THE SUNDAY TIMES

SEASON NEARING A CLOSE

Players Flocking to New York From Every Quarter.

CROWDS ON THE RIALTO

Weary Wanderers Looking for Summer Engagements—"A Tammany Tiger" Makes a Hit.

New York, April 25.—I made the rounds Monday night in my lightest last summer gown, waving a fan vigorously and attacking ice cream soda at every interval. By degrees the mercury has dropped (the pun is quite unintentional) until at this writing I am comfortable indoors with a fire behind the fender.

The hot weather knocked a hole in business the size of a Democratic majority in Arkansas (see Congressional Directory). But as the mercury went down the receipts went up, and the end of the week shows the good attractions again well patronized.

Monday night there were two premiers in town and one across the bridge. Agreeable to scriptural injunction that the first shall be last, and moreover because the particular play is to be with you next week, I shall speak of the last first.

"TAMMANY TIGER" A SUCCESS.

At the Brooklyn Empire the Napoleon of melodrama (this is the first time), Jacob Litt put on the stage for its initial pronunciation, a new play of Gotham political life called "A Tammany Tiger," written by H. Grattan "Natural Gas" Donnelly. Though the author is a Philadelphian, he shows he knows a thing or two about life in lively Manhattan. It proved a great go.

A true picture of Madison Square on an election night is reproduced in the third act. The anxious crowds who turn out to watch the election returns are depicted by the familiar types who haunt the streets to shot themselves hoarse. The big bulletin with its calcium light spreading the returns before the eage gages of the mob is also in evidence. It is one of the most realistice of New York street scenes that has ever been put upon the stage.

This season has given us a number of remarkably fine melodramatic casts, and this one proved as good as the others.

The other two openings were the Sousa-Hopper-Klein opera, "El Capitan," and "Thoroughbred." The former proved a winner from the start. The music is delightful, and the book stands conspicuously forward at a time when good libretto are scarcer than profits. The prophets all say that the opera is good for all-summer run.

Alfred Kleine made a splendid miserable monarch—you recolled how as the keeper of the elephant he was "the miserablest man alive." He is a brother of the writer of the book, and another brother came all the way from London to see the performance. All the favorites of the Hopper company were in the cast.

Down at the Garrick Harry E. Dixey made his return to Gotham with Daly attachments, forgotten in New Orleans. Dixey hasn't been with us for some time. He was with Daly last year, then went to 'Frisco with the Stockwell stock. He worked his way across the continent, playing a repertoire with his own company. He is as brilliant and clever as ever. In fact, all the company worked like slaves to make "Thoroughbred" a hit, but the alleged farce was too much for them.

MANAGER SHAW'S SUMMER COMPANY

Ralph Lumley wrote "Aunt Jack," and in that clever piece seems to have exhausted his dramatic resources. Now is pugnacious little Charley Frohman going to force this piece down the public's throat just as he is "Bohemia?" You can't serve two masters—art and mammon.

Tom Seabrooke has been most kindly received back to the city in his return to comedy. Everyone says it's his forte and he should never have gone into burlesque opera. It is so easy to give advice and post mortem comment. These same wiseacres didn't foresee it.

Charley Shaw of Washington and New York has been in the city during the past fortnight formulating and rehearsing his summer comedy company for your city. Charley is a hustler and has a number of clever people in the list I saw. His idea is original for summer work. It is to give musical comedy instead of out-and-out comedy or comic opera, which has heretofore been the summer bill of fare in the cities. Our old friend Arthur Moulton heads the list in the new company.

The season for closing the road companies is evidently at hand. The Rialto is beginning to crowd up with the weary wanderers, who flock in from the four corners of the country. Between now and the 1st of June over 5,000 actors and actresses will crowd into New York. Most of them reside here; others come to see what arrangements can be made for a summer season or for next year. The year on the road has not been eminently successful, and hard luck sotrics are plentiful. No one ventures guesses as to next season.

CLOSE OF THE CIRCUS.

Thursday I went down to the Players' Club—an opportunity to see the beautiful and interesting quarters of the male members of the profession, which was seized upon by every woman who was invited. Another event of Shakespeare's birthday was the testimonial dinner given to Augustin Daly at Delmonico's by the Shakespeare Society.

