# NEXT SEASON'S PARSIFALITIS

### WHIS YEAR'S EPIDEMIC WON'T BE IN IT WITH WHAT'S COMING.

**"Parsifal" on the Midway and at the Music Halls—Richard Mansfield Might Start the Ball A-Rolling—But No Royalties Will Go Over to Bayreuth.**

We wish to make a dire prediction. Prophets are usually birds of evil, and this prophecy will be no exception to the rule. It is our belief that next season "Parsifal" will be played in ten-twenty-thirty vaudeville houses as a "turn" between the goat which spouts Shelley and the Man with the Elongated Ears. The music drama will be produced in dramatic form—more or less—and few royalties will reach Bayreuth. Furthermore, when Col. Savage says he will give "Parsifal" in a presentable setting he means it, for this manager is one who has succeeded because he has profited by his errors. Every mistake he has made has been a stepping stone to success, so it will not do to say that the Savage-Parsifal combination will be mediocre.

And then there is Manager Oscar Hammerstein! An ideal man to put on "Parsifal!" Mayhap Manager Erlanger has gone to Bayreuth to beard the lioness in her den. If he secures the exclusive rights to "Parsifal" in English, what a moral victory—barren though it will be. Moral rights, however, count so heavily in the managerial camp! Witness "Cyrano de Bergerac!" Why, they played Cyrano under circus tents, so great was the demand. And "Parsifal" as a dramatic attraction will simply down all records, thanks to Manager Conried, who has paved the way by securing for the work a colossal amount of advertising. Therefore, we predict—an easy task—an outbreak of "Parsifal" in the theatrical world that will beggar all records.

How pleasing it will be to see the Great Hall of the Grail at Montsalvat represented by a beautiful back-cloth; while in front a lot of gentlemen in tin armor will solemnly chant Zanzibar! Nor will the matter rest there. Magic lantern slides, bioscopes, Punch and Judy shows, church fairs, will all appropriate the pictorial side of the opera. "Parsifal" at St. Louis next summer in its local Midway! "Parsifal" at Coney Island next summer! Certainly. You can't stop a craze in America except by giving it its head. But all these imitators will not jar the serenity of Mr. Conried. They will in reality only serve to advertise his own superior production. Probably that is the reason he smiles complacently when every hour comes the news that another "Parsifal" scheme has unto us been born. "Parsifal" to the right of us! "Parsifal" to the left of us!

Wagner, it would appear, may furnish material for a new school of dramatists. The Brentanos announce that Louis K. Anspacher has written "a powerful tragedy in blank verse on the subject of 'Tristan and Isolde.'" Arthur Symons, the English poet and critic, has written a beautiful tragedy, well adapted to the stage. After we heard the poet read it we suggested that Julia Marlowe would be an ideal *Isolde*. But nothing was heard further from Mr. Symons. Dramatists in search of ideas will dramatize all of Wagner, working backward from Parsifal to Rienzi. The "Flying Dutchman," as a play, existed before the great composer put musical flesh on its old bones. A second rate English playwright, named Fitzball, if we are not mistaken, wrote the play.

But no matter. Wagner is the rage in America and will continue so for a decade. His poetic themes will furnish forth a regiment of dramatists in search of the novel. We shall live to see the day when "Rheingold" will be played on Third avenue, as a thrilling tank drama. Thus do the cycles spin and bring back the old in the shape of the new!

And to end with Parsifal—is not all this tremendous success enough to make the spirit of Salmi Morse return to New York and smile? Poor Morse! He was called everything on the calendar of wickedness because he wished to have the Passion Play put on here. We know now that as it is sung, "Parsifal," is not called "sacred." But wait until it is given at Deadwood Gulch. Then will it be called the "sacred vaudeville," and compete with the Sacred Killilooloo Bird. "Step up, ladies and gentlemen, and see the only living Parsifal flap his lungs; the only living Parsifal, ladies and gentlemen, captured by the great, fearless warrior Conried, from the wilds of Bayreuth, in the mysterious mountains of Bavaria! Step up lively, please! Only ten cents admission; children half price. The only living Parsifal. Step up please!"

