SOME ADVICE TO BRONSON HOWARD.

BY ALAN DALE.

MR. BRONSON HOWARD, who is fondly regarded as "the dean" of American playwrights, has apparently just conceived the idea that the native drama needs encouragement. He has been writing to playwrights and begging them to meet him and discuss plans for procuring a theatre in which to produce American plays. This idea is such a good one, and its results might be so eminently satisfactory that, "ladies and gentlemen, with your kind permission"—as Miss Cissie Loftus says—I am going to write a few words for Dean Howard's edification.

In the first place, let him saturate himself with the milk of human kindness, and extract from his mental palate all the roots of aggressiveness. Let him be chary about telling the public that the American playwright is a blighted genius; that he has been outrageously treated; that he has never stood any chance whatever; that managers have ruthlessly given the preference to foreign playwrights; that all critics are absolutely venal, and every play producer is spectacularly sordid. Let him be utterly amicable and smiling. The world may deplore the fate of those who are trampled upon, but the world has little sympathy with them. The world likes the aroma of success, and sniffs it vivaciously with distended nostrils. The world may feel sorry for the man with a grievance, but it declines to bother itself with him to any very emphatic extent.

Let Mr. Howard remember this, and on the eve of a golden project—be warned. Let him tell the dear public that he thinks he has discovered something pleasing, but is quite willing to bow to an impartial verdict. Let him assert his conviction that the verdict will be impartial. How could it be otherwise (I am putting the words in his mouth) with New York's splendid collection of trained critics? And if managers have produced so many English plays (I am giving him a hint as to what to say), it is surely because they believed in them, and were unfortunately unable to daily with American art. Let him go on to assert that his faith in the American public is something colossal, and to assure his audiences that he is not attempting mission work, but is merely anxious to entertain. You see, it is dangerous to start any project aggressively. This was the pit into which the misguided Independent Theatre fell. They made us believe that we were utterly worthless (or tried to do so). They abused critics, berated managers, lauded themselves, and—came down dizzily with a thud. Their frowsy proceedings excited ridicule. Their merits were swamped by their defects, and an easy venture, that might have been pleasantly launched and tenderly floated, was lost.

Mr. Howard's notion is excellent, but there must be no rancor in it. In the matter of its evening's entertainments no public will listen to dictation. The manager who produces the most agreeable plays gets the largest audiences. The public doesn't care very much whether the plays are English, French, American, German, Scandinavian or Hobokenese. The major portion of an average audience rarely looks at the playwright's name. All those little technicalities as to the size of the type used, the exact position of the name and the proper display thereof—technicalities that theatrical people dote upon—are quite disregarded by the average audience. Hundreds of people who have revelled in the exquisite little Adams lady and her delightful play, "The Little Minister," don't know who wrote it. Nor do they care particularly. We hear a great deal of high-falutin talk about people going to the playhouse to think. As a matter of fact, those who are ravenously hungry for thought stay at home, where they can generally find it. The educated public, of course, likes a few mild playhouse thoughts, and this season's good plays have supplied those mild thoughts—mildly.

To Mr. Howard and to his colleagues, however, the nationality of playwrights is naturally a very serious matter. Mr. Howard knows the apathy of the public, and is quite aware that good entertainment is all that is needed. It is to his interest to see that this good entertainment is supplied by Americans, and if he can do it he will earn the thanks of his colleagues. The American play, when it gets the chance, sometimes speaks for itself very forcibly. Last Monday, at the Knickerbocker Theatre, Mr. Clyde Fitch's "Nathan Hale" made a distinct and emphatic hit. There was no half measures about it, and it was not successful merely because Mr. Fitch was born in America. It was successful because it was an excellent play, built upon a picturesque and throbbingly historic episode, neatly written, effectively charactered. Its success was due neither to Nat Goodwin's work in it nor to that of Miss Elliott. "Nathan Hale" spoke for itself. That is another point for Mr. Howard to put in his pipe and smoke. Let him assert that he can present dozens of plays just as good as "Nathan Hale"—if he thinks that he can do it. And he probably does think so. Let him present them—even if he has to write them himself—and as the "dean" of playwrights it is his duty to believe in his own ability.

