THINGS IN THE NEW PLAYS.

TWO PIECES WHICH AUDIENCES WERE IN SOME DOUBT ABOUT.

Esmond's "My Lady's Lord," as a Travesty or Not—Fitch's "The Cowboy and the Lady" as Comedy and Melodrama—Barnet and Corliss's "Three Little Lambs" Presents No Such Uncertainties.

New plays are in three of the fashionable Broadway theatres. Two of the pieces are so unconventional that they puzzled the earlier audiences, and caused more than the usual disagreement among the reviewers. But if the qualities of "My Lady's Lord" had to be tested by other than the first performance, and if "The Cowboy and the Lady" hung in the balance, the same cannot be said of "Three Little Lambs." That is the sort of entertainment that can be decided upon immediately. There was an air of doubt on the opening night before the curtain went up, but the first act had not been long under way before Marie Cahill, Edmund Laurence and Raymond Hitchcock sang the trio from which the piece gets its name. The bright verses by Mr. Barnet, the catchy tune by Mr. Corliss and the dashing manner of the singing brought responsive applause. At that point the audience changed its manner and regarded the play as a success. Miss Cahill, Mr. Hitchcock and Mr. Laurence were particularly fortunate in all their songs. One in the second act was an amusing bit of travesty. It ridiculed the "down on the farm" sort of ballad. Each of the singers imitated some barnyard noise absurdly, such as barking to represent a turkey or bleating "bob-ah-ah" for a cow. Then the song settled into a skit on "Way Down East." For this each player stuffed his pockets with paper snow and sprinkled it over his head whenever he spoke or sang. A less happy attempt was made to burlesque what has been called the badger game scene in "Becky Sharp," which was not consonant with the otherwise refined character of the farce. Adele Ritchie was fortunate in her songs, and she did them justice. One that is likely to rival "Listen to the Band" in popularity is "The Man Behind the Gun." It is sung in the same military manner. Eight American sailors drag on a cannon and march to the chorus, while Miss Ritchie brings first the Stars and Stripes and then an Admiral's flag. After repeated encores she finishes with a verse about the Boer war and carries a British naval flag. The spectators' sentiments seem to be with Great Britain, for its colors are greeted enthusiastically. Nellie Braggins gets approval for a conventional negro song. She is assisted by a couple of exceptionally clever black children. It is through the songs, both as to words and music, that "Three Little Lambs" will gain especial popularity. They are numerous and excellent.

There was little doubt on the first night of "My Lady's Lord" that Mr. Esmond had written a clever satire on the romantic drama, but the question was whether it would please general audiences. The Empire shares with the Lyceum the honor, if honor it is, of being the matinee girl's heaven. Therefore what pleases the young women and the matrons, for matinee girlishness is in many cases never outgrown, may be counted as prosperous. On Wednesday and yesterday afternoons the Empire was crowded by female giggles and gushers. They were delighted as usual with Joseph Wheelock, Jr., and with Jessie Millward, but the warmth of their caramel affections was bestowed on "Favvy," known otherwise as William Faversham. They were just too pleased for anything with his cool wit in the face of any danger, the sort of bluffing bravery that was admired in Lester Wallack. But when Mr. Faversham tamed Miss Millward's shrewishness not with the roughness of *Petruchio* and with more tenderness and less eccentricity than that with which *Will Kingsley* subdues *Miss Hobbs*, the matinee girls' glee became too much for mere giggles, and was expressed in applause that brought the curtain up four or five times after every act. The really pretty love scenes and the bombastic heroics caused prolonged applause. The burlesque of the Lord Chamberlain, the Archduke and the Cardinal were regarded as rather silly. The clever use of the "Oh, Eliza" song was accepted as the ordinary introduction of incidental music, as had been done with other ditties in "Lord and Lady Algy" and "The Conquerors." All this was funny to the few who knew that they were seeing a burlesque. Of course, the sentimental women knew that the play was something exceptional, and that its peculiarities meant something in particular, but when they became interested in the love affair of *Jack Martin* and the *Lady Doura* they forgot all about the comicalities.

Mr. Esmond has been doubly clever or merely lucky. Which is it? He has burlesqued melodrama, yet his play is acceptable to many as an ultra romantic piece. One scene justifies the latter view. *Jack Martin* wounds the villain, who has entered his own wife's bedroom at night to abduct her. It is a desperate duel such as was popular in "The Prisoner of Zenda" and "An Enemy to the King." When the lords of the castle break in the door, *Jack* has hidden behind a curtain, and the *Lady Doura* is discovered, with drawn sword in hand over the wounded body. When asked who has done this deed, she strikes a heroic attitude and says that she did, that no one can defy the blood of a royal *Vesungian*. Here is a stirring climax, but instead of bringing down the curtain upon it, *Jack Martin* comes from his hiding place, and in a most unromantic manner says: "Oh, bosh! You didn't do anything of the sort." The *Lady Doura* faints, and he continues, "How much better to have escaped all this fuss and returned to my flat in London when I told you to." That reads like a rude fall from poetry to prose, but as spoken by Mr. Faversham it only serves to give him the climax in a new but heroic manner. As said before, Mr. Esmond has blended sentiment with satire in a manner to win both popular and discriminate approval. His use of "Oh, Eliza" helps the sentimental effect while it is as cleverly amusing. *Jack Martin* is continually humming the coster ditty. *Lady Doura* does not know the words, but in the night, when she is pining for him she plays the tune on her harp. Again when she thinks he is to be shot, she has the church singers chant it as a requiem. It will be remembered that the song has a pretty and plaintive melody, which enhances the love scenes, as well as helps the author's scheme of travesty. It was Mr. Esmond who wrote the stage version of "Phroso," a play so melodramatic as to be treated almost with ridicule by intelligent people. In "My Lady's Lord" he burlesques his own work.

