but also of apprehension was aroused. The painters of this prolific time, with the exception of Rosalba Carriera, the Canalettos and Guardi, had in England been looked upon with indulgence rather than admiration, and it was obvious that of many among them, with the materials at hand, it would be impossible to give any adequate notion. * * * Of one or two minor yet interesting painters we learn something new; but of the masters in the true sense of the word, of a Giambattista Tiepolo, an Antonio Canale, a Francesco Guardi, it would be impossible for those who knew them at this exhibition only to form any adequate notion. Venice, no longer a great centre of political intrigue or of commercial activity, was an Elysium (not of the holiest) in which the embellishment of life was carried on to the point of a fine art; in which not only did painting blossom afresh and once more extend its influence over all Europe but great schools of music and of singing arose and outshone those of the rest of Italy, while literature, keeping pace in lightness and charm with all the rest, had its genial Goldoni and its curiously romantic Gozzi to contrast with brilliant, hard Marivaux among Frenchmen of the Rocaille period. To the Venice of Titian, Tintoretto and Paolo Veronese succeeded after two hundred years the Venice of Rosalba, of Piazzetta and the Tiepolos, of the Canalettos and Guardi, of the Longhis. If Paris was in one sense the centre of fine art and music, of painting, sculpture and the arts of decoration, of supreme elegance if little depth or intensity in life, Venice was the earthly paradise of those who chose to glide gently over the shallows and the depths and to envelop existence, empty and vicious though in many respects it might be, in a glamour and a poetry which robbed vice of its sting and added a charm even to the everyday prose of existence. The time was one of emptiness and frivolity, but also of elegance and culture, superficial yet exquisite.

"We come to the great Giambattista Tiepolo, completely known only to those who have studied him at Venice, in Würzburg and Milan and Madrid, at Udini, at Vicenza and at Bergamo. Were it not that the waiting room of the club contains a fine series of pen and bistre drawings by his hand we should be compelled to say that he is here most insufficiently represented and that but little idea can be derived from what is shown of his inexhaustible invention, of his passion in a passionless age, of his unlimited power and variety in monumental decoration. A most uninspiring and second rate example which we find impossible to attribute wholly to him is the large altar piece 'The Virgin and Child with St. Dominic and Another Dominican Saint'—the St. Dominic being in conception and design vapid, expressionless and quite unworthy of him. Compare with this limp performance the great altar pieces in the Gesuati and Santi Apostoli churches of Venice respectively and that masterpiece of dramatic passion and rhythmic design 'The Martyrdom of St. Agatha,' once in the Munroe collection and now in the Kaiser Friedrich Museum.

"Pierre Longhi may not be the greatest or the most various of executants, but he is a Venetian of Venetians, a genre painter of a charm and a naïveté with which it would not be easy to parallel that of any other painter. Most infelicitously has he, the amiably and unobtrusively humorous observer of men and manners, been compared with Hogarth, the terrible satirist, the terrible flagellator of vice. Much more apt would the comparison be with the gentle Daniel Chodowiecki of Dantzic, who, though inspired by Watteau and Boucher, was a German to the core and a true bourgeois, as was Chardin.

"Rosalba Carriera was painter in ordinary to the pale, distinguished Venetian grandes dames. The best of this admirable pastellist's very numerous portraits—some of those, for instance, in the Dresden gallery—have an exquisite charm of true femininity, which to sum up as mere mannerism is a somewhat superficial criticism. The Venetian Lady of the House of Barburigo at Dresden is one of the most charming things of the fifteenth century. The portrait of Horace Walpole, by Rosalba, though it is rather late in date and replaces vivacity by placidity, is a fair but hardly representative example of her mastery as a pastellist. For Antonio Canaletto, one of the greatest painters of the eighteenth century, we must look at Windsor Castle, in the National Gallery, in the Louvre, and in private collections. Guardi is the favorite with the modern collector, much as Hobbema is by the more opulent buyer of this class preferred to Ruisdael; yet the True Canale, in his monumental calm and perfect balance, in his easy victory over the greatest technical difficulties, is infinitely the more complete of the two. Guardi conquers not so much by supreme unfailing mastery as by exquisite beauty of tone. Canale's nephew and pupil, Bernardo Belotto, also called Canaletto, has a cold, hard, over precise style. The other Guard's, all save a few small sketches, are tiresome, ill composed, and wholly wanting in the vivacious charm we associate with the light hearted master. There is nothing that could for a single moment be compared with the Guardis in the Louvre, or with the small but exquisite pieces which, with the Salting collection, have passed into the National Gallery. On the other hand, Michele Marieschi, a grandiose inventor of architectural capriccios, not to be confounded with the somewhat later portrait painter, Jacopo Marieschi, has rarely been seen to such advantage. He does not belong to the school of Calevaris—the Canalettos and Guardi are chief representatives—but indulges in architectural romance and fantasy, much as his Roman contemporary Panini did, only with less aplomb and less magnificence."

