The Bostonians have done the business of the week, and their new opera, "The Serenade," has developed all the elements of great popularity. While this organization taken as an entirety is the best of its kind that has ever been before the American public, it could be improved upon in spots. It wants a tenor who can sing, and at the same time have a good stage presence. Mr. Philp has been suffering from a cold this week and has not done himself justice, but he had no cold last year, and it was then stated that he was a long way from either Fessenden or Tom Karl. Where this needed tenor is to be secured is not known, but the management should keep on the watch until he is found. Three sopranos have been presented, the last, Miss Neilson, being considered the best, although she was handicapped by a first appearance after a serious illness, and yet neither of them was equal to Marie Stone in vocal equipment. Whether Mrs. Davis has an understudy is not known, for she is always in evidence and always the same charming singer and actress that has contributed to the Bostonians' success. Macdonald is singing better this year than for several years past, and yet there is an edge on his voice that is painful to those who remember its rich, pure tone of long ago. Barnabee is a wonder. He seems to have drank from the fountain that enables one to defy the ravages of time, and sings and acts with as much verility and unction as though he were in his twenties. We can forgive the minor defects for the sake of Barnabee, and we have Cowles and George Frothingham to cheer us, although the former is getting into some bad habits that he ought to get rid of.

There is a musician here, not connected with the Bostonians, who deserves better treatment at the hands of the public than he has received. He is August Van Biene, the actor musician. He is more musician than actor and yet he is a good actor. His chief charm, however, is his wonderful playing on the 'cello. He gets from that instrument a sweeter and more sympathetic tone than is usually heard even from masters of that instrument, and he plays with a technical skill that proves him to be an artist of a high order. Though Mr. Van Biene's audiences have not been large they have been highly enthusiastic and he has been obliged to respond to encores at every performance.

Mr. Van Biene will return to Washington later and give a recital, when those who have neglected to hear him in this drama, will have an opportunity of enjoying a full evening's program of his remarkable work.

They were a merry party at a well-known Broadway resort in New York recently. Around the table sat John J. McNally, the playwright; Manager William Harris, Stage Director Bob Roberts and Henry B. Harris of the "Courted Into Court" company.

There had been a cozy spread of hot birds and cold bottles, the necks of which were still in evidence protruding from the tops of several ice buckets under the table. At Henry B. Harris' place sat a half-filled glass of vichy and milk, and as the waiter stopped to receive a further order he signified that he cared for nothing more.

"Oh, come on," said Roberts. "Have something besides that face wash you have been punishing all the evening."

"Yes," said William Harris, "order something that will make me believe that you are the son of your father." While McNally looked first at Harris the younger and then at the mild tipple in front of him with unmistakable signs of disgust.

"It's all very well, gentlemen," answered young Harris; "chaff me as much as you like. I will not change my tipple. It has been a good friend to me in the past. Why," he continued, "I don't suppose you will believe me, but it is a positive fact nevertheless, my doctor put me on a diet of nothing but milk for a whole year once, and from careful observation at the time and scientific researches I caused to be instituted later I am firmly convinced that it was lacteal fluid and nothing else that saved my life."

"It's strange I never heard of that illness," said Harris the elder. "What year was it?"

"The one immediately following my birth, father, dear. Waiter, give me a cigar this time."

Mr. Edward E. Rice is the undisputed master in the line of entertainment he presents. Mr. Rice was a visitor to Washington yesterday on business, relative to the presentation of "The Girl From Paris," which opens at the Lafayette Opera House Monday night, and during a chat told how he plans to place the public's fancy. A number of his productions are of his own composition, both in the book and in the music, and he never signs a contract with an author without inserting a clause in the agreement giving him the right to make any changes that he thinks will be an enhancement.

After carefully studying the story, the situations and the incidents, he pictures to himself the most advantageous points, to get the best effects of stage pictures and groupings, which is very important. Then the scenery is sketched, so as to be not only perfect in naturalness and correct in detail, but painted so as to make a background in keeping with the tableaux. To please the eye is one of the most interesting studies in the staging of a prodigious offering. The proper light effects, the blending of colors, and the artistic touches in a scene are things that must be arranged by an experienced creator.

The costuming of a production is even more difficult than the scenic effects, and in presentations like Mr. Rice's is very necessary to find choruses who can wear them gracefully. Most managers leave these details to the scenic artist and the costume designer. Not so with Mr. Rice, as his own ideas are always carried out, and for this reason his productions are novel and particularly attractive. Edward E. Rice has had more than twenty years of study in his business and is admirably adapted to his work. He knows every comedian and comedienne on the stage, and knows exactly what they are capable of doing. He has a better knowledge of this than the players themselves.

Added to his other accomplishments, Mr. Rice is an excellent teacher and there are many stars today who owe their success to their early training. He is practically his own stage manager, and when the chorus have been taught the lines of the musical numbers and have learned the melody, then he will take charge of them until they are perfect in his ideas. It is the same with the principals, and their interpretations are in the way he has concluded most suited to the public. To be in one of Mr. Rice's companies is a great advantage to rising players, and people of the burlesque stage are as anxious to join his forces as dramatic people are to join Augustin Daly's. They are both excellent schools in their respective lines. This is one of the many reasons why Mr. Rice always has the most talented and attractive of chorous girls. They all aspire to be prima donnas or comediennes.