Clyde Fitch is not scant in original ideas, nor does he stick to any one set of surroundings. In five years he has given seven plays to the New York public. Three of these were adaptations of foreign compositions, made in collaboration with Leo Ditrichstein. "Bohemia," "A Superfluous Husband," and "The Head of the Family," were far inferior to his original pieces. "Barbara Frietchie," "The Moth and the Flame," "Nathan Hale" and "The Cowboy and the Lady" are works that any dramatist might be proud of. The latest of these is not here carelessly classed with the others, although it is open to adverse criticism. It shows a thorough and enviable knowledge of stagecraft, it has much good comedy and some of its dramatic situations are of rare excellence. The faults are a scantiness of material and a vagueness as to whether it is a melodrama or a comedy. It has the manner of the former in several scenes, but it lacks strength, if that is what Mr. Fitch intended. Yet if he tried to write a comedy he hit still further off the mark. "Barbara Frietchie" and "Nathan Hale" mixed the two elements neatly. Each of those plays started in a light vein and deepened into tragedy. "The Cowboy and the Lady" does not similarly progress in interest. Its first act is the best. Mr. Fitch is not wholly to blame for this. He ends his second act with a scene that is original, and that would be remarkably powerful if adequately acted. The heroine's brutal husband has been murdered, and she and her lover meet face to face over the dead body. Each has threatened beforehand to kill the man who now lies dead. So each thinks the other is the assassin. When the sheriff comes the hero gives himself up to save the woman he loves. She thinks he is merely being taken for his own crime. Mr. Fitch led to this scene with much dexterity, giving just the proper preparation and reaching a conclusion hardly to be excelled. This part of the play is absolutely faultless, and yet its effect on audiences is slight. Nat Goodwin does not express the feelings of the man to such an extent that the spectator comprehends them. In the lighter passages, and especially in the humor, he is effectual. Why, oh! why, will even a good comedian attempt seriousness, in which he is either a nonentity or an absurdity? "Nathan Hale" was a good enough play to carry him soberly, in spite of his inadequate performance, but "The Cowboy and the Lady" is not. Mr. Fitch apparently kept in mind, when writing the later play, just what was suitable to Mr. Goodwin. He put much American humor into the cowboy and kept the heroism quiet. A ball in a Western dance hall is broadly amusing. The pianist, as enacted most amusingly by Estelle Mortimer, arrives in an extraordinary and gaudy dress. She wears an old pair of gloves, but carries white slippers in a parcel. They are borrowed, and she is very careful of them. When she plays the piano, and when she uses the pedals, she takes off the slippers so as not to soil them. Her playing is a marvel, too. "The Maiden's Prayer" is her star piece, while she gives a waltz time or any other that is required. An incident in this act thoroughly like Clyde Fitch in its humor is a quadrille. Nat Goodwin is asked to call off the figures, in country fashion. He knows only a few, and uses meaningless words for those that he does not. Like Mr. Fitch, too, in its naturalness, is a cake walk. The characters in it sing "My Honolulu Baby." Nat Goodwin and Maxine Elliott show themselves as adept at ragtime steps. This just precedes the murder, and the dramatic effect of the sudden catastrophe is excellent. It is a reminder of "The Moth and the Flame," where the guests, in the costumes of children, are dancing a farandole and singing "Won't You Come and Play With Me?" while a mother and daughter stand in the centre grief-stricken, because they have just found the corpse of the husband and father. It is in such contrasts as these that Mr. Fitch excels.

A CRITICISM OF A CONCERT.

How the Musical Society's Entertainment Appealed to a Rifle Shot.

The active members of the musical society undoubtedly were active. There was scarcely a moment that the violins weren't going, and the violinists' arms were jiggering up and down like mad. The overture to Suppe's "Rolly Jobbers" requires much activity among all the players, but the violinists were the busiest, except perhaps the drummers. Meantime the associate members sat in the orchestra stalls, the dress circle and the balcony, and looked proprietorily, if there is such a word. At all events they looked that way, whether there is such a word or not. After the concert the members of the Old England Society, all of whom are ex-officio associate members of the musical society, talked the affair over.