An $800,000,000 Industry.

From the National Provisioner.

A point of great interest is the manifold values of the by-products of the cotton industry. The cotton fiber is chiefly used for the manufacture of cloth, while the by-products are used for many different purposes.

For instance, the portion of the cotton fiber that remains on the seed (the lint, as it is called,) is taken off in the manufactures incident to the use of the seed and is used for a variety of purposes.

It is sold at much lower rate than the other and used for stuffing pillows, horse-collars and cushions, and, stranger to say, for adulterating shoddy.

The idea of shoddy being adulterated is somewhat amusing, but that is a fact. It is also used for making fine writing paper and for the manufacture of guncotton and a number of other purposes.

You are all familiar with the uses of the seed itself, the manufacture of the oil and the value of the hulls and cakes for feeding and other purposes. So that we have here an industry which represents in its total value more than $800,000,000 in this country.

THE PEOPLE IN THE THEATRE

VIEWS OF THE PUBLIC HUNT FOR AMUSEMENT.

Snobbish Ideas of the Amusements of Others—A Recent Study of Recreation in This City—The Tastes of Others—A Play That Started Out Right.

It is an almost invariable fault of any scientific study of amusements that the writer sees only with his own eyes. And it happens usually that what he observes is intended for the gaze of others. "The Exploitation of Pleasure," by Michael M. Davis, Jr., contains many valuable statistics as to the theatres of this city, and some of the conclusions drawn from them are not without interest, but as a part of the Russell Sage Foundation it naturally seeks for remedies. Reformers must, like critics, find something to justify their existence. There must be evil somewhere, else there is nothing to be reformed, and the raison d'être for the reformer ceases to be evident. It cannot be denied that there are various phases of theatrical enterprises in this city that might be remedied. Changes seem more desirable, however, on grounds of taste and artistic quality rather than from any influences detrimental to morals.

The description of the vaudeville theatres in this pamphlet is characteristic of the snobbishness which so often affects the observer of the pleasures of others. It is commonly said that the vaudeville theatres of this country represent an almost wholly national phase of theatrical art. There are of course the imported performers to fill out the long programme. But as a rule these entertainments are fairly representative of American humor and American life. They are a striking contrast to the ordinary tingle tangle programme on the Continent, which is about as invariable as a table d'hôte. It is the same from Christiania to Taormina. Of this diversion the report says:

As to vaudeville, its most striking characteristic is simple stupidity. Three-fourths of the performances are classed as not objectionable. No person of moderate intelligence can attend a dozen vaudeville performances without being disgusted at their vapidity. The humorous, sentimental, acrobatic and musical acts pass in succession like the grinning figures at a shooting gallery. Some are wholly crude, a few decidedly clever; the majority are trite and empty; and as a whole, there is no imagination behind their creation, and still less in the manager's mind to enforce their harmonious combination. Many a visitor was impressed by the fact that the teeming vaudeville audiences often appeared bored. Yet judged by attendance, and by rapidity of growth, the vaudeville is the most successful type of performance in New York. The truth is that the people must be amused; more exactly, they must spend their leisure time in some recreative way, for which neither home nor public building offers opportunity. The popular priced theatre is a way which offers much for the money, and very little money. Vaudeville is an expedient of the theatrical manager for providing a cheap performance cheaply. It may be described as a succession of acts whose stimulus depends usually upon an artificial rather than upon a natural, human and developing interest; these acts having no necessary and as a rule no actual connection. This description, be it noted, also fits the experience afforded by a street car ride or by any active day in a crowded city. Vaudeville is adapted in many ways to cosmopolitan audiences, whose members have few common sentiments, or common ideas, to which a regular drama will make a universal appeal. Like the succession of city occurrences vaudeville is stimulating but disintegrating; both excite and claim the mind of the beholder and interest him transiently, but they do not recuperate or develop him; in the long run they will cease to amuse him. Both represent hyperstimulus, and lead to neurasthenia, the antithesis of rest or Nirvana.

