

BILLS TO SUIT EVERY ONE

A VARIED LIST OF ATTRACTIONS AT THE THEATRES THIS WEEK.

Companies of Merit in Comedy and Drama—A Word About Last Week's Performances—The Hawk Troupe to Sing "Cavalleria Rusticana" Next Week.

The average theatre-goer ought to have been pleased last week with the choice laid out for him in the shape of attractions at the leading places of amusements. At the National Theatre he could have seen one of the funniest musical farce comedies that have been here. Under the name of "Boys and Girls," the author of "A Straight Tip" has thrown together an original assortment of comicallities in the way of dialogue and situations that ought to have drawn big houses. It would have played to large audiences, too, if its name were more significant of its character. The cast includes a number of really excellent people, among them Mr. George F. Marion, Mr. Ignatio Martinetti, Mr. William B. Wood, Mr. Odis Harlan, Misses May and Flora Irwin and Miss Sadie Kirby.

Those who attended Albaugh's last week were somewhat disappointed in "Captain Therese" as an opera as well as in the company supporting Miss Huntington. "Captain Therese" is not a failure, because its music and the popularity of Miss Huntington redeem it, but its dialogue is anything but brilliant. There are scenes in which the language is so trifling as to become almost as silly as it is tiresome. This may be the result of the American adaptor's work on the opera, but certain it is that there should be a radical reconstruction of certain portions in order to make it fairly interesting. Miss Huntington, of course, captured her auditors by her handsome presence and beautiful voice and singing, and two or three other members of the cast acquitted themselves creditably. The chorus was one of the largest ever seen here in light opera, and the costuming was rich and pretty.

It is a pity that clever little Miss Fannie Rice should be handicapped by a poor play, but such is the fact. "A Jolly Surprise," in which she made her first appearance here as a star last week at the Academy of Music, is billed as a musical comedy, but it is scarcely worthy of the name, and supplies rather unfavorable conditions for her otherwise deserving venture. Outside of Miss Rice, who is pretty, winsome, and talented, and Mr. Charles H. Bradshaw, whose work is good in anything he does, there are really no features of attraction to speak of. It is hoped that Miss Rice may come again with another and better play.

"ALL THE COMFORTS OF HOME."

Gillette's Delightful Comedy the Bill at Albaugh's This Week.

Of the many creations that have sprung up in latter months to satisfy the craze that exists for comedy and farce-comedy there has been no stage mimicry more successful than Mr. William Gillette's domestic conglomeration he styles "All the Comforts of Home." The synopsis in brief is to the effect that a rich old retired merchant, becoming foolishly jealous of his wife, owing to a letter he happens to get hold of in mistake, decides very suddenly to take his wife and pretty daughter in the country on a visit and hurriedly makes preparation so to do. Just as they are leaving a young nephew happens in and the old chap leaves him in custody of the house. The young fellow, being a little hard pushed for cash, decides on letting out the rooms to tenants in order to liquidate his debts, as his creditors have been pressing him. In order to facilitate matters, he takes a young man in partnership with him who is accustomed to this kind of work. The roomers that are finally ensconced and take quarters in the house are a promiscuous lot of people, with various characteristics, and their wants, odd inquiries, droll habits, flirtations, and many unique features are cleverly spun by Mr. S. Miller Kent, the young nephew—a handsome young actor, formerly of the Madison Square Theatre Company—and his assistant as a landlord, Mr. Frank Lamb, the very picture of a happy fat man who is taken in as a partner and "gets his" Mr. Samuel Edwards, a large, fleshy fellow, whose face as well as his physique and his jaunty trot, the true perfect features of jollity and good humor, is one of the principal temporary tenants, accompanied by his wife and pretty daughter—Kate, Denin Wilson and Miss Goldie Andrews. Miss Maude Haslam enacts a lady from the opera comique. Then there is a nervous old man, a broken down music teacher, an English fop, etc. Many of the droll characters are new to the stage, the performance is spirited, and the many pleasing events come so rapidly that it causes one whirl of laughter from the beginning to the end of the play.

GRAND ITALIAN OPERA.

The Minnie Hauk Company to Sing at Albaugh's Next Week.

The Minnie Hauk Grand Opera Company opens at Albaugh's Grand Opera House on Monday, November 2. That the company is very strong will be seen by the list of principal artists printed below.

