"UN BALLO IN MASCHERA."

ANOTHER OLD VERDI OPERA UNEARTHED AND SUNG.

Story of the Virtuous Governor of Boston and His Secretary's Wife Warbled to the Delight of Mr. de Marchi's Admirers—Gadski Appears as Amelia.

The operatic old guard raged joyously last night. The spirit of Maurice Grau had been moved to probe the dust of the historic past and dig up therefrom another of the antique curiosities of the blood-and-bass-drum days of Verdi. The old guard was very, very happy. All thoughts of the eternal dramatic verities, beloved of Wagner and David Belasco, were banished, and the ravishing delights of the dear old tumty-tum tunes filled all generous souls with rhythmic rapture. It was a night of primeval moonshine, and no one had to think, for each and every ear was filled with those fundamental old tunes which cared naught for their words. This melodic cradle song of the past was "Un Ballo in Maschera," which is, being translated, "A Masked Ball."

Somewhere down in the secret regions of East Eighth street in the dog days of 1901 a company of Italian singers from the Little Italy of Gotham sent the music of this work hurtling into the smoke-tainted crannies of neighboring beer stubes. But the mad world went wagging on its way and the newspapers noted not the felicitous event. It was on Dec. 11, 1889, that this opera was put first upon the stage of the Metropolitan Opera House with Lilli Lehmann as the virtuous *Amelia* and Julius Perotti as the still more virtuous *Richard*, Governor of Boston. Theodore Reichmann, of *Amfortas* memories, was the *Renato*, and Sonntag-Uhl, sad and solemn on all occasions, was especially so on this one, when she enacted the sorceress. Anton Seidl, whose reverence for the genius of Verdi was proverbial, conducted the performance.

Last night's was the first Italian presentation of "Un Ballo in Maschera" at the Metropolitan and it was hailed with gleeful bravos from the throbbing enthusiasts who habitually bedew the brass rail behind the orchestra with the sweat of their clashing palms when de Marchi shouts. It was a grand occasion for de Marchi, anyhow, for as *Riccardo* he had ample opportunity to permeate the atmosphere with top notes and in dying to incarnadine the multitudinous suburbs of Naples.

Of course the well-informed reader knows that the action of this extraordinary vagary of genius used to take place in Boston. It did not do so originally, but it was obliged to emigrate for political reasons. When the opera was first made known the tenor was a king, but the sight of his death in the last act after the successful plottings of a band of conspirators with fearful names, was too much for European sensibilities. Successful regicide was too suggestive. The plot was disguised by changing the names of the characters and shipping the action to the city lying round about the frog pond. No European monarch objected to the well-regulated slaughter of a frilled Governor of Boston by a conspirator who for purely personal reasons had joined the band of political desperadoes led by those hardened villains *Samuel* and *Tom*.

Of course it rather grated on the nerves of the Bostonians, especially as the action of the play pictured them as having a grand masquerade ball in the period of the Puritans, a piece of anachronism which no one of their school of novelists from William D. Howells to Robert Grant could ever have conceived. But the Bostonians (except those governed by Henry Clay Barnabee) do not count in opera.

This same opera also shocked the exquisite taste of Mario, who could not be induced to appear on the stage in the Puritan costume. For him the scene was changed to Naples, and there it was laid last night, in order, perhaps, that Fritzi Scheff might show her—no matter. It makes no difference where such a story is enacted. It is amusing anywhere, even though it contains a sorceress, a love potion intended to work backward and cure a man of love, a jealous husband, a faithful wife and an American Colonial Governor who sends an Ambassador to England. Why, Jean de Reszke and Lassalle sang in this triumph of art at Covent Garden in 1888.

For the historically disposed it may be recorded that the opera belongs to the "Trovatore" period of Verdi's development, but has no such moments of inspiration as the "Miserere." Perhaps its most striking element is the light, facile and brilliant music of *Oscar*, the page. Verdi was plainly awakening to the value of what in opera corresponds to the comic relief in the drama, and his *Oscar* is at least a third cousin to young *Urbain* in Mr. Meyerbeer's "Les Huguenots."