This is the last week of the circus. The managers rejoice thereat, although the circus people had nothing new to offer. But there is an irresistable fascination about this great American institution that hypnotizes the eagles on the dollars till they scream to fly into the treasurer's box.

Wednesday, Thursday and Friday afternoons Duse gave her three last performances in America at the Fifth Avenue Theater. This week ends the grand opera supplementary season. The Academy will close tomorrow night, so will the Star, where "The Last Stroke" has been generating Cuban sentiment, and "The Prisoner of Zenda" at the Lyceum finishes its run of 186 performances.

The uninterruptedly successful pieces are "His Absent Boy," "Chimmie Fadden," "Heart of Maryland," "The Black Sheep," "Widow Jones" and the "Lady Slavey." A couple of these will break off in a fortnight. SANS-GENE.

Got Herself in a Bad Fix.

Two girl friends met on the street and stopped to shake hands.

"So glad to see you, Grace," said the tailor-made Alice. "Was just on my way to ask you, as my oldest friend, to be one of my bridesmaids."

"Bridesmaids! How lovely! I did not know you were engaged," replied the fin-de-siecle Grace.

"It's sudden, very sudden, but he's awfully in love, and is just too lovely to live. Will you act?"

"Act? Of course. I'll be charmed. But," moving forward and speaking in an undertone, "do come round the corner and tell me all about it. There comes that idiotic, irrepressible donkey, Jim Berton. He's grinning as though he meant to stop, and I don't care to be seen talking to him."

"Jim Berton? He's the man I'm going to marry!"—Boston Traveler.

Coming to the Theaters.

"A Tammany Tiger," a new melodrama by H. Grattan Donnelly, under the management of Jacob Litt, the well-known purveyor of melodramatic entertainment, comes to the Academy tomorrow night.

The play is said to have for its basis a story of political intrigue and touches upon some phases of metropolitan politics, but only incidentally. Running through the play is a strong story of love and devotion, while the comedy scenes are said to be very clever.

One big scene is a representation of Broadway and Fifth avenue in front of the Hoffman House on the night of a hotly-contested election, requiring the presence on the stage of over 100 people. The crowd is seen, while the action of the play goes on, reading the election returns which are thrown by means of a stereopticon upon the side of a building. The excitement is increased by the appearance of a torchlight procession, and plenty of music, red fire and noise combine to make this one of the most realistic scenes yet presented on the stage.

The company is a big one and includes among others Frank Losee, Mason Mitchell, Samuel Edwards, Charles Charters, Laura Burt, Agnes Herndon, Marion Elmore, Una Abell and Mildred St. Pierre.

"The Strange Adventures of Miss Brown" will be the attraction at the New National Theater next week. The story tells of the many ludicrous complications which result from an attempt by young Capt. Courtenay, of the English army, to abduct his wife from Cierro House Academy, near Chichester, where she has been incarcerated by her guardians since her elopement and marriage. Her romantic attachment for Capt. Courtenay is accentuated because of his uniform and his equestrian accomplishments. A correspondence between the lovers results in the elopement and marriage, and the marriage leads to more serious complications, as the ward in chancery has not yet reached her maturity. The happy pair discover that their marrying without the lord chancellor's consent is a criminal offense. To avoid arrest Capt. Courtenay, with the assistance of friends, disguises himself as a young woman, and from that time on the farce begins to roar.

The company is said to be one of the best ever engaged for a farce comedy. Among its members are E. A. Locke, R. E. Graham, G. Nicholls, W. A. Eastwood, Herbert Sparling, Clara Lipman, Sarah McVickor, Jennie Satterlee, Olhe Redpath, Carrie Sanford, Annie Dacre and others.

Everybody will go to see "An Artist's Model" when it appears at the Lafayette Square Theater Monday night for a week. The piece is intended only for diversion, and from start to finish there is a flutter of skirts, a flow of melody in music and song, and a kaleidoscopic change of color.

There are two acts, the first showing a studio in Paris, where there is a miscellaneous and motley assortment of painters, pupils and models, and the second act being laid in a ballroom in England. The music is very dainty and fetching, the dialogue unexpectedly witty.

John Coates is said to be one of the best barytone singers London has sent us. Miss Alison Skipworth is a fine-looking ex-model. Fred Wright, jr., is an extremely industrious little comedian and a marvelous dancer. Lawrence D'Orsay, Maurice Farkoa, E. W. Garden and others will all impress themselves on the memory of the spectator by clever work. The costuming has never been excelled in point of richness, it is said.

