'GIRL IN THE TRAIN' GETS HERE

ANOTHER OPERETTA IS BUILT AROUND A WALTZ.

Such a Gay Waltz and So Well Sung and Danced That the Globe Theatre's New Piece Went Well From the Second Act The Heroine Hardly a Phoebe Snow

It seemed until last night that Viennese operetta must nowadays go through a course of treatment in London before its flavor is ripe for New York audiences. The fount of the music which has once again begun to hold the world in happy thraldom may be on the banks of the Wien. But the comedy that will win American audiences must come from the banks of the Thames, and therefore we have been getting our music from Vienna with a thick English crust well browned over the text.

Some element of the slowly moving British musical farce, with its polite if naive fun, some opportunities for the display of drawing room dress and drawing room modishness these features are accounted quite indispensable to the success of Viennese operetta by the managers who produce these works. "The Merry Widow" was very much expanded for its London performance, and those acquainted with the original of "The Dollar Princess" denied that they could have recognized the English version which we saw here. Nobody averred that the two operattas were less enjoyable. They were only very different. To George Edward's a Continental libretto for the London market is not only important but drastic.

"The Girl in the Train," which came last night to the Globe Theatre, used to be in German "The Divorced Wife," with the music by Leo Fall, who is responsible for the score of "The Dollar Princess." H. B. Smith, who appears less frequently nowadays than he once did on the theatre programmes, has, according to the announcement, adopted the text from the German of Victor Leon. The operetta, like all those that come out of Vienna nowadays, lives, breathes and has its being in one captivatingly melodious and inspiriting waltz. It may not possess this latest specimen of the genius of the Austrian dance composer, the languid beauty that belonged to one or two of its predecessors, but it has a heady exhilaration that makes it unique in its rhythmic gayety.

There was cause for gratitude last night that the operetta came directly from its German form with evidently little more of the London version than the title. All the other advantages it might have gained were present, but the slender story was not overloaded. The dialogue did not sparkle to a degree that dazzled the audience, but the action progressed with sufficient mild humor to be consantly entertaining.

The young wife who got a divorce from her husband because she thought he had taken a trip in a sleeping car with an actress; the innocent correspondent who did not love the unsuccessful defendant enough to marry him because she knew he was still devoted to his wife, and the Judge who presided at the trial and fell a victim to the corespondent's charms this quartette provided an intrigue quite interesting enough for the purposes of operetta, and Mr. Smith is an adept at providing some well tried fun in his dialogue.

Then there was the waltz which made its appearance periodically in the score and wound up the second act to the great delight of the audience. This act had already been rich in the feminine beauty, tasteful costumes and well trained participants that one of Mr. Dillingham's productions is certain to provide when there is any such excuse as a mask ball.

The first act, which passed in the court room, had dragged, but there is little of the music in the score apportioned to this third of the operetta and what there was required more voice than some of the singers possessed. But the second act abounded in melody. The dancing quintet was admirably done by June Grey and her four assistants, while Vera Michelena and Melville Stewart were quite capable vocally of giving the waltz its full value. So this act settled the fate of "The Girl in the Train" and gave the bone and sinew of full success to what had begun as a mildly entertaining performance.

The work was performed in just the polite spirit expected in the interpretation of these pieces now. Miss Michelena sings much better than most of her colleagues in such a field and her action is animated. It is regrettable that she rather mars her beauty by a mask of eccentric facial lines. Miss Grey's vivacity knows no limit and she dances with energy and all the grace possible to one so modishly behobbled. Melville Stewart is an experienced participant in such proceedings and his presence is always of value. He acted capitally as the innocent husband. Claude Gillingwater's dry humor suited the part of the susceptible Judge and there was no lack of capacity in any of the participants. Then there were no show girls and there must have been much thanks in some quarters for this relief. It seemed that Max Hirschfeld, who conducted the orchestra, might have put some additional spirit into the waltz and drawn throughout less tone from his orchestra. The Globe is a small theatre for such heavily scored numbers, but it is not possible to take the beauty out of that waltz or diminish its intoxicating gayety to any great extent.

