

THE STAGE THEATRICAL DIRECTORY.

ACADEMY OF MUSIC, 14th st. and Irving Place—2-3:35—Mie Madras. ALHAMBRA, 126th st. and 7th ave.—2-5—Vaudeville. ASTOR, Broadway and 40th st.—2:15-8:15—Paid in Full.

"POLLY" AND "THE THIEF" TO CLOSE NEXT SATURDAY NIGHT.

Although several musical novelties are announced, the present theatrical season is practically at an end. The long run of "The Thief" will terminate Saturday night, and the same night will see the final performance of Miss Taliferro as Polly. Miss Schell is still at the Academy of Music, and those who have not seen her delightful performance in "The Meddler" should take advantage of her engagement at the 14th street playhouse.

ZULOAGA PROMINENT Spanish Painter's Works Capture of National Society Salon.

Paris, April 17. The salon of the National Society of Fine Arts contains fewer works this year—2499, as compared with 2542 in 1907—and of the five hundred artists who exhibit there are forty Americans. The average excellence is distinctly higher than was the case a year ago. There is wider scope of individuality and increasing independence, the trend of aspiration seems less constrained and the tendency of the artists to collect in special groups or "coteries" has disappeared. The competition of younger men has stimulated venerable palettes toward modernity, actuality and better work. There are about a dozen works of great interest, the descriptions of which will convey a truthful notion of the whole.



AUDREY MAPLE. Acting in "The Love Waltz" at the Fifth Avenue Theatre.

Empire Theatre until the June roses are in bloom they are worthy of a visit.

Oiga Netherole comes to the Grand Opera House for a week, beginning to-morrow night. "Sapho" will be the bill Monday, Friday and Saturday nights and Wednesday matinee. Tuesday and Wednesday nights and Saturday afternoon "Carmen" will be presented, and on Thursday night Miss Netherole will act Mrs. Tanqueray.

"The Witching Hour" is still visible at the Hackett.

It is announced that Mr. Skinner may be seen in "The Honor of the Family" at the Hudson, until the middle of June. There are two afternoon performances every week.

"The Girl Behind the Counter" thrives in summer as well as in winter. The soda fountain scene in that mythical piece is particularly inviting these May nights.

"The Yankee Prince" has come to stay. No more need be said. For the rest of the summer he will occupy the stage of the Knickerbocker.

Miss Taliferro will close her long and successful engagement in "Polly of the Circus" at the Liberty, next Saturday night.

Miss Spooner and her company have had a measure of success in a new play called "The Governor and the Boss," and it is announced that it will be the bill this week.

Only eight more performances of "The Thief" will be given during the present season.

"The Flower of the Hecate" is still blooming at the Majestic Theatre.

"The Merry Widow" has captured the first days of May, as she did those of early winter. This is the second week of the engagement at the



CHARLOTTE WALKER. Acting in "The Warrens of Virginia" at the Stuyvesant.

Lytic Theatre of Mr. Walter's play, "The Wolf." There will be afternoon performances twice a week.

Round" is the attraction. That piece is already an established success.

At the New Circle Theatre "The Merry-Go-Mile. Genee will terminate her long engagement



SCENE AT BUFFALO BILL'S SHOW, AT MADISON SQUARE GARDEN.



RUTH MAYCLIFFE. One of the Girls in "Girls" at Daly's.

at the New York Theatre in two weeks. The little dancer will return to this country next season.

When it is recorded that the "Girls" are still visible at Daly's, that announcement should be sufficient. They are on exhibition two afternoons of each week, as well as every night.

Mr. Kennedy's drama of "The Servant in the House" still occupies the stage of the Savoy.

"The Warrens of Virginia" will be acted on the stage of the Stuyvesant Theatre for the remainder of its season, beginning to-morrow night.

"A Knight for a Day" is enjoying a prosperous run at Wallack's.

Mr. Weber and his associates will go to Chicago in two weeks. There is no merrier entertainment in town than the burlesque of "The Merry Widow."

LUNA PARK OPENS MAY 16.

Mr. Thompson to Present There a Novel Array of Amusements.