Monday will be a souvenir night of "An Artist's Model," and coupon holders on that occasion will receive superb Sarony photographs of Marie Studholme, the famous beauty.

Tomorrow night at Allen's Opera House the summer season opens with Charles A. Shaw's Musical Comedy Company in "Doctor Flam," a new two-act musical comedy. The company engaged by Mr. Shaw numbers twenty, including the following people: Charles T. Aldrich, Richard Quilter, James Callahan, Edward Begeley, Joe Daily, J. Liberman, Matthew Menzie, the Misses Dorothy Usner, Clara Washburn, Bobbie Burns, Anna Daly, Lucy Pixley, Jessie Holden, Alberta Hadley, Caroline Jacks, and Clara Keller.

Mr. A. W. Maffin is stage manager. Mr. Maffin was stage manager at the New York Casino under Aronson's management for twelve years, when the company included Lillian Russell, De Wolf Hopper, Fanny Rice, Marie Jansen, Francis Wilson, and other artists who are now stars. Mr. Fred Arndel will be the musical director. The above-mentioned people are comedians, singers, and dancers of merit.

Sunday night, April 26, a concert will be given at Allen's Grand Opera House by Mrs. Gen. Tom Thumb and the members of her American Liliputian Company, on which occasion Mrs. Gen. Tom Thumb will deliver for the first time a lecture on her life before the public. She has been preparing this address for some time, and it will cover the whole of her professional career. Capt. George Laible and Miss Annie Nelson will sing a duet, Mme. Trazour, assisted by Miss Jennie Quigley, will demonstrate the Hypno-Electro Magia, a wonderful exhibition, which has raised grave doubts in the minds of thinking people. Piano recitals by Prof. Van DeGrift, vocal selections by Count Magri, a wonderful whistling solo by Baron Magri, accompanied on the piano by his brother. Miss Quigley in vocal selections and also solos by Miss Nelson and Mr. Laible will be given. The performance will conclude with an address, delivered by Count Magri. The concert will be given at popular prices, 25 and 50 cents. Seats now on sale at the box office.

Fields and Hanson's Drawing Cards is the magnet Manager Kernan offers at the Lyceum during the coming week. The head-lines of the troupe are, of course, Fields and Hanson, the past grand masters of musical minstrelsy, in the eccentric sketch "Waiting for the Train," and Joe Flynn, the peerless monarch of all comedians, who possesses an unlimited humor, and whose witty parodies on the popular songs possess a laugh in every line.

Then there are such eminent specialty artists as Phyllis Allen, the contralto balladist; Daly and Hilton, eccentric sketch artists; Blocksom and Burns, the brilliant acrobatic dancing team; Leonzo, the wonderful French juggler; Lalor and Chester, as the Irish lords; Stack and La Dell, on the horizontal bars, and the performance terminating with an afterpiece specialty, constructed to display the particular abilities of the entire company.

Taken as a whole, this is really a very excellent array of vaudeville talent, and one which will no doubt prove more than acceptable to the patrons of this popular playhouse.

What will probably go down in dramatic history as the greatest event of the nineteenth century is the presentation of "The Rivals," which is to take place at the Lafayette Square Theater on Saturday night, May 9, at the hands of those distinguished artists Nat C. Goodwin, William H. Crane, Robert Taber, Francis Wilson, E. M. Holland, Joseph Holland, Mrs. John Drew, Julia Marlowe Taber, Fanny Rice and Joseph Jefferson.

The management of this extraordinary all-star company desire to announce that the advance sale of seats and boxes for the single night performance to be given in Washington at the Lafayette Square Theater will begin at the box office of that theater at 9 a. m. Saturday morning, May 2, and they furthermore desire to have it known that no orders will be received, filed or filled to the date of the opening of the sale given above.

Truly a Helpmate.

The young physician was tired when he returned from his evening's calls, but as he settled back in his easy chair, and his pretty wife of only a month or two took a seat beside him, he asked affectionately:

"And has my little wife been lonely?"

"Oh, no," she said, animatedly; "at least not very. I've something to busy myself with."

"Indeed!" he said. "What is it?"

"Oh, I'm organizing a class. A lot of young girls and married women are in it, and we're exchanging experiences and teaching each other how to cook."

