

THIS WEEK'S PLAYBILLS.

"L'Arlesienne" to Have Its American Test at the Broadway.

One of the most important events of the season and one that has been looked forward to with a great deal of interest, will occur at the Broadway Theatre to-morrow night, when Alphonse Daudet's much-praised drama, "L'Arlesienne," will be given its initial American production. Charles Henry Meltzer and Willy Schutz are responsible for the English adaptation of the piece.

"L'Arlesienne" was first produced at the Vaudeville Theatre, in Paris, about a dozen years ago, and it scored an immense hit. Some years later it was revived at the Olden, where it enjoyed a run of over 200 nights, and still more recently it was seen at the Eden Theatre, where it again held the boards for a remarkably long period. Much speculation has been indulged in as to the identity of the backers who are providing the very considerable funds required for the appropriate and artistic presentation of the play. Among those mentioned are Agnes Booth, Jean de Reszke, Robert Dunlap, George J. Gould, C. Wright Webb, J. G. Fellows, Frederick Gohardt, W. A. Hamilton and De Coursey Forbes.

While hoping and expecting that the play will be a great financial and artistic success, the promoters do not primarily concern themselves about the material aspects of the venture. Their chief object is to make known to the American public a work of unusual interest and to assure its adequate interpretation by a carefully chosen company.

The scenes of the drama are laid amid the plains and waters of the strange corner of Provence, called La Camargue. The story is one of love, and is in turn idyllic, realistic, romantic and tragic. At the age of twenty, Frederic Marnal, a farmer's son, leaves his home and journeys into the world to seek his own fortune. While at Arles he makes the acquaintance of a young woman, beautiful but wicked, whom he believes to be chaste. In a very short time the youth falls desperately in love with her, and he dutifully apprises his parents of the fact. The mother and father, unaware, of course, of the character of the woman, offer no objections. Indeed, they give a grand banquet in honor of the young couple, and, subsequently, consent to their marriage.

Shortly before the festivities are over, however, one Mithio, a rejected lover of the woman of Arles, appears on the scene and reveals to Frederic's parents the true character of the prospective bride. Upon hearing this declaration Frederic parts from the woman and then breaks down. His mother constantly fears that he will commit suicide, and, hoping to cheer the youth, she brings to her home Vivette, a most lovable young girl.

Frederic manifests a tender regard for Vivette, and finally declares that he will wed her, to the great delight of his relatives. Upon the day set for the marriage he suddenly turns up his heels, and thereupon the passion for his early love returns, and he makes a bold but unsuccessful attempt to kill the man who asserted that his first love was a siren. Then follows a most unconventional climax that will undoubtedly come as a surprise to the public. Nearly as important as the drama itself is George Bizet's music, which accompanies the action. This part of the performance will be looked after by the Metropolitan Orchestra, under the able conductors of Anton Seidl. The scenery and costumes will, it is promised, surpass anything ever seen on a local stage. Here is the complete cast:

- Herr Kallech as Florestan, and Herr Fischer as Rocco, at the Metropolitan. It will be the only performance of the opera in this city.
- On Wednesday evening Mme. Lillian Nordica will be seen for the first time in this city as Brunhilde in "The Wagner." It is tallly to be remarked that this is the role which really created the estrangement between Jean de Reszke and Nordica.
- Heretofore, Mrs. Helen Weston, the "Lillian Nordica" of the Metropolitan, has been the only artist who has repeated on Friday evening with the same great cast that interpreted the opera last Monday night. "The Flying Dutchman" will be heard again on Saturday afternoon.

"Fidelio," with Mme. Lehmann in the title role, Herr Kallech as Florestan, and Herr Fischer as Rocco, is the bill for to-morrow night at the Metropolitan. It will be the only performance of the opera in this city. On Wednesday evening Mme. Lillian Nordica will be seen for the first time in this city as Brunhilde in "The Wagner." It is tallly to be remarked that this is the role which really created the estrangement between Jean de Reszke and Nordica.