Luna Park at Coney Island will be thrown open for the summer on May 16. Frederic Thompson said yesterday that he had spent nearly a quarter of a million in novelties for the amusement of the summer crowds. The work of constructing the numerous entertainments was completed yesterday. "It's the best I know how to build," said Mr. Thompson. "Grown-ups are nothing more than a lot of boys, and I have worked all winter and all the spring to make an amusement park where people could forget the worries of everyday and revel in innocent pastimes. I know that Luna Park this year is the best Luna Park I have ever had. I guess everybody knows that Luna Park for the last five years has been the cream, the heart and the life of Coney Island, and if it has been that in the past it is going to be that this season." There are to be ten novelties in Luna this season.

VARIETY THEATRES

Eddie Fox, long and favorably known for his merriment in musical comedies, will try the vaudeville stage for a definite period. Mr. Williams has engaged him to appear at the Alhambra Theatre this week. W. L. Abington and Biju Fernandez de la Scola Skelton and other pleasing performers will be in the bill.

Yorke and Adams will begin a week's engagement at the Colonial to-morrow afternoon. Flavia Arcazo, Pat Rooney and Marion Bent will assist in the performance, and there will be two performances daily.

Pat White's Gaiety Girls will be the source of amusement this week at the Dewey Theatre.

A lifelike figure of Cardinal McCloskey is on exhibition at the Eden Musee.

"The Love Waltz" leads the bill at the Fifth Avenue Theatre this week, and the Four Mottos will assist in the amusement.

Eva Tanguay will be the chief performer at the Fifty-eighth Street Theatre. Dan Burke and the Colonial Septet are in the bill.

Felix and Claire, Wilfred Clarke, Elsie Farr, Shean and Warren and Louise Randolph will be at the One Hundred and Twenty-fifth Street Theatre for a week, beginning to-morrow afternoon.

At Tony Pastor's Theatre this week the chief performers will be the Yorke Comedy Four, Smith and Baker, Adams and Mack and Libby Blondell.

son, and the changes necessary to provide proper space for them have brought about a revolution in the appearance of that park. On the site of the old "Trip to the Moon" "The Merrimack and the Monitor" a costly cyclorama production has been erected. Here the memorable sea fight at Hampton Roads will be depicted in realistic fashion. Adjoining will be found a curious illusion called "The Human Laundry." There will also be found "The Burning of the Prairie Belle." Life on the Mississippi during the ante-bellum days forms the background of this show, and spectators will see negroes at work in the fields of cotton, will hear them singing plantation songs, will get a glimpse of the broad river, will witness the famous race between the great Mississippi steamers, the Robert E. Lee and the Natchez, and, lastly, the spectacular burning of the Prairie Belle.

STEEPLECHASE PARK TO OPEN.

George C. Tilou will throw open Steeplechase Park to-day for public inspection. The final opening of all the amusements in the park will be announced later. The ballroom and the new Bowery section are finished. It is said the ballroom will accommodate two thousand persons. A new steeplechase band will greet the curious to-day.

AT THE HIPPODROME.

Omni, the Hindu mystery, has aroused renewed interest in the novelty circus at the Hippodrome. His performance does not detract from the beautiful spectacles of "The Battle of Port Arthur" and "The Four Seasons." There are two performances daily.

BUFFALO BILL'S SHOW.

There are only two more weeks of Colonel Cody's engagement at Madison Square Garden. His exhibition is of special interest this year, and some of its features are instructive. The novelties that have been introduced give variety to the amusement. There are two performances every day.

THEATRICAL ART SHOW

Interesting Objects of the Drama on View in Paris.

Paris, April 17. The exhibition of theatrical art which was opened yesterday by President Fallières will remain on view until October, and Americans passing through Paris during the tourist season will find it well worth a visit. The exposition occupies the ground floor of the Marsan wing of the Louvre Palace, facing the Rue de Rivoli. It was organized by M. Georges Berger, deputy, who was aided by M. Jules Cambon, administrator of the Comédie Française, and by the managers of the Opéra and the subsidized theatres. The Théâtre Français has loaned its rare collection of costumes and stage accessories and decorations, including the famous armchair in which Molière played the part of Argan in "Le Malade Imaginaire" on February 17, 1673, the same day that he died.