"What do you do with the things you cook?" he asked interestedly.

"Oh, we send them to the neighbors just to show what we can do. There's one lodging house gets the most of it. It's great fun."

"Dear little woman," he said, leaning over and kissing her. "Thoughtful of your husband's practice; always anxious to extend it."—Bangor Commercial.

ART AND ARTISTS.

Rosa Bonheur continues her wonderful work in her old age. She celebrated her seventy-fourth birthday by placing a picture on exhibition at Lefevre's gallery, in London, which the critics say, is equal to anything she has ever painted. It represents a fight between two stallions, the famous Godolphin Arabian and Hobgoblin, for the mare Roxana, in 1732. Rearing and biting savagely, the victor is not only striking Hobgoblin with one of his fore feet, but is also pressing down upon him with his enormous chest. Although the weaker animal fights gamely, it is apparent that he cannot long resist defeat. In masculine drawing and modelling of the horses, the picture is said to be most life-like, and eminently one of her masterpieces.

Some recent importations in New York are attracting attention at the Julius Oehme galleries. Among them are excellent examples by Sir Peter Lely, Lancret, Richard Wilson and James Stark. Of the Barbazon school, is a fine Rousseau, entitled "The Fisherman;" a superb Corot, and an allegorical "Autumn" by Diaz, which is a three-figure piece, from the Casimir-Perrier collection. "After the Rain," by Cazin, several by Thanlow and others represent the schools of the present day.

Theobald Chartran, the portrait artist, recently exhibited a notable collection of his work at the Knoedler galleries in New York. The gem of the exhibition was a portrait of Sarah Bernhardt as Gismonda, while a close second was one of the artist's wife, in grande toilette, black and rose against a dark green background. A portrait of Judge Thomas Mellon of Philadelphia, and an especially fine portrait of Mr. Andrew Carnegie, a character study of Captain Santelli of La Touraine, besides numerous likenesses of prominent society people, were of such excellence as to call for unusual attention and approval.

The annual spring exhibition of the Cincinnati Museum Association will open May 16 and continue until June 30. The entry book, which closed April 18, gives a good showing of exhibitors. Frank Duveneck, Clement Barnhorn, Paul Jones, J. W. Dunsmore, H. F. Farney, O. W. Beck and L. H. Meakin comprise the jury for 1896, while A. T. Goshorn is director.

According to a German newspaper, Mr. David Neal has sold his latest painting, "Nuns at Prayer," to the art commission of the Wurtemburg government, to be placed in the Royal Gallery at Stuttgart. Mr. Neal is now in this country for a lengthy sojourn.

At the executors' sale of the art collection of Alexander Dumas, fils, in Paris, the total receipts were $76,800. A number of gems by Corot, Delacroix, Dupre, Duran, Fortuny, Lefebvre, Rosseau, Tassaert, Troyan, Doucet, Meissonier and many others, were sold at remarkably low figures. An original sketch, entitled, "L'Affaire Clemenceau," by Meissonier, brought only $120. This seems rather inconsistent, when one recalls the affair over Mrs. Mackay's portrait, which, though turned toward the wall, so to speak, was considered cheap at $20,000. There were eight canvases by Meissonier in the collection, the best bringing less than $2,000. A portrait by Duran brought only $52, while pictures by Fortuny and Dupre sold for less than $800. With this collection was the famous special edition of "L'Affaire Clemenceau," of which only one copy was printed, and which Dumas had illustrated with drawings by his artist friends, including 160 water colors and pen drawings and nineteen complete pictures. This was sold for less than $5,000, which was the highest price received for anything in the entire collection.

The St. Louis Exposition and Music Hall Association has issued its circular for its thirteenth annual exposition, beginning September 9 and continuing till October 25, 1896. Mr. Charles M. Kurtz, of the department of fine arts of the Columbian Exposition, is at the head of the art department, which is under his personal direction. Very liberal inducements are offered to artists all over the country to send their work. The association offers to assume all expenses of collecting, packing and shipping such works as may be offered for exhibition, and insures the pictures to be returned in as good condition as when received from the owners. A commission of 10 per cent will be charged upon all works sold. All collections and shipments must be made by August 15. Applications may be made to Mr. Charles Ward Rhodes, Exposition Building, Olive and Thirteenth streets, St. Louis, Mo.