"Wha'd you think o' the soloist?" said one Old Englander. It must not be thought that any narrow rule like an insistence on Old English birth is required of members of the Old England Society, for it isn't. Anybody otherwise respectable can be a member, if he is elected; the name means nothing, but it sounds well. So the Old Englander who started the balls rolling was a Dutchman—at least, in New York he'd have been a Holland Society man, and would be contributing money for the Boers.

"I'll tell you what I thought of the whole thing," answered the man who wasn't spoken to. "It was a good show—enjoyed it immensely, an' I'll tell you why: first place, came late, concert half over; second place, they didn't try too much. Held right on the target, most o' the time, with allowance for wind and light, an' generally hit pretty long where they held. Now, that's what I like. 'Tis good in a concert, as well as on the range. Now, that conductor; he was a good coach, and he must ha' known his gun, or he couldn't ha' told those fellows how to hold. Once in a while one of 'em wouldn't quite know enough to the mirage, and then he'd carry off—get a high shot, you know. But say—the man that made bullseyes all the time was the fellow put down on the list as a drummer. He was a good all round man; played the drum, and the tambos, and the cymbals and a pair o' wooden cudgers in for a kind of bellows, and he fired off his shots every time, and, God, he called 'em right, too. He knew his gun, like Ortheris in Kipling's story o' 'Greenhow's Hill.' I watched the whole match to see that fellow get off the target, but he didn't even lose the bull once. He was right on it, every time. Now, in that second piece, the mill wheel thing; that drummer kept the mill wheel agoin' in a way to shame any old mill I ever saw—tended strictly to business, took the coach's advice, 'lowed for wind an' refraction, cold barrel, drift and pull, and landed every time right in the centre—regular bankseye. He hit the match right along.

"But say, you were asking about the soloist. Tell you what I thought of him. D'you ever hear o' sub-caliber practice? You know, big gun practice at $150 a shot an' upward is rather too high for Uncle Sam; that is, in the navy. If a Senator or a Representative wants a hundred an' fifty dollar shot, he can have it; but when he comes to learning how to use the big guns, it's an expensive luxury that Uncle Sam don't approve of. So we've got sub-caliber practice. Inside a big gun we rig up an ordinary rifle, an' shoot at a target with little shots out o' a big gun. It's pretty near as good in many respects as well, that soloist was a sort of sub-caliber soloist. He had all the look of a great gun, but the shooting was only sub-caliber, after all.

"Now, I've been to some concerts where the trajectory o' almost everything they played was too high. No danger zone, you know, 'cept right at the muzzle an' at the target. What takes in a concert is a modern gun, rapid-fire, not too small caliber, and a almighty low trajectory—not a negative trajectory, though; not one that dips underground. Then you get your sights right—an' it oughtn't to take a mighty lot o' sighting shots in the presence o' the audience—get the sights fixed—take the coach's advice, an' steady down and let her go when you're ready; take a long breath, an' hold it, press the trigger when you're ready, and give the bullet a chance to get out o' the gun. There, if you've done your share, the concert will be all right, and the audience will know it.

"There was one fellow there—the fellow with the extensible gun-barrel-tambourine or trombone or something o' that sort you call it. He seemed to me to ha' leaded his rifle a bit, for I could see he was holdin' it right, an' yet he couldn't hit the target. After a time I saw him a' shakin' his gun, and I guess that's the way a orchestra man unleads his piece—s'pose it would never do to use mercury in a concert."

"Look, here!" cried the man who had not asked him, anxiously, "you don't drinking nothing? Here, wait! What'll you have General?"

"Not General, sir!" said the critic; "Plain Colonel. I'll take the same as before."

RECRUITS FOR THE PHILIPPINES.

Virtually a New Regiment Now Being Assembled at Fort Slocum.

What is virtually a new regiment is being assembled and drilled at Fort Slocum, Davids Island, for service in the Philippines. Some three hundred and fifty recruits for the cavalry and six hundred or more for the infantry and Hospital Corps have already reported and have been organized into eight companies for the purpose of instruction and discipline. Commanded by about thirty-six officers they are to go to Manila about Jan. 15 on the transport Sumner, which is being thoroughly overhauled in New York. The trip will be made by way of the Suez Canal.

The following officers have been ordered to Fort Slocum to accompany the recruits and will probably report a short time before the time set for the departure of the transport: Lieut.-Col. S. P. Jocelyn, Twenty-fifth Infantry; Majors M. C. Foote, Ninth Infantry; C. A. Williams, Seventeenth Infantry, and L. A. Mathews, Fourteenth Infantry; Capts. C. C. Hewitt, Nineteenth Infantry; John C. F. Tillson, Fourteenth Infantry; Stephen O'Connor, Twenty-third Infantry; Frank B. McCoy, Third Infantry; H. B. Moon, Twentieth Infantry; J. A. Ferry, Thirteenth Infantry; E. E. Hatch, Eighteenth Infantry; R. C. Croxton, Twenty-third Infantry; M. L. Hersey, Ninth Infantry; Samuel Burkhart, Jr., Nineteenth Infantry; W. O. Johnson, Sixteenth Infantry, and J. E. Lindsay, Thirteenth Infantry; First Lieuts. A. S. Fleming, Sixth Artillery; James E. Bell, Seventeenth Infantry; William A. Cavanaugh, Twentieth Infantry; William K. Armstrong, Twenty-third Infantry; Isaac Newell, Twenty-second Infantry, and H. S. Wagner, Fourteenth Infantry; Second Lieuts. Stephen Bonaffon, Thirteenth Infantry, and John W. Norwood, Twenty-third Infantry; Major Samuel T. Armstrong, surgeon of Volunteers, will also accompany the soldiers on their voyage.