## "SIEGFRIED" AT THE OPERA.

**"Der Ring des Nibelungen" Will Be Concluded To-night.**

The second evening of the "Ring of the Nibelung," counting "Das Rheingold" as a prelude, was observed with due decorum by a large audience at the Metropolitan Opera House last night. The presentation was the second that the drama has had in the course of Mr. Conried's first season. Many considerations might come into the ken of the anxious observer of passing musical events, but perhaps the largest significance must be found in the combination of elements brought together in the production.

The cast comprised Mr. Burgstaller as *Siegfried*, Mr. Reiss as *Mime*, Mr. Van Rooy as *Wotan*, Mr. Goritz as *Alberich*, Mr. Blass as *Fafner*, Mme. Ternina as *Brünnhilde*, Miss Walker as *Erda* and Miss Lemon as the bird. The last named singer is of local development, but all the others are products of the best Wagnerian factories in Europe. Associated with them was the conductor, Felix Motti, who conducts not by the light of inspiration, but by the card of tradition.

The scenery was all made for this season. Mr. Conried said he would provide new scenery for "Der Ring des Nibelungen" and he did it. Here the fleeting record of the passing hour might come to a fitting close, for the content of these Nibelung dramas has been exposed at some length in several Sabbath morn discussions. Yet one or two notes may be made in reference to the performance.

Mr. Burgstaller was not in his best voice and there were times when the want of vibrancy in his tones was extensive. But he sang honestly and acted with buoyancy and vigor, though with a bewildering waste of misdirected effort in gesticulation and movement. A cut in the forge scene threw him off his balance for a moment and spoiled the entrance of the hammering episode at the anvil, of which, by the way, Mr. Motti continues to make nothing by substituting briskness for weight.

Mr. Reiss and the others were in their usual form, and therefore their interpretations may be permitted to pass without comment. The orchestra was painfully ragged all through the first act, but it pulled itself together before it was time to go home. Still it is a long way to Philadelphia and back at night, and even musicians can grow tired. To-night "Goetterdaemmerung" will be given.

**Programme of Mme. Nordica's Concert.**

The programme for the third and last of the series of Wagner recitals by Mme. Nordica, Walter Damrosch and the New York Symphony Orchestra, on Saturday afternoon at Carnegie Hall, is:

"Parsifal":
(a) Processional of the Knights of the Grail.
Arranged for concert performance by Mr. Damrosch
(b) *Kundry's* Song from Act II.....Mme. Nordica
(c) Good Friday Spell (violin solo)..Mr. Mannes
"Meistersinger":
(a) Prelude.
(b) Quintet.
"Tristan und Isolde":
Tristan's Vision and Death and Finale.
(Isolde's Liebestod).....Mme. Nordica

## LIVE TOPICS ABOUT TOWN.

The lack of an official declaration as to the status of the Fifth avenue stages since the near-side ordinance went into effect makes travel in those antiquated equipages more of a hardship than it used to be. The officials stationed along the line at different points declare that the stages, like the trolley cars, are expected to stop on the near side. But the force of that rule has never been made clear to the drivers, and they make no attempt to stop where they are expected to since the new ordinance came into effect.

They still make one exception to the old rule. They do stop on the near side when by any chance their waiting passengers have stationed themselves on the other corner. Then they remember the new ordinance. In the present uncertainty the stages are followed by parties of distracted women who, in their inability to discover where the arks are to come to rest finally, are compelled to run from one side of the street to the other until the driver makes up his mind.

Real estate agents say that the northward immigration, which usually sets in every spring, has already begun to give signs of its approach by the inquiry for apartments in the uptown regions, to which the tenement dwellers resort in such large numbers. They take their families and household goods for the six warm months to some of the blocks of tenements in The Bronx, where they are able to enjoy what is the nearest approach to rurality that they are likely to get. When the winter comes again they return to their downtown dwellings.