At the annual meeting of the American Water Color Society the following officers were elected: President, J. G. Brown; secretary, Charles Harry Eaton; treasurer, James Symington; R. M. Shurtleff and F. K. M. Rehn are on the board of control for two years. W. L. Lathrop, who received the recent Evans prize, was elected a member of the society.

The well-known American artist, Frederick Remington, has turned sculptor. His maiden effort is a statuette entitled "The Broncho Buster," which has been produced in bronze by Tiffany & Co. A reliable art publication says: "The Broncho Buster is effective in form and is admirably modelled with full anatomical knowledge, proving thereby that the artist is a sculptor of power, as the subject—that of breaking in a wild horse—calls for more than common courage and superficial learning. It will lose little by comparison with first-class Russian statuettes of similar realistic character, for the muscular action of the buck-jumping brute, the no less nervous tension of the rider, with raised right arm bringing down his green-hide thong, and with facial expression of dogged determination to be master, are excellently rendered."

SUMMER COMEDY SEASON.

Dr. Flam to Be Given by Charles Shaw's Comedians Tomorrow Night.

Tomorrow night at Allen's Grand Opera House will inaugurate the fourth season of summer comedy, under the management of Charles A. Shaw. Mr. Shaw has gathered together a large and expensive company, embracing twenty of the best singing comedians and comedienes in the profession, who will present a novelty in summer amusement, a bright and new musical comedy, entitled "Doctor Flam." The play is full of good situations and bright lines set to catchy, tuneful music, introducing the newest songs and dances. A smooth, finished performance is promised. The cast is as follows:

Doctor Flam	Charles T. Aldrich
Sam Scudder	Richard Quilter
Hobson	A. W. Maffin
Jobson	Joe Dailey
Dobson	Edward Begely
Edward	James Callahan
Flip	Bobbie Burns
Julie	Dorothy Usner
Mrs. Broome	Clara Washburn
Miss Breezy Time	Lucy Pixley
Miss Mac Begood	Anna Daly
Miss Cora Reefe	Caroline Jacks
Miss Aris Top	Alberta Hadley
Miss Caste Neet	Jessie Holden
Miss Dora Divenbelle	Clara Keller
Miss Villa Summer	Edith Elting

Incidental to the play will be given: "You Know the Kind of Girl I Mean," "The Original Parodists," "Little Miss Prim," "Hornpipe Comique," "Only You and I," "The Banjo Girl," medleys, choruses, etc.

The summer prices are: Lower floor, reserved, 50 cents; balcony, reserved 25 cents; general admission, 25 cents; boxes, $5. The sale for tomorrow night is large and a rousing reception will welcome in Mr. Shaw's fourth comedy season.

Had to Use Them.

"Gracious, Hobbs, what are you doing with ear-muffs on this hot day?"

"Oh, I forgot. I always wear them in the house because my daughter is studying elocution."—Chicago Record.

She Was a Peach.

The shipwrecked maid clung to her lover frantically. "Preserve me! Oh, preserve me!" she cried.

"The savage chief smiled reassuringly. "Believe me," he said, "we have every facility for canning."—New York Press.

SPORTY POINT OF VIEW.

The Horse Editor Saw Bernhardt Play as Camille.

"Say," said the horse editor, as he adopted one of a Philadelphia city editor's good cigars, which had been left carelessly outside the safe, "why don't you let me go see the divine Sarah Bernhardt? I'd like to see her show tonight."

"Are you competent to write the critique?" inquired the city editor doubtfully, for he suspected the horse editor of frequenting the varieties more than the classic drama.

"Why, cert," he answered. "Haven't I been doing the Brooklyn handicap for the past three seasons? Let me give you my ideas on her Camille."

So the horse editor received the tickets and hastened away, with his large joy hidden but partially behind the face which is growing on the front side of his head.

In the morning he handed in the following, which the city editor read and then pasted upon the wall as a horrible example for the kid reporter:

"We have no fault to find with Sarah Bernhardt, for from start to finish she did the best she could, and put up as pretty a Camille as the public has seen for some time. It is doubtful if Sarah isn't better than Camille herself was. She is a high stepper and improved on the gait she took at the start at every step until she passed under the wire in a way that caused the talent to hold their breath.

