

NOTHERN AND MARLOWE AGAIN

TO PLAY "AS YOU LIKE IT" AT THE ACADEMY OF MUSIC.

Marietta Oily reappears in "The Whirlwind." This time as an English speaking actress, "strive" to have a Timely Revival at the New Theatre.

The return of Nothern and Marlowe for a farewell engagement of two weeks at the Academy of Music, beginning tomorrow night, and their first presentation in this city of their newest Shakespearean production, "As You Like It," furnishes an interesting and important dramatic event. "As You Like It" will be the bill for the entire week. The two stars will also present a special matinee performance on Thursday, the entire performance of which will be given to the Actors Fund Fair. For their second week, commencing March 28, their repertoire will be: Monday night, "Romeo and Juliet," Tuesday night and Wednesday matinee, "Taming of the Shrew"; Thursday night, "Merchant of Venice"; Friday night, "Twelfth Night"; Saturday matinee, "Romeo and Juliet," and Sunday night, "Hamlet." *Requiescat* has long been Miss Marlowe's favorite role. It was in this part that she achieved her first stage success. In selecting *As You Like It* as the rôle he is to assume Mr. Nothern follows the precedent of other noted actors who have seen in the contemplative character the proper outlet for their art in comparison with the lovers *Orlando*.

Marietta Oily, the German actress who has appeared abroad in the leading part of Henri Bernstein's drama "The Whirlwind," will join the ranks of English speaking players at Daly's Theatre on Wednesday evening, when she appears in the same rôle. She was seen in this city in the play a year ago at the German Theatre in Irving place. The story of "The Whirlwind" tells how Hélène, having married Count Armand Brecheval to gratify the social aspirations of her wealthy father, accepts as her lover Robert Clavigno, whose chief failing is his inability to keep away from the gaming table. Clavigno, at the beginning of the play has lost 80,000 francs at laccarat, three-quarters of this amount being money which does not belong to him. Hélène endeavors to obtain this sum to save him from suicide. Her frantic efforts in his behalf even include a confession to her father of her relations with Robert. She obtains the money, but too late to prevent the disaster which she has given everything to prevent. The company in addition to Miss Oily includes Thurlow Bergen, Albert Grant, John Emerson, Caroline Harris, Reuben Mordell, Donald Bennett, Malvina Longfellow, Melville Stewart, Charles Cary, Gordon Kirby, Charles J. Bell and Wilda Martin.

Alexander Calvert will make his first appearance with the Ben Grant Players at the Garden Theatre tomorrow evening, assuming the rôle of Brutus in "Julius Caesar." Mr. Calvert has just concluded his season with the New Theatre forces. Mr. Grant will confine his attention to the management of the stage during this season. The last of the special feature matinees of "Kismet" will be given on Friday, with Beatrice Lipp in the name part. "Julius Caesar" will be given in the Elizabethan manner.

"Strife" John Galwanth's play of capital and labor which the authorities in Philadelphia, requested the New Theatre not to present in that city last week, because of the strike, will be returned to the New Theatre's repertoire this week. The play is an argument for the arbitration of labor difficulties. It will be presented Thursday and Saturday evenings. "The School for Scandal" will be given on Monday evening and at the Saturday matinee. "The Merry Wives of Windsor" will be given on Wednesday evening and "Sister Beatrice" and "Brutus" at the Thursday matinee and on Friday evening.

Alma H. Warner's stay at Wallack's in "Alma's Valentine" has been prolonged to the point where the Paul and strong play will become a summer attraction. The play's reception proves among other things that there is a whole lot of rich red blood in the makeup of the playing New Yorker.

At the Astor Theatre "Seven Days" answers all demands required for an evening of fun. It is novel in idea, quick in action and uncomplicated by the intricacies of intrigue, and has shown no signs of losing its hold on audiences.

Hattie Williams in the German farce "The Girl He Couldn't Leave Behind Him" begins the third week of her engagement at the Garrick. She appears as Lola Corredo, the Spanish dancer who enters an old maid, now a quiet married man, to an intricate plot which involves the peace of mind of two families and several bachelor heads. She is supported by Ernest Lawford, Vincent Serrano, Zella Sears, Grace Carlyle and Edwin Nicander.