The cost of moving their meagre household effects is not large, and they are able to enjoy a change of air and scene which would otherwise be impossible to them. The Italians, Germans and some of the other residents of the lower East Side are the principal ones to benefit by this immigration. Americans from the tenement districts rarely take the trouble to make the change. This year the demand for tenements in the upper regions of the city has begun much earlier than ever before.

Magistrate Joseph Pool told a story the other day of a man who recognized him by the sound of his voice after a lapse of forty years. The Magistrate was coming downtown on the elevated, and a stranger who was sitting next to him edged a little closer, and said:

"How are you, Colonel?"

The Magistrate fought through the four years of the civil war, and rose to the rank of Colonel. He was one of the officers present at Lincoln's death.

"Who are you?" asked the Magistrate. "I don't know you."

"I am Capt. Thomas of the Sixty-fifth Illinois Volunteers, and I knew you in the war."

"But how did you recognize me after all this lapse of time?" exclaimed the Magistrate.

"Colonel, I recognized you by your voice."

The "man with the little yellow dog" who was recently committed to the Island with his dog, recalls the story of Joseph Betts, a blind man who was committed to the Island in November, 1902. Betts also had a dog which led him everywhere he went, and continued her kind offices after the pair were committed to the workhouse. This state of affairs continued for three weeks, until one day the dog led him up to a game of cassino between two of the keepers. Betts watched the game with great interest through his smoked glasses. Finally, the warden, over whose shoulder he was looking, caught a very good hand, and the prisoner was unable to restrain his enthusiasm.

"Why, you've got four tens, haven't you?" he exclaimed.

After that Betts went to work. Detective Casper Blatte of the Charities Department, who vouches for the truth of this tale, adds that the dog left a litter of pups, which being born in captivity, became a charge of the State.

The southwest corner of Washington Square is the scene of daily hostilities which threaten at any moment to involve the Mercer street cops. The battles are waged between the Sullivan street gang, which hails from the section behind Washington Square South, and the Jones street gang, which attends St. Joseph's Church on the west. Tin cans are used for torpedoes and bottles for bombs, and the tallest member of either faction barely reaches four feet. The warring elements are mostly composed of small, torpedo-like craft, scarcely three feet high, but with immense throwing power, and a number of submarines, or skirmishers of some sort, which are so small that they can scarcely be seen. The life of the policeman on post is far from inactive during the noon hour, while there is recess in the public schools.

Hostilities have been at fever heat ever since the Sullivan street canal has been cut through from Third street to Washington Square, the scattered bricks which remain from the houses which were torn down furnishing excellent weapons of offence and defence. The cop occasionally resorts to armed intervention, but all the vessels he has capured so far have proved to be neutrals, and he has had to let them go.

Those who were interested spectators of the fire in the Strollers Club are beginning to tell incidents of it which didn't come out at first. Just after the decorations had caught and the paper was burning all along the edge of the gallery, a visitor arose in his place and valiantly heaved his after-dinner coffee, cup, saucer and all, at the hottest part of the flames. But even this libation failed to propitiate the Fire Goddess.

A musician who had been gracefully twanging his harp made his exit, carrying the instrument in front of him, broadside on, and cut a large swathe leaving a trail of chairs, guests and tables indiscriminately overturned.

**News of Plays and Players.**

When "Wang" is revived at the Lyric Theatre after the run of "The Pit," Madge Lessing will play Della Fox's old part.

Clara Morris and her husband saw "Raffles" at the Savoy last night. Miss Morris told Kyrle Bellew that it was the first play she had seen in five years.

Charles Barriscale, the seven-year-old boy who has a part in "The Secret of Polichinelle," disappeared after the matinée yesterday. He left a note for his mother saying that he was going to leave the city. He was found at the Grand Central station and spanked.

Kate Uart has been engaged by Henry W. Savage for one of the leading rôles in George Ade's and Gustav Luder's new musical comedy "The Sho Gun," to be produced in April.

Manager E. G. Gilmore of the Academy of Music and George H. Brennan will produce the English melodrama "The Two Little Sailor Boys" at the Academy on May 2 for four weeks.

"The Ruling Power" is to have its opening at Newburg on Saturday night.