"She made the snappiest die we have seen since Jim Bergen's brown filly took the bit in her teeth, dashed over two grooms, crippled two horses and wound up by breaking her neck in front of the judge's stand, dying of a broken heart. Sarah holds the mirror up to nature in a way that surprises those that have not followed her around the circuit.

"Right here it might be well to caution Bernhardt's starter to adopt some other method of getting the curtain up. Those in front heard a slamming and banging of timber, and it was supposed at first that a portion of the stage had fallen in and was being repaired by the carpenters.

"This is not so, for we investigated and found that the misguided Frenchman who holds the flag started the players by means of a pole about six feet long and three inches thick. This he jams up and down on the stage because he doesn't know any better, and the French actress could not act if he used the electric bells.

"It splintered up the stage, damaged the building and scared the audience, but it's all right; they have been doing it for years; it was adopted because it costs less than it would to fire a cannon.

"As for Camille, she and Armand had considerable trouble, but Bernhardt acted like a perfect lady and did much better than any actress we know could have done under the same circumstances.

"The play might be enlivened considerably for the better by writing in a racing scene, or even the introduction of a tank would bring it nearer up to date."

Since then the city editor has found out that the horse editor who knows no French, supposed when he asked for the tickets that Bernhardt did the same line of business as Yvette Guilbert.

LUCK IN NO. 13.

Jacob Litt Is Not a Slave to Old-Line Superstitions.

Jacob Litt, the well-known producer of melodrama, says he had more trouble and worry in settling upon a title for his latest production, "A Tammany Tiger," than upon any previous production. He didn't want a political title because he thought it would keep people away from the theater, and besides, the play is not devoted entirely to politics.

"I think I had about 100 titles suggested by different persons, but none was exactly satisfactory, and I was in despair," said Mr Litt. "Donnelly, the author, liked 'A Tammany Tiger,' because, I guess, on account of his Tammany sympathies. He thought it was a strong and catchy title, and remarked one day that his only objection was the fact that it contained the fateful thirteen letters. I jumped out of my chair and cried: 'What! Thirteen letters? The very thing! 'A Tammany Tiger' goes!' The thirteen letters settled it with me.

"I don't believe in all this superstitious nonsense about thirteen and Friday, etc., and I'll tell you why. 'In Old Kentucky' has thirteen letters, and it has proved the greatest money-maker of its day. It has made Dazey, the author, rich, and I cannot complain of what it has done for me. Another of my new ventures is "The Last Stroke," a new Cuban drama. It has made a big hit, and yet it has thirteen letters and thirteen people in the cast, and it will also make a snug fortune.

"No, sir; this thirteen business doesn't frighten me a bit. I'm looking for trouble of this kind, and that is why I concluded to call the new play 'A Tammany Tiger.'"

Maud's Presence of Mind.

Minnie—Did you hear of Maud Edith's wonderful presence of mind?

Mamie—Dear me, no. What was the occasion?

"Why, when her wheel began to run away down hill she pulled back on the handle bars and screamed "whoa" as loud as she could."—Indianapolis Journal.

EXCURSION.

RIVER VIEW GRAND INAUGURAL OPENING TENTH YEAR TODAY. RIVER VIEW

SUNDAY, APRIL 26.

Take the palace steamer Samuel J. Pentz Sunday at 11 a. m. and 2:15 p. m. Home again at 8 p. m. Tickets 25c; children 15c.

Grand sacred concert all day. See the "Chute" in course of construction.

E. S. RANDALL, Sole Prop.

PLANKED SHAD

At Marshall Hall,

Sunday, April 26, '96,

And every day during April and May. Ladies are especially invited on these excursions.

Steamer CHAS. MACALESTER will leave 7th st. wharf at 11 a. m. and 2:30 p. m. Leaving Marshall Hall 1:10 and 3:30 p. m.

On week days steamer leaves at 10 a. m., returning at 2:30 p. m.

FARE, ROUND TRIP, 25c.

Dinner, 75c, including the celebrated Marshall Hall Clam Chowder.

BASEBALL—MONDAY.

At NATIONAL PARK.

Washington vs. Baltimore.

LADIES' DAY, WITH MUSIC.

Admission, 25 and 50 cts.

Game called at 4:30 p. m.

LAFAYETTE SQUARE Opera House.

.....Absolutely Fireproof.....