There is also Molière's watch, model scenes in pastedboard showing the positions of the actors and actresses in plays produced in the eighteenth century, and innumerable manuscripts with original stage directions. The costumes, swords, helmets and gloves worn by Talma attract attention. One finds here the principal costumes worn by Rachel, playing the suit of armor in which she played Jeanne d'Arc. Fans that belonged to Rachel, Mlle. Mors and Mlle. Georges, slips of Fanny Elssler and castagnettes of Taglioni evoke faded reminiscences. There are hundreds of puppets in costumes which served as models for the classic repertoires from the seventeenth to the twentieth century. M. Jules Cambon lends his collection of theatrical masks, which is reputed to be the most complete in Europe. Some of these masks date back to ancient Greece. There are specimens of "tesseres," made of horn, metal or glass, which served as entrance tickets to the antique arenas and open air theatres at Athens and Corinth. Seldom has so complete a collection of opera glasses been seen. Among these one finds the fans of the time of Louis XV, pierced in the center with a sort of spyglass. The beautiful gold enameled opera glass of the Empress Josephine is of one barrel and bottle shaped.

Portraits and busts form a highly interesting section of the exhibition. We find a fine portrait, attributed to Mignard, of the beautiful Mlle. Champmeslé, famous not only as an actress of great talent but also because of her liaison with Racine. Among other portraits are those of the tragedian Dominique (1640-'88), of Adrienne Lecouvreur, the brilliant and fascinating actress of the Société of the Comédie Française, who shared the house and home of Maurice de Saxe and sold her diamonds, equestrian and silver plate to supply her lover with funds to enable him to conquer the throne of Conland, and whose romantic career furnished subjects for the well known dramas by Scribe and Legouvé. One sees here a fine portrait by an unknown painter of Armande Béjart (1642-1706), the actress who played the leading parts in Molière's plays and whom Molière married in 1662.

There are several portraits of Molière, Voltaire, La Fontaine, Corneille and Racine, of Mlle. Ducloux (1668-1748) by Largillière, of the tragedienne Mlle (1726-1802), of the beautiful Grassini (1775-1850), painted by Mme. Vigée-Lebrun; of Mme. Colbran-Rossini (1785-1845), of Dejazet, Malbran, Garrick, Mlle. Rancourt and Mlle. Sophie Arnould, whose son became a colonel of engineers and was killed at the battle of Waxman, where he led his regiment in a superb charge. The collection of pastels and miniatures includes portraits of Grétry, Clémence, Frédéric Lemaître, Samson, Taglioni, Giulia Grisi, Tamburini, Rubini and Mario. There is a fine portrait of Berlioz by Gustave Courbet. A picture which attracts attention represents Horace Schneider in his dressing room during an entrance of "La Grande Duchesse," surrounded by a group of sympathetic admirers, including several prominent personages of the second empire. This work is painted by Mornin, and is loaned by M. Ludovic Halévy.

The collection of M. Jules Cambon comprises some five hundred articles. One finds here most interesting Greek and Roman bas-reliefs. One of these represents Judges in the arena watching a combat between a panther and a lion. Another depicts an actor playing a lute, to the music of which half a dozen dogs are dancing. A vase is ornamented with sketches of a young girl taking dancing lessons during the Byzantine period. There is a bronze statuette of an actor ridiculing Socrates with a cup of hemlock. There are bronze statues of two cocks fighting and of an actor in a citharone reciting a prologue.

Two sepia drawings, admirably executed, one by O'Connell and the other by Lionnet, represent Rachel and Déjazet on their deathbeds. The section devoted to scenery and maquettes contains the scenery and stage mountings of the miniature theatre executed by Servandoni, by order of Cardinal Fleury, to amuse Louis XV when a child. There are also the maquettes of the leading plays given at the Théâtre Français and the Odéon.

ELECTRICAL OPERA

"Faust" To Be Pictured in "The Hereafter" in Dreamland.