"Where There's a Will" begins its last two weeks at Weber's tomorrow night on Friday of the last week there will be a special matinee given for Henrietta Crozman, in order that she may judge for herself whether or not her husband's play is immortal.

William Collier in "A Lucky Star" begins the tenth week of his New York engagement at the Hudson Theatre. Anne Crawford Flexner is the author of the clever farce, and Mr. Collier's own "Collierism" adds to its brilliancy. It is a play for every one that likes fun, clever lines and amusing situations.

Billie Burke in "Mrs. Dot" at the Lyceum Theatre shows herself an actress of charm and ability. She is supported by an English and American company of the first rank, including Julian F. Eastman and Basil Hallam, who gives a most amusing juvenile impersonation.

"Just a Wife" Eugene Walter's new play dealing with conjugal infidelity, is now in its eighth week at the Belasco Theatre. David Belasco and Charlotte Walker will give a benefit performance of the play tomorrow evening for the woman's suffrage party.

In "The Bachelor's Baby" at the Criterion Francis Wilson has been fortunate enough to strike that vein of mingled humor and sentiment which dramatic prospectors are always seeking. Baby's father, his leading lady, portrays the baby in the bachelor's house with a naturalness and charm that carry conviction.

The engagement of Ethel Barrymore in "Mid-Channel" at the Empire has been extended for another four weeks. Miss Barrymore considers the rôle of Zoe Standell the greatest opportunity of her career and thus far her best work, and in this opinion the verdict of the public concurs.

The last weeks of Forbes-Robertson's successful season at Maxine Elliott's Theatre are now announced, but the

actor has decided to give an extra matinee on Easter Monday, March 28. In "The Passing of the Third Floor Back" Forbes-Robertson has had a run which rivaled that of any English actor in this country.

Cyril Scott in the rôle of Jack Wright in "The Lottery Man" at the Bijou has the most congenial part and has made the biggest hit of his career. Supporting the star, Helen Lowell as Lizzie stands out as one of the funniest frumps the stage has seen in years. Janet Beecher plays a charming society girl, and the other members of the company are Ethel Winthrop, Louise Galloway, Mary Leslie Mayo, Robert Mackay, Wallace Sharpe and Harry S. Hadfield.

"The City," Clyde Fitch's last drama, continues its prosperous career at the Lyric. It is presented by a company fully adequate even to the extraordinary demands made upon the players. The cast includes Walter Hampden, Tully Marshall, George Howell, Edward Emery, A. H. Stuart, Eva Vincent, Lucie Watson, Helen Holmes and Mary Nash.

Maxine Elliott takes "The Inferior Sex" to the West End Theatre for the week. The action of "The Inferior Sex" all takes place on shipboard and has to do with a confirmed woman hater who on a three months cruise for the purpose of writing a treatise on the follies and the general undesirability of women in the universal scheme. In the midst of this Evesham Eden comes one *Eve Addison*, shipwrecked in a dory.

The New Amsterdam Theatre continues to be the Mecca for those seeking dramatic thrills, "Madame X" being the medium. The able acting of Dorothy Connelly, William Elliott and their associates is a feature of importance. A special matinee will be given on Thursday afternoon in aid of the Actors Fund.

"A Man's World," in which Mary Manning is appearing at the Comedy, treats the question of a double standard of morals without preaching. It has served as an acceptable vehicle for both the star and Charles Richman. Ruth Holt, Broncault and the others who support her.

Many novelties are announced for Kitty Cheatham's Easter matinee at the Lyceum Theatre. It will occur a week from to-morrow.

The present series of Burton Holmes' travelogues, delivered by Wright Kramer, will close this week with "More About Paris" as the subject. The lecture will be given to-night and to-morrow afternoon at the Lyceum Theatre.

This evening at Carnegie Hall E. M. Newman will begin his series of lectures on travel through the African wilderness; topic, "British East Africa." Mr. Newman will show moving pictures, including many of Theodore Roosevelt and his hunting party, and zebras, antelopes, wildebeests, leopards and lions.

"The Lily" is now approaching its fifth month at the Belasco-Stuyvesant Theatre with apparently undiminished popularity. Nance O'Neil is one of the many good actors in the cast.