**Miss Merritt in "The Man of Destiny."**

Miss Grace Merritt, who played the part of *The Lady* in "The Man of Destiny" when it was first produced here some five years ago at a students' matinée, tried her hand at the same part last night in Arnold Daly's company at the Vaudeville Theatre. Miss Merritt's first performance attracted favorable comment, and last night she appeared to even better advantage.

**The Poet, Yeats, Leaves Us.**

Some voyagers by the White Star steamship Oceanic, which sailed yesterday for Queenstown and Liverpool:

Charles Steele of J. P. Morgan & Co., Lady Herbert, the Count and Countess Paul d'Arjnon, Shinook Imai, Japanese Vice-Consul at Boston; Sir Thomas O'Shaughnessy of the Northern Pacific, Capt. W. V. Judson, United States military attaché at St. Petersburg; William Butler Yeats, Irish poet; Capt. Hermwood Banner, Mr. and Mrs. Henry B. Billings, Col. Andrew J. Monyhan, Dr. Gordon Wilcox and W. L. Challoner.

# STRAUSS CONDUCTS AGAIN:

### "DON QUIXOTE" AND "TIL EULENSPIEGEL" PERFORMED.

**Also That Exciting Love Scene From "Feuersnoth" and Some Songs—Mrs. Strauss Sings as Before — The Orchestra Shows Improvement.**

Richard Strauss, assisted by Mme. Pauline Strauss-de Ahna, gave another concert of the music of mentality yesterday at Carnegie Hall. Heretofore the publication of his personality by the apostle of the cross rhythm, and the false relation has not been attended by any demonstration of general joy, but yesterday, like one of Mr. Strauss's own unexpected staccato barks on a clarinet in the midst of a cantabile for the strings, there burst upon the astonished vision such an array of afternoon bonnets and upturned faces thereunder as could only have been summoned from vasty deeps by the wand of some wizard dwelling near the sacred fount of inspiration in Union Square.

Mr. Strauss offered for consideration yesterday his "Don Quixote," the love scene from his "Feuersnoth," and "Til Eulenspiegel," together with three "Mother Songs" sung with orchestral accompaniment by Mrs. Strauss and four songs for which the composer himself smote the piano. It was a solid two hours of Strauss music, yet the audience enacted a masterpiece of polite patience.

The composer was on his good behavior yesterday. He seemed to have reached a realization that while the New York public might not be wholly worthy of art, of his variety, it possibly could tell when it was offered funeral baked meats in lieu of a festal repast. Mr. Strauss conducted as if he were really concerned in the doings of the afternoon, and as he had been able to get some additional rehearsals with an orchestra not altogether composed of substitutes he secured some interesting results. Last, but not insignificant, somewhere behind the horizon of the true art the sun of Wetzler had set. Mr. Strauss personally conducted the entire proceedings and did all the bowing.

Nothing new is to be said about "Don Quixote." The orchestra skilfully disposed of this amazingly ingenious travesty on a symphonic poem. The more one listens to the composition the more he is satisfied that it is wholly a product of the head. There is no more heart in it than there is in an oyster. It is less emotional than "Also Sprach Zarathustra." It is more coldly calculating thau "Ein Heldenleben." But it is consummately clever.

The "Feuersnoth" bit, which Father Paur used to conduct with so much gusto, is one of Strauss's most musical conceptions. And it is short, which is a virtue quite too uncommon in his works. It was played better here by the venerated Philharmonic Society, but probably there were few Philharmonic subscribers in yesterday's audience. At any rate there was a good deal of hearty applause, whereupon Mr. Strauss promptly scored an encore for the number. He is cheerfully liberal in the matter of encores. He does not require much coaxing.

His conducting of "Til Eulenspiegel" was masterly. Safe and at home in the land of the purely grotesque, Strauss was himself. The ironic humor of the thing was never before brought out here with such pungent accent as it was yesterday. The composer revelled in the composition and the orchestra felt the magic thrill of inspiration. The analysis which has been obscure in some of the cleanest readings we have had was as translucent as glass. It was an instructive performance. It spoke volumes of the composer's philosophy.