Mme. Scheff, who was the representative of the page last night, looked light, facile and brilliant—except in the padded football trousers she wore in the first scene—but she did not sing that way. She had troubles of her own and Verdi's with the music, and her attempts at dazzling cascades of notes reminded experienced travellers of the Katerskill Falls. However, Mme. Scheff was not the prima donna last evening. Mmes. Gadski and Homer also sang.

The former impersonated the good *Amelia*, lonely type of the virtuous wife in opera. The role is not one of the kind to which this soprano has been accustomed, and, furthermore, she sang it for the first time last evening. She was uncertain at times and consequently sang out of tune in some places, and again in others failed to give phrases the proper accentuation. These errors were plainly the result of unfamiliarity with the score. In the latter part of the duo of the second act, however, she warmed to the situation and sang much better than she had up to that time. In time *Amelia* may become one of Mme. Gadski's good parts.

The singer of *Ulrica* ought to have a big, profound contralto voice, capable of evoking from the tombs a doleful sound. Mme. Homer saw her duty and she did it as well as she could, but somehow she was not terrifying enough to divert attention from the performing alligator which the scenic artist had thoughtfully depicted as doing a song and dance on the ceiling of the witch's hut. Mr. de Marchi wore his *Ernani* beard and his *Rhadames* voice. He was a companionable and cheery King or Count or Governor or whatever it was that he was trying to be and he sang his part of the love duet very vigorously into the back of *Amelia's* neck. The unsophisticated exiles from Naples and Milan, standing behind the orchestra rail, bestowed many bravi on him.

Mr. Campanari was the hasty and misguided *Renato*. He was dark and lowering, and so was his voice. He stabbed *Riccardo* with deadly effect just as Mme. Scheff executed her first air. Messrs. de Reszke and Journet were the dread conspirators. They conspired craftily in deep bass tones throughout the opera, and after Campanari had slain De Marchi they doubtless went to their dressing rooms and conspired some more. They would have done just as much damage there.

The management considerately provided a beautiful new moonlight gallows scene for the second act and for the hut of *Ulrica* another of those leaky houses which let in rain or moonlight equally well. Moonlight, of course, is generally employed because it looks better. Both *Ulrica* and *Hunding* in "Die Walküre" are related to the Arkansaw traveller, who never mended his roof. The chorus last night sang tolerably and the orchestra played well, except when the English horn had an attack of colic and made what Samuel Bernard calls "a sour note." The bass drummer did nobly. Mr. Mancinelli conducted with a subdued air, but kept things together with his customary skill.

Erie.

As a route to Buffalo and Niagara Falls the Erie presents unusual attractions in roadbed, equipment and scenery. Fare only $4. Cafe smoking cars, in which meals are served in a style to suit the most fastidious.—*Adv.*

NOT THE RECORDER, OF COURSE.

The Stanton in the Bennett Conspiracy is a Very Different Person.

In a paragraph in THE SUN yesterday morning telling of the appearance of Laura Biggar and Dr. C. C. Hendrick in a vaudeville performance the mistake was made of referring to Recorder Stanton of Hoboken as one of the two men convicted in the Bennett conspiracy trial at Freehold, N. J., and as being in jail.

Of course the prisoner in the case is Justice of the Peace Stanton of Hoboken, and not Recorder Stanton.

Recorder E. R. Stanton is a well-known and most estimable citizen of Hoboken, and has been Judge of the local court of that city for many years. He is not related to and does not know Justice of the Peace Samuel Stanton, who is now in the Freehold jail.

HERR BONN SAYS FAREWELL.

Cheers and Wreaths and Crowded Houses Greet the Popular German Actor.

Ferdinand Bonn, the popular German actor, closed a very successful season of two months at the Irving Place Theatre last night. He appeared as *Conrad Bols* in Freytag's "Die Journalisten." The house was packed. It was sold out two weeks ago. At the matinée, Herr Bonn had played *Petruchio* in "The Taming of the Shrew" before a large holiday audience, though his performance last night showed no abatement of his accustomed virility.

One regrets that this versatile and unquestionably gifted man had not during his youthful, formative years submitted to severer discipline. Under a stern stage direction his forces would not have been scattered and his too great ambitions curbed. He has moments when you exclaim: "What a remarkable actor!" But they are rare.

