THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER ..... EDITOR.

PROGRAMME FOR THE WEEK.

The National	"Arsene Lupin"
The Belasco	"The Summer Widowers"
The Columbia	"The Third Degree"
Chase's	Polite Vaudeville
The Academy	"The Man of the Hour"
The Gayety	Burlesque
The Lyceum	Burlesque
The Cosmos	Vaudeville
The Majestic	Vaudeville
The Casino	Vaudeville
The Alhambra	Motion Pictures
The Empress	Motion Pictures

IT WAS rather a good week at the theaters, all of them doing much better than they have thus far in the season. It was plain, too, from the characteracter and appearance of the audiences that the real Washingtonians, who make the Capital City one of the best show towns in the country, are coming back. The increased attendance wos not due, certainly, to any great merit in the performances. The most entertaining show in town was Eddie Foy, at the Belasco, but after all it was pretty attenuated fun. Foy is precisely the same as ever; the same husky, rasping voice, the same mannerisms, and it would seem that no writer of musical comedies is able to give him material that will allow him to be distinctive or original. If it had not been for Barney Bernard and Lee Harrison, together with the songs of Emma Carus, "Up and Down Broadway" would have fallen pretty flat. At the Columbia Laurette Taylor, a very clever actress, demonstrated how much she has grown in her art in the past two or three years. She has a most striking presonality, great beauty, and a voice that is mellow with laughter. Some day she is going to make a big hit. Unfortunately the vehicle she has now, "The Girl in Waiting," a play that failed once under another title, is not strong enough for her. It is pleasing in a way; it is wholesome and clean, but it does not afford Miss Taylor half the chance that she is capable of taking. It is a little early for Miss Taylor to be starred—in two or three years she will be at the height of her powers, and then, if she gets a real play, the theatrical world may sit up and take notice.

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AT THE National Theater "The Girl in the Taxi" proved much of a disappointment. It is one of those vulgarities that make one wish that America had a dramatic censor to safeguard the taste of the public. It was so well acted that you felt it was a pity to have so much talent misdirected and wasted, and though there were laughs in it, one left the theater after seeing it with a distinct feeling of repugnance. We do not believe that the United States, where woman is honored more highly than in any other land, will ever take kindly to French farce, with its fun based on matrimonial deception and the glorification of a side of life that makes a mock of virtue and finds comedy in vice. Such plays as "The Girl in the Taxi" depend wholly for their success on the theater-going public, and once it is understood that from witnessing such plays moral detriment is bound to come they will cease to be supported.

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MUCH fun has been poked at Harry Lauder, the clever Scotch comedian, who has visited this country twice, because of his supposed penuriousness. It turns out now that though he drew hundreds of thousands of dollars while he was in this country—being, probably, the best drawing card that was ever in vaudeville—he is so tied up with early contracts that he shared not at all in the generous recognition of his talent by the public. Lauder was a Scotch miner when he discovered that he had talent enough to amuse his comrades, and so came to take up acting as a profession. He had a hard time securing his first engagements, and when he did he signed a contract which remains in force until 1913. By the terms of that contract he gets the salary of a novice, and yet he has developed into the greatest financial success as an artist. But the prosperity has been his manager's. In an interview in London the other day he said: "Notwithstanding my drawing powers, I am no better off in the way of salary than I was years ago. I consider it ungrateful and unsportsmanlike. For all the money I have earned for my management I have not received so much as thank you—not a word of gratitude." When Lauder gets through with his present London contract he is to go on a tour of the English-speaking world under his own management, and it is safe to say that he will earn a fortune.

NOTES OF PLAYS AND PLAYERS

Ida Greeley-Smith, who plays one of the leading roles in Charles Frohman's production of "Arsene Lupin," is a granddaughter of Horace Greeley, and a sister of Nixola Greeley-Smith. Miss Greeley-Smith, besides being an excellent actress, is a water color artist of considerable ability. She has exhibited several paintings at the exhibitions in London and Paris.

Marc Klaw has been in the Northwest a month. In that time he has secured for Frohman, Klaw & Erlanger theaters in Portland, Seattle, Victoria, Vancouver and Butte. Before he returns East he will also have obtained leases in Tacoma and Spokane, completing the new Northwestern circuit for Frohman, Klaw & Erlanger, which will be ready and open for business by the opening of the next season. On his return Mr. Klaw will make a trip to Texas and Oklahoma to acquire theaters in cities where Frohman, Klaw & Erlanger are not represented at present.