It seems incredible that such an estimate of a branch of American amusement which has supplied so many actors to the legitimate stage and has suggested so much to playwrights and composers should be seriously offered. It represents in a high degree just the intellectual snobbishness that makes such a study of the theatre useless. Without being particularly fond of vaudeville, and acknowledging that variety theatre programmes are often just as dull as Mr. Davis describes them, it may still be admitted that crowded theatres of happy people who are amused by harmless episodes do not in the least appear to call for reform. If the programmes of a variety theatre offered indecent or disgusting acts there might be ground for complaint. The characteristic of vaudeville may be simple stupidity to sociological investigators like Mr. Davis, but every spectator at these performances is not a doctor of philosophy. Nor do the devisors of vaudeville acts and programmes have always in mind an audience of Ph. D.'s.

There are few if any violations of the laws of decency to be found in the theatres devoted to vaudeville. It is in much more pretentious theatres that both physical exposure and indelicate speech are carried to a degree that would never be tolerated in the variety halls. And in comparison with these resorts in Europe the New York vaudeville theatres are free from offence of any kind.

There is suggested by this investigator "the improvement of vaudeville," which is to be accomplished by applying brains to it. Theatrical brains seem to have been already applied to it, to judge by the difficulty of actors in this field have in rising to any eminence. It could scarcely be said that there is any lack of brains for their work exhibited by the men who have developed from the vaudeville theatres to places of importance in other branches of the profession. It would be interesting to see the vaudeville that would be suggested by these patronizing investigators of the kind of entertainment that they think others should enjoy.

The author attributes the failure of the Yiddish and other national forms of drama to the influence of vaudeville, and in the case of the Yiddish plays this cannot assuredly be deeply deplored. The Yiddish drama may almost be said to have had its origin in a species of vaudeville and its return to this original state marks no particularly deep decline. In the plays acted to-day at the Yiddish theatres there are almost always dancing and singing which make these formless products seem even cruder than ever. Some of the studies of character revealed in the music halls given over to Yiddish actors are quite as amusing and as true to life as any of the figures in their plays.

The Italian Government is said to contemplate the establishment of a theatre in this city which shall be devoted to the production of plays in the Italian language. Its purpose will be to produce high class Itali an dramas that may attract audiences made up of the resident Italians, as well as other spectators, who may thus have the opportunity to become acquainted with the Italian drama. Only in that way will any theatre giving performances in a foreign tongue be possible here. It has been found impossible to conduct any but the Yiddish theatres profitably in this city, so great is the indifference of the second generation, once it has learned the language, to any but performances in English.

"There is a suggestive comparison," says Mr. Davis, "with the three theatres in Manhattan which are accustomed to reproduce at popular prices plays which have been on the boards of the standard theatres. These plays are usually successes of the past year, older revivals or Shakespearian dramas. The number of different plays presented at these three theatres was sixty-four, over half the number at all the standard houses. The explanation is that at these popular priced theatres the runs are usually short. Of the sixty-four there are nineteen musical comedies, twelve comedies, four farces, six melodramas, three vaudevilles, eleven dramas and nine Shakespearian plays. The proportions are not very different from the high priced stage, with the striking exception that Shakespeare's plays constitute twice the proportion of the total number of plays given (nine out of sixty-four) that they do at the high priced theatres. Nine different Shakespearian plays could have been seen last year at these three theatres—as many as at all the standard forty. While their productions are too frequently mediocre from the artistic standpoint, and occasionally include a thoroughly undesirable play, these three popular priced houses are doing on the whole a worthy and important work."

It is from the subsidizing of such a theatre by some men of wealth that most good may be done to that class of the public which enjoys the dramas of Shakespeare but is prevented from enjoying them because of the expense. It would require annually but a few thousand dollars to establish such a playhouse and its influence would certainly do much to cultivate the taste of its audiences and might even counteract some of the baleful effects of vaudeville.

Absence of critical snobbishness would not allow the circumstances under which a play is produced to have any influence in estimating its value, but there is in reality little chance for the dramatist who has not the authority of popular names or important commercial responsiblity back of his enterprise. Yet it was in the Bijou Theatre that a play without any of these advantages made an actress famous in a night. When Henrietta Crosman came to act there in "Nell Gwynne," she was not unknown in this city, although it could not possibly be said that she was then the sort of an actress who in a play by an unknown author would arouse a high degree of critical interest.