When Klas & Erlanger's spectacle "Little Nemo" opens at the Grand Opera House on Monday evening music lovers will have an opportunity to hear some of Victor Herbert's happiest compositions. With Harry B. Smith's facile lyrics Mr. Herbert has given the world a number of melodies whose charm will keep them in the public's memory for many years.

"Bright Eyes," the musical play, is presented by Joseph M. Gates at the New York Theatre. Several new musical numbers are to be added this week. Cecil Lean and Florence Holbrook appear in the leading parts.

Blanche Ring in "The Yankee Girl" continues to ring Herald Square Theatre patrons. Miss Ring's new songs, "Tell It to Sweeney" and "Nora Malone," have taken their places in the long list of Ring classics.

Low Fields' production of "The Jolly Bachelors" with Nora Bayes, at the Broadway Theatre is booked for an indefinite stay. In the musical play, in addition to Miss Bayes, are Jack Norworth, Walter Pervall, Lionel Lincoln, Billie Taylor, Nat Fields, Elizabeth Bruce, Al Leach, Robert Dangle, Stella Mayhew, Topsy Siegrist, Nellie Lynch, Gertrude Vanderbilt and Josie Sadler.

"The Chocolate Soldier" has gone into its eighth month of continuous presentation in this city and will not only finish the season at the Casino but will in all likelihood run through the summer. The cast which Mr. Whitney has gathered for the opera's interpretation remains unchanged, as does the large orchestra of Signor A. de Novellis. Matinees Wednesday and Saturday.

Gerson's Midget Circus at the Hippodrome will remain for the rest of the season. The little people give an entire two ring and platform circus. The spectacular features of the show remain unchanged.

"The Arcadians" at the Liberty Theatre is still winning new friends. The musical play offers a great diversity of attractions and amusement and combines everything from a flying machine to a horse race.

THE SWISS ROOM IN THE NEW WING OF THE METROPOLITAN MUSEUM OF ART.



One of the new exhibits at the Metropolitan Museum of Art is the Swiss room, a large tile stove in one corner decorated with Biblical subjects and an old Swiss table of the seventeenth century, with chairs to match. On the table are painted boxes of curious design, and a poster

The cast includes Julia Sanderson, Ethel Cadman, Connie Ediss, Aubrey Maple and Percival Knight.

From all appearances "The Dollar Princess" will continue at the Knickerbocker for a long time. Valli Valli, Adrienne Augarde, Louis Pounds, Donald Brian, E. J. Connelly and Will West form a sextet of good musical comedy talent.

At the Irving Place Theatre this week on Monday, Tuesday, Wednesday and Thursday evenings Carl Zeller's operetta "Der Vogelhändler" will be sung for the last four times. On Friday evening Carl Gutzkow's drama "Ursel Acosta" will be performed. At Saturday's matinee the farce comedy with songs "Der Hochzeitsstag" will be played, and on Saturday evening the last revival of "Der Zigeunerbaron" will take place.

Montgomery and Stone in "The Old Town" continue at Charles Dillingham's Globe Theatre. The songs, dances, stunts, quips and general foolery of the comedians continue to excite the same measure of laughter, applause and enrapture as at first. The tenth performance in New York will be celebrated on April 4.

Annette Kellermann will be the Fifth Avenue Theatre's headliner this week, the occasion being a sort of homecoming for the "Diving Venus." Others on the bill will be Margery Moffat in "Sorrow," Collinsa's sketch "Awake at the Switch," Horace Wright and Rene Dietrich, the out of the ordinary singers, with a new act of songs; Tommy, the English ventriloquist; Bowers, Walters and Crocker, the three Rubes; Charley Case, the man who spreads scandal about his parental ancestor; Lane and O'Donnell, the lute trumblers, and the Harvey and DeVora Trio in a singing and dancing skit.

"After the Opera," the realistic playlet from the Grand Guignol, Paris, and the Empire Theatre, London, has been retained for a second week at the American Music Hall. Willa Holt Wakefield, "entertainer to New York's 60," has added several new numbers to her repertoire. Henry Lee, in "Great Men Past and Present" will present his impersonations of prominent historical personages. The "Empire City Quartet" have some new songs and Harry Cooper will supply the comedy element. The Four Mortons have a new act and La Petite Adelaide and her dancers are newcomers on the Morris circuit. Rinaldo, "the wandering musician," the Brittons and Tom Maguire, "America's singer of Scotch songs," are others on the programme.