NEWS OF PLAYS AND PLAYERS.

Sir John Hare to Act in America New Theatre Has to Expand.

Sir John Hare cabled Charles Frohman yesterday that he will come to America with his own company for two engagements in the spring and early summer, one in New York and the other at the new Blackstone Theatre, Chicago. This American engagement will follow the actor's London engagement at the Duke of York's Theatre in a repertoire that will include Sidney Grundy's "A Pair of Spectacles," "A Scrap of Paper," Pinero's "The Gay Lord Quex" and a revival of J. M. Barrie's "Little Mary." These and other plays will be done here. This will be Sir John Hare's first visit to the American stage in nearly ten years.

The demand for tickets for the four East Side subscription performances to be given by the New Theatre at from 10 to 25 cents per seat has been so great that the directors decided yesterday to throw open the entire top balcony at all performances. This balcony, which was closed when the alterations were made last summer, contains 500 seats. These seats will be sold at 50 cents each. They will be sold at the box office instead of at the application stations on the East Side and may be had by any one two weeks in advance.

"Madame Troubadour," an operetta from the French with music by Felix Albini and American version by Joseph Herbert, was produced at the Hyperion Theatre in New Haven last night by the Shubert. The cast includes Irene La Rue, Georgia Caine, Van Rensselaer Wheeler, Edgar Atkinson, Ely, Charles Angelo, Edgar Norton, Doris Goodwin and Anna Wheaton. There is a solo or chorus. The play will come to New Haven to New York.

The Belasco Theatre's season will begin tonight with David Belasco's production of "The Concert." "The Concert," a comedy in three acts, is the work of Herman Bahr and has been successful abroad.

The Vale stock company gave its first performance of "St. Elmo" at the Plaza Music Hall yesterday. Louise Vale was Edna Earl, and Frederic Sumner was St. Elmo Murray. Next week the company will present "Girls," Clyde Fitch's comedy.

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FREDERIC HOFFMAN'S CONCERT.

The Musical Season Opened With Sternberg's Short Trio in C Minor.

In a little pale green room up two flights of stairs on the sober side of the Waldorf-Astoria the musical season of 1910-11 was opened last night. Only a few were gathered together, but they were a united band of sisters and they sat in grave judicial rows and applauded everything earnestly. The concert belonged to Frederic Hoffman, a young man with a considerable barytone voice. But it was not he who began the concert. It was the Bruchhausen Trio, composed of William Document, violin; William Ebann, 'cello, and Carl Bruchhausen, piano.

These musicians ushered in the musical season with Sternberg's trio in C minor, a composition infrequently heard for reasons. It would, however, be difficult to think of any work better suited to the opening of a season. The first movement begins without preliminaries with the first principal theme, and lo! this is none other than that of a certain heroic symphony turned into C minor. Thus are we reminded in two measures of the great third and fifth symphonies of one greater than Sternberg.

This first movement has another interesting feature. It has no working out perhaps because it was worked out as soon as it began. Such things are likely to happen when Russians rush in where Beethoven has ceased to tread. But the trio has one superlative merit. It is very short. Many trios which have no more to say than this one take three times as long to do it. The Bruchhausen players performed this mercifully brief composition as if they liked it. Later in the evening they played the oft recurring D minor trio of Arensky, also of the widespread Russian fraternity.

Mr. Hoffman it really was his concert and not the Bruchhausen Trio's sang several songs. His first was that dainty little "Matinata" of Tosti's, which one Nellie Melba used to sing to her own piano accompaniment in the lesson scene of "Il Barbiere" when she had a maiden's wish that she could imitate Sembrich. Mme. Melba sang the song much faster than Mr. Hoffman. She sang it differently also in other ways. Augusta Holmes's "Hymn to Eros" was the young barytone's second number, and after that he became very tragic in "Il Balen" from "Il Trovatore." In some strange way there seemed to be a subtle fitness in the next two titles, del Riego's "Dry Those Tears" and Massenet's "Elegy."

