IN THE STAGE WORLD.

VARIED ATTRACTIONS AT THE DIFFERENT THEATRES THIS WEEK.

Stuart Robson at Albaugh's, "A Parlor Match" at the National, and "Power of the Press" at the Academy- Last Week's Bills—Stage Gossip.

To see Miss Maggie Mitchell has become a custom which many people would sorely regret to be forced to forego. It little matters what the play may be in which she appears before the public, she still remains the Maggie Mitchell of old with a warm place in the hearts of two generations. Last week Miss Mitchell presented a new play at Albaugh's Grand Opera House. "The Little Maverick" is a good play, but Miss Maggie did not succeed in sinking her individuality in the role of *May Percy*. Had she done so her admirers would have called the piece a failure. As it was they turned out in numbers and greeted her with smiles and tears—the usual complimentary accompaniments. Her company is a very good one, and "The Little Maverick" will undoubtedly prove a success elsewhere as here.

There is little use for managers to undertake the presentation of grand opera in this country on a scale equal to its possibilities. The financial risk is too great and the pront compared with the outlay too small. Such renditions therefore as those given by the Juch Opera Company at the Academy of Music last week, may be considered fairly representative of English grand opera in this country. The repertory certainly was one that called for the hardest sort of work, and to say that the company gave excellent satisfaction, despite the fact that two of its most important members were unable to appear, is but just commendation. The operas presented were "Rigoletto," "Faust," "Tannhauser," "Cavalleria Rusticana," "Lohengrin," "Il Trovatore," "Bohemian Girl," and the balcony scene from "Romeo and Juliet," all of which were well attended excepting the first named. Of Miss Juch it seems unnecessary to speak, she is so well and popularly known in Washington. Miss Juch's voice is one of admirable purity, sweetness, and power. She sings with that ease and charm that characterize only the efforts of true artistes, and there is no better actress on the operatic stage to-day. She stands out pre-eminently among the prima donnas of the country and has established an exceptional popularity wherever she has appeared. Next to Miss Juch the interest was directed toward Mr. Gilbert Guille, who sang the leading tenor roles with the company. If he were an actor on the same scale that he is a singer, what a furore he would create! With an almost phenomenal voice of lyric quality—pure, flexible, and of wide range—he succeeded in outrivaling any tenor that has been heard here in some years past. His high notes were remarkable for their clear, unstrained tone. He obtained a strong hold on the favor of the Washington public by his work through the week. Miss Amanda Fabris, Mr. William Broderick, Mr. William Mertens, and the others of the company who have been heard here so often before did their usual good work. It was unfortunate for the company that that leading artist, Mr. Franz Vetta, was unable to sing during the week by reason of illness, and that more could not have been heard of his charming wife, Miss Lizzie Macnichol.

At the National Theatre "A Midnight Bell"—that rather pretentious farce-comedy (pretentious because it is one of Hoyt's and has a plot)—held the boards to the delight of large audiences during the week. "A Midnight Bell" is one of those amusing light stage productions that do not lose interest or power to entertain after having been seen for the third or fourth successive season so long as the company presenting them is kept up to the standard. In this case the inimitable George Richards and the equally distinctive Eugene Canfield, in the parts of *Deacon Tidd* and *Martin Tripp*, respectively, kept the fun lively and continuous, while the balance of the cast carried the story of the play. Hoyt's plays are always welcome here.

MR. ROBSON AS TONY LUMPKIN.

A Grand Revival of "She Stoops to Conquer" at Albaugh's This Week.

