

MUSICIANS AND METHODS.

INSTRUMENTAL TECHNIQUES AND WAGNERIAN DECLAMATION.

A Vision of Prodiges and a Nightmare of the Leschetzky Class... Vescey, Louis Edlin, Olga Samaroff and Heinrich Knote—A Singer with the Art of Singing Conversationally.

It has been a week of virtuosity. The juvenile prodigy has had his day and his night and the average of the latter has been heard in the land. On Tuesday Von Vescey, the young prodigy of technical achievement, played the Mendelssohn concerto in Carnegie Hall and Louis Edlin, who had no piano agent and no manager, played the Liszt concerto in Carnegie Hall.

On Thursday Myron Whitney recited songs in the afternoon and on Friday evening Wilmetta Perrine, from Matawan, down in Monmouth county, where Perrines and Conovers and Woolless and Smokeys swell the hard-fisted, honest-hearted population, came to show how a little girl of ten could interpret the subtleties and profoundest emotions of Beethoven, Schumann, Chopin and other such old folk.

It was a striking week, for there was some opera and some other concerts. Sam Franko dug up some more old music. Mr. Conrod offered the first part of his season of "Siegfried" and "Roberto e Juliette," and Mr. Knote was disclosed as the forest bantling and forge smasher.

The juvenile prodigies, on the whole, had the best of it. Vescey came at us again yesterday afternoon to wind up the week. Of his dolings on that occasion something is said elsewhere in this issue. For the present let us turn first to the case of young Edlin.

It is an interesting fact that the newspaper men, who had for months been bombarded with foreign press notices of young Vescey and with heated articles written by the press agent on this side of the Atlantic, had never heard of Edlin. Some of them, when they walked into the concert of the Volpe Symphony Orchestra, did not know that they were to hear a soloist at all. The result was that young Edlin received all the attention that was due him. If he had been heralded by wild accounts of his wonderful performance at the age of ten, he would have received less attention.

All that can honestly be said of him now is that it is interesting to find that there is in the city a youthful player of promise, who has had tolerably good instruction, but whose method is so faulty that he ought to be sent to some one else, where the eminent master will be able to give him the best of his. He seems to be worthy of it. He gave evidence on Tuesday night of musical talent, of a feeling for the phrase and a sense of line and perspective that ought to signify something.

Now this does not mean that Edlin is a better violinist than Vescey. It is not meant to say that he is more advanced in the scale of those who like comparisons it may be said that Edlin is not in the same class as Vescey as a master of the technique of the violin.

Vescey is a prodigy in so far as his command of the fingerboard and the bow are concerned. His virtuosity is such that it takes more players more years to acquire than he has lived. His double stopping is sometimes so precise and so facile as to arouse wondering admiration. His tone is big, rough, but full of possibilities. It will be a great tone some day. Edlin has none of these qualities. But he has the more technical side of the violin, but plays with a certain instinctive reaching out after musical beauty, which is a priceless gift of nature. Vescey does not show this, so far as THE SUN'S observer is able to discover. But there is no good reason why either of these children should play for public. They ought to be engaged in hard study, not music, but in the study of music, but of subjects likely to expand their young minds and make them capable of thinking. The truth is that too often these youthful prodigies are permitted to grow up with such one-sided natures that they never become great artists.

It is a matter of chance to some, but it is none the less a fact, that in most cases the concentration of the entire inner life of a student upon music is almost certain to make of him, not an artist, but a pedagogic theorist. What the talented child needs is to be pulled away from crochets and ravers, from discords and respicandos, and made to see the big round world, to catch glimpses of flying clouds and running waters, to hear the whistling of the winds and the breaking of waves, and, above all, to study humanity and round out his own nature with knowledge of his kind.

variety of style in touch. This is quite true, but it is probably the new features after they have escaped from the guardianship of the teacher. Certainly the most melting and luscious piano tone of this time is that of Mr. Paderewski, who studied with Leschetzky. But there is his own authority for the statement that he long ago threw over the doctrines of the eminent instructor. Leschetzky himself had one of the hardest and coldest touches that ever froze the blood out of the piano music, and the force of his example probably is stronger than his teachings.