Many of the officers have been promoted to regiments in the Philippines from regiments serving in Cuba, and a few have served in the Philippines and returned to the United States on account of wounds or sickness. Among these is Lieut.-Col. Jocelyn, who was wounded. In making his second trip by way of the Suez Canal he will have gone around the world in less than a year. The recruits come from all parts of the United States east of the Mississippi River and represent various occupations, such as carpenters, blacksmiths, engineers, firemen, tailors, painters, shoemakers, farmers, clerks, laborers and occasionally a student. They are anxious for foreign service, and no difficulty has been experienced in recruiting them. Lieut.-Col. C. A. Woodruff of the Seventh Artillery is in command of the fort, and the officers and recruits report to him and are assigned to quarters as fast as they arrive. It is expected that 1,000 recruits will be assembled before the sailing of the transport.

THIS WEEK ON OUR STAGE.

WHAT IS OFFERED IN DIVERSION FOR NEW YEAR'S DAY OF 1900.

The One New Play a Modern Variant of the Old Tale of Aladdin and His Wonderful Lamp—The Usual Variety of Generally Good Dramatic and Vaudeville Bills.

The new theatrical year will begin with the disclosure of little novelty. But there is a wide range of plays and vaudeville, generally of good quality, from which to choose holiday diversion to-morrow afternoon and evening. The single brand-new piece in English will be "Chris and the Wonderful Lamp," an extravaganza by Glen MeDonough and John Philip Sousa. It is an extravaganza, and the production will be made by Klaw & Erlanger at the Victoria Theatre. Mr. McDonough has taken the tale of Aladdin as a starting point merely to depart from it. He makes a New England boy of the present time buy the Aralian lamp at an auction sale. The purchaser utilizes its magic power in his hindered courtship of a girl, and by means of it gets into the boarding school where she is a guarded pupil. Part of the whimsical action pertains to Aladdin's efforts to regain the talisman and the Yankee youth's retention of it. Mr. Sousa has set the nonsense to music, which is said to be suitably light and tuneful, and the promise is positive that much care and cost have been expended in the interpretation. The company is counted up at a hundred, including the extra singers, dancers and specialists. Jerome Sykes as the slave of the lamp, and Edna Wallace Hopper as its modern owner, are put forward now as stars. The roles seem suitable to them. The scenes in which they figure begin in a Connecticut village, pass next to New York city, and finally for two acts to Aladdin's island home in the Pacific. In the cast are John Page, Charles H. Drew, Nellie Lynch Mabella Baker, Emily Beaupre, Randolph Curry, Violet Jewell, Edna Hunter and Stella Madison. If "Chris and the Wonderful Lamp" fulfils expectations, it will be just the kind of show that people demand at the Victoria.

Felix Schweighofer, the German comedian, will introduce two more plays this week new to this country. The names when translated into English are "Schoeller's Boardinghouse" and "The Statuette." The former, which will be given on the first three nights of the New Year, shows an old man's visit to a boarding house under the impression that it is an insane asylum. Meta Buenger, Wilhelmine Schluter, Elly Collmer, Julius Strobe, George Baselt and Edmund Hanns will be Mr. Schweighofer's chief aids in the fun. On Thursday evening, and for the rest of this week, "The Statuette," a musical farce, will be acted by the principals of the former cast and Anna Leonardi, Marie Reichardt, Rudolph Klein-Rhoden, Jacques Horwitz and Gustav von Seyffertitz in addition.

Viola Allen will appear in "The Christian" at the Harlem Opera House. This play met with popular approval in New York last winter, where it had two long runs, first at the Knickerbocker and last at the Garden. Robert Drouet, last year's leading actor at the Murray Hill, is now Miss Allen's chief assistant.

The Grand Opera House begins the New Year with William Gillette's farce from the French, "Because She Loved Him So." Those who saw this funny play at the Madison Square last winter remember it laughingly. Annie Irish, Francis Carlisle, Kate Meek, J. E. Dodson and Margaret Fielding are the principal players, and they are a capable lot.

Second in the new succession of light operas in English at the American will be "The Bat," the favorite composition by Johann Strauss. It is promised that the masked ball will be illustrated more elaborately than anything yet done at this theatre. A setting the full size of the stage will contain the principles and chorus in a variety of gay costumes. The cast includes a new member of the Castle Square Company in Rhys Thomas. The other names are Roberts, Stewart, Moulan, Flemming and Myers, as to the men, and Morgan, Quinlan, Thorne and D'Arcy as to the women. Next week's revival will be "Iolanthe," with the tragic opera, "At the Lower Harbor," to follow.