Mrs. Strauss sang a little better yesterday because she had songs which would not permit her to employ constantly her wiry head tones. But she will not serve as a model for the interpretation of her *Richard*. The three "Mother" songs—"Meinem Kinde," "Mutterlaendelei" and "Wiegenlied"—showed Strauss at his best as a writer in the "volksthümliches lied" style. The songs given with piano were "Allerseelen," "Befreit," "O Süsser Mai," and "Kling." Every one knows the beautiful "Allerseelen," but perhaps not so many had previously heard the still more beautiful "Befreit." This is one of Strauss's masterpieces. "Kling" was encored.

## CONRIED HAS GOT SEMBRICH.

**But Whether He Will Engage Nordica for Next Year He Won't Tell.**

Heinrich Conried declined last night to say whether he had engaged Mme. Nordica to be a member of the company at the Metropolitan Opera House next year.

"I shall not announce a single engagement," he said last night, "until the personnel of the company is complete. I only wish that it was now finished and that the hardest part of my work was over. But until the company is complete nothing will be said."

Mr. Conried admitted that he had gone on Tuesday to Washington to settle the final terms of Mme. Sembrich's contract for next year. She is to return as the first coloratura soprano of the company. Her differences with Mr. Conried were due to the refusal of the prima donna to sing more than twice a week. He wanted here to appear with Signor Caruso three times a week in the Italian opera.

Mme. Sembrich declined, and it was ultimately agreed that her fifty appearances during the season were to be arranged as hitherto.

**Princess Theatre Is Safe and Can Open.**

Mayor McClellan has consented to the reopening of the Princess Theatre next Monday. The changes demanded by the city authorities have been made. With the exception of the Madison Square, all the theatres ordered closed by the Mayor will now run along again.

## SALE OF BRANDUS PAINTINGS.

**Sixty-six Disposed of for $22,790 at the Waldorf Sale.**

There was a large attendance at the opening, last night, of the sale of the collection of ancient and modern paintings belonging to Edward Brandus, in the ballroom of the Waldorf-Astoria. Bidding was brisk and prices averaged well. Eugene Glaenzer paid $2,650, the top price of the evening, for "Constantinople," by Felix Ziem. He also gave $650 for "Lac Némi," by F. L. François. William Barbour bought a portrait of "Mademoiselle Dumesnil" by Jean Raoux, at $550, and a portrait of "Mademoiselle de Nantes, Duchess de Bourbon," by Hyacinthe Rigaud, at $750.

L. A. Lanthier was the purchaser of a portrait of Lady Ashburton, by Francis Cotes, at $575. S. M. Lefevre paid $880 for a portrait of Mademoiselle de la Sablière, by Pierre Mignard. "Red Cow," by Constant Troyon, was bought by F. Winter for $725.

The "White Horse," by Rosa Bonheur, went to John Stevenson, Jr., for $500. He also bought "At the Farm," by Aimé Perret for $975. "Sheep," by Eugene Joseph Verboeckhoven, was purchased by F. A. W. Schieffelin for $580. G. M. Young paid $675 for "Elegy," by A. Point. The "Forest of Fontainebleau," by N. V. Diaz, was purchased by L. W. Ziegler for $1,400.

Daniel S. Bond gave $525 for "In Normandy," by Frits Thaulow. L. W. Worth paid $510 for "Curiosity," by Leon Comerre. The portrait of "Henriette d'Entraygues," by Franz Porbus, was bought by G. W. West for $650.

Sixty-six paintings brought $22,790. The sale will continue this evening.

**New Annex for Old Fifth Street School.**

Plans have been filed for a five story fireproof school to be erected by the city in East Fourth street, west of Avenue D, as an annex to Public School 15. It is designed to relieve the famous old Fifth Street School, now too small for the needs of the neighborhood, and will cost $186,000.


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"Now and then she would give a party at which $80 worth of Spinach would be hung on the chandeliers."
"I'm afraid there isn't any such Institution as a Paradise on Earth." "Oh, yes there is; but we never find it twice in the same spot."