A character actor of strength he undoubtedly is. His Shakespearean rôles with the exception of *Petruchio* and the *Fool* in "Lear" are hardly to be ranked with his portrayals of parts that only demand broad, rapid and vigorous touches. His *Hamlet* was theatric, his *Shylock* conventionalized; but in the "Farewell to the Regiment," in "The Great Light" and kindred characters, Herr Bonn accomplished admirable work. There was at least one scene in each play of the many he has appeared in which he made a striking effect, from "Faust" to his own very sentimental "Pastor's Son."

His reception on this occasion was a hearty one and he was compelled to make an appropriate speech of thanks. There were wreaths and enthusiasm. Director Conried was cheered.

THEATRES IN A HOLIDAY WEEK.

Several New Attractions and All the Old Ones Are Doing Well.

Weber & Fields are going to put on a new burlesque. It is called "The Big Little Princess" and, as its name implies, it is a travesty on "The Little Princess." Fay Templeton and Peter Dailey will play the principal rôles. Weber & Fields will not give their usual matinée to-day as the stage is needed for rehearsals of the new piece, which is to be produced on Thursday night.

"Resurrection" will stay at the Victoria Theatre indefinitely. Mrs. Fiske ends her long stay at the Manhattan Theatre this week in "Mary of Magdala." Her success in this drama has been remarkable. Amelia Bingham and her company are in their third week at the Princess in "The Frisky Mrs. Johnson."

The Majestic will need no other attraction this season with "The Wizard of Oz." The Academy of Music is a big house, yet its capacity is often tested by "Florodora." That musical play seems to have lost none of its popularity. "The Jewel of Asia" is in for a long run at the Criterion. Its chief funmakers are James T. Powers and Blanche Ring. Marie Cahill, as a star in "Nancy Brown," bids fair to shine a long time at the Bijou.

Clara Bloodgood in "The Girl with the Green Eyes" will have her seventy-fifth performance to-morrow night at the Savoy. There will be souvenirs. E. H. Sothern is doing well at the Garden Theatre with "If I Were King." This play is still one of his greatest successes.

The Empire theatre company are well cast in "The Unforeseen" and they give an interesting performance of an interesting play. Annie Russell in "Mice and Men" crowds the Garrick. Augustus Thomas's comedy "The Earl of Pawtucket" stays at the Madison Square until March 14. A few weeks later this play will resume its run at the Manhattan Theatre.

DeWolf Hopper in "Mr. Pickwick" is drawing big houses. Several members of his company will be stars themselves next season. "The Billionaire" is in its third month at Daly's. The standing room sign is often displayed in front of the Knickerbocker where "Mr. Blue Beard" is on view. So many people have seen "A Chinese Honeymoon" at the Casino this season that one would think the audiences would be slim. It is just the opposite. "The Silver Slipper" has only three weeks longer to stay at the Broadway. March 2 will be the 150th performance and a souvenir night.

Julia Marlowe is at the Harlem Opera House this week in "The Cavalier." "The Little Princess" will continue to receive her friends at the Savoy in the afternoons of this week. "The Sultan of Sulu," to his great profit, keeps on having trouble with his many wives at Wallack's. Blanche Bates and "The Darling of the Gods" have proved one of the strongest drawing cards of the season at the Belasco. Weber & Fields's funny burlesque, "Fiddle-Dee-Dee," is the attraction at the Grand Opera House.

There are two shows in town this week headed by colored folks. Williams & Walker and their company remain at the New York and "The Smart Set" is at the Fourteenth Street. The West End has a strong attraction in "A Modern Magdalen." This production is the same as that Amelia Bingham made at the Bijou theatre last season. The farce, "A Bunch of Keys," has not outlived its usefulness. It is making the patrons of the Murray Hill laugh this week. The American has "The Penitent," the new Star "The Night Before Christmas," the Metropolis "Foxy Grandpa" and the Third Avenue "Suwanee River."

Turning the Circle into a vaudeville house has been a big success and Manager Percy Williams has a good show. Tony Pastor's continuous performance contains only the best features in the vaudeville line. Matthews and Harris head the bill at Hurtig & Seamon's. Keith's bill contains the names of many top liners. De Kolta, the magician, has many new tricks and illusions to show at the Eden Musée. Huber's Museum has an excellent troupe of Japanese acrobats. The Lowery burlesquers are at the Dewey.