The call to Coney Island has taken thousands to its Bowery, its board walks and Surf avenue already, but the big features prepared by the showmen will not be unveiled until Dreamland, Luna Park and Steeplechase Park set three million lights ablaze in the middle of this month.

The pantomime "Faust" will be a prelude to the latest spectacle, "The Hereafter," which William A. Ellis is preparing to produce as "Mind of the World" production in Dreamland on May 25. "The Hereafter" will be enacted by scores of men and women, and the spectators will have viewed the pantomime "Faust" in twenty-three minutes from the time the curtain is raised on the stage.

To produce the spectacle with its operatic details it is impossible to shift the scenes, and every stage action will be operated by electricity. Willie Dr. Faust is pondering in his laboratory Mephistopheles is muffled out of the blazing lights in the fireplace. He agrees to give youth, wealth and beauty to Faust in return for his soul, and the contract is signed. The laboratory changes into a church. In front of it is a fountain, where Youth and Beauty appear in numbers. Faust, accompanied by Mephistopheles, sees by a flash of lightning the pure and innocent Marguerite at prayer.

The picture showing the meeting of Marguerite and Faust changes again. Faust with a blood stained dagger poised over the heart of Valentine.

To portray this scene with its changes makes necessary the use of a score of dynamo which operate the system of stage settings and the aid of hundreds of miniature lights so arranged that every illusion is brought out in almost Italian exactness. As the curtain is drawn Mephistopheles calls on Faust to follow him into the hereafter.

It is the third part of "The Hereafter" which Mr. Ellis has elected to make a most stupendous stage scene. To carry the story beyond the opera hundreds of men and women are needed, while several huge black winged horses are swung in mid-air. Mephistopheles, standing on the highest peak, points to the damned who are writhing in 18700. Faust with him viewing the horrors which await him.

In this scene every effort has been made to give living pictures of all that illustrates horror and suffering. Scores of books and plates have been examined that creatures portrayed by imaginative artists and artists making the picture of the damned, turned into half cut and half man, wriggles under the hoof of a cow with three legs and half a human body. A hand with human arms carries the soul of the sinner, while the defaulter is shaped as a beast of the desert bearing a man's body as a tail. Informed dogs and misshapen cats make a weird chorus.

Between the two scenes of "The Hereafter" in "The Pit of Sin" are heard the groans of the damned. Here and there are outlined the figures of the witch, the drunkard, the wife beater and the murderer. Over this a flock of long clawed, half human bats circle.

At the height of this scene the echo of the church bells sounds Faust from his misery. Marguerite is dead. The picture of the Pit of the Lamented close. Faust and Mephistopheles dash into the chaos of punishment, and the soul of Marguerite, carried on the wings of angels, ascends to heaven.

Mr. Ellis has fifteen other attractions which will take up the west side of Dreamland. In a black and one end is Frank Street, where in the human astrich, the frog boy and other menageries formerly with the circus will be on exhibition. An amateur vaudeville theatre and an Italian marionette playhouse, where tragedies will be given in pantomime, are included in the attractions. "The Cat" or "Under the Whirlpool" will remain on the list of attractions with the other Dreamland shows.

D. L. ELMENDORF'S TOUR ABROAD.

D. L. Elmendorf, the well known lecturer and traveler, sailed last Thursday for the Continent to make an extended tour through Germany. While there he will devote much time to making photographs of the famous masterpieces in the Berlin and Dresden galleries, while some weeks will be probably spent in the picturesque Italian lake district. A trip down the Rhine will complete his collecting tour, and Mr. Elmendorf's many patrons in this city will have the opportunity of seeing the results of his artistic efforts next fall.

A REAL GRIEVANCE.

Bobby looked askance at the piece of cake given him at supper. "What is it, son?" asked his father. "Tain't fair," said Bobby, "for grapes to be my slice, cause everything looks bigger through her spectacles."—Harper's Weekly.

HIS METHOD.

Cadley—How do you manage to quote your friends such low terms for coal? Lighten—It is this way: I knock off two shillings a ton because they are friends of mine, and then I knock off two hundredweight on each ton because I'm a friend of theirs.—Tit-Bits.