The success of "Nathan Hale" was a welcome event, for however you regard matters the fact remains that American plays have not been very much before the public this season. Perhaps there were none worth offering. That is what managers will say. But Mr. Howard, who is taking up the cudgels for his brothers, will insist that the woods are full of them, and as proof thereof he is willing to present them at a theatre secured for the purpose. If he can do this he can be quite certain that he will be watched with great interest.

Running down the list of attractions current at our playhouses during the past week, it is easy to see what excellent grounds the native workmen have for growling. The picture is rather discouraging, and it really would seem as though Mr. Howard were going to do some gallant rescue work, though, as I said before,—for goodness sake don't let him suggest anything of the sort.

Here is what you get from a casual glance at the theatre list: Lyceum Theatre, "Trelawny of the 'Wells.'" English; Academy of Music, "Sporting Life," English; Broadway Theatre, "Sorrows of Satan," English; Empire Theatre, "Phroso," English; Garrick Theatre, "Catherine," French; Fifth Avenue Theatre, "A Runaway Girl," English; Garden Theatre, "The Christian," English; Manhattan Theatre, "The Turtle," French; Grand Opera House, "The White Heather," English; Madison Square Theatre, "On and Off," French; Daly's Theatre, "Mme. Sans-Gene," French; Murray Hill Theatre, "The Two Orphans," French.

There is very little left. The non-foreign productions include such affairs as "Kate Kip, Buyer," which is half "variety;" "The Jolly Musketeer," "Cumberland 61," which is on the other side of the Harlem Bridge; "The Little Host," a wretched conglomeration of Tenderloin vulgarity; "An Irish Gentleman" and "Down in Dixie."

It is enough to make any dean of American playwrights weep salty tears, and wish that it were otherwise. The dean would be pardoned for sitting up all night and thinking out ways and means to ameliorate matters. His lot is a hard one, for some of these foreign plays are great successes, and are genuinely delightful. Take "Trelawny of 'The Wells'" for instance. It is undoubtedly the most charming thing that the Lyceum has produced in many a long day. Look at "The Runaway Girl." Even if it isn't particularly novel, its melodies have stamped themselves upon the public, and go where you will you can't escape "The Boy Guessed Right" and "Listen to the Band." Where could you find a cleverer and more persistently humorous affair than "On and Off" at the Madison Square? Some of the other foreign productions are less intelligible. It is harder to understand why they were selected, but as a general thing this season so far has been a phenomenally successful one—a season that will live in the annals—and Mr. Howard is confronted with the miserable fact that foreign playwrights have had a big inning.

Mr. Howard's scheme is a good one. Let us probe this weighty subject to its core. The dean of playwrights will have general support if he is able to execute his ideas. In any case—whatever may happen—he will have done a good thing, and one that will entitle him to considerable thanks. There is no need for abuse of any sort. It would be sheer and undiluted idiocy to inveigh against a manager who has furnished us with such a delectable dramatic, literary and highly polished dish as "Trelawny;" it would be lunacy to come away from the Madison Square Theatre and deplore the fact that "On and Off" was French, when you have laughed your sides loose at it. The thing to do is to look the matter squarely and logically in the face, and to do so in the best of tempers.

The theatre is such a gorgeous institution—such a boon for tired humanity—such a splendid chance to oust the bugbear of self from one's mind—such a safety-valve to wrought-up men and women, that it is absurd to enter into abstruse arguments about it or to make a bone of contention of it, as people do with the opera.

The nationality of a playwright to the public means very little; to the playwright it is a matter almost of life or death. If the playwright can win his cause without inflicting birth reasons upon a ravenous public, then so much the better. And if Mr. Bronson Howard can give us any plays as good as the capital American play, "Nathan Hale," then Mr. Howard should be pinnacled and a nice crown of speckled laurels should be placed upon his brow.