It is inconceivable that any teacher would deliberately inculcate such a hard touch as the leading exponent of the Leschetzky method display. If, however, this excellent old man does purposely impart the glass finger to his pupils, then he ought to be drummed out of the musical court.

For, without doubt, the ultimate end of all teaching is to give the student the power to play rapidly and to execute all sorts of difficult combinations of notes in the last and crowning achievement of his art. He must learn to carry a beautiful, singing tone with him through everything. This is the highest accomplishment of technique, and the one without which it is unfinished and unequal to the interpretation of the greatest music.

The same law applies to all musical performances. A clarinetist who can play rapid scales and arpeggios has gone only half way toward the limits of his art if he cannot also make his instrument sing with the true dramatic, scintillating quality of the orchestra and swell or diminish its tones like those of a human throat.

Even a flute player fails if he has a poor tone. To the violinist it is all in all, as it is to the singer. Tone, tone, that is the ultimate end of all technique, and the piano teacher who does not understand that principle of his art is unfit to prepare men and women to preach the gospel of Beethoven and Schumann.

Heinrich Knote, the Munich tenor, will finish his engagement here on Wednesday night. He has been a welcome addition to the list of our operatic acquaintances. He is one of the few Germans who are acquainted with the art of tone production and who possess a sound legato style.

Mr. Knote's skill in singing the colloquial passages of "Siegfried," the Wagnerian recitative, in a conversational style without once losing the character of song or falling into the brittle staccato cultivated at the court of her Majesty Cosima in Bayreuth, was a fine achievement of art. It offered a model which young Wagner singers ought to have followed with all humility, and which they should try to follow with all devotion.

Mr. Knote in this feature of his Wagnerian interpretations has joined hands with Jean de Reszke. He and the great Polish artist show that it is not necessary to chortle Wagner's phrases into kindling wood in order to make the enunciation distinct or to give the declamation the similitude of dramatic speech.

Wagner's music can be sung always. It must be sung. The old school of Wagnerian barkers and sputterers was founded, not on a theory, but on a condition. The theory was promulgated afterward solely to explain the condition.

The Wagnerian declamation was something new. The master's insistence upon the enunciation of the text raised former difficulties in the way of the half-trained German singers. They could not sing their own words, and they were obliged to sing the same time. So they begged the question and omitted the singing. Afterward they contended that this was the right way to do it, the true Wagnerian way.

It is not, Wagner never said it was. He has left many solid pages to prove that he was radically opposed to it. Yet he has the now tenor who has in many other matters ignored his wishes, advocated this so-called Wagnerian style.

Mr. Knote went to London some years ago and made his appearance at Covent Garden in the company with the De Reszkes, Eames and a few more of that class. He opened his ears and then he opened his mouth, and he has never since said, "Why I don't know how to sing."

thing to imitate the notes of birds with the high positions of an E-flatting. Upon what ground does this correspondence assume that THE SUN'S observer would have discerned musical genius in the boy if he had swayed his body, &c., and had long hair? Does this ingenious proposal mean that the composer, the speaker of the boy's playing in a dead style referred to his physical demonstrations?

But he held his audience and was much applauded. Quite true; but can our correspondent inform us how large a percentage of the audience were persons familiar with high class violin playing? Unless it can be established that the audience was a jury of experts, its applause cannot be accepted as a final verdict. It was there to be astonished, and it was astonished. If the little fellow had tossed his fiddle into the air, and then caught it by the neck and continued playing without getting out of time, no doubt some persons in the audience would have thought him still more wonderful.

But a New York audience would not listen to anything that was not pure and finished. This from New Durham, N. J. A prohibition from Sir Hubert Stanley is a plausible indeed. Let us arise and give ourselves with fine reinment, and set coronets upon our brows and go forth into the highways of our sublime being among the stars. We are not to be taken in by what we think we were. We wouldn't listen to anything not pure and finished!