The repertoire will include favorite operas selected from the works of famous Italian, French, and German composers. Thus the adherents of each school will be suited, and all will, no doubt, combine in their desire to see the one novelty of the week, Pietro Mascagni's new and beautiful opera "Cavalleria Rusticana," in which the beauties and merits of all schools will be discovered. This is not a single star organization, but a company of stars, containing so many artists of the highest rank that performances of uniform merit are guaranteed upon each successive night. Foremost among these artists is Mme. Basta-Tavary, a Russian prima donna, who has few equals upon the operatic stage. Mme. Tavary was for several years leading prima donna at the Royal Court Theatre, Munich, and in June last closed a most triumphant engagement at Covent Garden, London. This is her first visit to this country. Other newcomers are Mme. Tremelli, a celebrated prima donna contralto, and Signor Montaroli, one of the foremost of European tenors. Equally famous are many other of the artists, notably Mme. Louise Natali, the celebrated prima donna, and Signors del Fuente and Grassi, the well-known baritones. Among the other principals who have gathered many laurels are Miss Helen Dudley Campbell, Mous. Henri Bovet, Mr. Leo Stormont, Miss Greta Risley, Signor Riccardo Ricci, Miss Bernice Holmes, Signor Pierre Delasco, Mous. Emil Butat, and Mr. Henry Peakes. The company has a strong

chorus and carries its own orchestra, the entire musical forces being under the capable direction of Mr. S. Behrens. The advance sale of seats and boxes begins on Thursday morning.

THE PITOU STOCK COMPANY.

A Notable Engagement at the National Theatre This Week.

The appearance of the Pitou Stock Company at the National Theatre to-morrow evening is of considerable importance to theatre-goers in this city as upon the success of this visit will depend its return here this season and its annual return for an extended engagement. It took Mr. Pitou nearly two years to organize the company, and the objects he has in view for the combination should interest all lovers of refined and intelligent acting. It is Mr. Pitou's intention to play his company in a stated number of cities every season, de-



voting to each one of them from one to five weeks, according to the public's appreciation of his plays and players. It has often been regretted that the days of the old stock companies are over, but if Mr. Pitou's plan succeeds there will be no further cause for regret, as his idea of giving the country a traveling stock company will fill the void left by their loss. Furthermore, should Mr. Pitou's venture prove successful, there is no doubt that other managers will follow his example, and in place of seeing poorly-supported stars in one-part plays, theatre patrons may shortly have the pleasure of witnessing a series of perfect performances. The company gathered together by Mr. Pitou is one of the strongest dramatic combinations on the American stage. That the company has created a furor in the cities thus far visited it is easy to understand, for such artists as Nelson Wheatcroft, William Faversham, W. H. Thompson, J. W. Shannon, George W. Leslie, George Backus, Frederick Perry, Gustave Frankel, Alfred Palmer, Charles Appleton, Louis Raymond, and Minnie Selgman, Ida Vernon, Adelaide Stanhope, Helen Bancroft, Jane Stuart, Vida Croly, Annette Leland, Marie Sommers, and Jennie Leland are capable of doing work which cannot fall to give the best satisfaction. Among the plays selected for production are a three-act comedy, entitled "Geoffrey Middleton, Gentleman," a society drama in four acts, entitled "A Modern Match," a farcical comedy, entitled "A Loving Legacy," and an emotional drama, entitled "Her Release." Only the first two named plays will be produced here on this occasion. "Geoffrey Middleton, Gentleman," underlined for the first four performances, is the work of Miss Martha Morton, the winner of the prize offered by the New York World about two years ago for the best original play. This, her latest work, is said to be remarkably strong. "A Modern Match," underlined for the last half of the week, is the latest work of Mr. Clyde Fitch, author of "Beau Brummel" and "Frederick Lemaire." In "A Modern Match" Mr. Fitch has written a play of contrasts. Its plot is founded on the failure in Wall street of a large banking firm.

"PRINCE AND PAUPER."

Elsie Leslie to Appear in It This Week at the Academy of Music.

Regarding Daniel Frohman's production of Mark Twain's story, "The Prince and the Pauper," which will be seen at the Academy of Music next week, several of the foremost writers of the country have expressed themselves in terms highly complimentary. Mr. Metzler, of the New York Herald, pronounces



it the sweetest, rarest, and prettiest of all the plays seen since "Little Lord Fauntleroy." On the first night of the play in New York City Mark Twain was called before the curtain, and confessed that the production was "the realization of a cherished dream." Unusual interest also attaches to Elsie Leslie, the young star who interprets the dual title role. She is a very delightful actress, devoid of the obnoxious qualities of precocious children, and is said to be quite the author's ideal in the "Prince and the Pauper." The play gives her every opportunity that the clever young actress could use, and it seems from the plot to be a very pretty bit of imagination

—a kind of thing that comes in the dream of poets who like to make a change of identities for their favorite characters. The company which Mr. Frohman has engaged to support Miss Leslie is a decidedly strong one, and a performance perfect in every detail is promised.

"BLACK THORN" AT THE BIJOU.