Headline honors will be pretty evenly divided at the Colonial Theatre this week. Harry Bulger, the musical comedy star, will offer a selection of up to date character songs and jokes. In Jesse L. Lasky's musical concoction "At the Country Club" there are ten young men and women, each of whom is a singer. Edwards Davis will present a condensed dramatic version of Osgood Wilde's famous novel "The Picture of Dorian Gray" in which he will be supported by Adele Blood and Temple Nave. The Millman Trio, wire artists, will feature Miss Bird Millman. Waterbury Brothers, comedians, combine a vein of musical comedy with the playing of catchy music on a variety of instruments. Others on the bill are Barry and Wolford, comedy parodists, and Leo Carrillo, monologist.

At Hammerstein's Victoria Theatre this week the bill will be headed by Irene Franklin, assisted by Birt Green, in original songs and sayings. Others to appear are Pat Rooney and Marion Bent in their comedy singing and dancing skit, "The Newswoman"; and the Harvey and King, the entertainers; the Great Lester, ventriloquist; Joseph's Christmas presentation of "Dunkelheit's Hart"; Oscar Sydney Dean and company in a novelty skit "Christmas on Blackwell's Island"; Mr. and Mrs. Jimmie Barry in "At Henafoot Corner"; and Al Carlton, the original monologist.

"Ma Gosse," the realistic playlet by Yves Mirande and Henri Cain, will be seen at the Plaza Music Hall this week. The Divine Myrta, the diver and swimmer, will make her farewell American appearance and Pearl Allen and company in "The Travelling Man" will have a sketch which contains several musical numbers. Miss Kathryn Miley, who is known as the "U. S. A. Comedienne" sings up to date songs. Paul Nicholson and Miss Norton will present their skit entitled "Gowns Bodelande." Fisher and Burkhardt, composers of many songs will sing their own compositions, and the Royal Poles will play polo on bicycles instead of horses.

Lois Fuller's "Ballet of Light" illuminates the Alhambra Theatre this week. Tom Nawn, with a capable supporting company will present a comic sketch entitled "When Pat Was King." Edward Jolly and Winifred Wild will offer a musical comedy sketch, "The Music Teacher." A mixture of mirth and music is combined in the entertainment that will be offered by the Exposition Four. McDonald, Crawford and Montrose will give an exhibition of dancing and the Flying Martins will perform on flying rings and trapeze.

At the Bronx Theatre Miss Gertrude Hoffman will be the feature attraction. Supported by a company of twenty-five people she will present her New Revue which consists of a score of imitations of variety acts and musical sketches. A series of musical impersonations for which Miss Gertrude is famous will be presented by the little English com-

dienne. Houser Lind with a company of supporting players will produce a playlet entitled "The Opera Singer" included in the bill are Pringle and Whiting, singing comedians; Griff, comedy juggler; John Birch, hat juggler; and Melrose and Kennedy, comedy acrobats.

Two burlesques will be presented at the Columbia Theatre this week by the Vanity Fair company. One is called "A Night at Hector's" and the other "Fun in a Music Hall." The titles suggest entertainment of the brisk kind with which patrons of the Columbia have become familiar. The variety also offering includes a musical elephant, Conchette, a Hindu Nautch dancer, Noble and Brooks and Welch and Maitland.

The Rose Hill Folly company is this week's attraction at the Murray Hill Theatre. This is one of the old line burlesque shows which has long enjoyed popularity. The musical farce to be presented is "Madam Tiekien's Seminary" incidental to which will be given a ballet divertissement called "Love and Temptation."

MR. FATHERLY'S DAUGHTERS.

Charming Girls, but With Rather Hazy Notions on the Subject of Finance.

"Strange ideas of finance our children are likely to have," said Mr. Fatherly. "For one thing, they seem to think we are made of money."

"If they want anything they think, apparently, that all they have to do is ask their father for the money. That he might have difficulty in supplying all their wants is something that seems never to occur to them, and they don't understand it when sometimes I have to tell them that there is a kink in the exchequer and that I cannot just then honor their demands. But they have other queer ideas about money. For instance:

"We make our two daughters each a weekly allowance of money for their various lesser wants. They spend this money as they go along for many little things, or sometimes they accumulate it until they get enough for some bigger thing that they want, and then they buy that. And then sometimes when the time has come when they want to get this more costly thing they find they haven't accumulated quite enough. They borrow the balance of me. That is why, they get an advance on their allowance, which they pay back in instalments at their convenience."