If Vescey had sawed out a single phrase in impure tone, we would have blushed for shame, wrapped our faces in our mantles and fled into the chaste atmosphere of Fifty-seventh street. We are not to be taken in by what we think we were. We wouldn't listen to anything not pure and finished!

Each year a thousand fiddlers bring, you say? Yes, but where is the child of yesterday? And the next winter down that brings some? Shall we take Perrine or little Fran away? Well, let it take them. What have we to do with the child of yesterday? Let Daniel Fraumhofer be a hundred years old. Or Wolfsohn call to supper—be not you. W. J. HENDERSON.

FINE FIDDLERS MADE BY A COP.

Musicians Surprised by the Work of a Hinghamton Policeman. BINGHAMTON, Jan. 21.—Out of an old washtub, Policeman George Warner of this city has made four violins which by their excellence surprise musicians hereabouts. The achievement is the more surprising as Warner is not a musician himself.

Warner has been on the police force for twelve years. Before that he was a farmer and carpenter. He has had his four-year-old son, Chauncey, to take violin lessons, and looked around for a violin. Good violins cost more than he could afford to pay. "I was always handy with tools," said he, "and I thought I would try to make one out of a washtub. I succeeded in making one, and it was a good one, too. When I couldn't find the kind of a violin that I wanted, I made one out of a washtub. It cost me several hundred dollars, I says to myself. You've built houses and you made that wagon. Why can't you make a good violin?" And he set to work.

He hunted around the second-hand shops until he found a curly maple washtub, about a foot long and a foot wide, and set to work to make a house that has been built for over ninety years and obtained one of the pine strips from which to make the front of his violin. He did not even have a pair of calipers to gauge the thickness of the wood, but, depending on his own sense of touch, he cut the thickness by feeling the wood between his fingers and looking through it at a lamp. The work was all done at night when he was off duty.

He whittled and gouged and scraped until he had his pieces reduced to the proper shape. Then he got the assistance of T. D. Franklin to help him to glue the violin together. The work was completed after a thoroughly dried, Warner took it to Prof. Pultz, the Owego violinist, from whom his son took lessons. Pultz was so surprised that he would not at first believe the story of its manufacture. It is now a fine instrument, being rich, clear and strong.

Having succeeded so well, Warner made three more violins. When they were taken to Prof. Pultz for trial he was more surprised than at the first one.

NOTES OF MUSIC EVENTS.

The announcements for the coming week at the opera are as follows: Monday, "Lehenger," Mmes. Paves and Walker, Messrs. Knote, Goritz, and Muller; Tuesday, "The Barber of Seville," Mmes. Adick and Homer, Messrs. Knote, Van Hoop, Blass and others; Thursday, "Götterdaemung," Mmes. Nordica and Weder, Messrs. Knote, Blass and others; Friday, "L'italiana in Algeri," Mmes. Paves and Walker, Messrs. Knote, Blass and others; Saturday, "Don Pasquale," Mmes. Paves and Walker, Messrs. Knote, Blass and others.

The fifth concert of the New York Symphony Society, Walter Damrosch conductor, will take place this afternoon in Carnegie Hall. The program will consist of the following: "The Marriage of Figaro," by Mozart; "The Marriage of Figaro," by Mozart; "The Marriage of Figaro," by Mozart; "The Marriage of Figaro," by Mozart.

THE PLAYS OF MIDWINTER.

E. S. WILLARD BRINGS "LUCKY DURHAM" HERE.

Advent of "Buster Brown," a Popular Road Show... "Samantha at the St. Louis Exposition" and "The Girl in the Red Velvet Gown" are also being presented.

E. S. Willard brings to the Knickerbocker Theatre to-night a new play, "Lucky Durham," the play that Wilson Barrett wrote and which he produced successfully in London just before his death. It is a new play by Mr. Willard, and he and his company spent part of their time on the trip across the Atlantic in rehearsing it. "Lucky Durham" is a play of the most familiar with high class violin playing? Unless it can be established that the audience was a jury of experts, its applause cannot be accepted as a final verdict. It was there to be astonished, and it was astonished.