JOHN W. ALBAUGH, MANAGER.

TOMORROW NIGHT

A handsome Sarony Photograph of the Famous Beauty, Marie Studholme, will be given to coupon holders attending the opening night of "An Artist's Model."

The Best from Abroad!

GEORGE EDWARDES'

70 London Burlesquers 70

--IN--

An Artist's Model.

The season's musical and comic sensation.

Libretto by Owen Hall, Lyrics by Harry Greenback, Music by Sidney Jones.

Authors of "THE GAIETY GIRL."

"The biggest, brightest, costliest, and most artistic production of its kind that ever came from the other side." Still running in London with a new company. A hit of the first magnitude at the Broadway Theater, New York. Presented here with the same cast.

Clever Comedians, Beautiful Women, Superb Scenery, Splendid Costumes.

Management

Al. Hayman and Charles Frohman.

SATURDAY, MAY 2. | The Great Star Cast in THE RIVALS.

Lafayette Square Opera House

Wednesday Evening, May 6.

Second Annual Presentation by the

Paint and Powder Club.

After months of careful preparation and a lavish expenditure on costumes and scenery, the club will appear in the new extravaganza and burlesque (by CHAS. K. FORD, music by Mr. L. H. FISHER) entitled

BLUFF KING HAL

in two acts and seven scenes, introducing many novel, grotesque, and artistic dances, including

The Flower Girls, The Woodcutters, The Latin Japs, Will-o'-the Wisp, The Fairies, The Umbrellas, Der Hollander, The Gaiety Girls, The Paint and Powder Dance.

ACT I—THE QUAY AT CALAIS.
Landing of Henry VIII and the English Court.
Scene 2d—The Hunt in the Woods.
Scene 3d—Field of the Cloth of Gold.
ACT II—THE FAIRY DELL.
Scene 2d—The Royal Tent.
Scene 3d—A Pavilion Corridor.
Scene 4th—The Royal Tournament.

Prices—25, 50, 75c., $1.00 and $1.50.
Seats on Sale Thursday, April 30.

RACING TO-MORROW!

Benning Race Track!

FOUR FLAT RACES and HURDLE RACE AT 1¼ MILES.

Admission to all parts of grounds, . . . $1
Ladies. 50c

Lafayette Square Theater

SATURDAY EVENING, MAY 9.

THE RIVALS

CAST COMPRISES:

WM. H. CRANE, NAT. C. GOODWIN,
ROBERT TABER, E. M. HOLLAND,
JOS. HOLLAND, Mrs. JOHN DREW,
JOS. JEFFERSON, JULIA MARLOWE,
FRANCIS WILSON, FANNY RICE.

SEATS on sale Saturday May 2.
Prices $3, $1.50, $2.00, $1.50. No orders received in advance. Brochures containing photo-gravure pictures and biographies of players on sale Saturday. Price 50 cents.

ALLEN'S GRAND OPERA HOUSE

TONIGHT,
Sunday, April 26,
=CONCERT,=
—BY—

Mrs. General Tom Thumb and Entire Company of American Liliputians. Mrs. Tom Thumb will deliver for the first time a lecture entitled "Forty years of Travel and Experiences."

PRICES, - - 25, 35, and 50c

METZEROTT HALL. THURSDAY NIGHT, APRIL 30, GRAND CONCERT by the celebrated MADRID MANDOLIN QUARTET, A. V. BOLMES, A. M. DUFOUR, B. F. JUDSON, ARTHUR E. YUNDT, assisted by Miss Alice Judson, Mrs. Kittie Thompson-Berry, Miss Eleanore Simonds, Miss Antoinette Wardlitz, Mr. George O'Connor, Mr. A. Stern, Mr. James Watson, Mr. W. H. Connelly, Mr. Dave C. Bangs, Apollo Quartet, the Band Quartet. The LARGEST MANDOLIN, BANJO, AND GUITAR ORCHESTRA IN THE WORLD, ONE HUNDRED AND FIFTY PERFORMERS. Popular prices.
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ALLEN'S GRAND OPERA HOUSE.

Monday Night, April 27, First Week

CHAS. A. SHAW'S COMEDIANS

—IN—

A NEW ENGLISH MUSICAL COMEDY.

DOCTOR FLAM.

Filled to Overflowing with Funny Situations, Bright Dialogue, Catchy Music.