ALAN DALE.

PROGRAMMES OF THE PLAYHOUSES.

BY WILLIAM M. DUNLEVY.

IN the new programmes prepared for presentation at the theatres in the week which begins to-morrow there is promise of richness which will embarrass the average person who wants to see a theatrical performance and doesn't exactly know whether to select comic opera, melodrama, tragedy, romantic comedy or everyday farce.

Olga Nethersole, who is probably more widely known as a bestower of labial endearments than as an admirable artiste, comes to Wallack's to-morrow night, and will remain there for a month. In that period she will present herself in four different plays. "The Termagant," a romantic tragedy, by the author of "Rosemary," will be her offering for the first week. It has already been seen in London, as well as in Philadelphia. Beatrix, Princess of Moya, the chief character in it, is called the Termagant because of her whimsicalities and her waywardness. The four acts into which it is divided are chaptered, "The Court of Love," "The Well," "The Pomegranate" and "The Bride."

David Belasco is a very happy man nowadays. He has accomplished what by many was considered impracticable, in that he has made Mrs. Leslie Carter a real actress. At least, those two centres of civilization and cities of bad theatrical business, Washington and Baltimore, have acclaimed her as such. "Zaza," the play in which she is to begin an indefinite engagement at the Garrick to-morrow night, is an adaptation of a Parisian success, the vitriolic vice of which has been eliminated and a forceful moral lesson introduced by Mr. Belasco, the maker of this version of the play. Some of its scenes and situations suggest the story of Camille. For its interpretation the services of thirty-one players in addition to Mrs. Carter are utilized. So satisfied is Manager Charles Frohman that "Zaza" will remain at the Garrick until next May that he has told William Harris, the acting manager of the theatre, to be in readiness for a trip to Florida on the day subsequent to its first performance there, as no managerial devices will be needed to attract the paying public.

A Spring season without a new Irish play showing Chauncey Olcott as the nimble witted boy who sings songs sweetly and frustrates the machinations of the villain neatly would not be in harmony with the traditions of the Fourteenth Street. So to that theatre he returns to-morrow night, bringing with him a new drama, which Augustus Pitou has written for him and named "A Romance of Athlone." His stage work in this will test his versatility more than has any play in which he has yet been seen here.

Lavishly endowed Lillian Russell found the delights of Unter den Linden quite inferior to those of Broadway. That is the chief reason why she is back at the Casino again, where, with Thomas Q. Seabrooke, John E. Henshaw and Edna Wallace-Hopper, she is to appear in "La Belle Helene." The first performance is set for Tuesday night, but it is possible that it may be deferred for a night or two in order to permit of a sufficiency of scenic and costume rehearsals. Some of the most melodious numbers that the tuneful Offenbach composed are in the score of this splendid specimen of opera bouffe. Only once, and then for but a brief period has the opera been heard here in English. That was so many years ago that it has almost the potency of a novelty.

"Lohengrin" has been in preparation for several weeks at the American Theatre. The Castle Square Company will sing it there for the week, and there is a probability that it will be given the unusual distinction of a two weeks' run there. In point of scenic equipment, costumes and accessories it will be superior to any of the operas that have been sung there for several weeks.

Students of Wagnerian music will be delighted with the announcement that "Das Rheingold" will be sung at the Metropolitan on Thursday evening. The week will begin with a performance of "Lohengrin," Mme. Nordica being the Elsa and Jean de Reszke the Knight of the Grail. Mme. Melba will be heard in "Faust" on Wednesday evening; Lillie Lehmann, Mme. Sembrich, Mme. Nordica and Edouard de Reszke in "Don Giovanni" on Friday, while at the Saturday matinee "Romeo et Juliette" will be given, with Mme. Eames and Jean de Reszke in the title roles. For the seventh of the popular Saturday night performances Massenet's "Manon" has been selected, and Mme. Saville will then be heard. Thus each of the leading prima donnas will be in evidence during the week.