George H. Broadhurst's comedy "Why Smith Left Home" was produced at Proctor's Fifth Avenue Theatre yesterday afternoon. Minnie Seligman and William Bramwell interpreted the leading parts. The Twenty-third Street house has good vaudeville and an amusing sketch in "A Quiet Evening at Home." Johnstone Bennett plays in this. "Hearts are Trumps," a melodrama, is the week's offering at 125th street. At the Fifty-eighth Street house a departure was made from the regular stock company offering to a week of vaudeville. Florence Burns heads the bill.

Gustave von Seyffertitz, the leading comedian of the Irving Place Theatre, makes his reappearance to-night in the farce comedy, "Die Dragoner."

Edna Wallace Hopper Ill on the Stage.

Edna Wallace Hopper fainted on the stage of the Broadway Theatre in the second act of "The Silver Slipper" at yesterday's matinée. When half through singing "The Girl You Love" she collapsed. She was carried off the stage and soon revived in the wings. The play went on and last night Miss Hopper acted as usual.

HARD CIDER A STATE'S CURSE.

BIBLE AGENT SAYS IT IS RUINING CONNECTICUT'S MEN.

The Rev. Dr. W. L. Hutchins Says It Is the Cause of Gross Immorality in the Small Towns of the State—Some of the Things He Sees in the Hamlets He Visits.

NEW HAVEN, Feb. 23.—"I have three sons," said the Rev. Dr. H. L. Hutchins, formerly pastor of Taylor Congregational Church of this city, but now the agent for the Connecticut Bible Society, "and if I were given my choice of sending them to live with some of the poor whites in some of the inland towns of this State or sending them into the slums of New York to live I would choose the slums."

Dr. Hutchins made this statement to-day before the ministers of this city who belong to the Federation of Local Pastors. His subject was, "The Religious Conditions in Connecticut." He goes into every town in the State during the year, and to the New Haven clergymen to-day he told about the wretched degeneracy of many of the residents of some of the smaller places in Connecticut. He startled his clerical audience.

Dr. Hutchins said that not very far from the outskirts of New Haven there was a condition of social life that would astonish his hearers and that bordered very closely on polygamy. He explained that this condition was due in a large measure to the thinly settled condition of some of the country towns and the custom among the inhabitants of intermarrying. Dr. Hutchins declared that the old New England blood, that was once the pride of the people of this part of the world, was rapidly becoming an obsolete quantity in these hamlets of Connecticut.

One of the towns of the State that he pointed to as being especially prominent for viciousness and absolute indifference to religion was Ashford, where, he said, there are 197 families, 36 per cent. of which do not attend any church, where all the stores are open on Sunday, where the people work on Sunday as they do any other day in the week and where the greatest curse of the people, as well as in other small villages, was hard cider. The one ambition of the young men of the town, he said, was to belong to the band that furnishes the music for the Saturday night dances. He said that only six families of the place were of the good old American stock.

The Bible agent was of the opinion that gross immorality was to be found in some of these spots. He said that in one place he found eight men living with their housekeepers. Over near the Rhode Island line Dr. Hutchins found a man living with two women, who was playing a game of hide and seek with the authorities of Connecticut and Rhode Island. When the Rhode Island officials got after him for his misconduct he shipped the two women friends over into Connecticut and when Connecticut made a move to prosecute him he just stepped over into Rhode Island with the women. He added:

"There is more imbecility and murder in those small places than in the larger towns in the State and the greatest curse of Connecticut to-day is hard cider."

In one house Dr. Hutchins found twenty-one persons living in five rooms, including the aged parents, a married son and two married daughters, with their children. There were two boarders in the family. He described the conditions of some of the residents in the northwestern part of the State as poor mountain whites. One of their vicious habits was opium eating.

One town he visited had four churches, three of which, he said, were dead and the fourth was in charge of a discouraged minister.

"In the town of Salisbury," continued the Bible agent, "there are twenty-five of these wretched families of the degenerate type."

In his opinion lack of educational facilities is in a measure responsible for these deplorable conditions. He said that the schoolteachers in those neglected communities received a little better than starvation wages. One young woman teacher he knew of received $5 a week salary and had to pay $4 for board.

FINE RUMPUS IN VAUDEVILLE.

Managers' Association Split by Charges and Counter-Charges of Wrong Doing.