## TO GIVE MRS. HANNA THE BADGE.

**Surprise Gift Intended for the Senator at Chicago to Go to His Widow.**

INDIANAPOLIS, March 9.—Senator Hanna did not live to enjoy a compliment planned quietly by the sub-committee of the Republican national committee. Unknown to Senator Hanna, the sub-committee ordered a solid gold badge with two bars, on which was to be engraved "Chairman of the Republican National Committee" and which was to have been presented to him at the Republican national convention at Chicago.

Harry S. New, a member of the sub-committee, who has returned from Chicago, where contracts were closed for the printing and the badges for the national convention, says that the badge will be made notwithstanding Senator Hanna's death.

"Poor Hanna," said Mr. New to-day. "We planned to surprise him. The badge will be presented to Mrs. Hanna."

## MITCHELL'S CALL TO MINERS.

**Urges Them in a Circular to Vote Against a Soft Coal Strike.**

INDIANAPOLIS, March 9.—A circular letter addressed to the heads of the various departments of the United Mine Workers districts in which the question of a soft coal strike is being considered has been prepared by President Mitchell and other national officers, and will be sent out.

The circular says it has always been the policy of the organization to win its victories by bloodless battles. This has resulted in a steady increase of wages year by year since 1894. In view of industrial conditions now and the fact that so many employers have found it necessary to reduce wages, the circular says the miners should accept the small reduction and remain at work. It is expected that it will prove effective in securing votes against a strike.


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METROPOLITAN OPERA HOUSE. Under direction of Mr. Heinrich Conried. TO-NIGHT at 7:30—(4th Performance Der Ring des Nibelungen)—DIE GOETTERDAEMMERUNG. Gadski, Weed, Homer, Seygard, Ralph; Kraus, Blass, Muhlmann. Conductor, Hertz. MATINEE CYCLE of "DER RING DES NIBELUNGEN" April 18, 20, 22, 25. "PARSIFAL" Matinee, April 23, at 11:30. Seats are now on sale. WEBER PIANOS USED.

IRVING PLACE THEATRE. Evgs. at 8:20. Star Engagement BONN. To-night, Fri., Sat. Mat. & Evg. & Mon. "Das Dunkle Thor."

ACADEMY OF MUSIC 14th St. & Irving Pl. E. G. Gilmore & Eugene Tompkins, Props. & Mgrs. LARGER & BETTER THAN EVER. Sam S. Shubert, Nixon & Zimmerman present A Chinese Honeymoon. The Original New York Co. Prices 25, 50, 75, $1.00. Mats. Wed. & Sat. 2. Ev. 8:15.

BURTON HOLMES LECTURES. NEW LYCEUM THEATRE, THURS. at 11—FRI. at 3. GRAND CANON. CARNEGIE HALL, SUNDAY EVE. at 8:15. TRANS-SIBERIAN R'Y. TICKETS NOW ON SALE AT BOX OFFICE.

MENDELSSOHN HALL, Thurs. Aft., Mar. 17, at 3. 3rd Piano Recital — REISENAUER. Management HENRY WOLFSOHN. Seats, $1 and $1.50, at Ditson's, 867 Broadway. EVERETT PIANO USED.

MURRAY HILL. Lex. av., 42d st. Evg's, 25c., 35c., 50c. Henry V. Donnelly Stock Co. AS YOU LIKE IT By William Shakespeare. MATINEE TO-DAY 25c EVERYBODY

HARLEM OPERA HOUSE Next Week VIOLA ALLEN 3 LITTLE MAIDS as VIOLA in Twelfth Night. Evgs. 8:15. Matinee Saturday, 2:15.

MATINEE DAILY 25¢ HURTIG & SEAMON'S West 125th St.—Emmet, DeVoy & Co., Waterbury Bros. & Tenny, Hal Stephens and Others. Next week—Ned Wayburn's MINSTREL MISSES.

WEST END THEATRE To-night—KELLAR. Next Week—Jos. Hart—Carrie De Mar FOXY GRANDPA Sunday Eve.—PAULINE HALL, O'Brien & Havel, Meredith Sisters, Griesel's Animals. 25 & 50c.