Charles Klein, author of "The Third Degree," "The Lion and the Mouse," "The Music Master," and other successes, is a great enthusiast over tennis. The playwright has a beautifully laid-out tennis court in a secluded spot of Shirley Manor, his vast estate at Rowayton, Conn., where many week end matches are fought out. Though credited with being a capital host, Mr. Klein has never allowed his social position to interfere with the sincerity of his efforts in the game with guests. The dramatist, so far, has no marks of defeat charged against him.

Walter Craven, who is playing the role of Dr. Bernstein in "The Third Degree," was born in Australia. Before going upon the stage he served as a mounted policeman at various parts of the island.

Claude Grahame-White at the Columbia Theater to-night will discuss flights and flying machines.

It is said that in Luigi Riccardo, in "The Land of the Free," in which Joe Welch is being starred this season, he has the best role he has ever essayed.

"The Third Degree," which opens a week's engagement at the Columbia Theater to-morrow night, is credited with being the best, as it certainly is the most popular, play Charles Klein has written.

The preliminary work for the forthcoming engagement of "The Iron King" at the Columbia next week is being attended to by George N. Gray, who arrived in the city Friday.

Frank Metzerott is back at his desk at the Columbia Theater, much improved by his two months' tour of Europe.

Elsie Ferguson produced "Ambition" in New Haven during the past week and scored a pronounced hit.

Daniel Frohman was in Washington Thursday night to witness Laurette Taylor's performance of "The Girl in Waiting."

Carrie De Mar, in her new vaudeville turn, has been secured for Chase's.

"The Courtiers," a recent vaudeville production, has been placed under contract for a week at Chase's.

A few years ago Charles Leonard Fletcher, one of Chase's stars next week, was a newspaper reporter, and he hates to tell the salary he was paid.

The original title of Percival Knight's comedy, "His Nerve," which will be played at Chase's next week, was "The Same Game," and it is another of the series of Lambs' Club Gambol successes.

The Nichols sisters, who will make next week their annual visit to the Chase patrons, are both maried, and their husbands are theatrical business men. Both popular blackface ladies have accumulated fortunes of no inconsiderable size.

Denman Thompson's "The Old Homestead" will follow "The Iron King" at the Columbia Theater.

Mona Ryan, in Chase's bill last week, is a niece of the poet-priest, Father Ryan, and a daughter of Judge Ryan, of Hiawatha, Kan., who was at one time a State senator.

Glenn Curtiss is expected in Washington to prepare for production at Chase's next week the biplane in which he defeated Bleriot at Rheims.

"Bob" Long is again in Chase's box office, Steve Coster having resigned.

"The Turning Point," by Preston Gibson, the well-known Washington clubman, will have its first local presentation at the Academy the week of November 7.

Elsie Ferguson will try out a new play by Byron Ongley, entitled "Ambition." The original title of this play was "The Eleventh Hour." If it comes up to the expectations of Mr. Harris, the producer, it will be brought into New York at an early date.

Consuelo Bailey has been added to the all-star cast of "Jim the Penman."

Some time ago the announcement was made that Helen Collier had permanently retired from the stage. Apparently this was only a rumor, for she will appear with her brother, William Collier, at the Comedy Theater.

Maude Adams is on the Southern circuit, making her first tour in that country in several years.

Fernanda Eliscu is credited with making a sensation in "The Third Degree," playing the part created by Helen Ware. Here is another candidate for a stellar career.

Elliott Dexter has gone into the cast of "The Lily," succeeding Bruce McRae.

Mary Roberts Rinehart, one of the authors of "Seven Days," sailed for Europe on Saturday to consult a specialist because she is threatened with total blindness. Her husband and three sons accompanied her.

New productions still to be made by David Belasco, now that "The Concert" has made a big sensation, include "The Machine," a play by William De Mille; "The Case of Becky," by Edward Locke; a new play by Alice Bradley, and Mr. Belasco's own play for David Warfield.

Rehearsals for the Western company of Edgar Selwyn's unqualified success, "The Country Boy," began Monday under the direction of the author. About November 10 Mr. Henry B. Harris will present this comedy in Chicago for a run.

In the engaging of Arthur Byron and Dorothy Dorr for Maude Adams' company it looks as if it is Charles Frohman's intention to use both of these players in "Chantecler," which will be offered at the Knickerbocker Theater, New York, in the spring.