The special concert to-night will have as its soloists David Bispham, M. Salexa, Pol Plancon, and Mme. Eames.

Combination Houses.

Patriotic outbursts may be confidently expected at the Star this week, for "The Red, White and Blue" is to be waved and played there by the same company that recently exploited it at the Grand Opera House. To-night's special concert will enlist the services of Alice Atherton, Lizzie B. Raymond, La Fayette, Cawthorne and Forrestor, A. O. Duncan, Kilroy and Britton, and Ford and Dot West.

Apparently the delights of successful management are not satisfactory compensation for the loss of the applause which the actor luxuriates in. Manager Henry V. Donnelly is to make his first appearance with his stock company at the Murray Hill. He will effect it to-morrow as Erastus Underholt in "My Friend from India," a part which he played on the road a season ago.

Usually all the trouble that a person wants may be found without looking for it. Joseph Ott, however, seems to think otherwise. "Looking for Trouble" is the title of the farce comedy in which he is starring this season. Aided by a company of entertaining specialists he will continue his search at the Metropolis this week.

After this week "The White Heather" will not be again seen in New York this season. The stage of the Harlem Opera House will be the scene of its farewell performance. Rose Coghlan is at the head of the company.

Broadhurst's hilarious sufficiency, "What Happened to Jones," is the announcement at the Columbus, with George C. Boniface, Jr., as its chief interpreter.

One of Davis & Keogh's many companies is scheduled for the week at the Grand Opera House. "Have You Seen Smith," a rough and tumble farce comedy which tells of the marital woes of a quartet of unfortunates is to be the medium in which the members of the troupe will introduce themselves to local notice.

Revivals of old-time favorite plays seem to please the patrons of Brunelle's Third Avenue Theatre. "The Shaughraun," with Edward McWade, a son of well-remembered Robert McWade, as Conn, is to be played there this week.

Vaudeville.

Abundance of comedy features marks the bill at Proctor's Twenty-third Street Theatre. Frederick Bond will appear in "Her Last Rehearsal." Hugh Stanton and Florence Modena have a new farce; Gus Williams will tell humorous tales and sing comic songs, and the other performers in the list will endeavor to be equally entertaining.

Another capital programme is laid out at Keith's this week. Bert Coote and Jo Kingsley head it in "The Dead Shot." I. M. Favor and Edith Sinclair, Ely and Harvey, Baldwin and Daly, Mr. and Mrs. Cobbin, Baron's performing dogs, the trio of acrobatic Avolos and the Midgelys are all in it.

High-water mark in the way of attendance is expected at the Pleasure Palace this week. John C. Rice and Sally Cohen will appear in "Our Honeymoon," and the olio features will be Thorne and Carleton, Morton and Revelle, Sam Marion, the McCoy Sisters, Pitrot, Bennett and Rich, the Sisters Macarte and Hazel and Vernon.

Girls, girls, beautiful girls, are to be sung about by Tony Pastor at his little drawing-room theatre this week. In reserve he has a song about men, men, homely men, and should he be compelled to respond to more than a quintet of encores he will render this number for the first time. Baritone William T. Carleton and Clara Wisdom will give short scenes from popular comic operas, and the Donovans, Maud Nugent, Willis and Loretto and Maud Courtenay will present their specialties.

Lillian Burkhart, who seems to have taken to the vaudeville stage permanently, moves uptown to the Harlem Music Hall to-morrow night, and will appear in a sketch. Elinor Falk, Margaret Ferguson, Reno and Richards and Eldora and Norine will also be in the bill.

Very quietly Bettina Gerard has gone back to stage work, this time at Sam T. Jack's Theatre. She is to divide honors there this week with Hassan Ben Ali's Morocco acrobats and Belmont and Weston.

Vivacious women, handsome costumes, spectacular scenery and tuneful music are the promised good points of the Gay Masquerade Burlesquers, who are to hold forth at the Dewey Theatre this week.

