

AMUSEMENT DIRECTORY

ACADEMY—"Through the Breakers"
 BIJOU—Bijou Stock Co., and Vaudeville.
 COLUMBIA—The Liberty Belles.
 CHASE'S—Polite Vaudeville.
 KERNAN'S—Harry Morris's 20th Century Maids.
 NATIONAL—The Last Appeal.

The week just passed will live long in history and in the memories of the people throughout the republic at the period of deepest mourning for a martyred President "whom none knew but to love."

In the shadow of that great national sorrow there could be no heart for the levity or the sentimentalism of the stage. And more especially was this state of public feeling noticeable in Washington, where the sense of bereavement was most acute.

Only four places of amusement were open during the week, and probably none of the managers of these houses would have rung up their curtains had they not been controlled by contracts and circumstances not easily altered. On Thursday, conformably to the proclamation of President Roosevelt that the day be observed as a period of universal mourning, all theaters closed their doors.

In view of the circumstances, it is to be hoped that Mr. Joseph Hart and Miss Carrie De Mar and their clever associates will be invited to return to the National with "Foxy Grandpa" at an early date, for it is an entertainment worthy of a hearty welcome at the box office. Mr. Hart may as well make up his mind that henceforward, for many moons, he is to be known as the delightful old Foxy Grandpa suggested by the cartoons of Schultze. "There are millions in it," more or less, for genial Joseph, and a dollar or two for Manager Brady.

Academy.

"Through the Breakers," one of the greatest melodramatic successes of past seasons at the Academy of Music, will be repeated at this popular playhouse this week. It is an unusually well-written play, interpreted by a cast of sterling players, and presents some thrilling and novel stage pictures. A story of heart interest runs through it, effectively relieved by much original comedy. The height of realism and picturesqueness is reached in the scene showing the ocean breaking on the rocks at the mouth of the smuggler's cave. This magnificent effect is the one that gives the play its name. Owen Davis, the well-known playwright, is the author, and he has avoided the inconsistencies and incongruities of construction so often found in the average thriller. The more than favorable criticisms which the play received at its presentation here last season should be a guarantee this time that it is worthy of public interest. There will be the usual three matinees and the sale of seats reserved in advance has been started.

It tells a story of life along the coast of England. Maude Radford, an orphan heiress, afraid that the unwelcome attentions of Peter Turner, her guardian's nephew, will result in a bitter family quarrel, decides to secretly marry Stephen Douglas, a young telegraph clerk, whom she really loves. The marriage is performed by the Rev. Charles Mowle and is kept a secret. Maude is, however, forced at last to put a stop to Turner's advances, and tells him that she is another man's wife. Turner, although greatly angered by this information, pretends to give up all hope of gaining her love. At his first meeting with Douglas, however, he loses control of himself, and at the end of a stormy scene, stabs Douglas and rushes from the room. Douglas is taken to the hospital, and the kidnapping of the Rev. Charles Mowle renews the last witness of the marriage ceremony. Maude herself, overcome by the shock of the assault upon Douglas, falls an easy prey to Turner's schemes, and is lured from her home and carried to the smugglers' cave. The third act shows Maude and the Rev. Charles Mowle in the hands of the smugglers, who are tools of Turner and are quite ready to do his bidding. Turner tries to force Maude into a marriage with him, telling her that Douglas is dead and that she is in his power. Maude scornfully refuses to become his wife, and the Rev. Charles Mowle, in spite of threats of death, refuses to perform the ceremony. How Maude is rescued from the smugglers, the exciting scene in which a clue to her hiding place is discovered, and the final overthrow and death of Peter Turner are situations of which the author has taken full advantage, and in two of the final scenes very unusual scenic effects are produced. One of them is a fine mechanical sea and a thrilling journey of Maude Radford from the cave to a distant ship suspended over the breakers by a tossing life-line. The second is a sensational fight on an overhanging cliff, 20 feet high, and the passing of a full-rigged ship as the last curtain falls. The cast is very strong and contains the names of many well-known players.

The Bijou.