One of Mr. Gillette's English versions of foreign farces will be seen in New York this week. The Donnelly Stock Company will revive "All the Comforts of Home," at the Murray Hill. It will employ nearly all the favorites of the organization.

Hanlon's "Superba" comes to the Star for New Year's week. This is one of those shows that is kept always up-to-date. Being plotless and meaningless it allows any number or sort of changes in action or specialties. These are made so frequently that is new can always be found in this show.

The change at the Third Avenue is to "A Soldier of the Empire," a melodrama of Napoleonic warfare, with the battle of Waterloo for a background. Howard Hall will play the hero.

Five entertainments current in New York now enter upon their last week. Two are serious plays and one of these has been with us a long stay. This is "Barbara Frietchie," which the combined art of Clyde Fitch as author and Julia Marlowe as actress, carried to popular and artistic success at the Criterion. It will be followed by "The Little Minister" with, of course, the original and much admired *Lady Babbie*. Maude Adams will also be *Rosalind*, *Peg Woffington* and, perhaps, *Juliet*, while at the Criterion.

The other sedate play that is to have only seven more performances here is "The First Violin." Richard Mansfield will devote the week after, the last of his stay, to a distinct character at every performance. He will impersonate the central persons in "Arms and the Man," "Cyrano de Bergerac," "Prince Karl," "A Parisian Romance," "Beau Brummel," "The Devil's Disciple," and "Dr. Jekyll and Mr. Hyde."

An extravaganza that has had a long stay in New York, though it took a short vacation, will quit finally at the end of this week. This is "The Man in the Moon, Jr.," which will make way at the New York for a new spectacle, "Broadway to Tokio." This will be an elaborate production, and will employ many popular performers, with Willie Harlan as a leader.

A fourth diversion to end its New York term on Saturday night is "The Singing Girl," which will then leave the Casino. "Little Red Riding Hood" will come next, and during its engagement daily matinees will be given. It is on the order of the London holiday pantomimes, but has been Americanized by Edward E. Rice and others. The leaders in the company will be Maude Lessing, Marion Bate, Hallen Mostyn, Kitty Mitchell, Lutz Edwards and Mayme Gehrue.

The fifth entertainment to leave us at the end of the week is Primrose and Dockstader's minstrelsy. For the last performances at the Herald Square new songs and monologues are promised. On Jan. 8 "Naughty Anthony," David Belasco's new farce, will come to this theatre. If reports from out of town can be relied upon, this play is going to cause much talk as well as laughter. Its cast is exceptional, with Blanche Bates, Maud Harrison, William J. Le Moyne, Frank Worthing, William Elton and Clive Redpath.

Annie Russell will celebrate her 150th appearance in "Miss Hobbs" at the Lyceum on Jan. 15, and end her engagement three nights later. Souvenirs are promised, and unless the Lyceum falls below its usual standard they will be something worth having.

"Papa's Wife" is falling in line with the long-run plays. It came to the Manhattan two months ago, and, owing to its success, the next play has been put off, so that Anna Held may stay as long as she is desired to. Miss Held will appear next summer in a new farce in Paris, and next season will later bring a translation of it to the Manhattan.

William Gillette seems to be repeating fully his success of three seasons ago at the Garrick. Then he was a Northern spy in "Secret Service." Now he is a London detective in "Sherlock Holmes." Readers of Conan Doyle's stories find that in the play Mr. Gillette has retained the manners of the original narrative, and, on the other hand, the drama has undoubtedly caused many to read the stories.

May Irwin has not had such a long stay in New York since her first appearance as the leader of her own company in "The Widow Jones." Since then Miss Irwin has changed the manner of the plays she uses. "Sister Mary," which she and her companions are now showing at the Bijou, is at most time by the least vulgar.

"Ben Hur" is drawing audiences from New Yorkers and out-of-towners as well. Its scenic excellence and widespread popularity go a long way to making the play the success that it is. The acting of the title part by Edward J. Morgan is a feature of the entertainment. The cast includes about ten thousand men or more other favorites.

"The Maneuvres of Jane" will apparently have a longer run at Daly's than was expected. The comedy is exceptionally clever, and new in many respects, but its popularity was somewhat doubtful at first. It had a lasting value in London, and the indications are that it will be likely to do so in the hands of Daniel Frohman's finished players.

New York's other stock company, the Empire, has a truly exceptional play in "My Lady's Lord." An interesting and attractive love story is required here, and Mr. Esmond has supplied one that is quite as charming as could be desired. Charles Frohman's organization with Jessie Millward and William Faversham are its leaders, equals his brother's in excellence.

The other play that started its New York engagement last week has commanded much attention. This is "The Cowboy and the Lady" which Nat Goodwin and Maxine Elliott are using at the Knickerbocker. There is no doubt as to Mr. Goodwin's and Miss Elliott's popularity. In a few weeks they will produce "When We Were Twenty-One," by H. V. Esmond.