"Baxter's Partner," which was acted at such an unseasonable period at the Bijou the other night is a promising play. Its author has taken more or less familiar material out of the dramatic storehouse, but he is to be praised for treating his scenes with an appreciation of the value of dramaturgical correctness. T. H. Railey shows that he has learned something more from the theatre then the merely conventional subject that he put into his drama. He has learned something—not nearly enough as yet, to be sure—about his craft. Chiefly for that reason is his work promising.

Compare the final scene of its second act, for instance, with "The Upstart" that was divulged for a few nights last year at the Maxine Elliott Theatre. The author of that work scorned any convention of the theatre. He went in boldly for Shavian cackle. Some of it sounded better than it was, but as speech it was all indifferent in quality. Undoubtedly there are persons who would have praised its originality of theme. There was more originality in the author's dramatic methods, for there was not a minute of anything else than talk in the play from beginning to end.

Had the talk been wit, which it was not, had the theme been new and plausible, which it was not, there would even then have been no more dramatic value in the piece, for it took no cognizance of the medium of the theatre. Mr. Railey certainly did not wander from the beaten track in selecting his material. That sin is venial, however, in view of his recognition of the laws of the form in which he was trying to succeed. It is that which makes his play superior, for instance, to "Anti-Matrimony," which was loudly acclaimed in certain quarters of supposedly excellent taste. Whatever the faults of "Baxter's Partner" may be, its author set out to write a play, and that is one merit in these days when the false gods of the theatre are still potent.

CHANCES IN THE PHILIPPINES.

Natural Resources Which Americans Have So Far Failed to Exploit.

From the Journal of the American Asiatic Association.

With one exception it may be said that Philippine development schemes have met with a cold reception from the financial interests of America. The repeated failures in promoting or financing any project for the islands must receive the serious consideration of the Philippine commercial community.

The islands present opportunities for rapid and profitable development unequalled in the world. Rich mineral deposits abound, the forests of valuable hardwoods are inexhaustible, the sugar lands yield a high average, the hemp monopoly is a source of never ending profit, rubber and gutta percha thrive and give handsome returns.

Yet with few exceptions these immense natural resources after twelve years of American rule are still worked in the old primitive, wasteful manner which marked the industry of a century ago. It is a severe criticism and reflection on American energy which permits such untold wealth to remain undeveloped and is a striking contrast to American enterprise in Alaska, Hawaii, Porto Rico or Cuba and to the methods of Europeans in neighboring countries.

Java is a tropical paradise and yields immense wealth to the Dutch investors. Borneo is forging ahead and many large enterprises are in successful operation. The story of the industrial development of the Federated Malay States reads like a chapter from a romance or the Arabian Nights and rubber kings have supplemented the old time tin millionaires.

Sumatra is famous the world over for its cigar wrappers, and tobacco plantations have spread to neighboring isles. Petroleum abounds and even Shanghai has its quota of millionaires made rich over night, as it were, by the marvelous wells. Indo-China is the rice granary of the Orient and exports its products to the Philippines, and Formosa under Japanese rule, contending with adverse climatic conditions, has developed a modern sugar industry which shames the Philippines and bids fair in time to rival Java.

Not one of these countries can compare in natural gifts with the Philippines, yet they progress and prosper, while the islands fail to keep pace with the procession. It is time for those who have cast their lot with the islands to face the problem, seriously consider the question and try to overcome the difficulties surrounding the investment of American capital in the Philippines and divert the stream which flows so freely into other territorial possessions.

Air Consumed in a Minute.

From the Scientific American.

In one minute in a state of rest the average man takes into his lungs about 8 liters or 48.8 cubic inches of air. In walking he needs 16 liters or 97.6 cubic inches, in climbing 23 liters or 140.3 cubic inches, in riding at a trot 33 liters or 201.3 cubic inches and in long distance running 57 liters or 347.7 cubic inches.

SOTHERN AND MARLOWE AGAIN

TWO WEEKS OF SHAKESPEARE AT THE BROADWAY.