"The home bank lets them take their time about this, and sometimes they are pretty slow. It is hard, uphill work for anybody to repay borrowed money. I guess we all know that. So we never worry the girls about repaying this borrowed money; we let them take their time about it, and we charge them no interest."

"Then comes along a week when the home bank is pinched and they haven't got a cent to call on. They come to me and ask for a loan as an instalment in repayment. We don't actually get in any money by this, you understand, but we have to pay out less on the weekly allowance and credit the same to the account of the loan as an instalment in repayment. We don't actually get in any money by this, you understand, but we have to pay out less on the weekly allowance and credit the same to the account of the loan as an instalment in repayment. We don't actually get in any money by this, you understand, but we have to pay out less on the weekly allowance and credit the same to the account of the loan as an instalment in repayment."

DOLLAR WITH TWO HEADS.

Story of a Freak Silver Piece From the New Orleans Mint.

From the Atlantic Constitution. Hazel W. Compton has just returned from New Orleans, La., where he went upon a business trip, bringing with him the only genuine silver dollar with two heads stamped on both sides ever seen in Atlanta. And thereby hangs a tale.

Mr. Compton got this silver dollar in change and did not notice the unusual fact about it at the time. Some time later he was making a deposit at a certain bank, when he noticed that the coin felt "heads" every time.

He looked closer and saw that there was a head on each side of the dollar. Under one head were the figures "1898," the date of the local stamping, and under the other the date of the second stamping. He showed it to several New Orleans men, who offered him various premiums, the highest being \$10, all of which he refused.

The story in connection with this coin is as follows: An employee in the New Orleans mint, whose duty it was to run the silver coin through the dies to have the head stamped upon it substituted a current one-dollar coin for the coin immediately after the head had been stamped upon it, with the other side unstamped and perfectly clean. This is the way "Three years later he ran the coin through the stamps for the reverse side, impressing another head and stamp upon it. The fact that the coin had been put in at the first instance, to replace a half-comed dollar, prevented detection. It came to have its two heads.

SERMONS FROM THE STAGE

MANY OPINIONS BUT NO PLOT IN "THE MADRAS HOUSE."

Granville Barker's Latest Play Proves to Be Thorough in Parts—London Pleas for a New Musical Comedy—New Dramatic Material From the Continent.

LONDON, March 17.—George Bernard Shaw's disciples are overreaching themselves in a desire to lecture from the stage on all possible subjects in one play. Plot, character development, dramatic purpose are all neglected, and epigrams, witticisms and long discussions among the people who wander on and off the stage for no reason at all constitute the main features of playwriting.

Two years ago Granville Barker, a faithful follower of Mr. Shaw in dramatic work as well as Fabianism, wrote a remarkable play called "Waste." It was censured, and Mr. Barker, hurt and indignant, laid down his pen and intimated that he would not write at all since he could not write as he wished, but he has now reconsidered this intention and "The Madras House," which Charles Frohman produced at the Repertory Theatre on Wednesday evening, is his latest work.

"Waste" was a strong, purposeful drama with a clear, well developed plot, plenty of excellent character drawing and human interest. "The Madras House" is Shavianism naked and unshamed. It is a moving panorama, a succession of scenes, scenes brilliant and amusing, sometimes moderately entertaining, sometimes dull. Plot there is none. One thread of purpose which seemed to be going to run through the piece was an attack on the living in system as it affects the employees of stores, but that soon gave way to discussions on women and the absurdities of modern civilization.

The play opens with a picture of the suburban household of Mr. Hustable and his six unmarried daughters, who have no interest in life but quarrelling and gossiping about one another. Mr. Hustable is chief partner in Roberts & Hustable, a Peckham firm of drapers, and is also interested in the Madras House, a fashionable West End dressmaking establishment. His partners are his brother-in-law, Constantine Madras, who many years ago deserted his wife and went to live in the far East, and his nephew, Philip Madras, a young man convinced that the world is out of joint.