The plot of "She Stoops to Conquer" was pronounced by the critics of Goldsmith's day highly improbable, and yet it was suggested by an actual occurrence. The author himself once mistook a private house for an inn, and this without any scapegrace of a *Tony Lumpkin* to lead him into the snare. The same mistake also occurred in the case of Lord Oriel, that last Speaker of the Irish Commons, about the beginning of the present century. The house of the noble Lord was at the end of the village, and at night some officers on the march mistook the hatchment over the door for the sign of an inn. They knocked, were admitted, and the Speaker, perceiving their mistake, resolved to carry on the delusion, remembering the humor of Goldsmith's play, which was evolved from a similar incident. After dinner, through some accident, the officers discovered their blunder, and resolved to take themselves off with the utmost dispatch. But Lord Oriel, with the courtly politeness of his time, exclaimed: "Gentlemen, you came into this house for your own pleasure, and I beg you will remain for mine." Whereupon the mortified guests, put quite at their ease, accepted their host's hospitality, and stayed till the next morning.

These incidents quite dispose of the improbable side of the main theme in "She Stoops to Conquer." After all, why in a comedy must the critic be so ready to pounce upon an improbability, always supposing, of course, that it is not so glaring as to tax the imagination beyond a bearable limit. We can leave no end of probable things in every day life, but we cannot have every day a deliciously amusing succession of laughable incidents and humorous situations, such as one genuine comedy furnishes for our delectation. "She Stoops to Conquer" is one of the most perfect examples of what real comedy means. We see the fine old play much too seldom, and it is most pleasant now to hear that Mr. Stuart Robson intends this season to give it a production worthy of its merits. The inimitable Robson will himself appear as *Tony Lumpkin*, that graceless scamp full of quips and quiddities, who is the cause of all the trouble, but whom every one forgives in the end. "She Stoops to Conquer" will be given on Monday, Tuesday, Wednesday matinee, and night at Albaugh's this week. On Thursday and Friday evenings Bronson Howard's comedy, "The Henrietta," will be presented. The last two performances of the engagement will be devoted to the new comedy, "Is Marriage a Failure?"

A NEW MELODRAMA.

"The Power of the Press" to Be Given at the Academy This Week.

"The Power of the Press" is to be given a first production in this city at the Academy of Music on Monday. The play was received with much favor during a long run in New York and is announced to remain one week. It is described as an uncommonly strong melodrama which illustrates with rare effect the great influence exerted by the public press

when in the hands of competent journalists. There are said to be no less than thirty speaking characters, the principals being as follows: Steven Carson, James E. Wilson, Annie Carson, Miss Ida Waterman, Turner Morgan, Charles Mason, De Witt Norwood, C. H. Riegel, Mr. Horsford, Charles B. Poor, Mike O'Callahan, Luke Martin, May Horsford, Miss Sallie Williams, Julia Seymour, and Miss Lavinia Shannon Some notable realistic effects are given, among those being a reproduction of the entrance to the Manhattan Club of New York, the Imperial Hotel lobby in the same city, an East-River wharf scene, and a ship-yard with a vessel on the stocks.

EVANS AND HOEY AGAIN.

The Popular Farce Comedians to Return to the National This Week.

Evans and Hoey will be the attraction at the New National commencing to-morrow night, when they will again be seen in the famous roles of *I. McCorkee* and *Old Hoss* in that clever and popular skit, "A Parlor Match." Evans and Hoey and this piece have become yearly visitors to this city and each engagement has been highly satisfactory to all concerned, both financially and artistically, for in this play they present a production of farce and comedy seldom seen in this country. Their ideas are artistic and neat, and they have by their sole and individual attention to detail placed this piece far above the standard of ordinary farce. Each year has been productive of new and original ideas, and this season they present many clever and artistic features. A new act which is entirely original with this company is one called "Materialization," and in it Evans as the book agent treats with the different types of each nation, whom he is supposed to have "materialized," and presents the comical side of the many different characters as they are supposed will be seen at the World's Fair in '93. Hoey in this as the Italian organ grinder presents a picture ridiculously funny in the extreme, and the entire company is seen in divers characters. Petite and cunning Minnie French again appears as *Innocent Kidd*, and enacts that role with a charm that is pleasing to all who witness her performance. In her specialty, "Dancing Up to Date," she executes every step known to the stage. Evans as *McCorkee* will, as usual, twist those agile legs of his into all conceivable shapes, and will in his originally clever way keep the fun merrily moving. Hoey as *Old Hoss*, quaint and curious as ever, sings new and fetching topical songs and plays cleverly on the bassoon, clarionet, and other musical instruments. There will be matinees given as usual on Wednesday and Saturday.