Olga Netherese begins her third annual local engagement in "Carmen" at the Garden Theatre to-morrow night. After playing three weeks in this city and returning in Philadelphia, Washington and Boston, she returns to London, for the purpose of leasing a theatre and incidentally to become Mrs. Stuart Oliver. Henry Hamilton, who adapted "Carmen" for Olga Netherese, has closely followed the plot of the opera. He has effectually brought out all the dramatic value of a story, which is intensely emotional. In Miss Netherese's support are Nathaniel Hartwig, Robert Pateman, Bruce Mellie, Frank Lander, Thomas A. Hall, John Blair, Lawrence Miller, J. P. Brian, Annette Leland and Lulu Allen.

Kate Claxton and Charles A. Stevenson will revive "The World Against Her" at the Star. Though Miss Claxton's greatest success was made in "The Two Orphans," her portrayal of the wronged and much injured Midge Carlotta in Frank Harvey's drama is considered by many to be stronger and more effective than her Louise. The story of the play is of exciting interest, and as worked out in incident, dialogue and situation, appeals strongly to the sympathies. The comic tone of the piece is relieved by touches of humor and the love-play of a romantic young girl and her sweetheart. Besides the stars the company includes Fanny Gillette, Mary Stuart,



Flo Irwin, One of the Stars of "Gayest Manhattan."



THE PEASANT DANCE IN "L'ARLESIENNE" AT THE BROADWAY THEATRE.

Dieks Dolero, Julia Clifton and Warner Harris.

The one hundredth anniversary of the birth of the late Emperor William I. will be celebrated at the Irving Place Theatre to-morrow night with appropriate ceremony. A one-act play, written especially for the occasion by John Weinmann, called "On the Emperor's Birthday," will be presented, and ten tableaux vivants arranged by Manager Corried will show the most important events of the Emperor's life. The rest of the bill will be filled by the successful comedy drama "Seuss Leben," "Bocksprunge" ("Gambols"), a farce by P. Hirschberger and E. Kneitz, will have its first production on Thursday evening.

"Brother for Brother," a sensational melodrama, will be seen at the Columbus. It is brim full of all sorts of thrilling situations, and one of its most effective scenes shows a foundry yard of an iron mill with two dozen iron founders at work. The piece will be interpreted by a capable company.

John Drew in "Rosemary" is the offering at the Harlem Opera House. Since the extraordinary run which the beautiful romantic comedy had at the Empire Mr. Drew has appeared in it in most of the principal cities of the United States, and everywhere it has been pronounced one of the prettiest and most charming plays ever seen on the American stage.

Marie Dressler will present "Tess of the Vandevilles," a farcical absurdity, which she describes as a "one-act spasm," at the Pleasure Palace. Of course Miss Dressler will not be restricted in her hedge-podge of singing, dancing and burlesque. She will have the assistance of Frederic Backus and Frederic Clifton. "The Iowa Bard," and Marzelo and Millay, the burlesque waltzers, remain, and other entertainers are the Rogers brothers, those funny German comedians; Clifford and Hub, Maud Raymond, Fischer and Carroll and Dixon, Bowers and Dixon. The wonderful cinematograph will exhibit a number of new and interesting views. The droll effect produced by reversing the films of the machine will be illustrated in a hand race where the horses are represented as running and leaping backward and gradually retreating in the distance.

A week seldom passes at Keith's without a debut in vaudeville of some scedder from the legitimate ranks. This week's recruit is the dainty Patrice, whose work as a soubrette in Hoyt's "A Trip to Chinatown" won for her many admirers. She is to appear with Alf Hampton in a sketch called "A New Year's Dream." The Abbott sisters and Ezra Kendall make their appearance at this house, and among the others on the bill are the Marco Twins, Master Ivan Groboff, a young Russian pianist; Muhlambark's troupe of Arabs, Alexander Heindl, colliat, Matthews and Harris, McCole and Daniels, and a dozen others. The wonderful biograph still retains its hold upon the Keith patrons.

Margie Halton, one of the most popular recruits from the comic opera stage, is the bright particular star of the programme at Proctor's Twenty-third Street Theatre. Frederic Britton and Grace Filkins will appear in a clever and entertaining comedy sketch, called "A Proper Impropriety," for which Mr. Proctor has provided a handsome scenic setting. The cakewalk has proved a big drawing card and is retained. Pezzi Andrews, the clever mimic, will give imitations of Yvette Guilbert, Sarah Bernhardt, Albert Chevalier, Anna Held, Tony Pastor and others, and Tim Cronin will introduce a new budget of amusing specialties.