William Faversham is sending out a syndicate article upon "Why I Am My Own Manager," and the public still wonders why.

Francis Wilson's season opened Monday, October 10, in Newark, N. J., in his last year's success, "The Bachelor's Baby." Since this comedy-farce was seen in this city it has enjoyed a seven months' run at the Criterion Theater, New York, and the cast remains practically the same, there being a few changes in the minor parts.

ATTRACTIONS AT THE WASHINGTON PLAYHOUSES FOR THE COMING WEEK.

ADA LEWIS AND CHORUS IN "THE SUMMER WIDOWERS CO." AT BELASCO.

JAMES SEELEY AND LYDA MACMILLAN IN "THE THIRD DEGREE" AT THE COLUMBIA

SCENE FROM "ARSENE LUPIN" AT THE NATIONAL THEATER

MISS BERTHA HOLLY OF "MAN OF THE HOUR CO." AT THE ACADEMY.

MISS DESMOND KELLEY IN "ARSENE LUPIN"

THE WEEK'S PLAYBILLS.

The National—"Arsene Lupin."

Charles Frohman will present for the first time in Washington, on Monday evening, at the New National Theater, the detective-thief play, "Arsene Lupin," by Messrs. de Croisset and Leblanc. "Arsene Lupin" comes here with the indorsement of a six months' run at the Lyceum Theater, New York. William Courtenay, the young actor, well known to Washington theatergoers, will be seen in the leading role, supported by the original company from the Lyceum Theater. In addition to Mr. Courtenay, the cast includes Miss Desmond Kelley, Sidney Herbert, Charles Harbury, Virginia Hammond, Ida Greeley-Smith, Lena Halliday, William E. Bonney, and Frances Comstock.

The story of "Arsene Lupin" begins at the home of Gournay-Martin, who is immensely wealthy. Gournay-Martin has bought the castle in which he lives from the young Duke Charmarace, who at the same time has become engaged to the daughter of Martin. The girl has as her companion a charming little Russian, Sonia, whose melancholy air attracts the duke. It doesn't take the duke long to feel pity and then affection for the pensive little Russian. Suddenly the famous thief, "Arsene Lupin," who has been the terror of all Paris for many months, writes to Gournay-Martin that he is going to call at the latter's house in Paris for the purpose of acquiring a certain picture and other articles of value. When Martin goes to his town house in Paris the next morning, it is too late. "Arsene Lupin" has done his work and let his marks. Then Guerchard, the famous detective, arrives. He questions Sonia, but she hesitates. The detective searches her coat. He finds a piece of tissue paper that could have contained a pendant, stolen from Germaine, but the jewel is not to be found. However, the detective continues his search, and while he is at work the duke, all the time a calm spectator, signs one of his cards, which passes Sonia through the line of police surrounding the castle. The detective is furious at her escape, especially when he discovers that it was the young duke who accomplished it. Then the thought suddenly strikes him—is not the Duke of Charmarace and Arsene Lupin one and the same?

But Arsene Lupin continues to play with the police, and with Guerchard. Then the great detective receives a letter in which the mysterious thief tells him that he will come at midnight for the tiara he left behind him the night before. The tiara is handed to Guerchard by Gournay-Martin. The two men then await the coming of Arsene Lupin. It is here that Lupin displays the remarkable feats that have made this piece one of the reigning successes of Paris and New York.

The Belasco—"The Summer Widowers."

The management of the Belasco Theater claims that their attraction for this week is the biggest indoor entertainment ever presented in Washington. This claim is to be fulfilled by Mr. Lew Fields, who will present his musical entertainment, "The Summer Widowers," with the same cast and production as seen during its recent five-months run at the Broadway Theater, New York.

Mr. Fields unquestionably is the most prodigal produced of musicial entertainment in the world to-day. He is far advanced in his productions as is the present-day automobile swifter than the one-horse shay of the time of Oliver Wendell Holmes. "The Summer Widowers," with Lew Fields himself heading the cast and Irene Franklin featured equally with him, and with nearly 200 other players to assist him, many of whom have starred at the head of their own companies, was recently described by Gen. Nelson A. Miles, who, after witnessing one of the performances, wrote: "My dear Fields: Yours isn't a regular show; it's a field battery of rapid fire guns."