Comedian Sullivan in a New Irish Comedy This Week.

The talented Irish Comedian, Joseph J. Sullivan, remembered here as a member of Hallen and Hearts' "Later On" Company, will appear as a star at Harris' Bijou Theatre this week in his new comedy, "Black Thorn." The play is said to be very funny, with abundant opportunity for making use of the musical terpsichorean and comedy talents of the company. Sullivan is unlike any other Irish comedian before the public. His style is original, and it is considered exquisitely funny. Among the people who assist are William B. Murray, formerly of the "Hands Across the Sea" Company; Frank L. Davis, formerly of Sol. Smith Russell's Company; Tony Turner, Yankee Moore, Miss Marie Dudley, late with "Alone in London"; Miss Lea Peasley, late with "Passion's Slave"; Miss Belle Vivian, late with "Master and Man"; Helen Martell, late of "Little Lord Fauntleroy" Company, and Miss Josie Mills. Not only the newspapers in the towns in which "Black Thorn" has been presented, but the managers of the theatres where they have appeared have expressed the warmest satisfaction with it, so that it has stood not only artistic scrutiny but the even more exciting test of "box office" criticism. The scenery and costumes have been prepared with the greatest care. The play is by no means given up to fun, to the exclusion of a plot, for the story of "Black Thorn" is said to be full of dramatic interest. Among the specialties are "He Never Came Back," "Denny Dolan," "The Funny Walk," and "I'm Not Old Enough," by Mr. Murphy; Miss Lea Peasley's ballad, "The Picture That is Turned to the Wall," and Miss Belle Vivian in her song and dance, introducing her famous skirt dance.

IN TWO DRAMAS.

Farewell Appearance of J. J. Dowling and Sadie Hasson.

The last appearance in Washington of Joseph J. Dowling and Sadie Hasson, now on their farewell tour of America, will be made at Kernan's Lyceum Theatre this week. These stars are well known through their long identification with legitimate Western drama and their artistic impersonation of typical Western character. They have gathered together, especially for their farewell tour, a company of competent dramatic artists and specialty stars, who, together with magnificent scenery and ingenious mechanical effects, insure a faultless production of two of their greatest successes. Mr. Dowling is an acknowledged actor, whose portrayal of types of humanity in the wild West is always complete. Sadie Hasson is a clever actress, with charming vivacity, and sings and dances admirably. They will appear on Monday and Tuesday afternoons and nights, and Wednesday, in the strong drama, in four acts, entitled "The Red Spider," in which Mr. Dowling impersonates the strange character, Dakota, supported by Miss Hasson as Beatrice Murtha, or "Roxy." The play is enlivened with specialties, songs, and dances, introducing the latest hit, "Beau Brummel Burns." On Thursday afternoon and night, Friday and Saturday afternoon and night, "Nobody's Claim," a most successful drama, in five acts, will be presented, introducing Mr. Dowling in his greatest creation, Ward Deversaux, and Miss Hasson in her happiest role, Madge. This play, like the other, contains many strong situations, thrilling climaxes, and realistic scenes, and is also interspersed with specialties. Interest is added to both plays by the appearance of the equine wonder, Carlos. Matinees Tuesday, Thursday, and Saturday. Next week, James B. Mackie, in "Grimes' Cellar Door."

Notes of the Stage.

The New York Mirror of this week contains a fine full-page portrait of Bettina Gerard (Miss Betty Padelford).

The present New York engagement of the Kendals is very prosperous. Their first week's receipts were in the neighborhood of \$12,000.

Mr. H. S. Taylor has undertaken to make a star out of Miss Emma Vaders, a fairly good actress who has never shown a glint of greatness. Miss Vaders will soon appear in New York in "Romeo and Juliet."

The National Lancers, of Boston, will be the guests of the National Rifles, of Washington, on Tuesday evening next, at the National Theatre, where they will witness a performance of Miss Martha Morton's three-act comedy, "Geoffrey Middleton, Gentleman." Both organizations will attend in full uniform.

"Grimes' Cellar Door," the musical burlesque in which the well-known comedian, James B. Mackie, is starring this season, is from the prolific pen of Thomas Addison, the Boston journalist, and is said to be his happiest production.

The Casino Opera Company will be the attraction at the Academy of Music the week of November 9. The troupe will sing "Cavalleria Rusticana."

Another of Hoyt's clever efforts will be seen at the Academy of Music during the week of November 2 when will be presented "A Trip to Chinatown."

Mr. and Mrs. Kendal will make their re-appearance in this city at the National Theatre next week. "Still Waters Run Deep," which was performed by them during their past autumn tour in England and recent engagement in New York, will be the opening play. During their engagement revivals will be made of "A Scrap of Paper," "The Ironmaster," "The Queen's Shilling," and a new version of "A White Lie."