Charles Hoyt's amusing comedy, "A Temperance Town," will occupy the stage of the Markey Hill. The piece has been generally refurbished and is said now to be more humorous than ever. It has been supplied with new and handsome scenery and accessories. In the company are Eugene Canfield, George Richards, Arthur Gregory, Richard Dillon, John Holland, Herman Sheldon, E. F. Nagle, Madison Coray, Gertrude Ferry, Julia Gilroy and Marie Uart.

The Lobsterscope is the rather odd name of a burlesque contrivance which will be introduced for the first time here at Weber & Fields's Music Hall to-morrow night. Among those in the olio are Caron and Herbert, Lizzie B. Raymond, James F. Row and Forest and King, under the Red Globe, the travesty on the play at the Empire, is running along merrily.

To-morrow night the ever popular Tony Pastor will celebrate the thirty-second anniversary of his managerial career at his cozy Fourteenth street theatre by the presentation of an exceptionally strong vaudeville bill and the distribution of handsome souvenirs.

"Lost, Strayed or Stolen" begins a two weeks' engagement at the Casino to-morrow night. In locale, motif, atmosphere, color, characterization and spirit it offers an excellent example of a genuine Parisian musical comedy. The piece will be interpreted by the same admirable company that was seen in it at the Fifth Avenue Theatre earlier in the season.

Maggie Cline, who has "trown" down McCusky nearly every day for the past eight years, will sing through "On Broadway" at the People's this week.



F. ALFRED BIGELOW, M. D., Medical Director.

which the mere laying on of his hands seemed to relieve the agony of pain in the suffering, and was back for them health and strength.

Daily his interest in the discovery grew, augmented naturally, as in later years he, in his medical studies, came to know the human form in its every detail, and learned the nature and cause of every disease.

Starting out with an excellent practice after having been graduated with high honors, he became more and more imbued with the thought that the gift he possessed was far more potent than the power of medicines over disease, and finally culminated in his giving his life to the cure of the sick and suffering through the remedial agency of Vital Magnetism, which obeyed his will the more every day, and which, as his scientific researches progressed, presented to him the grand truth that he had solved the great secret of an infallible way to cure the ills of the flesh.

Professor Damon, after having nearly girdled the globe, and having left behind him a magnificent record of cures, is now permanently located in New York, where he has established the Damon Vitaphatic Institute and Sanitarium, at 30 and 32 West Twenty-seventh street, and where every day he and his assistants are proving a blessed boon to the sick and suffering. Recently two physicians have published in the newspapers of this city open letters extolling the virtues of Vital Magnetism. The full of investigations they have made of certain remarkable cures which have been publicly commented upon, and entirely substantiate every claim made for the marvellous power of Vital Magnetism.

A recent cure at the Damon Institute which possesses remarkable features is that of Mrs. Natalie Jacquin, of 27 West Nineteenth street, who had been told by physicians that her death was only a question of days, and that no help could be given her. She had entirely lost the use of her left limb and was tortured with pains in her head, which never left her, and which robbed her of sleep, and at last of the courage to live.

In her first treatment the healing influence of Vital Magnetism at once drove all the pain from her head, and at the end of a couple of weeks she had been able to discard the two canes which for so many months had been her constant companions, and yesterday, alone, entirely recovered, and with the flush of health on her cheeks, she left New York on a steamer bound for France to visit her mother, whom she had never expected to see in this world again.

This is only one of a dozen cases that are recorded on the books of the Institute every day, and is it any wonder, then, that hundreds are offering themselves for treatment that the parlors of the Damon Institute are daily filled with patients eager for the help they know they will receive, and that all the rooms of the Sanitarium are occupied by patients who, in some instances, come hundreds of miles for treatment?

Professor Damon is ably helped by several magnetic healers, and by a corps of nine eminent specialists in all branches of disease, headed by Dr. F. Alfred Bigelow, the medical director of the Damon Institute, who is well and favorably known as a man of great research and learning.

Professor Damon, it will be remembered, recently, in Masonic Temple, in the course of several weeks, successfully treated over 2,000 people before audiences that aggregated fully 200,000 men and women, and in all that time there was not a single failure.

The advent of these great healers is proving a boon to suffering humanity, and any one who is sick, any one who has lost sleep, or who should seek at once the aid offered by these wonderful disciples of Vital Magnetism.

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