"Wheels Within Wheels" is receiving flattering and deserved attention at the Madison Square. The compliments are shared by Hilda Spong and John Mason, who give such charming impersonations of the man-about-town and the equally worldly woman.

The new musical play in town is "Three Little Lambs," which Edwin Knowles brought to the Fifth Avenue on Christmas night. It belongs to the same list as "A Runaway Girl" and "The Circus Girl" and easily holds its own with either. It is totally free from vulgarity, yet is bright and up-to-date, a combination that is welcome though rare.

Nothing new need be looked for soon at at Weber & Fields's. "Barbarba Fidgety" is as popular with frequenters of the music hall as was "Catherine" or "The Con-Curers," which will be accepted as high praise by persons familiar with this house. The first part, "Whirl-i-gig," continues, with Lillian Russell, David Warfield and Peter Dailey as its funniest actors.

The rural drama is represented in two theatres. At the Fourteenth Street a generally farcical piece, "The Village Postmaster," returned Christmas Day and took up its former popularity. The comic portions, and the serious parts, too, have been much improved since the first production, four years ago.

The other rural play is "Way Down East," which is having a long and profitable run at the Academy of Music. This is more of a serious drama than the other, though its comedy is not slighted at all.

"The Ameer" meets with as much approval as did "The Wizard of the Nile," or "The Idol's Eye." People like to see Frank Daniels in hard luck, and there is a lot of it in this new operetta. In a few weeks it will give place to Clyde Fitch's dramatization of "Sapho," with Olga Nethersole in the leading part.

Vaudeville diversion of all sorts is procurable. Four continuous shows provide a commendable supply, and their reward is indicated by the fact that all start their programmes before noon to-morrow. The most remarkable inning at Proctor's will be that of the Hungarian Boys' Band, who are pleasing as musicians and a success considered as a spectacle. They are a stage full. Specialists who will appear singly or in pairs are W. C. Davis, Seymour and Dupree, Ellsworth and Burt, Lester and Jerman, Flora, Mrs. Beque and Edward Standish. Motion pictures will make an interesting exhibit. From 1:30 this afternoon until the usual hour at night for closing there will be a vaudeville concert here. Anna Teresa Berger, Joe O'Hare and Jennie Yeamans will be among the contributors.

Marshall P. Wilder will head the Pleasure Palace roster. His present budget is delivered in rapid fire fashion, after the manner of the variety show monologuist, but is in every way a refinement of the other's fun and methods. Now and then a variety show witticism is recognizable, but that has been refined, too. Joe O'Hare will be another of the "top-liners." He is a boy vocalist who starts with religious music and uses a handsome and elaborate setting for his first selection. The dramatic number will fall to Bertha Welby and four companions, one of whom, a small child, is the most conspicuous of the lot. Other specialty folk retained are Anna Teresa Berger, Herbert and Willing, Leavitt and Novello, Florence Moore and Maddox and Wayne. Press Eldridge, the Italian Boys' Band and Conway and Leland will be some of those to be heard here this afternoon and evening.

The chief specialist at Keith's will be Houdini, an unfamiliar performer of feats that are unexplainable to his closest watchers. An escape from handcuffs, leg shackles and straight-jacket will be his most mystifying effort. He is leader of a long list of specialty folk. It includes Henri French, who combines bicycling and juggling amusingly; the Livingstons and the Florenz troupe, who are acrobats; Fleurette and Gardner, dancers, the Rosebuds and Phil Ott in a brief musical travesty; Master Master Jackson, the childish memorizer; Wrothe and Wakefield, Sheehan and Kennedy, Hegert and O'Brien, the Johnstones, Balabriga and the Kings. The pictorial display will be liberal, both biograph and stereopticon contributing.

Shakspearean drama will be provided at Pastor's, where to-morrow by the Smedley Sketch Club. It includes two tots who take a shy at the balcony scene of "Romeo and Juliet." Specialists listed are Tony Pastor, Lew Hawkins, Stinson and Merton, James Richmond Glenroy, Pollie Holmes, Lynch and Jewell, Footelle and Emmett, Walz and Ardell, John E. Drew, the Tanakas, Falardo, Mayhew and the Zaros.

Music hall vaudeville is furnished expensively at Koster & Bial's. The leaders of those who will be newly employed to-morrow will be Fay Templeton, Imogene Comer and Wayne and Caldwell. They will be conspicuous in a succession that is brisk, some of the more familiar features being shortened so that only their more amusing portions are heard. A vaudeville performance will be given here to-night.

Lee C. Teller and Gus Hill assume direction of the Comique with the beginning of the new year. The first offering is a variety olio and a burletta entitled "Miss New York, Jr." Among the specialists will be Gilson and Perry, Cunningham and Smith, the Electrical Manns, Ben Ryan, Nellie Hill, the Cosmopolitan Trio, and the O'Learys. The tobascoscope, this theatre's name for its motion picture display, is in continuance.