Mr. Hoffman's second group comprised "Ich grolle nicht," Campbell-Tipton's "A Spirit Flower", Herrmann's "Salome"s and Bohm's "Was ich hab." The barytone closed the concert with the ill used toreador song from "Carmen." Mr. Hoffman has a voice of good quality, and he sang last night with more energy than judgment. But he is very young and has plenty of time to find out what the old masters meant by "spinning the tone."

OPERA RECRUITS ARRIVE.

Gaudenzi for the Metropolitan Two Directors for Chicago.

Among the passengers who arrived last night on the steamer Moltke, from Genoa and Naples, was Dr. Giuseppe Gaudenzi, who is to sing at the Metropolitan Opera House; Miss Minnie Egener, who is to sing in grand opera in Chicago; Pietro Nepoti, the chorus director of Chicago opera, and Ettore Perosio, director of the Chicago orchestra.

Also on board was Prof. J. C. Knowlton of Chicago, at one time tutor to Theodore Roosevelt.

The officers and crew of the Moltke are rejoicing over the fact that they are on their way home to Hamburg after two years absence. They hope and expect to spend Christmas at home, and Chief Steward H. Bauer is to celebrate Christmas by being married in Hamburg. The Moltke is to go into the West Indian service.

1,000th Performance of "The Third Floor Back."

Forbes-Robertson and his English company reappeared last night at Maxine Elliott's Theatre in Jerome K. Jerome's play "The Passing of the Third Floor Back." The performance was the one thousanth altogether in America and England and in celebration of it cards containing excerpts from the play which can be used as sunshine mottoes any day in any month were given as souvenirs. The play remains for two weeks at Maxine Elliott's Theatre. Forbes-Robertson's brother, Ian Robertson, opened at Newburgh last night with another English comedy in the same play.

Swift & Company's sales of Fresh Beef in New York City, for the week ending Saturday, Oct. 1, averaged 8.10 cents per pound.—Adv.

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REBECCA HERSELF IN A PLAY

EDITH TALIAFERRO THE GIRL OF SUNNYBROOK FARM.

She Sells Soap to Win a Banquet Lamp, and the Young Man Whom She Met Has Become Her Sweetheart in a Play Part Suited to Young Actress.

Miss Edith Taliaferro in "Rebecca of Sunny Brook Farm," which had its first New York presentation at the Republic Theatre last night, has in the title rôle a part extremely well suited to her and through her sweetness and ingenuousness she embodies the character so well that it must have been as pleasing to the author as to the readers who have followed with much interest the simple adventures of this little girl of Maine State.

The piece, which is adapted by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm," and "The Chronicle of Rebecca," could hardly be accepted as more than a sort of compilation of some of the more interesting scenes and those that possess the greatest dramatic value. But in spite of the simplicity of the plot and the very slender thread of story upon which it hangs there was in it sufficient interest to hold the attention.

Rebecca's arrival at the home of her aunts the day before she is expected and her unusual reception were shown in the first act. There is also hint in the performance of tableaux with the relation of a fairy story, to the evident enjoyment of a party of girls that had come to greet the little stranger, that there will be a considerable change in the quiet ways of the spinsters' New England home.

Rebecca's determination to return to the farm after what she considered her ungracious reception is shown as she climbs from the window of her room in a rainstorm and seeks shelter at the home of the old stage driver, *Jeremiah Cobb*, with whom she had come to the village. The old driver's kindly nature and his knowledge of human nature are depicted in the manner in which he, without a word of persuasion, induces the little runaway to return to her aunts.

The incident in which she and her own particular little friend *Emma Jane Perkins* set out to sell soap to acquire a banquet lamp for a poor family and the preparation for the flag raising at Riverboro are employed in building two other scenes. The happiness of the Simpson family, the many little acts of charity and kindness that *Rebecca* performed have their place in the story. She has a lover in *Adam Ladd*, the young man she first met when on the soap selling expedition and who followed her girlish career to graduation day.