Prices—25, 35, 50c. Boxes, $5.00.

NEXT WEEK—THE BARRISTERS.

EVENINGS, 25c, 50c, 75c, $1.00. ACADEMY MATINEES, 25 and 50c Reserv'd

Tomorrow Night and All the Week.

Matinees Wednesday and Saturday.

Jacob Litt's splendid production of H. GRATTAN DONNELLY'S New Melodrama of New York Life . . . . .

"A Tammany Tiger."

A Scenic Production of Unusual Magnitude.

150 PEOPLE

A Multitude of Stirring Scenes, Illustrating Life in the Nation's Great Metropolis, including a Grand and

Realistic Torchlight Procession,

The Most Novel, Animated and Picturesque Scene Ever Shown on Any Stage.

This Great Cast:

Frank Losee,	W. B. Murray,	Marion Elmore,
Samuel Edwards,	James McDonald,	Agnes Herndon,
Mason Mitchell,	Chas. H. Crosby,	Una Abell,
Chas. Charters,	R. J. Moye,	Mildred St. Pierre,
M. E. Heisey,	Laura Burt,	Helena Dow.

Next . . . . . Week "THE ROMANCE OF COON HOLLOW."

New National Theater.

Tomorrow Night---All This Week.

THE LAUGHING SUCCESS OF THE SEASON & NOT FORGETTING JOHN R. ROGERS' COMEDIANS.

The Strange Adventures of Miss Brown.

By ROBERT BUCHANAN and C. MARLOWE.

A Few of the Reasons WHY EVERYBODY Should See It:

BECAUSE the Press and the Public of New York, Boston, Philadelphia

SAY—No lover of good fun can lose this opportunity.
—It is delightfully funny, clean, and wholesome.
—A jolly, rollicking play—just what the public wants.

NEXT WEEK { Hoyt's "A Midnight Bell," With DIGBY BELL and LAURA JOYCE BELL.

Kernan's Lyceum Theater.

BEGINNING TOMORROW NIGHT AT 8.

Matinees Tuesday, Thursday and Saturday.

The Stellar Vaudeville Organization,

FIELDS and HANSON'S

DRAWING :-: CARDS.

A Galaxy of Meritorious Talent, Including:

FIELDS and HANSON, Emperors of Musical Comedy.	JOE FLYNN, The Comedian and Parodist.
PHYLLIS ALLEN, The Phenomenal Contralto.	BLOCKSOM and BURNS, Eccentric Character Comedians.
DALY and HILTON, Refined Sketch Artists.	LEONZO, The Famous Juggler.
STACK and LADELL, Expert Bar Performers.	LALOR and CHESTER, Premier Irish Comedians.

NEW ACTS. NEW FACES. NEW FEATURES.

Next Week.....Sam T. Jack's Extravaganza Co.

COLUMBIA ACADEMY. The cycling craze. One of the sights of Washington. Cycling taught on a 12,000 ft. floor. Competent instructors. Charges small. Music every evening. 22d and P streets. J. Hart Brittain, Mgr. Take F street cars.

Maude Powell Concert,

Assisted by RUDOLF VON SCARPA and Eminent Home Talent, to be given at Metzerott Hall, April 28, 8 p. m. Reserved Seats on sale at Metzerott's. ap17-1t

A lecture will be delivered by H. E. Burton, ex-president of the A. P. A. Subject—The Vast Resources of Our Country and its Two Most Formidable Dangers—Immigration and Romanism. Lecture at Masonic Temple, Ninth and F streets northwest, Sunday, April 26, at 2 p. m.

An expose of the A. P. A.

ap23-3t-em

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OLDE FOLKS

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Quaint and Funny Songs. An Evening of Genuine Amusement.

Admission, 25 cents. Reserved Seats at Metzerott's.

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TICKETS.....50 CENTS.

Admitting Gentleman and Lady, including hat box privilege.

MUSIC BY THE MARINE BAND.

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Columbian University Hall, 15th and H Streets N. W.

Lecture—"Portraits of Washington." Illustrated by stereopticon by Miss Elizabeth Bryant Johnston, Thursday, April 30, at 8:15 o'clock. Under the auspices of the National Society Children of the American Revolution. Tickets of admission 50c. Metzerott's Music Store, Brentano's, Thompson's Drug Store.