Elliott Schenck Begins His Popular Concerts on the Century Roof To-morrow—"Pinafore" at Terrace Garden Too—Other Hot Weather Amusements

The return engagement of E. H. Sothern and Julia Marlowe in Shakespearian répertoire will begin at the Broadway Theatre to-morrow evening and will continue for two weeks lacking one day. The final performance will be given on Friday, July 14, owing to the fact that Mr. Sothern is to sail for Europe the following day. The extraordinary success which Mr. Sothern and Miss Marlowe enjoyed during their regular engagement at the Broadway Theatre earlier in the year induced them to play another metropolitan engagement before closing for the season. The répertoire for the two weeks is as follows:

To-morrow and Tuesday nights and Wednesday matinée, "Macbeth"; Tuesday matinée and Wednesday night, "Taming of the Shrew"; Thursday night, "Hamlet"; Friday night, "The Merchant of Venice;" Saturday matinée, "Romeo and Juliet," and Saturday night, "Twelfth Night." Second week: Monday and Thursday nights, "Romeo and Juliet"; Tuesday night, "The Merchant of Venice;" Wednesday matinée, "The Taming of the Shrew"; Wednesday night "Hamlet"; Friday matinée, "Macbeth"; Friday night, "Twelfth Night."

Now that the New Theatre has become the Century the public will have a look at one of its most attractive features, its roof garden. Elliott Schenck, for two years musical director of the New Theatre, has leased the roof of the Century for the summer and commencing to-morrow night will lead his own orchestra in a series of summer night concerts of popular music at popular prices. Monday and Tuesday will be devoted chiefly to national, patriotic and war music. Such numbers as Tschaikowsky's "1812 Overture," Wagner's "Kaiser Marsch," Suppé's "Light Cavalry Overture," Herbert's "American Fantasy" and Elliott Schenck's Indian overture "The Arrow Maker" will be contrasted by Strauss's waltzes "Wine, Woman and Song" and "The Beautiful Blue Danube," the barcarolle from "The Tales of Hoffmann," Handel's "Largo" and other popular favorites. Thursday will be the first Wagner night and Tuesday will be the first symphony night, when Schubert's unfinished symphony will be the principal number. Thereafter every Tuesday will be symphony night and every Thursday Wagner. In order not to make the programme too strenuous on these evenings Mr. Schenck will devote the latter half of the evenings to popular music.

George M. Cohan's comedy "Get Rich Quick Wallingford" has outlasted all other plays of the winter season and still continues at the Cohan Theatre with no closing date announced. The exposition of the methods of a crooked promoter who turns honest because his scheme succeeds makes most interesting entertainment.

Encouraged by the success of "Three Weeks" when it was presented three weeks ago at the Grand Opera House Manager Corse Payton will stage it again this week. Elinor Glyn's play, based on her novel of the same name, is likewise her work, and Eighth avenue took to it with extraordinary enthusiasm.

"Ziegfeld Follies" has settled in the Jardin de Paris for a long and prosperous run. Despite predictions to the contrary George V. Hobart's clever travesty on "Everywoman," entitled "Everywife," is one of the best features of the big entertainment. Ann Meredith, Lillian Lorraine, Leslie Cobiere, Clara Palmer, Arline Boley, Harry Watson, Jr., Walter Percival, William J. Kelley, Leon Errol, Peter Swift, Brown and Blyler and Bert Williams are the prominent players in this interesting little skit.

To-morrow night the Italian Comic Opera Company at the Irving Place Theatre will begin its tenth week of summer opera. The novelties for this week will be Audroan's "La Poupée," "Moschetieri al Convento" and for the first time here "Armi et Amori." The following is the répertoire: Monday, "Vedova Allegra"; Tuesday, "La Poupée"; Wednesday, "Madame Angot," Thursday, "Armi et Amori"; Friday, "I Granatieri"; Saturday matinée, "Madame Angot"; Saturday night, "I Moschetieri al Convento."

The José Van den Berg opera company seems to be living up to its promise of making Terrace Garden the place of surprises. This week this company will present "H. M. S. Pinafore," with at least four of the original cast in the production. Heading the list will be Corinne as *Buttercup*, other prominent members being John Duinsmure, Henry Norman, William Blaisdell, Edwin A. Clark, Frank Rushworth, Reina Lazar, Charles Holly and Dixie Girard. Popular prices will prevail with a combination ticket entitling the holder to a seven course dinner, an opera, cabaret show and taxicab home to those who live within a radius of one mile.

This is the sixth week of the revival of Gilbert and Sullivan's "Pinafore" at the Casino Theatre. The opera, with its breezy yacht scene, its light costumes, its endless fund of merriment and its fascinating music makes an ideal summer entertainment. The principal characters are played by DeWolf Hopper, Eugene Cowles, George MacFarlane, Arthur Aldridge, Robert H. Graham, Christine Nielsen, Alice Brady and Viola Gillette.

