

AMUSEMENT DIRECTORY

ACADEMY OF MUSIC—Ninth and D streets, The Volunteer Organist.
BIJOU THEATRE—Ninth and Pennsylvania avenues, Bijou Stock Company and Vaudeville.
CIRCUS—Walter Main's Great Fashion Plate Shows, Lot at Thirteenth and D streets N. E., October 7 and 8.
CHASE'S GRAND OPERA HOUSE—Pennsylvania and 15th sts., "A Brass Monkey."
COLUMBIA THEATRE—F and 12th streets, Frank Daniels, "Miss Simplicity."
KERNAN'S LYCEUM—Pennsylvania avenue and 11th street, The Merry Maidens.
LAFAYETTE SQUARE OPERA HOUSE—Lafayette Square, bet. Penna. ave. and H st., Dark this week.
NEW NATIONAL THEATRE—Pennsylvania ave., bet. 10th and 11th sts., Primrose and Lock-stader's Minstrels.

THE ANNA HELD FALL OPENING.

Well, we have seen Anna Held and her lustrous lamps. Aren't they Goo-Goo's? Regular electric bulbs. The kind of eyes used to frighten children in the nursery. The first night at the Columbia, when Anna turned the switch and began to glow, the German orchestra was scared into anarchy. As a study for oculists and opticians, la belle Anna is a delightful subject. The circus chaps may prate of their "Fashion Plate Shows," but the real platers are seen in "The Little Duchess," by Harry B. Smith, Reginald De Koven and a dressmaker. Oh, those costumes! They are blunders, for fair! No such harness was ever pipe-dreamed by poet or dramatist before. Every rag is a ransom. Ziegfeld must have given the dressmaker a two-horse carte blanche, and she loaded the vehicle to the limit. Such a showing of Parisian fall styles is calculated to attract the crowd from the "Busy Corner." Kann ought to stand in with Manager Ziegfeld when the time comes for putting these Duchess astonishers on the bargain counter. The question is, will Connecticut avenue put on such clothes this season? According to Ziegfeld, if the dames want to be in the dry swim they must.

The sight of those Evening Glories shown during the "Sadie" song is enough to make a bachelor falter at the altar steps and ask for a postponement of the happy day. They are, honestly, so boisterous that you can't hear the music of the "Sadie" song—which may be fortunate. But, what about the book and the show? Well, you know Smith, and you've heard of De Koven. What would you expect? Besides, they had to compete with Ziegfeld's carte blanche dressmaker. The fun generated is full of monkey power, and the melody, heard at the spring, is a tonic in many severe cases.

The lay figures in the society scene are very life-like. The scenic settings were up to the high standard of the costumes. Several warranted comedians—top-liners all—capered and chattered and sung and danced with all the vim and vocalicity of the vaudeville stage. There is a business-like atmosphere to the production not dispelled by the artistic triumphs of the scene painter and the costumer. A shimmering show of feminine apparel is perhaps more effective than a fashion magazine and may be more profitable. Is this the managerial twentieth century idea?

A GLANCE AT "THE STROLLERS."

At the National Theater, last week, Francis Wilson and a large company appeared in "The Strollers," an extravagant bit of farcical gaiety, tossed off in a thoughtless moment by our most industrious and prolific librettist, Harry B. Smith, who admits having been indebted to a German source for his endeavor. The effort follows conventional lines, where a star comedian has to be exploited.

Mr. Smith is something of a literary tailor, who fills orders to suit the fancy and pockets of his customers. As a cutter and fitter he is an adept, and consequently in great demand. Francis Wilson seems never to have enjoyed himself in any role that he has undertaken as much as he did originally in Cadeaux ("Caddy") in "Erminie," which lifted him high among the asteroids. As Lump, the Stroller, he is Caddy in new circumstances and without the competition or interference of a duly appointed prima donna. And he revels in his opportunities. Time has patted him gently on the head and seemingly said to him: "All right, my boy! You are not going the pace that kills. You are still light-hearted and nimble-footed. Take out another endowment policy. You are good till the last Filipino surrenders or cashes in his chips. You will survive your most prehistoric jest. Ta! ta!"

By the way, wasn't Methuselah something of a comedian, as well as the first old man on record? The other stroller is Irene Bentley. As Bertha, the wife of Lump, Miss Bentley was a most delightful feature of the cast, and by all odds the best singer. Miss Bentley has moved up steadily in her professional sphere, and has developed her varied talents well. There are large, golden possibilities for her in the immediate future.

Marie George, capable and captivating on all occasions, has not been favored with a role worthy of her unique abilities. There is too little of Mimi. David L. Don, a prime impersonator of incomprehensible old men, is a feature of the performance.

Eddie Foy is likewise a prominent co-operator in the fun-making. His lyrics on the Schley Inquiry harmonized completely with the public's view of that remarkable naval proceeding and secured him a mighty ovation. Foy's abilities are pronounced, but he seems wanting in ambition. Let him take heart and revive the memories of his early success in Chicago in Henderson's "Crystal Slipper."