Percy G. Williams, who is the lessee of the Circle Theatre in Manhattan and the Orpheum in Brooklyn and is also the treasurer of the Association of Vaudeville Managers, announced last night that he had begun a fight in the association for what he considers his rights and that as a result there would be a vaudeville war which would leave the White Rats' strike miles behind the record. The trouble began when Williams took the Circle Theatre.

Williams and E. F. Albee, the New York representative of B. F. Keith, are the principal local members of the Vaudeville Managers' Association. Albee is chairman of the Eastern board of managers. On Saturday he received from Mr. Keith a complaint that Williams in January leased the Circle Theatre with the intention of making it a vaudeville house and that Williams had no right to invade Manhattan in that way. Keith asked for an investigation.

As soon as Williams received a copy of the complaint he filed with Albee a counter-complaint against Keith, alleging that Keith had commissioned Albee and others to book vaudeville shows for the Empire Theatre of Hoboken and for the Farm Theatre of Portland, which do not belong to the association. He also complained that Keith had hired the Fadette Woman's Orchestra of Boston and then had farmed the orchestra out to other members of the association at a profit to himself. Williams further complains that Albee has not called weekly meetings of the Eastern board, as the constitution requires, and "that he has allowed said association to degenerate into an office for the use of certain agents who were willing to divide commissions with managers."

"I am not going to get out of the association," said Williams last night. "I am going to stay in it and fight. These people think they can run the whole show, but I'll prove that they can't."

STOLEN THEATRE TICKETS.

Mails Robbed and the Speculators Are Handy as Fences.

Post Office inspectors are trying to find the person who stole ten theatre tickets from the mails a few days ago. The tickets were sent from Wallack's Theatre and addressed to a woman in New Jersey. They did not reach her and she notified Manager Burnham of the theatre. He had the numbers of the tickets and they were for the matinée yesterday of "The Sultan of Sulu."

Three of the stolen tickets were presented and their holders were questioned. They pointed out a speculator in front of the theatre as the man they had bought the tickets from. Manager Burnham talked to the speculator and told him the tickets had been stolen from the mails. The speculator got frightened and promptly turned over the other seven missing tickets. The speculator said he had bought all the tickets from a boy.

The Post Office inspectors have tracked the tickets as far as Station E in West Thirty-second street. This is the third complaint they have had from Wallack's Theatre and other complaints have been made.

PUBLICATIONS.

The SACRAMENTO BEE says of

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REVOLT OF THE SCRUBWOMAN.

Mary of the Criterion Rebels at Being a "Shtar" and a Worker, Too.

On the night "The Jewel of Asia" opened at the Criterion Theatre, another verse was added to a song which James T. Powers sings, telling about his troubles with various persons. The new verse told about his cook, and while he sang it the cook was to walk across the stage with a scowling face. They didn't have any one to play the cook, so Mary, the sixty-two-year-old scrubwoman of the theatre, was corralled, and taught how to walk on the stage before an audience.

Mary does not have to speak a line, but she really has been the hit of the song. Since she has become an actress she has been attending to her scrubbing as before. But yesterday she hunted up Manager Hawk and protested against holding down the two jobs.

"Am I a shtar or am I a scrub lady?" she demanded with spirit.

Mr. Hawk told her he didn't object to her holding both jobs.

"But I can't do it," said Mary. "I'm scrubbin' all mornin' an' this week there is three matinées. How can I scrub an' act afternoons an' nights, too?"

Mary's anger was appeased by telling her she needn't scrub on matinée days. Manager Hawk will hire an understudy to do her scrubbing two days in the week.

CONRIED HIRES HIS ORCHESTRA.

Signs a Contract for Five Years With the Metropolitan Players.

Heinrich Conried, the new director of the Metropolitan Opera House, completed yesterday the first preparations he has made for the five years of his stay there, by signing a contract with the Metropolitan Opera House orchestra for five years.

"That is the extent of what I have done," Mr. Conried said, "and there is no truth in the rumors about my other plans published daily."

Mr. Conried has been told by the directors of the Conried Metropolitan Opera Company that he has not been selected to save money, but to give the best possible opera. So there is to be no economy at the Metropolitan next year. On the other hand, the new impresario will probably take over some of the more important contracts made by Mr. Grau with singers.