To Miss Taliaferro's *Rebecca* all of the little wilfulness, courage, high spirits seems quite as natural as does the simplicity of her life and her kindness and gentleness. From her appearance in *Jeremiah Cobb's* old stage at the gate of the Brick House her earnestness and sincerity wins.

The downcast, disappointed little girl, who had not found the rest that she had hoped in her aunts' home, is delightfully portrayed in the scene in the stage driver's kitchen. Her enthusiasm in doing good and childish delight in finding herself a prominent part of the flag raising are shown in her meeting with *Adam Ladd* in the scene of the preparation for the celebration and her efforts to adjust satisfactorily the relations of the Simpson family.

Archie Boyd made *Jeremiah Cobb* the real, genuine old Maine stage driver. He gave the character a shrewd Yankee wit and wisdom and made him moreover a likable old fellow whom you might expect to find doing as much good as lies in his humble sphere.

Miss Marie L. Day was the rather severe old maid aunt, *Miranda*, and Miss Glassford was *Jane*. Both parts were acceptably played.

Miss Ada Deaves was well received as the gossipy, talkative *Mrs. Perkins*. The parts of the schoolgirls, who had not a little to do with adding to the picture of a rural New England village, were played by the Misses Lorraine Frost, Violet Mersereau, Kathryn Bryan and Etta Bryan.

"The Chocolate Soldier" Reopens Circle Theatre.

The Circle Theatre opened its season last night with "The Chocolate Soldier," produced by the Whitney Opera Company under the auspices of the Shuberts. It is the intention of the management to present each week a different attraction that has been played by the same company in a downtown theatre. The interior of the theatre has been redecorated.

Adele Ritchie's Debts Wiped Out.

Judge Holt granted yesterday to Adele Ritchie, actress, residing at Pelham, a discharge in bankruptcy. Her liabilities were $15,249 and she had no assets.

PLEADS GUILTY OF SMUGGLING.

Candy Manufacturer Morgenthau to Be Sentenced To-day.

Mengo L. Morgenthau, the candy manufacturer who was arrested a fortnight ago on his arrival from Europe for failure to declare gowns, jewels and other dutiable merchandise, the whole valued at $17,000, pleaded guilty yesterday before Judge Hand in the United States Circuit Court. His counsel, W. Wickham Smith, asked for lenity, saying that his client was a man of high social and commercial standing and ought not to be sent to prison for doing what many tourists had been doing and were still doing without being caught.

Morgenthau's counsel submitted a large number of letters attesting to the defendant's good character. Judge Hand took the letters and allowed Morgenthau to withdraw his plea of guilty until to-morrow, when the sentence will be announced.

The Seagoers.

Among those who will sail to-day on the steamship Nieuw Amsterdam, for Rotterdam, will be:

Mr. and Mrs. Paul Barnes, Patrick Cudahy, Miss Cudahy, Mrs. E. C. Dent, the Misses Dent, Mr. and Mrs. John B. McLaughlin, Mr. and Mrs. R. L. Montgomery, the Misses Montgomery, Mrs. C. W. Pendleton, Mr. and Mrs. C. A. Schenck, Mr. and Mrs. Allan T. White and Dr. and Mrs. J. Bidmead Wright.

On board the Kaiser Wilhelm II., for Bremen, will be:

Charles Auerbach, Dr. and Mrs. John Jartel, Mr. and Mrs. George M. Bennett, William J. Buttfield, Count von Courten, Dr. Isaac E. Emerson, H. L. Kingsland, Mr. and Mrs. William Southworth and Mr. and Mrs. F. T. P. Waterhouse.

Among those who arrived here on the steamship Prinz Friedrich Wilhelm from Bremen, were:

Baron Curt von Reibnitz, attaché of the German Embassy at Washington, Mme. Paroli of the Metropolitan Opera Company and Col. William Brooke Rawle.

On board the Lapland, from Antwerp: Mr. and Mrs. Bellamy Storer, W. C. Noyes, A. J. Montague and Henry D. Clayton.