Jumper John Higgins is the distinctive novelty announced at Koster & Bial's. He is to jump from the stage into the middle of a box of fresh laid eggs and out again without even cracking an egg. Another of his feats is to jump over a horse sixteen hands high. The sensational and scandalous "Affair of Honor" has a conspicuous place on the programme.

To-night Cissie Loftus begins her fortnight's stay at Weber & Field's. While she is there she will endeavor to so perfect herself as to give an acceptable imitation of Peter F. Dalley.

In the afternoons at the Eden Musee "Beauty and the Beast" is to be offered by the Marionettes, who will change the performance in the evening to one of "Humpty-Dumpty."

Undimmed is the glory of Captain and Mrs. Sarcho at Huber's. They begin the second month of their stay there to-morrow night. Newcomers will be the Watanabe troupe of Japanese acrobats, Ferreri and his trained rats, Ishmael, the Hindoo magician, and the Albino, Princess Olivia.

Good-by week is at hand for "On and Off" at the Madison Square, "Sporting Life" at the Academy of Music, "The Sorrows of Satan" at the Broadway, and Della Fox, with "The Little Host," at the Herald Square. Next Saturday night will witness the termination of the respective runs of these attractions.

Continued attractions which are firmly intrenched in public favor are "Phroso," at the Empire; Ada Rehan and "Mme. Sans Gene," at Daly's; "The Christian" and Viola Allen, at the Garden; Nat Goodwin and "Nathan Hale," at the Knickerbocker; May Irwin with Kate Kip, at the Bijou; "The Turtle," at the Manhattan, and "Trelawny of the Wells," at the Lyceum.

SEIZED A STOCK OF SMUGGLED DIAMONDS.

Solomon Infeld's Wife Said to Have Brought Them Here in November on the Saale.

Special Treasury Agent Theobald seized yesterday diamonds worth from $3,000 to $5,000 in the office occupied by Solomon Infeld, back of a barber shop at No. 196 East Houston street. It is alleged that the diamonds were smuggled and Infeld and others many be arrested.

Agent Theobald says Infeld's office is the headquarters of dealers in smuggled diamonds. He had a safe in the room, but usually carried his stock in trade on his person.

"These goods were brought over here in November last by Infeld's wife on the steamship Saale," said Theobald. "Infeld had a regular list of customers to whom he disposed of his goods."

MASSING THEIR FLOCKS AGAINST LIQUOR TRAFFIC.

Clergymen of This City Will Meet To-morrow to Discuss Plans for a Crusade.

Against traffic in liquor the National Temperance Society calls a meeting of pastors and laymen.

It is to be held in the Marble Collegiate Church, West Twenty-ninth street and Fifth avenue, at 11 o'clock to-morrow morning.

All the clergymen of the city and the suburbs have been invited. Each one is expected to come with five laymen of his congregation.

The society was organized at a meeting held at No. 3 West Eighteenth street, on December 12. The Rev. Dr. Davis J. Burrell was president of the meeting. He praised the eRochester organization that inspired this one, and the motto of which is "In the name of Jesus Christ as King, the liquor traffic must die."

The society circulates a petition to Congress for the adoption of the Ellis bill to abolish liquor selling in canteens and in immigration buildings; also to prevent the importation of alcoholic liquors into Cuba, Porto Rico and the Philippines.

HERE'S A CHANCE TO BE HUSBAND NUMBER 4.

Mary Valentine, Age Forty-five, Fighting Weight 368, Capital $2,000, Would Wed a Man of Equal Qualifications.

Mary Valentine, when arrested in Paterson, N. J., Friday evening for having imbibed too freely, made a proposition of the matrimonial sort. The police made it known at her request.

Mary has $2,000, so she says, and wants to join hands in wedlock with a man of equal means. A long-lived man will be preferred, although Mary has no objection to allowing time to test this uncertain quality. She has found it lacking in her previous husbands, having in her forty-five years had the sorrowful task of burying three gentlemen who successively essayed to be her life's partner.