HIGH-CLASS VAUDEVILLE.

A Company of Well-known Specialty Artists at Kernan's This Week.

Harry Kernell's High-class Vaudevilles will hold the boards at Kernan's Lyceum Theatre this week, beginning to-morrow night. This is an established variety organization that has made a good record in Washington. Mr. Kernell is a favorite and an acknowledged Irish comedian, whose impersonations are marked with refinement and are classed among the most artistic portrayal of character on the variety stage. He has mastered the dialect of the north of Ireland and made a thorough study of the native character and presents several characterizations in which he is probably unequaled. Mr. Kernell always brings out the happy side of Irish life, selecting characters that possess the merit of quaintness, and avoiding the typical buffoon, for whom no apology can be made, and who, in fact, has nothing to do with the wittiest race in the world. He has, in a measure, raised the Irish character to the position it enjoys on the stage and will long be associated with the best impersonations of his time. Mr. Kernell is a highly versatile artist. He is an amusing story teller, a most successful monologist, a clever vocalist, a matchless mimic, and a skillful dancer. In his company are many new cards and several old favorites, among whom may be mentioned Matthews and Bulger, the black-face comedians and originators of the famous song, "Hey! Rube!" the Highleys, the musical celebrities; Blockson and Burns, America's ideal song and dance men; Miss Blanche Andrews, the only impersonator of Charles T. Ellis, introducing *Casper, the Yodler*; Moreland and Thompson, sketch artists; O'Brien and Havel, Thomas and Clara, in newsboy pastime, and Gallagher, Griffin and Devere, the sensational Australian trio. Harry Kernell will sustain his original role, *Adam McFadden*, in "Half Way House," an amusing afterpiece. Matinees, Tuesday, Thursday and Saturday. Next week, George Dixon's Athletic and American Four Vaudeville Company.

"A PAIR OF JACKS."

The Farce-Comedy Which Will Be Seen at the Bijou This Week.

One of the most noteworthy comedy attractions of the season will be offered at Harris' Bijou Theatre this week, commencing to-morrow night. H. Gratton Donnelly has written some of the most popular of the many farce-comedies now before the public, and J. H. Havlin has gained a reputation as one of the most practical and efficient theatre managers that this country has produced. A combination of the abilities of these two men ought to produce some remarkable results, and apparently it has. Mr. Donnelly has given his bright wit to "A Pair of Jacks," and Mr. Havlin has presented it in the most attractive manner possible, with the cleverest people that could be obtained. The popular demand for novelty was a matter of course recognized by such experienced caterers to the public's amusement. There are songs in abundance, popular melodies, but new ones, and sung in an artistic and intelligent fashion. The dances are graceful and novel, this feature being one of the especial excellencies of the entertainment. The story is of two professional gentlemen, *Judge Jack* and *Dr. Jack*, who are constantly becoming confused and meeting with all sorts of ludicrous misadventures. The first act is at *Professor Queer's* seminary. *Professor Queer* is a man with a great interest in patent medicines, and in the second act the whole seminary, pretty students and all, has drifted to the Invalid's Retreat. The last act in which all the complications are cleared up in a way that is both amusing and satisfying, takes place at the seminary once more. The cast is noteworthy. It includes Louis Wesley as *Judge Jack*, a noted lawyer, who never forgets his fee; Edward Lee as *Dr. Jack*, an eminent physician of the knockopathic school; Sol Aikin as *Professor Jenkins Queer*, a man who loves patent medicines; Mr. Winans as *Frank Forward*, who generally gets there; Mr. Peculy as *Smooth Sharp*, who never gets there; Miss Dell as *Glorioso Smart*, with operatic ambitions; Patrice as *Zetta*, who likes excitement and creates it; Grace Haywood as *Hetty Hopes*, whose only hope is a rich husband; Dudie Tracy as *Letty Still*, her chum, who is on the same trail, and Ida Tracy as *Nettie Bright*, one of the conspirators. The costumes are handsome and attractive, and the attraction gives promise of being one of the most jovial that Washington has seen in a long time.