With a burlesque on the prevailing metropolitan musical comedy success, Florodora, and a vaudeville bill of much attractiveness, the season of the Bijou stock burlesque company will be ushered in at the Bijou theater tomorrow afternoon with what promises to be a great deal of success. There has been an unexpectedly liberal demand for seats during the opening week, and the house, for the matinee and night performances to-morrow, is practically sold out. Mr. John Grieves, who will be the stage director of the Bijou company, has, according to the claims of the management, selected an organization that will compare very favorably with most of the important musical comedy companies, while the vaudeville programmes that have been mapped out give promise of attracting many persons who like this style of entertainment by their well-known merit. Mr. Grieves takes the respon-

sibility for the authorship of the burlesque which will be called, "For Her Dough-Ra," and he states that in it will not only be found the elements of true burlesque but considerable music of a class that is not often heard in similar productions. The leading people of the Bijou, fortunately, are all possessors of excellent voices, so the musical portion of the different bills will undoubtedly be of exceptional value. Emilie Beaupre, who will assume what is technically known as the "principal boy" parts, was formerly an important member of Klaw & Erlanger's "Chris and the Wonderful Lamp" company, and possesses a soprano of much strength and sweetness. May Audobon, in seasons past, was one of Francis Wilson's and Jefferson De Angeles' main assistants, while Nellie V. Nichols and Lizzie Freilich come to the Bijou direct from Weber and Fields, New York. John P. Rodgers was heard in Washington last year with Wm. H. West's minstrels, of which organization he was the bass soloist. George Gale has sung the principal tenor roles with several comic opera companies. The comedians of the Bijou company are Charles M. Rice and Fred Cady and Matt Kennedy. They will be assisted by Harv Harvey, himself a funmaker of some reputation. The chorus will consist of 24 handsome and well-gowned young women, who are said to be unusually good singers as well as vivacious and graceful dancers. The vaudeville bill for this week will be given by Flo Irwin and Walter Hawley, who will be seen in their latest comedy, "Caught with the Goods;" Lew Hawkins, a black-face monologist, who styles himself "The Chatterfield of Minstrelsy;" the Brownings, who will present a sketch that is expected to produce a good deal of laughter; the Aberns, jugglers and equilibrists, and Rice and Cady, who will offer a German act that has been tried on the big vaudeville circuits with much success. During the season of the Bijou stock company, which the management confidently believes will continue well into next summer, there will be daily matinees, at which the regular Bijou prices for afternoons will prevail.

This is an envious shot at Hopper's drawing powers.

Columbia.

Klaw and Erlanger's Troubadours will present Harry B. Smith's new musical comedy, "The Liberty Belles," at the Columbia Theater on Monday evening. This organization remains one week, presenting matinees Thursday and Saturday afternoons. It is surmised that this attraction will be found one of the brightest that has been seen in this city for a long time. It is not only a most enjoyable entertainment, but a very novel one. The principal characters are played by Harry Davenport, John Slavin, Harry Gilfoil, J. G. Marlowe, Etta Butler, Sandol Milliken, Lotta Faust, Crissie Carlyle, Augusta Glose, Edna Hunter, Marie Tuohy, Margaret Walker, Marie Murphy, Pauline Chase, Grace Kimball, Dorothy Lester, Edith Barr, Helene Lucas, Violet Jewell, Laura Stone, "Bobby" Burns, Elsie Ferguson, Esther Lyons, L. D. Wharton, O. M. Williams, Nat K. Cafferty and Edward Pooley. Each of the female contingent of this company is noted for personal beauty and talent, especially the 16 young women who play the characters of school-girls.

The new piece has been splendidly mounted by Messrs. Klaw & Erlanger, who have given it an especially elaborate equipment of magnificent special scenery and brilliant costumes. It is presented in three acts, the scenes of which represent the dormitory of Mrs. Dr. Sprowl's seminary for young women, the cooking school of the Liberty Belles and a hotel in a Florida orange grove. The title roles of Margery Lee, a stage-struck girl engaged to Jack Everleigh, an Annapolis cadet, and Dorothy Grey, a fellow-student, engaged to Phil Fullerton, a Columbia Junior, are played by Etta Butler, the widely known mimic, and the beautiful young actress, Sandol Milliken. The principal male roles, Jack Everleigh, Phil Fullerton, Hiram Ketchum, an old sea captain, and Jasper Pennyfeather, an eccentric old inventor, are played by Harry Davenport, John Slavin, J. G. Marlowe, and Harry Gilfoil. Through a sentimental escapade, in which Jack and Phil appear as burglars and are arrested, the "Liberty Belles" are threatened with expulsion and run away from school. In the second act, they are conducting a cooking school for a living. Mr. Smith has introduced a large number of very humorous complications in his story, which are especially strong in the second and third acts. A change of scene from the cooking school to Florida is made in a very original and convincing way. In the third act the humorous complications continue at a rapid pace until a happy solution is brought about by a somewhat original denouement.

During the playing of the piece a large number of very interesting musical features are introduced, the harmonies for which were written by such well-known composers as Aime LaChaume, A. Baldwin Sloane, Ludwig Englander, L. G. Gottschalk, Alfred E. Aarons, H. T. MacConnell, William Accooe and Clifton Crawford. In the parts of Margery Lee and Jasper Pennyfeather, Miss Butler and Mr. Gilfoil have excellent opportunities for the natural introduction of their remarkable mimicry.