Miss Valeska Suratt appears in "The Red Rose" at the Globe Theatre. The attraction is a musical comedy. The sliding roof of the Globe is opened every night, so that the audience literally sits "under the stars."

Warm weather has not interfered in the least with the prosperous progress of "The Pink Lady" at the New Amsterdam Theatre. Hazel Dawn, Alice Dovey, Frank Lalor, Jack Henderson and Alice Hegeman and a lively chorus solve the problem of how to spend a summer evening in the city.

The Folies Bergere still continues to attract attention with its novel entertainment and original features. Beginning to-morrow evening Grace La Rue will be featured in the place of Ethel Levey in the revue, while Miss Levey will be the principal feature in the Cabaret. Among the new acts in the Cabaret performance are La Belle Titcomb, who will be seen in a series of poses given while mounted on a horse; the Dallas Dit, a feature requiring the services of eighteen dancers; Emma Francis, the American eccentric dancer; Nonette with her violin, and Marcelle and his new poses classique.

Gertrude Hoffmann and the Russian Imperial artists are appearing in "La Saison des Ballets Russes" at the Winter Garden. The three ballets constituting the entertainment are "Cleopatre," a mimodrama, for which the music was composed by A. Runsky, Glinka, Rimsky-Korsakow, Moussorgsky and Glazounow; "Les Sylphides," a romantic revelry, music by Chopin, and "Sheherazade," a chorographic drama, music by Rinsky-Korsakow.

Morton and Moore will begin the fourth week of their engagement in "The Merry Whirl" at the Columbia Theatre to-morrow. Mildred Elaine, Rita Redmond, William Meehan and others are in the cast. There is much to enjoy in this performance, particularly in the musical numbers. Notable among these is Alexander's Ragtime Band. There is every indication that "The Merry Whirl" will continue at the Columbia throughout the summer.

Mlle. Dazie in "L'Amour de l'Artist," a dramatic pantomime in two scenes, will be the leading attraction at Hammerstein's Roof Garden this week. Blossom Seeley, who brought the now widely presented "Turkey Trot" and "Grizzly Bear" dances from the Pacific coast, is second in importance on the bill, which also includes Lyons and Yosco, the harpist and the singer; Cole and Johnson's Sambo Girls, singers and dancers; "The Grecian Temple of Mystery," the Musical Avolos, xylophonists; Pederson Brothers in an aerial novelty; the Five Brown Brothers, musicians; Bedini and Arthur in a burlesque on Mlle. Dazie; Will Roehm's Athletic Girls in their fencing, boxing and bag punching act; the Courteney Sisters, singers; Emil Merkel, impersonator; the Wartenburg Brothers, acrobats and jugglers; Carmin and Nixon, singers and dancers; Crawford and Seamon, strong men, and Conrad and Bradley, comedy acrobats.

Homespun melodrama, mirth, pretty and artistic dancing and feats of strength, mimicry and gymnastics all find a place on the bill of Keith & Proctor's Fifth Avenue Theatre this week. The programme will be headed by Maude Lambert, who for many years has been identified with musical productions. "Huckins Run," a complete four-act comedy drama condensed to twenty-five minutes, is the offering of Walsh, Lynch and company. Another act is that of Gilbert Losee, late feature with Lew Dockstader's Minstrels, who will present a musical offering. Others on the bill are Frank Tinney, a revolution in burnt cork; the Six American Dancers, Marie and Billy Hart in "The Circus Girl," Maximus, the strong man, and Fanny Fondelier offering a novel wire act.

AT THE PARKS AND BEACHES.

Good Comedy Bills at Both Brighton Vaudeville Theatres.

This will be "comedy week" at the Brighton Beach Music Hall. Heading the programme will be Victor Moore and company in the amusing portrayal of life behind the scenes in a vaudeville theatre called "Change Your Act, or Back to the Woods." Bessie Wynn, the "Lady Dainty of Vaudeville," comes next in importance. She has a number of new songs this season. Sheridan Block, an actor of the old school, will make his first appearance here in a new dramatic one act play called "The Defaulter," in which he takes the dual rôles of a bank cashier and a burglar. Other features will be the Avon Comedy Four, Fields and Lewis, talking comedians; "Swat Milligan," the quaint baseball skit; Klein Brothers and Brennan, Goldsmith and Hoppe, acrobatic comedians; Meyers, Warren and Lyons in a musical sketch, and the Ioleen Sisters, wire walkers and aerialists.