"Buster Brown" is a farce with incidental specialties, made from a popular series of newspaper comic pictures, is to be produced at the Majestic Theatre next Tuesday evening. It contains the small hero of the escapades portrayed in those pictures, his equally famous dog, and a bevy of country girls. The specialties include dances by Emma Frances and La Belle Dazie, a toe dancer; a military review and a tableau in nursery rhymes. A real man, though a small one, plays the part of Buster Brown.

At the Irving Place Theatre on Tuesday evening a new farce by Henry Gordon entitled "In Veritatem" (The Substitute) will be produced. The scenes are laid in Berlin and the farce concerns the adventures of various civilians and military personages. The cast includes Mrs. Agathe Barocco, who will be seen for the last time in the tragedy "Medea" and on Friday she will appear for the first time as Heroin "Des Meeres und der Liebe Weib."

There are only three wholly new productions in the week's schedule, but next week the remodelled Madison Square Theatre will open under the management of W. N. Lawrence, with Frank Wyatt's farce, "Mrs. Temple's Telegram." In the cast will be Greg Kimball, Frank Worthington, William Morris and Margaret Drew.

Raymond Hitchcock and "The Yankee Consul" company return here to-morrow for what is expected to be a long engagement in the Adelphi opera at Wallace's Theatre. Since the opera was produced here last year, it has been the most successful in the city. The cast includes Mrs. Agathe Barocco, who will be seen for the last time in the tragedy "Medea" and on Friday she will appear for the first time as Heroin "Des Meeres und der Liebe Weib."

The last week of the Wyndham company with Charles Wyndham, recovered from his collision with a trolley car and back on the stage. For their final week the company will appear in all three of the plays they have had here. "The Case of Reliance Susan" will be given on Monday and Friday evenings, "David Garrick" on Tuesday and Thursday, and "The Necktie" on Wednesday and Thursday evenings. All three are plays made famous by the delight of the Brooklynites, Philadelphia, New York had not tired of it when it departed. Flora Zabelle, Eva Davenport, William Danforth and J. E. Hazzard are still in the cast and even the chorus is the same.

"Mrs. Leffingwell's Boots" will be moved from the Savoy to the Adelphi at the end of this week to continue its run at the new Lyceum. Augustus Thorne's newest comedy has drawn crowded houses at the Savoy since its first night. On Tuesday Mrs. Charles Frohman will produce "Two New Farces" at the Adelphi. The French comedy "Fiquet," by Pierre Berton and "Gyp," the French comedy by Jules Verne, will be given at the Gymnase Theatre in Paris.

Miss Maude Adams will appear in "The Little Minister" at the Empire for two weeks beginning on Monday. Her performance in the play has been so successful that she will be engaged to give everybody a chance who wishes to see Miss Adams again as "Habibie." It is one of the most popular stage creations of her life. The same house on Tuesday the theatre-going public will give the 1200th time next Wednesday.

Ethel Barrymore begins her last week "Sunday" at the Hudson Theatre to-morrow. In the week she will also again present the double bill "Carrots" and "Cousin Kate." "Carrots" is a comedy drama. Henrietta Crossgrove will have a chance to see Miss Barrymore as the pathetic little French lad and the charming young old maid, who is the heroine of the play. "Cousin Kate" is a comedy. "Sunday" she has had tremendous success for three months.

There is never a let-up in the laughter which Francis Wilson is making in "Cousin Billy" at the Criterion. Charles Frohman has extended Mr. Wilson's engagement so that he may continue to give the public a chance to see himself exclusively to "Cousin Billy," both here and on the road. Mr. Wilson's admirers agree that the part of Billy Jenks of Allentown, Pa., fits him to a degree.