The Symphony Orchestra Concerts.

The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, one of the finest musical organizations in the country, is booked for five grand concerts, to be given under the auspices of the music committee, in the Congregational Church, on the following dates: Wednesday evening, December 9; Wednesday evening, January 13; Wednesday evening, February 10; Wednesday evening, March 16; Wednesday evening, April 27. The following well-known artists will appear as soloists: Mme. Lillian Nordica, Mrs. George Henschel, Mrs. Julie M. Wyman, Mr. George Henschel, with other distinguished artists. There will be sterling programmes of the choicest musical numbers. Season tickets will be sold covering reserved seats for the series of five concerts at $5 and $6, according to location; now on sale. The sale of single and reserved tickets will open at J. F. Ellis & Co.'s music store, 937 Pennsylvania avenue, on the morning of Tuesday, December 8.

Notes of the Stage.

Nat Goodwin is rehearsing a new play called "A Gay Deceiver." If there is anything in a name this play ought to fit Nat like a glove.

The manager of Alexander Salvini modestly announces that the young man has undertaken the task of "rounding out" his illustrious father's career, which, the manager's circular admits, was one of the greatest successes. The younger Salvini, we are assured with uncompromising positiveness, has inherited all of his father's genius and talent and will take up his father's mantle by appearing in "Othello" at his father's urgent request. All of this is the pleasantest sort of news to admirers of great acting.

In the midst of his busy life on the stage, Robert Downing finds time to collaborate with Mr. A. D. Hall, of Chicago, in writing a historical novel.

Maggie Cline, Tony Pastor's clever singer, is not working even eight hours a day just now. She is laid up with a severe cold.

George Dixon, the invincible bantamweight, and his athletic company, together with the American Four combination form one of the best variety attractions this season. He still meets all comers, and by way of encouragement invites contests between amateurs for medals.

A rampantly rhapsodical young man of the name of Albert Edmund Lancaster blisters the New York *Mirror* in the following fervidly passionate fashion anent Sarah Bernhardt:

She is here with "La Tosca," "Fedora,"
That simoon of impetuous roles,
Which she warms with her wonderful *aura*
Like a soul interblending with souls.
A coal taken fresh from the altar,
A living electrical wire—
Figures fail and comparisons falter
When one emblems her fire.
She is here, writhing artist of passion,
With its palpitant depths of remorse:
Not the comet of frivolous fashion
But the star that is true to its course.

Rudyard Kipling has dramatized his novel, "The Naulahka." The play is all that its name implies.

"A Desperate Man" is the title of a new play. The hero is supposed to have come home unexpectedly and found his trusted bride opening oysters with his best razor.—*New York Mirror.*

One of the brightest and most talented actresses whom Washington has given to the stage, Miss Lavinia Shannon, is a member of "The Power of the Press" Company which appears in this city this week. Miss Shannon has won an enviable place in the theatrical world by her talent and devotion to her art.

THE HERALD has received from Neil Burgess and J. A. Crabtree a handsomely engraved invitation to be present at the 100th performance of "The County Fair" at the Park Theatre, Boston, on Friday evening, December 11. The performance will be followed by a reception and dinner, to be given the press of New England.

Mr. Frances L. Chrisman, formerly of this city, now the manager of the Washington prima donna, Marie Decca, sends most glowing accounts of the singer in the West and North.

Mme. Basta-Tavary, prima donna of the Minnie Hauk Opera Company, in an interview on Friday last stated that the season had not been a success; that salaries had only been partially paid, and that most of the members had not received enough to pay hotel bills and railroad fares. Mme. Tavary claims that they owe her $900.

Little Lords and Ladies.