"The Summer Widowers" is the largest of Mr. Fields' three big theatrical children of its type. It is the big brother of "The Midnight Sons" and of "The Jolly Bachelors." It was written by Glen MacDonough, author of both, with the music by A. Baldwin Sloane, composer of "The Midnight Sons," and was staged by Ned Wrayburn, with scenic equipment by Arthur Voegtlin, of the New York Hippodrome, both of whom were instrumental in the success of what is now known in theatrical parlance as "The Sons" and "The Bachelors."

Miss Irene Franklin, she who made the song of "Red Head" famous and who, by the way, sings it in the second act of "The Summer Widowers," heads the cast with Mr. Fields. And then there is Miss Ada Lewis, a character actress who has occupied a warm spot in the affections of the play-going public since she originated the tough girl with Edward Harrigan; Alice Dovey, the smallest and prettiest prima donna in captivity; Daisy Dumont, who will be remembered as having sung here when Mr. Fields presented "The Girl Behind the Counter," that touching ditty, "I Want to Be Loved Like a Leading Lady;" Miss Norton, of vaudeville fame; Willis P. Sweatnam, the greatest of all delineators of negro characters; Fritz Williams, one of the stars of the famous Weber & Fields Company, who grips the heart strings with a collection of songs called "Those Were the Happy Days;" Walter Percival, who is well known here; Paul Nicholson, familiar to all as an imitator and singing comedian; Will Archer, smallest Mason and actor in the world; Eugene O'Rourke, Burt Green, Maitland Davies, and fully sixscore others. There must not be forgotten the Eight Berlin Madcaps, admittedly the greatest acrobatic dancers that ever came to this country; the Mess Sisters, Moorish dancers; the Hyde troupe of Russian dancers, and Baxter and La Conda. All of these have specialties as pleasing as they are novel and entertaining.

By special arrangement with the management of the Belasco Theater, Mr. Fields has consented to give a special matinee next Wednesday, at which all the seats on the orchestra floor will be sold for $1, with corresponding prices in other parts of the house. Mr. Fields was induced to make this innovation in his professional career so that this gigantic entertainment should come within the reach of all. At every other performance the regular Belasco prices will prevail.

The Columbia—"The Third Degree."

Mr. Henry B. Harris' production of Charles Klein's popular drama, "The Third Degree," is to be presented again at the Columbia Theater on Monday night, and this announcement should enlist the interest of playgoers, for no piece produced in recent years has scored so emphatic a triumph as that registered by this work. Mr. Klein's play will be here for one week, and it comes with the indorsement of three seasons behind it. As the title suggests, the theme of "The Third Degree" has to do with methods employed by police officials to extort confessions from prisoners accused of crime, and this subject has become of such widespread interest that it is being made the topic of a national investigation by Congress. For his particular instance of third-degree police work Mr. Klein has invented an absorbing story. The plot revolves around Howard Jeffries, son of a rich man, who, while going the pace in a college town, meets and marries a waitress. For this he is cast off by his family, and while in financial straits goes to call on an old college friend to secure the loan of money. While there he becomes intoxicated, falls asleep, and is awakened from his stupor by the police to learn that his friend is dead from a bullet wound and that he is accused of the crime. It is in this scene that Mr. Klein shows the workings of the third-degree system. After a wretched seven hours' rigid cross-examination young Jeffries is made to confess that he murdered his friend, when, as a matter of fact, the fellow had committed suicide. In the treatment of his theme Mr. Klein touches upon psychology and mental suggestion, and in an interesting way shows the influence of a strong mind over a weaker one. It is a story exceptionally well told, and is presented by one of Mr. Harris' very best dramatic organizations. The cast to be seen here includes Fernanda Eliscu, James Steele, Frazer Coulter, Alfred Moore, Lyda MacMillan, Earle Williams, Ralph Ramsay, Walter Craven, William Herbert, Edward Lehay, and James Cody.

Chase's—Polite Vaudeville.