The popular success achieved by Mrs. Leslie Carter in "Adrian" at the Belasco Theatre will be the greatest among the many ever won at that playhouse. It was announced yesterday that there is scarcely a seat in the theatre for a month to come for the play. Last winter the play was put on sale on a Monday morning the line of intending purchasers extending from the theatre box office around the corner into Seventh avenue.

PUBLICATIONS.

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a hit at Daly's. It will stay there probably till late in the season. Lillian Russell's stay at the Casino in "Lady Teazle" has been continued indefinitely. Miss Russell has made a strong appeal to the theatregoers who enjoy comic opera and her stay on Broadway is proving a very profitable one to her.

Persons who appreciate riotous, fun, catchy music and beautiful stage pictures are enjoying seeing DeAngelis, Adele Ritchie and Katie Barry in "Fantana" at the Lyric. "Loth Kleschna" has proved to be the most profitable play Mr. Fiske ever had. The praise it evoked has been practically unanimous and extends as much to the acting as to the play itself. No idea of changing the programme has yet presented itself to the managers of the Manhattan Theatre stock company, nor will anything be done that would probably be done for a long time.

Edward Terry continues to present "Sweet Lavender" this week at the Princess. He will next be seen in "Love in Idleness." Another play he has given with success in England. Fritz Schief will change her bill on Wednesday next to "Circus-Circus." The last performances of "Fatinitza" are therefore being given now. It has been throughout a thoroughly attractive revival.

Klaw & Erlanger's production of the Drury Lane spectacle, "Humpty Dumpty," begins its eleventh week at the New Amsterdam Theatre to-morrow. It is a gorgeous and attractive production. "Woodland" leaves the Herald Square Theatre at the end of the week to make way for Blanche Walsh in "The Woman in the Case." Col. Savage's bird opera is going to be revived in the form of a novelty comic opera has been great.

George Roloff's farcical comedy, "The Money Maker," begins its second week at the Liberty Theatre to-morrow. "The Garden Theatre" will probably be sacred to "The College Widow" till the season closes. It has been the most successful comedy of the season so far, and the condition of crowded houses continues.

"It Happened in Nordland," at the Lew Fields Theatre, is showing how great is the popularity of the play. The eight English girls, in a radium dance, the three Diamonds, musicians; Pat Rooney and Marion Bent, vocalists; the Metropolitan, the Boston Brothers, acrobats; Miss Martha, Mildred Hanson and others.

At Hammerstein's Victoria Theatre this week the bill includes R. G. Knowles, the comedian; Howard Thurston, a magician with wonderful tricks; Della Fox, an exhibitionist; the famous Metropolitan, Edith Helena, Horriet Cook, O'Brien and Havel and the Mynnan family.

Hurtig & Seamon's Music Hall has a good array of entertainers for the week. W. H. Murphy, Blanche Nichols and their company present their comedy sketch, "From a Buzz to a Buzz," in the form of a troupe show what life in the Alps is like. Some of the others are Howey and Lee, comedians; Williams and Hawthorne, ventriloquists; Zazel and Vernon, acrobats; Mrs. McCue and Cahill, ballad singers.

Sunday concerts this afternoon and to-night are given at the American Theatre, Grand Opera House, the West End, the Harlem Opera House, the Circle, Hammerstein's Victoria, Hurtig & Seamon's, the New Star, the Lyric, the Metropolitan, the Third Avenue, the Windsor, Huber's Museum and the Eden Musee. "Haffes," the Amateur Crackman, will steal the raffles of the Metropolitan. The \$100,000 Melrose diamond necklace every night and for two afternoons this week for the benefit of the children of the Grand Opera House. The play is pretty sure to suit the audiences in Eighth avenue. The comedy "Haffes" is a new play by Mr. Bellows in the 200 nights run of "Haffes" at the Princess and Savoy theatres last season.

"The Chairman," the quaint political comedy which has proved one of George Ade's greatest successes, will be the attraction at the Lyric Theatre for a week. It will have the same cast that delighted Broadway for nearly two seasons. Malcolm Arbuckle is "Jon Harkness," the country chairman; Harry H. Swann is still "Steno," the impetuous and impetuous antebellum dandy; Frances Ring is Lucy. All these characters have made individual successes in their parts.