In the construction of this piece, Mr. Smith has made an original departure by omitting the chorus, in its stead introducing the characters of the 16 school-girls, who have a definite place in the story and logically further its advancement. The young women who play these parts are noted for their personal attractiveness, each having become widely known for her personal beauty while appearing in the great successes made in New York during the past three years. Klaw & Erlanger's Troubadours will be found a rather remarkable organization, not only in the way of talent, but also because of its unusually striking array of very handsome young women.

Kernan's

The secret of success is to start properly. It is only the first crystallization which is the affair of the mind.

the ultimate aggregation is the affair of mass, of attraction, of acquired momentum. Mr. Morris's watchful sense of the fit and knowledge of demand have placed his company first in the pleasant category of box office winners, and the name Harry Morris's Twentieth Century Maids, is synonymous of success. Always cognizant of the desire for novelties and thoroughly understanding that fact most essential to appreciative success, how to properly arrange and develop the elements of humor and gaiety, his prolific pen has given the stage many original characterizations, his latest being "The Mormon Wives," a serio-comic farce in one act. It is rich in incident and bubbles with pungent wit and satire. It treats of the mishaps of Peter Binger, in Salt Lake City, amongst Brigham Young's relicts, and teems with gay elders and frisky wives. Harry Morris, as Binger, is entirely unique and thoroughly amusing. It is preceded by an opening skit entitled "Operavitch a la Russia"—bright, witty and full of life from start to finish, introducing clever comedians and pretty, magnetic and shapely girls in tuneful melodies and sparkling dialogue. An olio of vaudeville stars, including John A. West, Jessite Webb, Bryant and Brennan, Van Leer and Duke, Mareena and Smith, and the Parkers; a series of living pictures as beautiful in color and more stupendous in grandeur than the most inspired artist ever placed on canvas, the combination of brilliant lights and effective colors making a panorama of infinite beauty and a vision of loveliness refreshing to the artistic eye. They will be at Kernan's Lyceum for one week, commencing Monday matinee, September 23d.

The Star, last Tuesday, accorded space to a correspondent who felt called upon to denounce the managers of several Washington theaters for having allowed entertainments to be given on Monday night, when the remains of our late President arrived here from Buffalo.

Had the Star cared to place the matter in its proper light it could have informed its hypercritical contributor, and the other old ladies who constitute its list of subscribers, why these popular places of amusement were not closed on the date named. But the Star did nothing of the sort, though fully aware that the opprobrium cast upon these managers, who are among its best advertising patrons, was unwarranted.

Mr. W. H. Rapley, of the National Theater; Mr. Morris S. Schlessinger, of the Bijou; and Mr. Whitman Osgood, of the Academy of Music, when spoken to about the matter stated that they each had certain contracts to fulfill with raveling companies, numbering from 50 to 60 people, whose openings had been widely announced before the death of the President, and while personally they were in favor of closing their respective establishments on Monday night, they could not legally nor justly compel the managers of the different attractions to cancel the date—a proceeding that would entail serious loss and might result in suits for breach of contract.

Moreover, President Roosevelt had already appointed Thursday as the national day of mourning, and his proclamation would enable them to close up on the 19th inst, without liability for damages.

Nevertheless, Mr. Schlessinger did persuade the proprietor of the combination at the Bijou to omit the matinee on Tuesday, when the remains were taken from the White House to the Capitol, and also kept the exterior of the house darkened on Tuesday night.

On Thursday, of course, no performances were given at any theater.

The Star knew these facts and might have explained why it did not put up its own shutters and stop its presses on the days of the obsequies in this city and in Canton.

Moreover, it could have remarked that the hotels and saloons and restaurants did not refrain from business on any day of the past week, and that actors who visit the city for business are compelled to pay their board and lodging regardless of conditions prevailing. Their livelihood is obtained through their hard work, and when they join with the rest of the community in showing their respect to our illustrious martyred ruler, as they did upon the day officially designated for that purpose, the press that profits by their visits to the Capitol ought to shield them from the wanton aspersions of unreasonable critics.

"The Last Appeal" will be presented at the National Theater to-morrow evening for the first time in this city. This play is a powerful, idyllic love story, based upon the fatal romance of the late Crown Prince Rudolph of Austria. The author is Leo Ditrichstein, who has departed widely at times from the historic tragedy at Meining, where the infatuated heir apparent was found dead beside the body of the peasant girl for whom he gave up his imperial prospects.