The Minneapolis, from London, brought: Justice Brown, W. E. Bartlett, F. D. Earle, A. C. Morton, M. P. Tracy Robinson and the Rev. Thomas R. Slicer.

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B. Sisters. If the patrons of your beauty parlors object to shampoos made from soap on account of the great danger of the soap alkali ruining the lustre of the hair, try a shampoo made by dissolving a teaspoonful of cantharos in a cup of hot water, and after shampooing, rinse the hair as usual. Cantharos makes the most satisfactory shampoo imaginable and leaves no bad effects. It lathers splendidly and is the best and most thorough scalp cleanser I have ever seen. It relieves scalp irritation and leaves the hair bright, soft, fluffy and easy to do up. This shampoo dries very quickly, is entirely beneficial and will not cause faded, streaky or discolored hair as soap and most shampoos are likely to do.

"Weak Eyes" Wearing glasses is not likely to help your weak, dull, inflamed eyes. What you need is a good strengthening eye tonic. The next time you go to a drug store get an ounce of eyebro and dissolve it in a pint of water. Drop a few drops of this in each eye occasionally and you will be surprised how soon it will give you relief. It will not smart or burn the eyes and is a perfectly reliable tonic for any one to use who has eye troubles. It is splendid for treating sleepy, expressionless eyes or granulated lids. It makes the eyes bright, strong and sparkling.

R. K. I would advise you to seek health first, before beauty. You say you are not sick, but that you feel tired always, look sallow and have pimples and eruptions. Try this home-made blood purifier and system tonic: Get from your druggist one ounce of sardene, dissolve it in one-half pint of alcohol and one-half cup of sugar, then add enough hot water to make a full quart. Take a tablespoonful before each meal. This remedy should tone up your system and build up your strength, it aids digestion, arouses a torpid liver and purifies the blood. When your blood is pure, your sallowness and pimples will disappear and you will have more strength and energy.

Grace. No, I know it doesn't add to your peace of mind when you are conscious that you are getting so fat that your dress is continually gaping in the back and you fear the constant strain will prove too much for the buttons. If you want to cut down your flesh without starving yourself or without tiring and futile exercise, go to your druggist and get four ounces of parnotis. Dissolve it in two pints of warm water. Take a tablespoonful before each meal. Your double chin and shortness of breath will soon disappear, for I know several cases where parnotis took off superfluous fat at the rate of several pounds a week.

G. I. A. A simple and reliable home treatment for removing superfluous hairs from the face and forearms is to mix a little delatone with enough water to make a paste, then smear this paste over the skin where the hairs grow, leave it on for a few minutes, then wipe off and wash the skin with warm water. Delatone is the only thing I know that will kill the hair roots forever without injuring the skin. It is expensive, as druggists never sell it for less than a dollar an ounce. Sometimes the hairs do return, but they are light and straggly, scarcely discernible. After a second or third application, they go for good.

Jessie P. If Some sage dressings are beneficial to the scalp, but I never recommend them on account of the danger of staining or discoloring the hair. If you want a good, dependable remedy for dandruff, itching scalp and falling hair, try an ounce of cantharos dissolved in one-half pint each of alcohol and water. This will put your hair and scalp in a healthy condition. Apply the tonic twice a week, rubbing it gently into the hair roots. It is free from oil and makes a fine dressing for the hair. I know many who were troubled with "hopeless" cases of dandruff and falling hair that found this an ideal tonic.

Madge. For your hollow cheeks and wrinkled face I recommend frequent application of a good greaseless complexion cream, also brisk massaging. By stirring together one ounce amozoin, two teaspoonfuls glycerine and one-half pint cold water, allowing to stand over night, you will have an extra good complexion cream. Use this also for massaging. It will clear up your skin fine, removing all dirt from the pores, and soon you will find your complexion smooth, plump, fresh-looking and unwrinkled. This is an excellent cream for treating blackheads, freckles and roughness of the skin and will rid your face of those very large pores.

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