Irene Franklin heads the array of artists at the New Brighton Theatre this week with her song productions. Miss Franklin will make her appearance at the beach with a répertoire of new songs, but will include her famous "Redhead" number. Indications are that most of the laugh honors will be captured by Simon and Gardner in the sketch "The New Coachman" and Charles and Fanny Van in the amusing skit "The Stage Carpenter's Experiences." A morality play in miniature is the one act production "Contentment" by Edgar Allan Woolf and in which Miss Beatrice Ingram and company will appear. Among the Western acts on this bill are Hayden, Borden and Hayden, in a comedy musical sketch; the Grazlers, one of whom has the distinction of being a male toe dancer; Ray and Rogers, "the Gansie Twins"; Wentworth, Vesta and Teddy, the latter a dog, in an acrobatic comedy act; Peggy Monroe, singing comedienne, and Edith and Sig Franz in a comedy bicycle act.

Squeezing new features in among the attractions at Luna Park has come to be a habit with Frederic Thompson. The latest is a sort of fair in itself called "The Farm." It is situated under the Japanese gardens. There is an exhibition of botanical wonders, including dwarfed plants and trees and next to them sits a checker expert who plays ten games at a time against ten opponents without winking an eyelash.

In anticipation of what promises to be the greatest day in the history of Glen Island every effort has been exerted by the management to make the Fourth of July celebration a big event. The feature will be a fireworks display in the evening. A number of amateur athletic clubs are to hold meets on the oval in the afternoon. There will also be two baseball games, one in the morning and the other in the afternoon, and also a game between two teams composed of girls. Aquatic sports will serve as another attraction. All the concessions on the island will be open for business at 8 o'clock in the morning.

The Fourth will be observed with holiday features at Palisades Amusement Park. Visitors there are assured of a continuous performance of free features, including a big fireworks display in the evening. During the week the Aborn Comic Opera Company will present a revival of "Mlle. Modiste," by Victor Herbert and Henry M. Blossom.

In addition to Chief Dan Red Eagle and his tribe of Indians, who are now giving performances at North Beach, there will also be found a high wire and trapeze act at Gala Park. Free vaudeville may be seen at the various auditoriums as well as the latest moving pictures.

AMUSEMENTS. AMUSEMENTS.

NEW YORK'S LEADING THEATRES AND SUCCESSES

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Seats now on sale for Overflow "Le Satyre Bracelet" Matinee Sat. July 15—Bracelets for all ladies whether occupying 50c. or $2 seats.

CHARLES DILLINGHAM'S GLOBE B'WAY 46 ST. Eves. 8:20. Mats. This Week Tues., & Sat. at 2:30 No Wednesday Mat. This Week.
SPECIAL MATINEE TUESDAY, JULY 4
VALESKA SURATT in THE MUSICAL COMEDY SUCCESS OF THE SUMMER
THE RED ROSE
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RESTAURANT SERVICE (A LA CARTE) FROM 6:30 TO 1 A. M. PRICES REASONABLE.
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GRACE LA RUE with A CAST OF 150 90% GIRLS
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CABARET SHOW ETHEL LEVEY
25 GRIZZLY BEAR DANCERS
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SO SAY WORLD HERALD SUN TIMES

BROADWAY B'way & 41st St. Lew Fields, Lessee. Tele. 101 Bryant.
Farewell Appearances of the Season.
SOTHERN AND MARLOWE
(Tour directed by Mr. Lee Shubert)
Engagement limited to two weeks.
COMMENCING TO-MORROW NIGHT AND ENDING FRIDAY NIGHT, JULY 14TH
4th OF JULY MATINEE TUESDAY
Arrangement of Plays:
This Week: Mon. & Tues. Evgs. & Wed. Mat., Macbeth; Tues. (Special Holiday Matinee) & Wed. Evg., Taming of the Shrew; Thurs. Evg., Hamlet; Fri. Evg., The Merchant of Venice; Sat. Mat., Romeo and Juliet; Sat. Evg., Twelfth Night.
Next and Last Week: Mon. & Thurs. Evgs., Romeo and Juliet; Tues. Evg., Merchant of Venice; Wed. Mat., Taming of the Shrew; Wed. Evg., Hamlet; Fri. Mat., Macbeth; Fri. Evg., Twelfth Night.
NO PERFORMANCE SATURDAY, JULY 15th
PRICES 50C. TO $1.50
Curtain 8 P. M. Sharp Evenings and 2 P. M. Sharp Matinees.