QUEER RUNAWAY TRAIN.

Why Couldn't It Stop Till It Got to East New York?

Something went wrong with the works of motor car 416 of the Kings County Elevated Railroad late on Sunday night, in consequence of which it and its train made a record run from the Brooklyn side of the Bridge to the East New York loop. Twelve minutes was the time. On its arrival at the loop, after a trip such as the eighty passengers had never experienced before, and don't want to try again, the car and its two trailers came to a standstill with a jerk like a rear-end collision.

The motor went along all right until the Myrtle avenue station was reached. It was then noticed that the air pump was out of order. No stop was made and the train swung around the City Hall turn, past the Boerum place station and up Fulton street, gathering speed with every block.

At first the passengers smiled and congratulated themselves that they were getting excellent service. At Franklin avenue a young woman jumped up and asked the pale-faced guard, who had entered the car, if they would stop at Vanderbilt avenue.

"Passed it," said the guard. "Can't stop."

At every turn the cars rocked as if in a rough sea, causing the women to cling in fright to their escorts and the men to wonder what would happen at the loop.

"Do you think we will ever be able to stop?" asked one man of the guard.

"Gosh we'll, hic, loop the loop," observed a gentleman in a corner.

But the expected didn't happen. The train was stopped at the loop, and the passengers who had been carried by their stations were sent back.

Some folks in Brooklyn yesterday were wondering if the train ran away on purpose to give the management some desired information.

PUBLICATIONS.

Soltaire

AT HOME

Mr. Willey has a direct and simple way of telling his story which places him in contrast by no means unfavorable with such authors as appear to have more vocabulary than imagination. He has told an interesting story well, and the old hermit and the little waif are distinct additions to the long list of New England characters in fiction.—Union, Manchester.

The natural beauties of the mountain land are skilfully depicted, and the word pictures, the character delineation and the progress of the plot are so artfully interwoven that the reader will be almost irresistibly tempted to finish the story at one sitting.—Monitor, Concord.

There is not an objectionable word or situation in the entire story of "Soltaire." The author completes a picture or scene in a remarkably few words, but is, nevertheless, complete and entire. —Granite Monthly, Concord.

"'Adirondack' Murray is sponsor for nothing more chaste or beautiful in phrasing or color. In fact, the romance is so weird and striking in contrast with the modern novel that the reader is carried along to the end in forgetfulness of all else."—Nashville Daily Press.

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AMUSEMENTS.

"Marie Cahill is a marvel."—James Huneker, in The Sun.

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Thurs. Evg., Feb. 26—Georg Henschel's "Requiem."
Fri. Evg., Feb. 27, at 8—LA TRAVIATA. Sembrich; Dani, Scotti, Gilibert. Conductor, Mancinelli.
Sat. A't., Feb. 28, at 2—LE PROPHETE. Schumann-Heink, Martilly; Alvarez, Ed. de Reszke, Journet. Conductor, Plon.
Sat. Evg., Feb. 28, at 7:30—Der Ring des Nibelungen. Special Prices. GOETTERDAEMMERUNG. Nordica, Reuss-Belce, Homer, Scheff, Bridewell; Burgstaller, Bispham, Blass, Muhlmann. Conductor, Hertz.
Sun. Evg., Mar. 1, at 8:30—GRAND POPULAR CONCERT. Sembrich (her last appearance this season at these concerts), Bridewell, Dani, Scotti. Entire Opera Orchestra. Conductor, Hertz.
WEBER PIANOS USED

Splendid Entertainment at PROCTOR'S To-day. 25, 50c. To-night. Res. 75c. Reserved Every Aft. & Eve.—Full Orch.
23d St. Continuous Vaudeville. Johnstone Bennett & Co., Rossow Midgets, Juggling Johnsons, Little Elsie & others.
5th Av. Why Smith Left Home. Minnie Seligman, Wm. Bramwell, Florence Reed, All Stock Favorites, Vaudeville.
58th St. The Golden Heroine FLORENCE BURNS, Midgley & Carlisle, Chas. Case, Frederick Bros. & Burns, others.
125th St. HEARTS ARE TRUMPS. Adelaide Keim, Jas. E. Wilson, All Stock Favorites, Vaudeville.
BEST STOCK COMPANIES IN AMERICA.