Mrs. Valentine admits that she weighs 368 pounds, but looks heavier. A few weeks ago she was struck by a Newark trolley car. She looked around at it disdainfully as it left the tracks, so witnesses aver. Submit your propositions to the Paterson police if you want that $2,000.

Damp Little Feet

Bring on colds and sickness. Wet shoes and stockings are usually changed immediately. Dampness is often ignored.

Our "Hygienic Shoe" has a foundation of felt that keeps out moisture, prevents chill, and insures dry feet. There's no heavy sole to make it clumsy. $2.35 to $3.75

OUR Little Shoe to Prevent . . Toeing In

Is an easy, natural cure for a most undesirable habit.

$2 to $2.75

Many other exceptional things for children, not to be had elsewhere, as well as the best of everything for their complete outfitting, at moderate prices.

BEST & CO. LILIPUTIAN BAZAAR

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FORSYTHE'S

Half-Price Sale OF WAISTS.

Although we have sold a great quantity of these waists, we have still a splendid assortment. This is the choicest lot of Wash Waists we have ever put on sale.

6,000 Wash Waists,

Made from the finest imported materials, in Stripes, Plaids, Checks, etc. Beautiful colorings, Pinks, Blues, Heliotropes, etc. Not one of which has been sold for less than $3.50 and $4.00,

All Reduced to $2.00

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1,000 Flannel Waists, at $4.50,

USUAL PRICE, $7.00.

JOHN FORSYTHE,

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Amusements.

HARLEM OPERA HOUSE.
EVENINGS, 8:20. SATURDAY MATINEES, 2:15.
THE WHITE HEATHER.
ROSE COGHLAN & 200 Others.
Jan. 16—DELLA FOX in "THE LITTLE HOST."

5th Ave THEATRE, B'way & 28th st. EDWIN KNOWLES—Manager. Every Ev'g at 8:10. Matinee at 2. 160th to 168th Times.
A RUNAWAY GIRL.
By Augustin Daly's Musical Company.
Matinees Wednesday and Saturday.

OLD GUARD RECEPTION,
METROPOLITAN OPERA HOUSE,
THURSDAY EVENING, JANUARY 26, 1899.
Tickets, $5, admitting gentleman and ladies, can be obtained of any member of the Battalion, at Armory, Broadway and 49th st., and principal hotels. Boxes and seats from Capt. JAMES F. WENMAN, Treasurer, 12 Old Slip, or at Armory.

LESSONS TO LIONS. GRAND CENTRAL PALACE. Opens Mon., Jan. 9. 2 weeks: Adm. 50c.; Children 25c. 2 to 10.30 p. m. International CAT SHOW.

METROPOLIS, 142 3D St. & 3D AVE. Ev'gs. Mats. Wed. & Sat.
Joe Ott in "Looking for Trouble."

Amusements.

HERALD SQUARE THEATRE. Ev'gs. 8:15. Mat. Saturday.
CHAS. E. EVANS.....Proprietor
"Della Fox and her excellent company."—Herald.
Positively last appearance of everybody's favorite, the charming little comedienne,
MISS DELLA FOX
and her really great company, direction Nat Roth, in the effervescent, unctuous comedy,
"The Little Host."
Edgar Smith and Louis de Lange's masterpiece. A babbling, pithy, pretty play, set to delightsome music. Last of the great comedy cakewalk, the lovely golf chorus, the famously funny well scene, Miss Fox's coon song, the feminine choral beauties, the clever dances and dear knows what else.
LAST WEEK.
SOUVENIRS To-morrow night, 100th performance. Every lady presented with a sterling silver golf pin, the fad.
NO RAISE IN PRICES.
NEXT WEEK. "THAT MAN." NEXT WEEK.