CIRCLE Broadway and 60th St. LADIES' MAT. DAILY. MARIE DRESSLER & CO. Lillian Burkhart & Co., 4 Casting Dunbars, Wm. Cahill, Lew Hawkins, others.

Manhattan B'way & 33d St. Evgs. at 8:15. THE VIRGINIAN Matinees Wed. & Sat. at 2.

PASTOR'S 14th St. near 3d Ave. CONTINUOUS. 20 AND 30 CENTS. MATTIE KEENE & CO. BIMM, BOMM, BRRR! AVON FOUR. CLARICE VANCE. Others.

GRAND—Wm. FAVERSHAM Next week—The Medal & The Maid.

NEW STAR Lex. Av. & 107th. Mat. Mon., Wed., Sat. THE GREAT TRAIN ROBBERY. Next week—Queen of the Highway.

3D AVE. Mat. To-day. Because She Loved. Next week—"AN ORPHAN'S PRAYER."


**On Leave From Columbia.**

Prof. James Rignall Wheeler of the department of Greek at Columbia University has been chosen to go to Athens next year to serve as the head of the American School for Classical Study and Research in Greece. He will remain abroad a year. Other absentees from Morningside Heights next year will be Prof. Richard Gottheil, Prof. Ernest F. Nichols and Prof. Fullerton.


AMUSEMENTS.

NEW EMPIRE THEATRE, B'way & 40th St. 100th Time Monday. HANDSOME SOUVENIRS. EVGS. 8:20. MATS. THU. & SAT. Augustus Thomas's Greatest Comedy, THE OTHER GIRL

DALY'S B'way & 30th St. Eve. 8:15. Mats. Wed. & Sat. 2:15. TWELFTH NIGHT. Edyth Wynne Matthison (Everyman), Viola. BEN GREET.....Malvolio. NEXT WEEK.....AS YOU LIKE IT and March 15, 17, 18, EVERYMAN MATINEES.

HERALD SQ. THEATRE, B'way & 35th St. Evgs. 8:10. Mat. Sat., 2. EXTRA MATINEE TO-DAY. The Girl From Kay's SAM BERNARD and great cast. 150th Time March 23—SOUVENIRS.

NEW LYCEUM West 45th St. & B'way. At 8:15. Mat. Sat. 2. WILLIAM GILLETTE LAST WEEKS THE ADMIRABLE CRICHTON.

GARRICK THEATRE, 35th St. & B'way. Last 3 Evgs at 8:15. ANNIE RUSSELL LAST MATINEE SATURDAY. MICE and MEN. NEXT MONDAY—SEATS TO-DAY. Katherine Kennedy in Elwyn A. Barron's Play, The Ruling Power

HUDSON Theatre, 44th St., B'way & 6th Ave. Ev. 8:30. Last Mat. Saturday. ROBERT EDESON LAST 3 NIGHTS. RANSON'S FOLLY. NEXT MONDAY. Seats Now on Sale. HENRY MILLER in a new play, MAN PROPOSES.

CRITERION THEATRE, B'way & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15. ELEANOR ROBSON Eleventh Week MERELY MARY ANN. 101ST TIME MARCH 28TH—SOUVENIRS.

SAVOY THEATRE, Broadway & 64th St. Ev'gs, 8:20. Mats. Wed. & Sat. 2:15. BELLEW AS RAFFLES THE AMATEUR CRACKSMAN. 154TH TIME MCH. 15TH — SOUVENIRS.

GARDEN THEATRE, 27th St. & Mad. Ave. Evgs. 8:20. Mats. Wed. & Sat., 2:15. THE SECRET OF POLICHINELLE With WM. H. THOMPSON.

CASINO Last 4 times EARL LA SERGEANT VIRGINIA KITTY. Beginning Monday, March 14th. Seats on Sale To-day. FRENCH GRAND OPERA CO. Engagement positively limited to 8 weeks. Monday Ev'g, March 14th.....LA JUIVE. Tuesday Ev'g, March 15th.....CARMEN.