A grand fancy dress ball will be given at Sheldon's Dancing Academy on Friday evening of this week, complimentary to the young pupils of Prof. Sheldon's Academy. None will be permitted to dance except those in costume. Admission by card only.

White Label Exquisite.
Every cork is branded
"Anheuser."
None genuine without it.

Don't miss our $9.90 sale of Suits and Overcoats this week. Eiseman Bros., 7th and E.

THE NEW MERTZ BUILDING.

The Magnificent Structure at the Corner of Eleventh and F Streets.

Discriminating Americans and observing foreigners claim that this Capital is the handsomest city in the world. Whether this be so or not, the fact is apparent that no large city is making more substantial advancement than Washington is to-day. On boulevard or avenue the fact will show itself in improved streets, in larger and more imposing edifices, and in many other evidences of private and public efforts to make the city keep pace with the most advanced. Especially along F street is the spirit of improvement still manifesting itself, and among all the improvements on that thoroughfare none impresses the observer more favorably than the new Mertz Building, corner F and Eleventh street. It rises fully six ample stories above ground, and embodies every serviceable modern improvement for the expeditious transaction of business.

This building has an automatic safety passenger lift, running from cellar to roof, lighted by electricity. Electric lights, calls, speaking tubes, and lavatories are throughout the house, insuring every advantage possible by their possession. On entering the store, an impression of elegance combined with utility is made upon one. Just opposite the door the beautiful soda fountain is seen, one of the largest and handsomest of Matthew's output, with a counter of fine marble adorned with panels of true onyx, the whole in charge of the most skilled people in the soda water line. The floor will be sure to attract attention. It is a Roman Mosaic pattern, and full of elaborate detail, the observance of which, in painstaking labor, produces the satisfactory finished effect. Hillgartner & Son, of Baltimore, were the designers of this beautiful piece of workmanship.

The ceiling is very attractive in its finish to harmonize with the wall, and is known as the Kinnear steel ceiling. It was put up by Murdock & Durant, of this city, in the style "panel and beam," and reflects great credit on them. The decoration of the walls was by W. B. Moses & Son, in hand relief and solid oil colors; the prevailing hue is yellow, with varying shades of the color to produce the artistic effects desired. The chandeliers are of unique and attractive design, in wrought iron, and, with the gas fixtures and electric-light devices, were fitted by Corning, of this city.

The fixtures, cases, and prescription department, all furnished by Reinie Bros., of Baltimore, are the most artistic and beautiful of any drug store in Washington, if not in the country. They unite beauty with utility, and impress one with their strength as well as with their style. Solid mahogany, hand-worked and hand-carved, is the wood of which they are constructed, and the highest skill was employed in manufacturing them. The cases are all secretary style, rolling top lids of beveled plate glass. The shelving is of solid mahogany, cut and filled and hand-carved, to show to impressive advantage. The counters are beautiful evidences of wood-working, their panels of rich beveled mirrors and their tops of marble. But the piece *de resistance* is the prescription department. This elaborate fixture has, as its centre, an immense mirror with beveled edges, on the top of which rest two griffins, handsomely carved. The wings or sides of this case contain drawers and shelves and cupboards for the proper keeping of the remedial requisites of a first class prescription department, while back of it, against the rear wall, rests a cabinet case (or its similar) of drawers and shelving for extra supplies for this branch of the business.

The whole rests on a parquette or gallery, reached from the store by the elevator or by a narrow stairway, and is insured the privacy which such important work demands; for here scores of prescriptions are daily compounded, and the cautious and careful prescriptionist appreciates the benefit of isolation. Near the immense F-street window is the cashier's department, a beautiful piece of furniture in mahogony, beveled mirror panels and woven brass front and sides, suggesting strength along with unique style.

Viewed as an improvement or a necessity (or both)—for the proprietor had to seek enlarged facilities for a rapidly developing business—the new Mertz Building is one which solidly benefits the section where it is located, improves the city, and will undoubtedly reward the enterprise of the proprietor.