It is a good subject, and the Philadelphia critics commend the play highly. Mr. Henry B. Harris is the manager, to whom we are indebted for the new American production, which is said to be well cast and picturesquely staged. The company presenting "The Last Appeal" comprises the following well-known names: Robert Drouet, John Glendinning, Frank Mordaunt, Geo. C. Boniface, Edwin Brandt, Fred'k Hartley, E. W. Morrison, Kate Hassett, Anne Sutherland, Eleanor Carey, Clara Glendinning, Myrtle Vinson, Macey Harlam, J. C. Fenton.

Mrs. Minnie Maddern Fiske will inaugurate her new Manhattan Theater in New York to-morrow evening. Reliable forecasters predict that a full-blown circus will strike the capital in about a fortnight. The responsibility for the occurrence will rest upon Walter Main, who is heading due South under a full spread of canvas.

BECKWITH, DEAD BEAT.



Merchants Beware!

The above cut is a fairly good likeness of Jos. H. Beckwith, of the fraudulent Asphalt Rubber Roofing Paint Company.

Here is only a partial list of his victims:

One hundred newspapers, Sunday Morning Globe, Alexandria Times, American Inventor, Saks Department Store, Union Mission, Mr. Graves, 612 F street N. W., Mr. Catta, F street N. W., Walter S. Geary, Fourteenth street (tinner), Attorney Flitts (his own lawyer), C. Daniel Helm, N. Y. (\$300), Johnson Roof Paint Company, The Architect, Mr. Kennedy (former employe), Mr. Long (former employe), Mr. Fields, agent, I street, between 3d and 4th, Mr. J. W. Long, agent, swindled of \$50; 6th street near G, Mr. A. W. Felka, agent, swindled of \$100, 622 I street N. E., Two gentlemen of Bureau of Engraving and Printing, and several local business men who do not wish their names published until the fellow is put on trial. Miss Lottie Bull, his female co-parent, in a letter to Beckwith, who was in Richmond, Va., where he fraudulently did up several merchants, says: "If you pay Long a cent you are a chump." Mr. Long, who was going through the process of being skinned by Beckwith, opened this letter marked "personal" and read the foregoing. Mr. Long was done-up for the usual \$50, and had to pay the expenses of the fraudulent office in Richmond, as Beckwith fled and left him to hold the bag. Washington merchants, look out for Beckwith, the dead-beat.

STREET CAR SERVICE.

A Reasonable Appeal by a Government Employee to the Company.

EDITOR SUNDAY GLOBE:

The Globe, nearly always right, hits the nail on the head when it prods the Washington street car service. The persistent omission in this direction on the part of the Times, Post and Star may be explained by the refrain of a song, popular in Gotham some years ago, which ran: "I've got a brother on the Broadway Line." Diagnosing conditions, the writer is of the opinion that the greatest good would result to the greatest number by the placing of additional cars at the disposal of the 8 o'clock people. Three of Uncle Sam's establishments begin operations for the day at this hour—the Navy Yard, in the extreme southeast section; the Government Printing Office, nearly the same distance to the northwest, and the Bureau of Engraving and Printing, located in the distant southwest. Car service, to reach these respective establishments is imperative. To arrive one minute later than the timekeeper means the loss of one-half hour's remuneration. The Bureau, from its isolated condition, is the heaviest sufferer from scant accommodation. The Printing Office has two lines—the Brookland and the H street—passing its doors. Another, the Capitol Hill line, is only a block away, at G and New York avenue. Yet with these, all leading from thickly populated sections of the city, accommodations, particularly at the hour of arrival and departure, are far from what might be expected.

At 8 o'clock, too, it will be remembered, commercial Washington opens its doors. The clerks, the ladies and gentlemen holding positions in the stores, must perforce reside some distance therefrom—largely in the northeast and southeast sections. The stream is not all flowing one way, as in the cases of a ball game or athletic event in the suburbs. From 7 to 8 a. m. and 4 to 6 p. m. are the hours when the cars are needed.

SIDNEY.

Washington, D. C., Sept. 19.

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Announcement.

The public of this city as well as suburbs and surrounding counties are well aware of the fact that our establishment has undergone gigantic improvements during the past summer. We have accomplished wonders, according to the many hearty endorsements of our patrons. We are just about emerging from a chrysalis state, like the beautiful butterfly. A fortnight more will occupy our time in completing what we think will be the most perfect shopping home Washington will have. Although we sacrificed several Departments when we made that gigantic deal with Saks & Co., we have added others which we trust will off-set these. When we draw aside the curtain which is still down, you will behold a transformation so beautiful that all Washington will laud us for these beautiful improvements and up-to-date enterprise.

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NEXT WEEK—"A Ragged Hero."

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