SPORTSMEN'S SHOW MADISON SQUARE GARDEN February 21 to March 7. 10AM to 11PM ADM. 50c. Largest Exhibit Ever Made of Launches, Marine Motor Canoes, Guides, Trappers, Indians, Canoe Tilting, Fly Casting Contests, Rifle and Revolver Contests, Sportsmen's Goods. Indian Play "HIAWATHA" 150 People.

PRINCESS THEATRE, Broadway & 29th St. Mats. Thurs. & Sat., 2:30. Evs. 8:30. AMELIA BINGHAM CLYDE FITCH'S Greatest Success. THE FRISKY MRS. JOHNSON.

MAJESTIC —GRAND— CIRCLE. Broadway & 59th St. Evenings at 8. Matinees Wed. & Sat. at 2. Wizard of Oz EVENINGS and SATURDAY MATINEE. BEST SEATS. $1.50

MADISON SQ. THEATRE, 24th St., nr. B'way. TO-DAY, Tuesday, at 3:30, LAST RECITAL Beatrice Herford IN HER ORIGINAL MONOLOGUES. USUAL MATINEE PRICES.

CIRCLE 60th & B'way Daily Mats. 2:15 Evgs. 8:15. ALL STAR Vaudeville. Jean Marcel's Bas Reliefs and Living Art Studies, Edmund Hayes & Co., Lew Sully, Florenz Troupe, Billy S. Clifford, Al Leech & 4 Rosebuds, Maude Remington and Her Picks, Wormwood's Monkeys & Dogs. Other star acts.

BROADWAY Theatre, 41st St. and Broadway. Evenings 8. Mats. Wed. & Sat., 2. MONDAY, MARCH 2, 150th Performance. SOUVENIRS. John C. Fisher's Gorgeous Production, THE SILVER SLIPPER

Manhattan Broadway and 33d Street. Ev. at 8. Last Mat. Sat., 2. LAST 6 TIMES MRS. FISKE MARY OF MAGDALA. Mch. 2, THE BISHOP'S MOVE. Sale opens Thurs.

THE DEWEY MATINEE TO-DAY. BOWERY BURLESQUERS. E. 14TH ST. "SLUMMING"—Grand Vaudeville.

HARLEM OPERA HOUSE Evgs. 8:15. Matinee Saturday, 2:15. JULIA MARLOWE IN "THE CAVALIER"

PASTOR'S 14th St. near 3d ave. CONTINUOUS. 20 & 30 CTS. LEROY & CLAYTON, HOWARD & BLAND, BONNIE THORNTON, SILVERNE & EMERIE.

AMERICAN 42D ST. AND 8TH AVE. HALL. 14th St. Theatre, near 6th av. Mats. Wed. & Sat. 2 WEEKS ONLY. The Smart Set 60 Colored Favorites.

AMUSEMENTS.

EMPIRE THEATRE. Broadway & 40th St. Evenings, 8.20. Matinee, 2.15. CHARLES FROHMAN ..... Manager. CHARLES FROHMAN'S EMPIRE THEATRE COMPANY, which includes Charles Richman & Margaret Anglin, IN ITS GREATEST TRIUMPH, Robert Marshall's Greatest Play, THE UNFORESEEN
"A great success."—Herald. "Success beyond all doubt."—Tribune.
MATINEES WEDNESDAY & SATURDAY.

GARRICK THEATRE, 35th st., near B'way. Evenings, 8:15. Matinees, 2:15. CHARLES FROHMAN ..... Manager. "Success for star and author."—Herald. CHARLES FROHMAN PRESENTS ANNIE RUSSELL in Madeleine Lucette Ryley's Play, MICE AND MEN.
"Annie Russell and 'Mice and Men' made an undeniable hit."—Sun.
MATINEES WEDNESDAY & SATURDAY.

NEW SAVOY THEATRE, 34th st. & B'way. Evenings, 8:30. Mats., 2:15. CHARLES FROHMAN ..... Manager. WEDNESDAY MAT. OMITTED THIS WEEK. 75th Time Wednesday HANDSOME SOUVENIRS. NEXT MATINEE SATURDAY. Charles Frohman Presents CLYDE FITCH'S GREATEST PLAY, THE GIRL WITH THE GREEN EYES. With CLARA BLOODGOOD. "A Popular Success."—Sun. LAST WEEK THE LITTLE PRINCESS.