The second act is at Roberts & Hustable's. One of the shop assistants, Miss Yates, is involved in a scandal together with a fellow worker who has been seen kissing her. The latter is married, but has kept his marriage secret from the firm because he could not afford to live out, and this scandal drags his secret out. Miss Yates is in a scene with Philip Madras in defiance and Philip suspects her of having been friendly with his father.

The next act is at the Madras House, where a sentimental but practical American has come to arrange to buy up the concern. Constantine Madras makes his appearance and there is much brilliant conversation on many subjects. Constantine Madras has become a Mohammedan and means to make Arabia his permanent home. The American delivers orations with extracts from Byron, whose poems he "learned at his mother's knee," and Latin phrases, and finally, just before the fall of the curtain, he succeeds in buying the establishment, good will and all.

In the last act Mr. and Mrs. Philip Madras are at home and Constantine has come to bury his ghost. His deserted wife has arranged to be present. The old quarrel is resumed as soon as they meet. The curtain falls on Philip Madras and his wife talking platitudes and Shavianisms. The next act is weak. The audience grew restive during its progress. The play was very well produced and acted. At the Lyceum a melodrama called "The Chances," by Edward Ferris and B. P. Matthews, is going to meet great success with a probability of an early American production.

At the Savoy Theatre C. H. Workman, under the name of Charles Matthews, has persevered as an operatic actor manager, and on Thursday evening produced "Two Merry Monarchs," a tuneful and pleasing musical play. There is not much of a story to it, but there are plenty of charming melodies reminiscent of Sullivan, and it genuinely pleased a very large and representative first night audience.

George Edwards has returned to London after a two months absence on the Continent, and Mr. Frohman has also come back after a few days in Paris. They have secured the dramatic material of value. Mr. Edwards has managed the largest haul, for besides completing arrangements to have "The Count of Luxembourg," which is a latest Vienna success, to follow "The Merry Wives of London" he has also a new work of Dr. Leo Falls called "The Divorced Wife."

The Italian operetta "Cap. Fracasse," by Umberto Cesa, has fallen into Mr. Edwards' hands as well as the new farce called "Is Matrimony a Failure?" Besides the veteran musical comedy manager has secured the Russian ballet "The Dancer's Incense" and a play from St. Petersburg. They are to give operas and ballets in London, and Mr. Edwards is confident of their success as well known. He has secured the Russian ballet "The Dancer's Incense" and a play from St. Petersburg. They are to give operas and ballets in London, and Mr. Edwards is confident of their success as well known. He has secured the Russian ballet "The Dancer's Incense" and a play from St. Petersburg. They are to give operas and ballets in London, and Mr. Edwards is confident of their success as well known.

Mr. Frohman has secured the English and American rights to three Paris successes. The first is Henri Bataille's latest play "La Vieillesse," which Mr. Frohman pronounces "one of the finest plays I have ever seen in Paris." The second acquisition is Henri Lavedan's comedy "Six." Then there is Tristan Bernard's "Le Dancer's Incense" and a play by the authors of "Love Watches," which has not yet been produced, and last but not least "Chanteclair," which Mr. Frohman will handle for America but not for England.

The Sicilian actors and actresses are winning the plaudits of their fellow players in England, though they are not known to the general public. On Thursday night Signor Grasso had arranged the applause was deafening and Grasso was obliged to make a speech. He was overcome by emotion and to show his love for the English produced a splendid picture of Shakespeare and kissed it passionately; then a photograph of Henry Irving, which he also kissed.

She, unassisted, he dragged his ultra-British manager forward and kissed him on both cheeks, to that worthy gentleman's embarrassment. Finally when he held on the stage Grasso was given him six loud kisses, and less than a minute later he should feel himself neglected he drew from out of the bosom of his shirt a dove, and kissing it sent it flying out to the audience. This is the end of the play.

"The Climas" closed Saturday night after a two weeks run. It failed to make good to Miss Deane's great disappointment. Lewis Walker intends to produce "The Rivals" with an all star cast.

IN BROOKLYN THEATRES.

Grace La Rue in "Molly May," a New Musical Play.

Grace La Rue in "Molly May" is the offering at the Montauk Theatre this week. The star will be best remembered by Brooklyn players as Sam Bernard's leading woman in "Nearly a Hero" several seasons ago. Since that engagement Miss La Rue has spent most of her time abroad.