Chase's this week will disclose another assemblage of stellar novelties, all devised with intent to occasion surprise, applause, and laughter, and all led by the present-time supreme feature, Rolfe and his Rolfonians. This new attraction is described as the largest musical production ever witnessed in polite vaudeville. The producer, B. A. Rolfe, is the famous cornet virtuoso, who abandoned his musical art in order to develop and present a number of his own feature conceptions, the list including, "Ye Colonial Septet," "Paradise Alley," "The Leading Lady," The Immensaphone," "Six Little Girls and a Teddy Bear," &c., all forming a series of phenomenal hits. Mr. Rolfe will make his final public appearance as a virtuoso in this feature and has surrounded himself with such distinguished solo instrumentalists and grand opera vocalists as Messrs. Bertram Sheridan, Frank Stefano, Jay G. Sims, John A. Henry, Paul M. Brown, Carl J. Lewis, and Misses Renata Grossman, Nellie Morse, and Viola McGibney. The action occurs on an old colonial Virginia estate and the scenery, costumes, and electrical effects are said to be very beautiful. The supplementary leading offering will be the popular Leonards and Anderson company in a new version of their ludicrous travesty, "When Caesar C's Her," based upon George Bernard Shaw's tragedy, "Caesar and Cleopatra." It is said to be a most amusing leap from the sublime to the ridiculous and laughter is long and loud throughout. The next number in feature rank will be Mae Melville and Robert Higgins, two Western comedy stars, who have caught the fancy of Easterners, and who will show the wide range of their merry versatility in "Just a Little Fun." Carl Randall, "the American Lad," will sing and dance, and his "What's the Use of College" and "Nobody Noticed Me," will be found highly pleasing. Harry Armstrong and Billy Clark, the song-writing comedians, are included in the list of fun-makers, and their comic interpretation of their own song hits will be found one of the most agreeable elements of the big bill. The Four Readings, in a thrilling arenic series, should earn enthusiastic applause, as their act will be remembered as a great card with the Barnum circus. A recent importation from Italy, the Tuscano brothers, will introduce their sensational Roman battle-ax throwing and the pictorial number will be the Western comedy drama, "Kidnapped," in which a fair heroine, cowboys, and Indians undergo a number of exciting adventures. The crowded houses of the past week are likely to be the rule again this week.

The Academy—"The Man of the Hour."

The past three dramatic seasons had no more emphatic success than George Broadhurst's greatest of all American plays, "The Man of the Hour," which will be the offering at the Academy to-morrow evening and the balance of the week with the usual matinees. "The Man of the Hour" is American to the core, and one of its marked characteristics is the fact that every character in it is a distinctive individuality, and so impresses an audence. It is hardly conceivable that one can get anything but good from witnessing this play. It appeals to the noblest and most generous attributes, and excoriates meanness, hardness, and dishonesty to the last degree. Mr. Broadhurst has gone straight to the heart of nature for his story, but he has glorified it and idealized it with his art, and such is the office of art—to assist nature. The story is a powerful one of love, devotion to principle, and self-sacrifice as opposed to hypocrisy and dishonesty, and its scenes may be laid in any large American city of to-day.

The attitude of the press toward "The Man of the Hour" has been most interesting because wholly unusual. On the day following the New York city production there was a perfect unanimity among all the newspapers as to the success and worth of this great play. This was echoed in the weekly papers and echoed in the monthly and quarterly magazines.

In Chicago and Boston, where the play has had long runs, the press was also singularly unanimous in praise of "The Man of the Hour," and the general verdict was that it is the best American play yet written. A special cast will be seen during this engagement. It musters a roll of some of the best artists on the American stage, and includes Felix Haney (who made the character of Alderman Phelan famous), Joseph O. Le Brassee, Edwin McKim, P. Jefferson Rollow, Elliot J. Sims, Joseph B. Coughlin, William Lloyd, Harry J. Hewitt, Gertrude Fowler, Anna Lehr, Bertha Holly, and others.

The Casino—Vaudeville.

An attractive bill is announced for the Casino Theater this week. The headline act will be Henry Frey and Mae C. Fields in "The Wrong Man," a one-act farce by Aaron Hoffman, said to be funny. Another act of particular interest to lovers of music will be the appearance of Francelli and Lewis, operatic vocalists from the grand opera stage, who will render solos and duets from the better known operas; Eurlemma (?) is a female impersonator whose characterizations, make-up, and general appearance are so remarkably true to life that it is often doubted by the audience as to whether he is or is not a mere man acting the woman; Wilson and Johnson will appear in a singing and talking act, both in comedy vein; the Alliance Trio are comedy acrobats, presenting a most laughable turn, it is said, which is wholly new, and Letford and Simon appear in a novelty musical act, both artists being most accomplished musicians on numerous instruments, and obtaining musical effects from objects not commonly associated with harmony.

The Gayety—Burlesque.