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mer in the title role, is being played at the Windsor. On Thursday afternoon, in the Criterion Theatre, will be given the new Drama. Arts will produce Suderman's four act drama "Honor," preceded by the one act play, "The Challenge," by the Russian writer Anton Chekhov. These are presented for the first time in this country.

The Misses Ada and Jessie McLeod announce an entertainment of songs, dances and recitations to music in the Actor Gallery of the Waldorf-Astoria next Wednesday afternoon. They have appeared on the stage in England in John Hare's and Ben Greet's companies.

BROOKLYN'S THEATRES.

"The Pit" at the Broadway Musical Comedy and Good Vaudeville Bill. One of the notable signs of progress following the enormous growth of Brooklyn in the last few years has been the improvement in the theatres in the borough and the character of the entertainment provided in them. Brooklyn now has first call on the theatrical successes of Manhattan, and there are several excellent theatres new and old in which to enjoy them. The result is a wide variety of dramatic entertainment for Brooklynites without their having to cross the bridge to find it.

At the Broadway Theatre this week Channing Pollock's dramatic version of Frank Norris's novel, "The Pit," is to be presented by W. A. Brady's original company. Mr. Norris's book was one of the most notable of its season, and the play made from it preserved and intensified the dramatic qualities in it. The story deals with the rise and fall of a strong man bitten by the craze for speculation. It culminates in an exciting scene in the wheat pit of the Chicago Board of Trade in which his corner is crushed and he is left to begin life again with the wife he had neglected in his passion for money making and on which she had depended for her support. Wilton Lockaye is the star of the piece and the rest of the company which produced the play in Manhattan are still acting in it. The original scenery is also retained.

"The Burgomaster," one of the first and most successful comic operas made by the American Theatre to-morrow night for a week. It has many catchy musical numbers, including "The Tale of the Kangaroo," and "The Tale of the Kangaroo," a large cast employed in the piece, including Oscar L. Figman in the title role, Olga Von Hatzfeldt, Fred Sharp, Queenie, Bagdad, Fred Bailey, R. J. Morye, Louise Brackett, Amy Lee, Kitty Aylward and the sisters Lockhart.

The Orpheum, which never fails to provide a good vaudeville bill, has at the head of it this week John T. Kelly, the comedian. Kelly will be the star of the piece, which is a comedy "Senator McPhes." Another attraction is Charles T. Aldrich, the Irish comedian, who has been in the city for some time. Kelly and Aldrich, the Irish comedian, who has been in the city for some time. Kelly and Aldrich, the Irish comedian, who has been in the city for some time.

Edna May in "The School Girl" comes to the Grand Opera House in a sketch. The play concerns the vicissitudes of a young girl's engagement, after spending the first two weeks of her road tour in Boston. Her reception in the Hub was a memorable one in that centre of culture.

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David Higgins in "His Last Dollar" is the attraction booked at the Folly this week. The play concerns the vicissitudes of a young girl's engagement, after spending the first two weeks of her road tour in Boston. Her reception in the Hub was a memorable one in that centre of culture.

One of the best programmes of the season has been arranged at Hyde & Behman's Theatre for this week. It is headed by the Heugler Sisters, who are soon to forsake vaudeville to appear in musical comedy. The attraction is that the numerous musical comedians James Thornton, who has a budget of new material to offer. Another group is the Grand Opera, Trio, composed of Edith Decker, W. A. Yates and Signor Ambramo, who will be heard in the trial scene from "Faust." Others are Lewis McCord and his company in a sketch, "The Dablis, Parisian dancers; Hill and Whitaker, banjoists; the three Jacksons, acrobats; Lavender and Tomson, in a comic acrobatic sketch, and Pierce, Maize.

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Various small advertisements and notices on the right margin, including mentions of 'The Orpheum', 'The Grand Opera House', and 'The Folly'.