The musical score is credited to Ludwig Engländer, but there is very little in it for that excellent composer to feel proud of. This was a distinct disappointment to amateur families with their delightful embellishment of many notable Casino productions, such as "In Gay Paree," "The Casino Girl," "The Belle of Bohemia," etc. His best number in "The Strollers" is a choral scene apparently prompted by (though by no means similar to) the "Flora"

dora" double sextet—the most original and impressive example of musical composition in the entire range of light opera since Sir Arthur Sullivan's period. Engländer is all right when in melodious mood.

Attention might be directed to the adroit economy evidenced in the scope of this somewhat elaborately planned lyric comedy. The score calls for no high-salaried prima donna, nor for a tenor of distinction. In fact, only three solo singers are required, with all respect to Mr. Wilson and Mr. Foy, who certainly can not expect to be classed with eminent vocalists. Mr. Foy's lyric efforts would be painful were they not so funny. Mr. Wilson is "a hummer" and a siffleur, and the less he has to sing the better both he and his audience like it.

Perhaps the reason for the suppression of strong singing parts in this new musical comedy lies in the theory that competent vocalists for this class of work are no longer plentiful. But, is it true? Couldn't voices be found if a suitable reward were offered?

ANOTHER GOOD ENTERTAINMENT

At the Lyceum Theater this week we will have an ever-welcome attraction in the "Merry Maidens Burlesques." The management this season has not spared the dollars, with the result that this is beyond doubt the very best organization of the kind before the public. The company has been carefully selected and includes among its members the peerless queen, Nellie Hanley, who has no equal on the burlesque stage. In addition to her faithful characterizations in the burlesque, Miss Hanley will render her beautiful illustrated songs. James Lowry, comedian, author and producer, in his faithful impersonation of the genus tramp, is another favorite with the public. In the olio will be such worthy and well-known entertainers as the Revere Sisters, the fashion-plates of vaudeville; Leo and Chapman, comedy acrobats; Spencer Brothers, comedians, singers and rapid change artists; Ed. Begley, monologist, and Harry Seeback, world champion single, double and aerial bag puncher, who offers to meet all comers. Two burlesques, "A Gay Time at the Capital," and "Bath Beach Bathers," are certain raisers and finale, and are interspersed with wit, humor, catchy songs and choruses, which latter are rendered by 20 pretty maidens, beautifully costumed. Both burlesques are put on with magnificent scenic and electric effects. The "Merry Maidens Company" is a theatrical offering that one seldom sees, and it behooves all lovers of beautiful scenery, sweet music, pretty dances and a good performance generally to attend this entertainment. The illumination of the capitol is a master-stroke of the scenic painter's art.

Francis Wilson's greatest success, "Erminie," will be burlesqued at the Bijou Theater by the Bijou Stock Burlesque Company, next week. The piece that will engage the services of the army of handsome girls, funny comedians, and splendid vocalists is called "Our Minnie," and is without any exception the funniest burlesque that has been seen on the Bijou stage for a long time. The comedians, Fred. Cady, Charles Rice, Matt Kennedy and Lew Harvey are all supplied with funny parts, and they will certainly give a performance that will keep their audiences in laughter from the very moment the curtain is lifted until the conclusion of the show. The success of the Bijou Stock Burlesque Company has been so pronounced and substantial that Manager Schlesinger is determined to further increase the size and efficiency of his company, and to this end he has secured several more beautiful girls, who will participate in the ensembles and groupings, while Flora Van Schaick has been engaged to sing soprano roles. Miss Van Schaick was formerly a noted Chicago society belle, who forsook the drawing-room for the footlights. She has been a member of a number of prominent companies, and her engagement by the Bijou management is a decided acquisition to the organization. Next week's bill will include, besides the burlesque on Erminie, a number of vaudeville acts, who have international reputations. First on the list will be Joe Flynn, who sings his own parodies on the prevailing songs of the day in an inimitable manner. His verses, with persons in the audiences

selected as subjects for his witty lines, are extraordinarily clever, and show that he is the possessor of a quick rhyming ability, together with a fine sense of the fitness of things. Flynn's songs are uproariously funny. Albin is a magician whose work for the past five years has been confined to the principal music halls of England and the continent. He has just returned from a successful engagement at the Empire, London. Nellie Maguire, also recently from the London music halls, will sing some new cozier songs, at which she is an adept. The Monte Myro troupe of pantomimists will present an act that is replete with novelty and brilliant work. The Livingston family, than whose there is no more celebrated act of its kind, will demonstrate the individual abilities of the different members in the acrobatic line. The bill promises to be one of the strongest that the Bijou management has ever put together, and as such will no doubt draw packed houses. There will be daily matinees.

ACADEMY.

The season at the Academy has opened well, large audiences being the rule at every performance. This week brings into view for the first time here a new domestic drama, "The Volunteer Organist," by Wm. B. Gray. The story appeals to the heart most interestingly. A strong cast presents the play effectively, and the scenic surroundings are said to be unusually beautiful. "The Volunteer Organist" was suggested by the well known song of that title, and has received the encomiums of the clergy of all denominations.

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