Kate Field says: "The role of Violet Hunt in 'A Modern Match,' as produced by the Pitou Stock Company, is phenomenally acted by Miss Selgman, who succeeds in throwing a charm about an utterly repulsive character."

Henry Guy Carleton's blank verse sixteenth century Venetian play, "The Lion's Mouth," was produced by Fred Warde in Jersey City on Monday night. The production did not promise well for the future of the piece. Warde is said to be out of place in the leading role.

The New York Mirror now runs a "Dark Side" column devoted to the obituaries of defunct theatrical ventures. This week no less than eleven death notices were given, including that of the "Darlington's Widow" Company which appeared here a couple of weeks ago.

The Emma Juch Opera Company is said to be in trouble again.

Amusements.

HARRIS' BIJOU THEATRE.

Mrs. P. Harris, R. L. Britton, and T. F. Dean, Proprietors and Managers.



ALBAUGH'S GRAND OPERA HOUSE. Week October 26. THAT SPARKLING AND MERRIEST GEM OF COMEDY.

WILLIAM GILLETTE'S BEST,

All the Comforts of Home

Has Made More People Laugh. Has Made More Happy Homes. Has Made More Standard Friends. Than all the combined plays of the day.

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Popular Selected Corps of Comedians. THE BEST YET.

Grand Matinees Wednesday and Saturday.

Next Week—MINNIE HAUK GRAND OPERA COMPANY.

ALBAUGH'S GRAND OPERA HOUSE.

SPECIAL ENGAGEMENT. Beginning Monday evening, November 2.

Minnie Hauk

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Under the direction of Mr. C. D. Hess. Mr. J. P. Howe, Manager.

A SUPERB ORGANIZATION.

Mme. Basta-Tavary, Mme. Louise Natali, Signor Del Fuente, Signor Galassi, Signor Montaroli, Mons Bovet, Mme. Tremelli, Miss Helen Dudley Campbell, Mr. Leo Stormont, Signor Ricardo Ricci, Miss Greta Risley, Miss Bernice Holmes, Signor Pierre Delasco, Mr. Henry Peakes, and Mous. Emil Butat, and Mms. Minnie Hauk.

A CHOICE REPERTOIRE.

Advance sales of seats and boxes begins Thursday morning.

ACADEMY. WEDNESDAY MATINEES SATURDAY

One week only. Monday, October 28.

ENGAGEMENT OF

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IN DANIEL FROHMAN'S

Production of Abbey Sage Richardson's Dramatization of Mark Twain's unique story,

THE PRINCE AND PAUPER.

"A PERFECT COMEDY DRAMA." Magnificent Costumes, Special Scenery, and A Superb Company.

Monday, November 2—Hoyt's "A Trip to Chinatown."

KERNAN'S LYCEUM THEATRE.

Penna. ave. and 11th Street. Week Commencing Monday, October 26. Positively Farewell Appearance of

JOSEPH J. DOWLING AND SADIE HASSON.

Monday, Tuesday Afternoon and Night, Wednesday, Thursday Afternoon and Night, Friday and Saturday Afternoon and Night.

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A GOOD RESERVED SEAT 25 CENTS. POPULAR } Night—15, 25, 50, and 75 cents. } Matinee—10, 25, and 50 cents. } CHILDREN TO DRESS CIRCLE, 15 CENTS.

Next Week—James B. Mackie in "Grimes' Cellar Door."

NEW NATIONAL THEATRE.

One Week, Commencing Monday, October 26. Wednesday and Saturday Matinees.

Pitou's Stock Company

From New York City, including

Nelson Wheatcroft, Minnie Selgman, William Faversham, Ida Vernon, J. W. Thompson, Adelaide Stanhope, George Backus, Jane Stuart, J. W. Shannon, Helen Bancroft, George W. Leslie, Vida Croly, Gustave Frankel, Annette Leland, Frederick Perry, Frances Drake, Alfred W. Palmer, Jennie Leland, Charles Appleton, Louis Raymond,

Appearing in two new American plays.

MONDAY, TUESDAY, and WEDNESDAY EVENING, and WEDNESDAY MATINEE.

Geoffrey Middleton, Gentleman,

By Miss MARTHA MORTON, author of "The Merchant," "Helene," etc.

THURSDAY, FRIDAY, and SATURDAY EVENINGS, and SATURDAY MATINEE.

A Modern Match,

By Mr. Clyde Fitch, author of "Beau Brummel."

Week of Nov. 2—MR. AND MRS. KENDAL.

FOOT BALL. GEORGETOWN UNIVERSITY VS. KENDALL GREEN COLLEGE.

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