CASINO BROADWAY AND 39TH ST. TELE. 3846 MURRAY HILL. Evenings, 8:30. Matinees Wednesday and Saturday, 2:30. Wednesday Matinee, Best Seats $1.50. Phenomenally Brilliant Star Revival of Gilbert & Sullivan's Comic Opera
ENGAGEMENT EXTENDED UNTIL JULY 8
PINAFORE
Prices from 50c. to $2.00. No Higher.
SPECIAL MATINEE TUES., JULY 4

B'WAY AND 50TH ST. TELE. 411 COLUMBUS WINTER GARDEN DIRECTION OF THE WINTER GARDEN CO.
Evgs. 8:30. Prices 50c. to $2.50. Smoking Permitted. Mats. Thurs. and Sat. 2:30, 50c. to $2.
GERTRUDE HOFFMANN
ANNOUNCES THE AESTHETIC SENSATION OF AMERICA,
LA SAISON DES BALLETS RUSSES (SEASON OF RUSSIAN BALLETS)
DIRECTION OF MORRIS GEST AND F. RAY COMSTOCK.
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THE ARABIAN NIGHTS HAVE BEEN BROUGHT TO NEW YORK, WITH THEIR ATMOSPHERE OF ORIENTAL MYSTICISM, CLASSIC SPLENDOR, BARBARIC BEAUTY AND PASTORAL GRACE, SUCH AS NO ENGLISH SPEAKING AUDIENCES HAVE KNOWN BEFORE!
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Evgs. 8:15. Matinees Tues. and Sat. at 2:15.
43RD WEEK 335th to 342d TIMES
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COOLEST THEATRE IN TOWN
HOLDS RUN RECORD
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TO-DAY SUNDAY MATINEE & EVE. POPULAR PRICES
Amelia Stone and Armand Kalisz, Cliff Gordon, 10—Bell Family—10, Blossom Seeley, Conroy & Lemaire, Kit Carson, The Dorlons, others.
COMMENCING TO-MORROW MATINEE
BIG HOLIDAY BILL
IRENE FRANKLIN & BERT GREEN
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CHAS. & FANNY VAN
CONROY & LEMAIRE
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THE GRAZERS
PEGGY MONROE
WENTWORTH, VESTA & TEDDY
EDITH & SIG. FRANZ
VITAGRAPH
ALL STAR SHOW

HAMMERSTEIN'S ROOF 42d St. and B'way.
DAILY MATINEE TO-DAY MAT. in Theatre
& SUFFRAGETTE FARM with 20 Pretty Farmerettes. Other Roof Novelties Every Evening From 8:15 to Midnight and IN THEATRE with Full Roof Bill. TO-NIGHT on the ROOF
17—BIG FEATURE ACTS—17
Beginning TO-MORROW MATINEE.
ENTIRE NEW BILL 17 BIG STAR ACTS
Mlle. Dazie, Blossom Seeley, Lyons & Yosco, Cole & Johnson, 8 Sambo Girls, The Grecian Temple of Mystery, Musical Avolos, Pederson Bros., 5 Brown Bros., Courtney Sisters, Bedini & Arthur, 8 Athletic Girls, Emil Merkel, Wartenburg Bros., Carmin & Nixon, Crawford & Seaman, Conrad & Bradley, Motion Views, others.

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Presenting a Novel Musical Offering.
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1000 SEATS AT 50c. or Dinner, Opera, Cabaret, Taxi Combination, $2.00.
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62nd St. & Cent. Park West—Overlooking the Park.
COMMENCING TO-MORROW 8:15
SUMMERNIGHT "POP" CONCERTS
Elliott Schenck Orchestra
MONDAY'S SOLOIST, MARY HISSEM DEMOSS.
PROGRAMME CHANGED NIGHTLY.
50 MUSICIANS—REFRESHMENTS—SMOKING.
Table Seats (50c.) Reserved in Advance.

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The World IN WAX EDEN MUSEE
This Afternoon and Evening.
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BRIGHTON BEACH MUSIC HALL DAILY MATS. 2:30
VICTOR MOORE & CO.
BESSIE WYNN
FIELDS & LEWIS, AVON COMEDY 4, "Swat" Milligan and 5 other Star Acts, with Reisbard's Renowned Rythmists.

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