MAGGIE MITCHELL'S PETS.

The Remarkable Collection of Animals She Has at Her Home.

Detroit News.

Of all the well-known actresses, Maggie Mitchell has probably the largest family of pets. At her home at Long Branch there are pet rats and mice, pet dogs of high degrees, amiable Angora cats, weazen-faced monkeys, and a stable full of ponies.

Miss Mitchell's favorite is the smallest of all her family of monkeys. The pet monkey's name is Little Maverick, named after the play in which Miss Mitchell is making the hit of her life. Little Maverick or "May," as he is called, is a very highly favored creature. He is always well "groomed," and is given a bath every day, besides being combed down, well rubbed, scented and adorned with ornaments to enhance his beauty. Around May's neck there is a chain, which was presented to him by a friend of Miss Mitchell's husband, and to the chain is attached a beautiful little locket, on one side of which is engraved "Little Maverick," and on the other side is the date of presentation.

May thoroughly appreciates his blessings. He has learned to recline quietly and gracefully upon a satin cushion, and he never—hardly ever—gets into mischief. A bright-colored worsted ball, knitted in stripes by the dainty fingers of his fair mistress, is always within reach, and a few nuts and apples are kept handy for his lordship to munch. People who are familiar only with hand-organ monkeys can have no idea what a difference there is between "Da Monk" of the Italian organ grinder and the well-regulated monkey which is the pet among society women. Little Maverick is a model of this kind, and women who contemplate taking monkeys for pets would do well to send them down to Long Branch for a few weeks to be trained by Maggie Mitchell's Little Maverick.

The Gunboat Machias

The Secretary of the Navy yesterday directed that gunboat No. 5, now being built at Bath, Me., be named "Machias" in honor of the first naval battle of the Revolution.

Gastronomics.

If you want to enjoy the three most delicate dishes of the American Continent you must go to Harvey, corner Eleventh and Pennsylvania avenue. Fine oysters, diamond-back terrapin and canvas-back ducks, his specialties.

White Label Exquisite.
Every cork is branded
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YOUR MOST DANGEROUS FOE

And How to Surely Overcome It.

Sleeplessness is a rapid road to the insane asylum.

Men allow care, anxiety, or business troubles to drive sleep from their eyelids, while women, with unstrung nerves and excitable temperaments, pass hours upon hours each night in sleepless, restless misery.

What wonder that there are so many shattered nerves, tired brains and debilitated bodies when we consider the thousands who pass sleepless or disturbed nights, and rise mornings *feeling indescribably miserable*, dragged out, with tired limbs, exhausted energies, nerveless, and ambitionless.

It is *maddest folly* to use opium, morphine or chloral. *There is one sure way to cure sleeplessness*—use **Dr. Greene's Nervura.** This wonderful remedy is nature's own sleep producer, and is perfectly harmless, being made from pure vegetable medicines.

It *soothes, calms*, and *quiets* the weakened, irritable, and over-wrought nerves, *producing perfect repose* and *refreshing, natural sleep;* at the same time it builds up the shattered nerves, and gives renewed life, strength, and vigor to the system. *Use it, you who are sleepless.* All druggists, $1.

"I can cheerfully recommended **Dr. Greene's Nervura** as being a good remedy for *sleeplessness*. Having been troubled in this way for three years, and objecting seriously to opiates, *I have used* **Dr. Greene's Nervura** *with great benefit*. I have also recommended the **Nervura** to many of my friends, who have been much benefited by its use.

"MRS. G. H. HILL,
"11 Union St., Concord, N. H."

N. B. ☞ Dr. Greene, the successful specialist in curing all forms of nervous and chronic diseases, 35 W. 14th street, New York, can be consulted *free*, personally, or by letter. Call or write him about your case, or send for symptom blank to fill out, and a letter fully explaining your disease, giving advice, etc., will be returned *free*.

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" " 4 " Balmorals "	.....	3 35
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These are all Fresh Goods of this season's make, and are reduced to start December trade with a rush.

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