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and other operas. The misdoings of a rascally inclined father-in-law, all of which are blamed on the young son-in-law, are the basis of the story. In the supporting company are Sydney Grant, James E. Sullivan, Kate Rolla, Eva Fallon, George Odell, Frances Keenan and John Goldsworthy.

Laurence Irving and his wife, Mabel Hackney, in "The Affinity" will be at the Majestic Theatre this week. Mr. Irving is a son of Sir Henry Irving.

At the Orpheum this week Denman Thompson will present a one act sketch entitled "Joshua Whitcomb," which is based upon a part of "The Old Homestead." Dook life along the East River is depicted in "Held Up," a skit that will be offered by Bob Matthews and Herbert Ashley. An operatic novelty entitled "La Petite Revue" embraces animated figures of grand opera stars exposed to view on a miniature stage. The four Kometz brothers will contribute an exhibition of hoop rolling and a juggling manipulation. Laddie Cliff, the young English comedian; Charles Leonard Fletcher, character impersonator; Three Lightnin', black face delineators in a sketch "A One Night in Minstrelry," and the Nania troupe, Japanese acrobats, complete the bill.

"Shore Acres," James A. Herne's most successful play, will be revived by the Crescent Theatre stock company this week. Mr. Allison will be the Uncle Nat and Miss Fleming the Helen Berry.

At the Fulton "Three Three Fellars" are the headline feature. The Four Nightgowns, strong men, and Midgley and Carlisle are other good acts on the programme.

"The Operatic Festival" is the principal act on this week's programme at the Greenpoint Theatre. Others are the Six American Dancers and Loney Haskell.

In addition to burlesque and vaudeville by the "Cracker Jacks" at the Star Theatre this week there will be an athletic feature on the programme, wrestling matches by well known experts being carried. The "Cracker Jacks" give two travesties to well known dramatic successes, with Billy Hart, Ruby Leoni and La Belle Marie as the leaders.

With Daisy Harcourt, the English music hall singer, and Scribner's show to provide the entertainment at the Gayety Theatre this week the best bill of the season is promised. Milton and Celerin, Dalardo, the Brisbane Trio and Gordon, Zeno and Hayden brothers make up the vaudeville specialties.

PROBLEM OF LAKE CHAD.

Shakespeare—No Reason to Believe It Is Drying Up.
From the London Globe.
Lake Chad in the Sudan has for some years offered an interesting object of study to the geographer. According to observations made by travellers from time to time it was rapidly drying up. It seemed likely that at no very distant date the lake would entirely disappear.

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The Choir of the Musical Art Society
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Oratorio Society of N. Y.
Dr. Frank Damrosch, Conductor.
Friday Evening, March 25, at 8.
Carnegie Hall, New York.

"St. Matthew Passion"
Soleists: Mrs. Jane Osborn-Hannah, Miss
Lillian Chase, Mr. George Hamilton, Mr. Noy-
den Bilton, Mr. Henry Wood, Mr. W. H. H. H.
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Management: Wolfson Musical Bureau.

EMILY GRESSER
DEBUT OF MISS GRESSER
MR. C. G. DEBIS, Accompanist

SEBALD
MENDELSSOHN (Tue. Ev., Mar. 22, at 8.15)
Ball, Two Recitals, Thurs. A.M., Mar. 23, 2.30,
8.30. Fri. Ev., Mar. 24, 8.15. On the
Programme: SEBALD.
Seats \$1.25, at Box Office and Tyson's.
Concert Direction M. E. HANBON, 47 3/4 St. N.

of Belgium. Lake Chad is of the nature of an inland sea, receiving the drainage of the surrounding country and having no outlet. When filled, however, it floods the swamping valley of Bahr-el-Ghazal, on the southeast.

Its average depth is not more than five feet. In spite of the continued shrinkage up to his last visit Capt. Tilbo concluded that there is no reason to suppose that Lake Chad will eventually dry up. And the shrinkage from the district is that during 1909 it was rapidly diminishing.

One of the most interesting features of Lake Chad is the dense masses of a tree over a foot in diameter which grow in a hollow a certain level, and which fall as it may do when the waters shrink. The shrubage was steadily continued. The open water then only occupied one-fifth of the total area of the lake basin, which, in its full extent, is about four-fifths the size of the Amazon.