DAILY MATINEES This afternoon at 2. Saturday morning, 10:30. Charles B. Dillingham's Production of Mrs. Frances Hodgson Burnett's Great Success, THE LITTLE PRINCESS. With MILLIE JAMES as SARA CREWE.

CHARLES FROHMAN'S CRITERION THEATRE. B'way & 44th St. Ev'gs, 8:15. Mats., 2:15. Wednesday Matinee omitted this week. A RADIANT SUCCESS. "IT SPARKLES."—HERALD. JAMES T. POWERS IN GEO. W. LEDERER'S New Musical Comedy Production, THE JEWEL OF ASIA.
"Well staged, acted and sung, and pleased its audience immensely."—Sun.
NEXT MATINEE SATURDAY.

GARDEN THEATRE, Madison Ave. and 27th St. CHARLES FROHMAN ..... Manager. Next Hamlet Matinee Tuesday, March 3. Annual engagement of Mr. E. H. SOTHERN. Management Daniel Frohman. EVERY EVENING, 8. Matinees Saturday, 2. If I Were King.

MADISON SQUARE THEATRE, 24th st. near B'way, at 8:15. CHARLES FROHMAN ..... Manager. Evs., 8:15. Mats. Thursday & Saturday, 2:15. "A roar of laughter."—Herald. "Only big comedy hit of the season."—Sun. Kirke La Shelle's production of The Earl of Pawtucket. By Augustus Thomas. With Elizabeth Tyree and Lawrence D'Orsay.

KNICKERBOCKER Theatre, B'way & 38th St. 8 P. M. sharp. Mat. To-morrow & Sat. Klaw & Erlanger's Colossal Production of MR. BLUE BEARD 6TH WEEK.

CARNEGIE HALL. Last Concert. Wetzler Symphony Concerts TO-NIGHT AT 8:30. H. H. WETZLER, Conductor. SOLOIST, EMIL NORDICA. Seats, 75 cts. to $1.50, at Ditson's and Box Office.

MANHATTAN THEATRE, 33d and Broadway. This Afternoon at three o'clock. Farewell Recital by the Famous Russian Pianist, HAMBOURG. Reserved Seats, 75c. to $1.50, at Box Office. KNABE PIANO USED.

ACADEMY OF MUSIC 14th St. and Irving Pl. E. G. Gilmore & Eugene Tompkins, Props. & Mgrs. John C. Fisher & Thos. W. Ryley's great revival, FLORODORA. EXCELLING ALL ITS PAST PRODUCTIONS. Prices, 25-50-75-1.00. Mats. Wed. & Sat. 2; Eves., 8:15.

WALLACK'S Broadway & 30th St. Evenings, 8:15. Mats. Wednesday & Saturday, 2:15. Henry W. Savage presents GEORGE ADE'S Witty Musical Success, SULTAN OF SULU.

DALY'S B'way & 30th ..... at 8:15. MATINEES Wed. & Sat., 2:15. THIRD MONTH. The Merry Musical Play, THE BILLIONAIRE With JEROME SYKES. DALY'S . . . SEATS NOW READY. BURTON HOLMES. Mar. 5 & 6, Portugal; Mar. 12 & 13, Denmark; Mar. 19 & 20, Sweden; Mar. 26 & 27, Norway; April 2 & 3, Norway (Midnight Sun).

WEBER & FIELDS' MUSIC HALL B'way & 29th. Mats. Tu. & Sat. NOTICE! NO MATINEE TO-DAY. THE MUSICAL ABSURDITY TWIRLY-WHIRLY and Burlesque "The Stickiness of Gelatine." Next Thursday—THE BIG LITTLE PRINCESS.

Mendelssohn Hall. Thursday Aft., Feb. 26, at 3. Song Recital Miss Colden Tracy H. Gilbert. Management HENRY WOLFSOHN. Seats, $1 to $2.00, at Ditson's, 867 Broadway.

Murray Hill Thea. Lex. av. & 42d st. Eve. prices 25c., 35c., 50c. 6th Year. H. V. Donnelly Stock Co. HOYT'S "A BUNCH