Watson and Dupree are leaders of the tourists whose week at the Dewey will begin to-morrow. Their burlesque, "The Electric Light," and "The Benjamin Picnic," and among their variety performers are the Spencers, Sherman and Ralston, Diamond and Pearl, the Muntons and Mildred Murray. To-night's concert will enlist Canfield and Carleton, Mansfield and Wilbur, Pauline Moran and Johnnie Carroll, among others.

Sam Bernard and Aline Bernard at the New York this evening will employ Ezra Kendall, Sam Bernard, Artie Hall, James R. Glenroy, Willis Sweatnam and a squad of zouaves.

At the Fourteenth Street this afternoon and evening will be shown long series of motion photographs of his Holiness, Pope Leo XIII. A glorious view of his daily life as pontiff, the views will include a long series of vocal and instrumental music.

The newest wax group at the Eden Musee is one prepared especially to illustrate the holiday season. Other features are aimed for children's approval, and include a long version of "Cinderella Upper," in which the fairy Carrapin, and a marionette show. To-day's band concerts will be two.

FAMOUS BEAUTIES RECALLED.

Paris Getting Ready an Exhibit of Carriages of Noted Demi-Mondaines.

Parisian manufacturers are preparing some curious features for the Exposition and among others one planned by a celebrated French carriage builder is sure to attract attention. It is to consist of perhaps a hundred carriages exact reproductions of those used by the most famous demi-mondaine beauties chiefly of the Second Empire. As is well known, there was never a time even in France, when the celebrities of the demi-monde were more audaciously and extravagantly conspicuous than they were under Napoleon the Little, and in nothing did their effrontery display itself more recklessly than in the equipages, in which they took their daily drives through the Bois. All the Parisian world knew the colors and the fanciful coats of arms and mottoes, of the reigning beauties as well as they knew the Imperial livery; and it has been easy for the carriage makers to obtain the designs for their reproductions. Ten or twelve of the carriages are already finished, and are monuments to the art of the carriage maker and the nerve of the original designers.

The carriage of Anna Deslions heads the list. The owner was, in her day, the cause of more duels than any other woman in Europe; and, for that reason, she chose as her device, two golden lions devouring each other, the emblem, as well as her assumed name, having reference to the dandies of the Empire who were popularly dubbed *lettions*. The Deslions was the only woman in France of whose beauty the Empress Eugenie was jealous, until the Countess de Castiglione appeared upon the boards.

The carriage of Mme. Georges, the actress, was in royal purple, and bore, as device, an eagle holding in his claws a ribbon inscribed, "Daughter of the Cæsars." The original equipage was a gift from the great Napoleon, who admired the actress exceedingly, in spite of the snub she administered to him when he asked her what favor he might grant her.

"Sire," she said, "give me back my soldier brothers and my lover, whom you have slain."

Marie Duplessis, the heroine of "Camille," had a brougham decorated with rare flowers; for, running round her carriage doors, she had painted garlands of her favorite camellias, all drooping and fading; and, beneath them, the motto, "While it lasts."

Lola Montez, the dancer, who played for the throne of Bavaria and lost by a hair's breadth, who was stoned in the streets of Munich, but buried under flowers in the streets of Paris, showed no touch of the Duplessis sentiment and bitterness. Her victoria was sky-blue, and drawn by white horses loaded with golden trappings. On the carriage panels was painted a lighted cigarette, encircled with the commercial motto, "Se habla Espanol."

Alice Ozy, the flower girl of the Madeleine, who left a wake of death and ruin behind her, rode in crimson, and on the panels of the carriage were two hands, the one pouring gold pieces, the other champagne. Delaget, the actress, and the wittiest and most fascinating woman of her day, appeared always in the same carriage—an open one, apple-green in color and ornamented with garlands of painted field-flowers and pink ribbons bearing the motto, "Liezte and the fair weather." Hortense Schneider, the singer, adored by half the crowned heads of Europe, put upon her yellow carriage a lyre surrounded by roses and cupids.

La Belle Helene, the learned and witty, sported her family coat-of-arms upon her mauve equipage, but wrote beneath it, "What's the difference?"

Judic, who was adorable before she was fat, had a cerise carriage, more elaborately decorated than any other of her time. Grevin made the design, which showed a field of poppies, in the centre of which a grasshopper leaned against a letter "J," and played a guitar, while above hovered crowds of Danaes. The grasshopper and the poppies were almost as suggestive as the fading camellias of the Duplessis, but Camille died tragically. Judic grew old and fat and ugly.

The collection of carriages will be beautiful, that is sure, French, exceedingly French, and a fair text for poets, philosophers and moralists.

EXPLORATIONS AT NIPPUR.

WORK OF THE UNIVERSITY OF PENNSYLVANIA MEN IN BABYLON.

Dr. Talcott William's Summary of the Expedition Sent Out From Philadelphia—Nearly 4,200 Tablets Secured—Hundreds of Graves Opened—The Other Relics.