WALLACK'S B'WAY AND 30TH ST. EVGS. 8. SAT. MAT. 2.
TO-MORROW EVG., 4 WEEKS ONLY.
OLGA NETHERSOLE
DIRECTION MARCUS R. MAYER.
THIS WEEK FIRST NEW YORK PRODUCTION OF LOUIS N PARKER AND MURRAY CARSON'S NEW POETIC DRAMA,
THE TERMAGANT.
In Preparation:
"The Second Mrs. Tanqueray," "Camille" (First time in this county in costumes of the period of the play—1843), and "The Price of Wealth."
A New Satirical Comedy by Max O'Rell.

GRAND OPERA HOUSE, 8th ave. MATS. WED. & SAT. 23d st. AUGUSTUS PITOU.....Lessee and Manager. COMMENCING TO-MORROW NIGHT.
The Question of the Hour:
Have You Seen Smith?
A RIOT OF GENUINE REFINED FUN.

BRUNELLE'S 3RD AVENUE. Cor. 31st st. Gal., 10c. Bal., 20c. Orc., 30c.
BIG SUNDAY BILL TO-NIGHT.
J. K. EMMET and ANNA MORTLAND, LOTTIE GILSON, PUTNAM SISTERS, BILLIE BARLOW, GAYLOR and GRAY, WARGRAPH, 10 other STAR ACTS.
Commencing to-morrow and all week,
SHAUGHRAUN.
10c. Bargain. Matinees Every Day.

Amusements.

MADISON SQUARE THEATRE. Hoyt & McKee, Lessees. Charles Frohman, Man'r.
100th TIME To-morrow Night. Handsome Souvenirs.
LAST WEEK
Of the present run, owing to other engagements. Charles Frohman presents THE GREAT FARCE
ON AND OFF
100th TIME. To-morrow Night. Handsome Souvenirs
Last 6 Nights at 8:30. Last Saturday Matinee
MONDAY, JAN. 16,
William Gillette's Adaptation,
BECAUSE SHE LOVED HIM SO,
A Comedy in 3 Acts.
Regular Seat Sale Thursday.
Application for seats now received.

GARRICK THEATRE 35th st., near Broadway. Evenings, 8:10. Matinees, 2. Hoyt & McKee, Lessees. Charles Frohman, Manager. To-morrow (Monday) Evening.
Beginning at 8:10 Sharp.
CHARLES FROHMAN PRESENTS DAVID BELASCO'S version of Simon & Berton's play, in 5 acts,
ZAZA,
with
MRS. LESLIE CARTER
and a special cast of players.
MATINEES WEDNESDAY AND SATURDAY.

KOSTER & BIAL'S. MATINEE SATURDAY.
MORE STARTLING THAN EVER.
AN AFFAIR OF HONOR.
Every Night at 11 o'clock.
FOREIGN VAUDEVILLE.

PALESTINE COMMANDERY No. 18, K. T. 21st Annual Reception and Ball, Waldorf-Astoria, Thursday, Jan. 19, 1899.
TICKETS, $5.00, admitting gentleman and lady. Extra ladies' tickets, $2. For sale at hotels and by F. W. Goodwin, 26 Park pl. Boxes, tickets, H. H. Brockway, Ashland House; F. E. Birnes, 344 4th av.

HURTIG & SEAMON'S
HARLEM MUSIC HALL. BALCONY, 25c. ORCH. (Reserved), 50c. Mats. Wed. and Sat.
LILLIAN BURKHART AND COMPANY
Reno and Richards, Falke and Semon, Eleanor Falk, Murray and Alden, Eldora and Norine, William J. Mills, Margaret Ferguson, Vitagraph.
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Branches: Schuberth's, 23 Union Square; McBride's, 71 Broadway. Tickets at regular theatre rates.
TO-MORROW NIGHT.
LOHENGRIN
Most Popular of Wagner's Music Dramas.
SUNG IN ENGLISH BY AMERICANS.
EV'GS. 8:15. 25, 50, 75, 1.00 Nothing Higher.
MATS WED. & SAT. 2:15. 1,100 Res. Seats 25c.
In Preparation "The Queen's Lace Handkerchief."