LYRIC B'way, 7th Ave. 42d St. Evg. 8:15. Mat. Saturday, 2:15. WILTON LACKAYE WM. A. BRADY'S PRODUCTION "THE PIT." TO-M'W—PRODUCE EXCHANGE NIGHT.

Princess Beg. Monday. Seat Sale T-day. The CENTURY PLAYERS Direction Sydney Rosenfeld. Much Ado About Nothing

NEW AMSTERDAM Evenings at 8. For Three Weeks. MATINEE SAT. at 2. MR. RICHARD MANSFIELD. This Week in Count Alexis Tolstoi's IVAN THE TERRIBLE. NEXT WEEK: Mon. & Tues., OLD HEIDELBERG. Wed., IVAN THE TERRIBLE. Thurs., Fri., Sat. Mat. & night, BEAU BRUMMEL. Mch. 21, LAST WEEK, REPERTOIRE. Seats on sale.

NEW YORK B'way, 44th & 45th. Mats. Wed. & Sat. PRICES, 50-75-1.00-1.50—NO HIGHER. The much talked of laughing hit, RICHARD CARLE in The Tenderfoot

YOU MUST SEE IT! HENRY W. SAVAGE offers RAYMOND HITCHCOCK in the new Comic Opera THE YANKEE CONSUL At the BROADWAY THEATRE 41st St. Broadway. Nights, 8:15. Mat. Wed. & Sat. Eve. Sun says: "A jovial feast."

WALLACK'S B'way & 30th St. Evgs. 8:20. Mats. Wed. & Sat. 2:15. 133RD TO 140TH TIME. HENRY W. SAVAGE offers GEO. ADE'S quaint Comedy, THE COUNTY CHAIRMAN. "Funniest Play in Town."

NEW LYCEUM. NEXT MONDAY, 3 P. M. MR. HERMANN KLEIN AND MR. DAVID BISPHAM. LECTURE RECITAL ON The Art of Cultivating pure tone, refined accent, clear enunciation, correct diction, and perfect vocal control in song and speech. Tickets $1.50, $1.00 & 50c., at box office & Ditson's.

CARNEGIE HALL, Sat. Aft., Mar. 12, at 3. LAST WAGNER RECITAL MME. NORDICA with WALTER DAMROSCH and NEW YORK SYMPHONY ORCHESTRA. Res. Seats 50c. to $2; Boxes, $12 & $15; box office, Ditson's & agencies. Management L. G. Charlton.

MAJESTIC Evenings, 8 sharp. Mats. Wed. & Sat., 2. —LAST 12— PERFORMANCES OF BABES IN TOYLAND. March 21—WIZARD OF OZ. Seats March 14. Ellsworth's Oberammergau Lenten Lectures Sun. Eve.

KNICKERBOCKER, Broadway & 38th St. Evenings at 8. Matinee Saturday only at 2. FORBES ROBERTSON—GERTRUDE ELLIOTT in HAMLET. Engagement limited to four weeks.

CARNEGIE LYCEUM. To-day & Fri., 5 P.M. Sat'y Morning at 11. OBERAMMERGAU ITS PEOPLE & ITS PLAY. SUNDAY NIGHT at MAJESTIC THEATRE.

BELASCO THEATRE. Ev. 8. Mat. Sat. 2. 101st time Mar. 14. HENRIETTA CROSMAN in DAVID BELASCO'S new play, SWEET KITTY BELLAIRS.

VAUDEVILLE THEATRE, 44th st. nr. 6th av. 8 sharp. Mats. To-day & Sat., 2. CANDIDA THE MAN OF DESTINY.

VICTORIA Hammerstein's "Theatre of Varieties," 42d St., B'way & 7th Av. Evgs. 25, 50, 75, 1.00. Daily Mat. 25 & 50. EUROPEAN and AMERICAN VAUDEVILLE.

AMERICAN. Eve. 8:30. Mat. Sat. 25 & 50c. OUT OF THE FOLD. Next Sunday—TED MARKS.

14th St. Theatre, near 6th