At the meeting of the Archeological Institute of America at New Haven last week Dr. Talcott Williams of Philadelphia gave a summary of the work done thus far by the Babylonian expedition to Nippur, conducted by the Babylonian Committee of the Department of Archeology and Paleontology of the University of Pennsylvania. After giving an account of the origin of the expedition and paying a tribute to the Sultan and other officials of Turkey for their generous co-operation Dr. Williams said:

"The expedition as originally organized consisted of Dr. Haynes as director, with Clarence F. Fisher, a graduate of the School of Architecture of the University of Pennsylvania, and Valentine Geere, an English architect. This fall Dr. H. V. Hilprecht left Philadelphia in November and expects to reach Nippur, where he will take charge of the general supervision of the field work, which has been closely followed by him during its progress. Dr. Haynes and his assistants, who reached Port Said Nov. 7, 1898, were delayed by the bubonic plague at Bassorah and by an epidemic of smallpox in Bagdad. At this point Mr. Geere was taken ill with typhoid pneumonia and Mr. Fisher was detained at Bagdad for his care until it was too late for an unacclimated person to venture on a trip to Nippur. Both Mr. Geere and Mr. Fisher, however, reached Nippur last October. Dr. Haynes, accompanied by Mrs. Haynes, whose services have been of great value to the expedition, reached Nippur early in February. The Affej and other Arab tribes in the neighborhood were found peaceful and well-disposed to the expedition. With 200 to 400 persons employed, only two accidents have taken place from caving earth, and these have not been serious, a remarkable proof of the care with which the labor of excavation has been conducted.

"The first four months of exploration were devoted to the southwestern part of the ruins, to the west of the ancient canal which divides Nippur into two parts, and the search for coffins. This is a part of the ruins in which as yet comparatively little has been done. At the close of this period, June 10, thirty-seven cases were packed with the results of the exploration whose trenches had been carried to the depth of sixty feet. These consisted of 976 perfect tablets and 3,797 imperfect tablets of various periods, or 4,773 in all. Among them are two rectangular inscribed prisms seven and a half inches long, an octagonal and a pentagonal inscribed prism. There were found twenty-two seal cylinders, two conical seals, three disks, a vase of wood, twenty Hebrew inscribed bowls, ten perfect and five imperfect bronze bowls, mirrors and other objects. Thirteen stelae of baked brick were found and one fragmentary stela.

"Other objects yielded were silver and bronze rings, bracelets, nose and earrings, anklets and beads, coins, pieces of jade, a gold plate, 9x4.4 centimeters, from the coffin of a Neo-Babylonian woman, five lamps and other objects of the Sassanian period. Graves were opened to the number of 451. Of these 283 contained the skeletons of adults, 54 of infants and 82 of youths; over thirty skulls have been procured; 12 graves contained two skeletons, 3 three, 1 of four and 1 burial pit was exhumed holding 43 skeletons. The coffins were of the types already found and described as 'slipper,' 'bath tub,' 'box,' and 'bread tray,' 94 being under the first category. The orientation of the coffins was carefully observed, and of the total number 58 were with the head to the northeast or east-northeast. Of the coffins 105 contained jars, bottles or cups and 101 some form of personal ornament. No coffins were found below the depth of twenty-five feet.

"In June, as the heat increased and the thermometer at this date was daily registering 105 degrees in the shade and 125 degrees in shadows under indirect radiation, the work was transferred from the general exploration of the region west of the canal to a systematic excavation of the eastern and northeastern part of the temple area, continuing the examination suspended in 1896, when Dr. Haynes left the ruins. The first labor was the removal of the earth which had been carried over in the course of previous exploration, the disposal of strippings being quite as serious a problem in archeology as it is in mining engineering. The work of laying bare this part of the temple area has now been in progress through five months, with an average of some 250 to 300 men at work. The walls and other structures laid bare early in this period were preserved until the architects, Messrs. Geere and Fisher, were able to measure and complete them, a work which has been in progress during October and November. Jewish remains, as well as Christian, were found in this exploration at about a depth of eight feet. These remains included bowls, of which a large number have already been found at Nippur. An inscribed human skull was also found, an object of which specimens are already in museums in Berlin and Paris. Fragments of this level are Roman coins and the inscribed fragment of a diorite statue, evidently brought up from a lower period, were also discovered.

"As the exploration went on the level of Ur Gur, with its crude bricks, was first reached, and later that of Naram Sin. The heavy buttress wall of crude bricks which was exposed has in the past been considerably weathered. Its mass will undoubtedly lay bare a still earlier structure. In the course of these excavations a broad area of the Naram Sin pavement has been laid bare, and it is intended, as fast as the walls above this are photed and drawn, to continue the work of exposing this pavement. One object of the exploration at this point has been to find the northeastern gate of the temple, but this has so far eluded search. Early in the work of the excavation two inscribed stone vases were found, one with twenty-five characters and another with eighty and a stone stela. Later, as the pavement of Naram Sin was reached, a small head of yellow marble in beautiful preservation and a torso of black stone badly