The "New Jersey Lilies" extravaganza company, which is now in its seventh year and still under the management of James E. Cooper, is noted for this popular class of entertainment. This company will play an engagement of one week at the Gayety Theater, beginning with a matinee to-morrow. "A Winning Miss" is the title of the after-piece, or principal burlesque. The opening burlesque is a novelty, entitled "A Complicated Affair." The principals this year are Leon Errol, Alf P. James, James E. Cooper, Robert Algier, Marty Reagon, Johnny Walker, Symphony Quartet, Hazel Crosby, and Kate Prior. In the olio these well-known vaudeville performers will be seen: James and Lucia Cooper, in "Chattering Chums;" the Miller musical artists; Hazel Crosby, the little girl with the big voice, and James, Algier, and Prior, presenting their slang classic, entitled "The Strike."

The Lyceum—Burlesque.

"The Washington Society Girls," in a new vesture and a new show, will be the attraction this week at the New Lyceum Theater. The most catchy and attractive of all the choruses in the burlesque shows will be presented. The proprietors of "The Washington Society Girls" are so proud of their chorus that they request special mention of it to be made in all of the advance press notices for the show. There are many other features and novelties besides this unusually handsome chorus. There is much comedy, bright, special, popular music, breezy songs, comedians, and vaudeville artists who will create all kinds of fun and merriment. They will chase the most obstinate case of blues that can be produced by or from any cause.

The Cosmos—Vaudeville.

An act that ought to attract attention is the first local appearance of Wood's animal actors, in their one-act comedy, "Dog Days," said to be an animal pantomime with a plot. No one appears on the stage during the action of the piece. It is followed by the musical monkeys, another animal novelty. Eckert and Francis, a pair of clever comedians, who explain the mysteries of wireless telegraphy in a manner which will leave the subject more involved than ever, will be a feature. Another act of note is the engagement of the Operatic Four. Others on the bill include Cutting and Fennell, in acrobatic feats; Belle Carmen, banjo specialist; John Zimmer, juggler; McNally and Stewart, in their farce, "The Human Locomotive;" Bond Morse, the "Man from Nowhere," and, as a special added attraction for this week, Phil Bennett, the singing troubadour.

The Majestic—Vaudeville.

The five feature acts at the Majestic Theater this week include the big scenic production, the Chartres sisters and Frank Holliday, singing and dancing act, carrying all their special scenery; the great New York Singing Four, the best comedy singing act in vaudeville; Charles Grant and his acrobatic and musical dogs; Madge Hughes, singing comedienne, and J. H. Murtha, instrumental singing and talking. The Majestograph concludes the performance with the latest of pictures.

The Alhambra.

Among the many novel surprises at the Alhambra moving picture exhibition is to be shown, by popular request, to-day "The Two Highland Lads," a comical story of the English army. Wednesday's performance is "special request day." All pictures that you have seen and want to see again will be shown in their respective order. A letter addressed to the manager, requesting certain pictures be shown will be attended to immediately. In order to see that your request is being granted, you should watch The Washington Herald advertisements and also the programme on the billboards on the outside of the theater. Among those to be shown to-day is "The Legend of the Scar Face," a story of the Indians, with a beautiful love story all the way through. A biograph and vitagraph picture play will be shown, along with another film, making one hour's show for 5 cents. There will be new pictures every day, consisting of 3,000 feet of films. The performance lasts from 10 a. m. to 10:30 p. m.

Howard Theater.

"Uncle Tom's Cabin" has drawn capacity business at every performance at the Howard. The next attraction will be the Howard Stock Company, the week of October 24, presenting the new three-act musical comedy entitled "My Friend from Dixie."

The Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Washington during the coming season which have not been claimed by last year's subscribers will open at Droop's music store Thirteenth and G streets, next Tuesday morning, October 18. It is a most attractive prospectus that the orchestra issues for this city. The five concerts will be given as usual on Tuesday afternoons at 4:30 o'clock, in the New National Theater. The dates are November 8, when Miss Margaret Keyes, contralto, will be the soloist; December 6, with Josef Hofmann, the great pianist; January 10, with Mischa Elman, the Russian violinist; February 21, with Alwin Schroeder, the 'cellist, and March 21, when Mme. Jeanne Jomelli will appear. Mr. Fiedler will conduct the orchestra, and the new concert master is Anton Witek, who for sixteen years has been concert master of the Berlin Philharmonic Orchestra.

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