WEBER & FIELDS' MUSIC HALL, 30th st. & Broadway. Mats. Tuesday & Saturday.
HURLY BURLY
WITH ITS FUNNY INTERPRETATIONS.
THEATRICAL SUCCESS PARODIED.
ONE OF THE HITS OF THE SEASON.
CYRANOSE and THE HEATHEN,
With Full Strength of All Star Stock Company.
To-night. SUNDAY CONCERT To-night. To-night. To-night.
Filson & Errol, Hayes & Lytton.
T. NELSON DOWNS, LOTTA GLADSTONE, CHARLIE CASE, DILLON BROS., MEASEAU and DE MOSS.

Special Engagement Commencing TO-NIGHT. GISSIE LOFTUS For Two Weeks Only. Commencing TO-NIGHT.

DEWEY THEATRE, 14th St., BETWEEN 3d and 4th Aves.
THIS SUNDAY EVE. ANOTHER GRAND BILL.
FILSON & ERROL, JAMES THORNTON, HASSEN BEN ALI TROUPE, BLOOM & COOPER, MASTER JOE O'HARE, HANLEY & JARVIS, 3—WESTONS—3, FORD & DOT WEST, Robt. Recker's Harmonists.
Com. To-morrow (Monday), Mat. and all week.
GAY MASQUERADER BURLESQUERS.
Great Novelties! A Grand Show! Fine Vaudeville!

THE DEBUT OF
SAUER,
WORLD RENOWNED PIANIST, ACCOMPANIED BY
PAUR'S ORCHESTRA OF 100.
Metropolitan Opera House,
TUESDAY EVENING NEXT.

Amusements.

GARDEN THEATRE, 27th st. & Madison av. Evgs., 8:15. Matinees, 2:15.
CHARLES FROHMAN.....Manager
14th WEEK, in New York.
Indorsed by 138,846 PEOPLE, Who Have Seen Her.
VIOLA ALLEN
In Hall Caine's Popular Play,
THE CHRISTIAN
Seats Selling Six Weeks in Advance.
Matinees Wednesday & Saturday.

EMPIRE THEATRE, Broadway and 40th st. Evenings, 8:20. Matinees, 2:15.
CHARLES FROHMAN.....Manager
3D IMMENSE WEEK.
"Another Empire success."—Mail and Express.
ANTHONY HOPE'S ROMANCE,
PHROSO,
A Dramatization of Anthony Hope's Novel, with the
Empire Theatre Company,
Including Wm. Faversham and Miss Millward
Matinees Wednesday & Saturday

Brooklyn Amusements.

MUSIC HALL BROOKLYN.
FULTON ST. AND BROADWAY.
It takes no longer to ride 15 minutes uptown than to ride 15 minutes downtown.
TO-DAY (SUNDAY), 2:30 AND 8:15,
CORINNE,
BILLY CARTER, BARRY AND BANNON, ALLEN AND WEST, THE GRISANTOS, FRED ROBERTS, RAY BURTON, EMERY AND MARLOWE, MASAND AND NELSON, OLGA ORLOFF.
WEEK COMMENCING, JANUARY 9,
Matinees MONDAY, THURSDAY & SATURDAY,
T. E. MIACOS' CITY CLUB.
Full returns of Sharkey-McCoy fight received by special wire and read from stage Tuesday night.

GRAND. Matinees Wed and Sat.
Chas. H. Yale's Huge Laughing Sensation and KALEIDOSCOPIC MARVEL,
MANY MERRY MISHAPS OF NID. THE WEIRD WONDERFUL WANDERINGS OF NOD.
EVIL EYE.
MARVELLOUS ELECTRIC BALLET,
Special Features and Scenic Investitures,
WHIRLWIND OF SPARKLING MIRTH.
Immense Company of Artists, Acrobats, etc.
NEXT WEEK—HANLON'S
SUPERBA,