regarded as more cruel than the grave. The defendants are entitled, therefore, not merely to be discharged upon the application of technical rules of evidence and upon the law, but also to complete vindication upon the case as presented, in order that their family name and honor and the memory of their dead may remain to them unsullied and unstained by the mass of hearsay and rumor and scandal and falsehood which has been marshalled against them.

"The bill will be dismissed at the cost of the complainant."

The decision in the case was handed down and made public on June 26, a year and six months after action was begun. Senator Foraker's connection with the case was not mentioned by the local press. In the accounts of the decision there was no mention of the attorneys who had taken part in the attack on the Longworth family. Two papers published the decision in full, without comment, and in no place does the name of Joseph B. Foraker occur.

NATIONAL GUARD NOTES.

According to instructions issued by Major Ives, chief signal officer, the First, Second, and Third Signal Corps, when they go to camp on July 25, will be consolidated as a squadron under his command, and will be governed by the regulations of a squadron of cavalry dismounted. In this formation they will take part in evening parade. The several corps will successively go on duty for twenty-four hours. The promptness with which the stations are established and closed will count much in determining relative excellence of the several corps. Upon being relieved at the end of the twenty-four hours each corps will have twelve hours off duty, during which time the men will be free to leave camp. The following day each Captain will drill and instruct his corps on such lines as he may deem best, the only restriction being that he confine himself to regulations and existing orders. Each corps will have an opportunity to decipher a certain number of cipher messages supposed to have been intercepted from the enemy. In making up a figure of merit the following will be the order of the comparative importance of the various heads within which the work may be divided: Rapidity of signalling; correctness of clerical work, record, and military correspondence; accuracy of signalling; promptness of formation; camp hygiene; neatness of appearance; military courtesy; correctness of uniform; skill in deciphering ciphers; accuracy and amount of reconnoissance work.

At the end of the week the figure of merit will be made up for each corps. To the one showing the highest, the Adjutant-General has permitted the chief signal officer to present a stand of colors, which shall be held by the winning corps for one year.

Edward H. Koehler, formerly a First Lieutenant in the First Battery, has been elected Second Lieutenant in the Second Battery. Fifty-one ballots were cast, 49 of which were for Koehler and 9 were blank. A detail from the Second has relieved that of the First Battery at camp. Adjt.-Gen. McAlpin has granted permission to Capt. Wilson to send the horses owned by the battery to camp, where they can be trained previous to the camp tour of the command.

In the attendance record of the Thirteenth Regiment for the first twenty-four hours while in camp last week there were 526 present and ninety-six absent out of an aggregate membership of 622. Company A, with three absent out of fifty-seven on roll, had the best percentage of attendance, Companies G and K had the largest number present, and Company H the smallest. The figures in detail follow:

	Present.	Absent.	Total.
Field and staff	15	2	17
Non-commissioned staff	11	3	14
Company A	54	3	57
Company B	46	8	54
Company C	50	10	60
Company D	54	12	66
Company E	47	4	51
Company F	39	13	52
Company G	59	8	67
Company H	35	8	43
Company I	53	12	65
Company K	61	10	71
Total	526	96	622

Inspector-General F. C. McLewee, in his report of the general conditions and improvement of the Sixty-ninth Regiment, says: "The improvement over last inspection is very marked, and with the very much needed new armory, which the regiment deserves, there should be no doubt regarding its future. The regimental percentage present for muster is the very best ever shown by any organization, and indicates a prosperous condition. The regiment is now in good shape and making rapid progress, its condition as to general appearance and condition of uniforms and equipments is the very best in its history, and all officers and men are commended for the fine result brought about by much hard work, patience, and perseverance. The criticism of the various companies is based upon Company G (Capt. Duffy), which is taken as the standard of excellence. Companies B, C, and I are also in very fine condition, and the last two mentioned, together with Company G, deserve special mention for having 100 per cent. present for muster.

Some of the musicians of the Sixty-ninth Regiment recommended for dishonorable discharge by Col. Smith for failure to appear for duty with the regiment recently, were on Gen. Fitzgerald's list of the past week in connection with the matter. The men, it is understood, now give as an excuse that they received no orders to parade. It is said that this plea is not exactly in accordance with the facts.

Brig.-Gen. Louis Fitzgerald contemplates holding a field day in October at Van Cortlandt Park, in which all the organizations of the First Brigade are to participate. The General has not as yet determined upon the plans, but it is expected the brigade, for the purpose of instruction, will be divided into two forces, and a very interesting and instructive series of manœuvres will be undertaken.

The Second Brigade of New Jersey National Guard, in command of Gen. William J. Sewell, will go into camp at Sea Girt, N. J., on Monday, July 20, and remain until the 25th. The brigade, which will number over 2,000 officers and men, is composed of the Third Regiment, Col. Benjamin A. Lee; the Sixth Regiment, Col. William H. Cooper, and the Seventh Regiment, Col. William H. Skirm. Cavalry Company D of Red Bank, Capt. J. V. Allstrom, will also be present. The camp has been considerably improved since last year, and under the direction of Quartermaster-Gen. Donnelly new mess halls have been erected and an appropriate fence put around the grounds. The range