An actor usually is known by the parts he plays, and the public is apt to care to hear him only in what the playwrights make him say. But in every calling there are men versed in all the details of their profession, observing men, intelligent men. They are the sources through which the world at large gets at the other side of its life. Such men among actors are scarce. Francis Wilson is one of them. None denies he is successful financially and otherwise far beyond the average business man. He is known distinctly as a funny man, as one of the funniest of men. Taking him seriously on the stage is away out of the question. But off the stage this funny man is as shrewd, sensible and serious as any solid man with a true perspective of life laid out before him.

"Funny stories?" he repeated, in answer to a request of a Star reporter. "That's too much. Make it specific. The funniest story I have heard since January 1? You'll have to wait a few minutes. That's the trouble with these think-pots of ours. They will do nothing to order. The hardest thing in the world is to use your brain as a department store and dole out bargains in job lots at the call of customers. Business? It's been very good with me. But the stage is like any other industry in the commercial world. The depression in business, hard times, affect it just as they affect everything else."

"Does comic opera hold its own? Is the talk that it is losing its popularity justified?"

"Above all other lines of the theatrical business, comic opera has held its own during the hard times," said Mr. Wilson. "You see, it is such a perfect marriage—mirth and music. It is bound to be popular. The world of today is not what it was two centuries ago. We have no artists as great as the old masters. Art, therefore, has deteriorated. We have no musicians like the old geniuses. Music, therefore, has deteriorated. We have no writers like the men of two centuries ago. This is a scientific, utilitarian age. An actor is but a mirror man, presenting to the people condensed characters embodying thousands of characteristics and gathering events in clusters for quick appreciation."

"Scientific entertainments?"

"That's it," said Mr. Wilson. "Mankind must be entertained. People turn from the darkness of worry and despair to the antidote of amusement as naturally and surely as a thirsty man takes a drink of water. So long as there are throats there will be thirst, and so long as black care can darken in a man's heart there will be entertainment, amurement to relieve and heal. That is what gives an actor satisfaction with his calling. It is not hard to play for people so long as they appreciate it. Give me a good audience, and to play is pleasure, unless I am ill—not ill in bed, but ill enough to want to be in bed. It is immensely satisfying to know that you are pleasing people, that you are making them laugh, that they are forgetting their worries and troubles, that the burden of life is lighter for a time at least, and that in a little measure you may make them happy."

"I always tell the author of a play exactly what I think of his work," remarked Wilton Lackaye during his recent engagement in this city. "There are many pairs of fringy pantaloons in New York that would not be visible if writers had not been encouraged to depend on a fictitious future. There are managers who, going on the principle that to refuse a play is to make an enemy, return unread manuscript with the assurance that the work is one of the best ever brought to their attention, and that it is a poignant regret that they are unable to command the services of a company strong enough for its proper production. The result is that an actor's attention is frequently invited to work which half a dozen managers have described as the best play they ever saw, but which they cannot produce. It is hard to get up much interest in that kind of an introduction. What the actor wants to get a chance at is one which half a dozen managers describe as the worst play they ever saw, and which at the same time they are all fighting to produce."

Robert Mantell has not lost faith in the romantic drama. The title of a play which he now has under rehearsal is "The Fatal Flower."

One of the actresses in "The Belle of New York," which comes with all its newness and brilliancy intact to the Lafayette Square next week direct from the New York Casino, had an experience last Friday she won't soon forget. She had been rehearsing all day at the Casino and had left her maid to superintend the removal of her possessions to a new flat. In the evening, when she got home, tired out, she hurried at once to the bath room for a reviving bath. To her dismay, she found the bath tub filled with boxes and parcels of every description, put there by the movers evidently to get them out of the way. The maid had gone out on an errand and wouldn't be back for some time, but the actress decided she was too tired to clean out the tub herself, and so would have to postpone her bath.

Just then she remembered that she had a big washtub among her possessions. After a search she found it and soon had it full of water. It leaked a little, but not enough to hurt, and the water was delightfully cool and refreshing. Suddenly there was an ominous snap. Horror of horrors! The hoops of the old tub were giving way and in a moment more the place would be deluged. Visions of angry tenants on the floor below and possible damage suits filled her mind. What on earth should she do? She didn't have much time to think. One of the hoops had already given way, and there was nothing for her to do but to hold the staves with her hands and arms. Hugging the insensible tub to her bosom with all the ardent passion you read about in books, she began to shout for help, and very soon she heard the janitor's voice outside inquiring what the matter was.

"Oh, please send your wife up," she shouted. "Don't ask me why. Just hurry!"

She hugged some more and waited. Again she heard footsteps.

"My wife's out, but here's my son Charley," came the janitor's voice. "He's big and strong; he'll help you."

Then the actress became hysterical, but she managed to hang on to the tub till her maid came back and relieved her.

COLUMBIA THEATER.—Of the several theatrical enterprises which are to be given their first Washington production on Monday night next the initial presentation of John J. McNally's comedy, "Courted Into Court," at the Columbia Theater probably takes precedence in point of interest. The story of "Courted Into Court" centers around the courtship, engagement, marriage and final application for divorce by and between its principal characters, i.e., Dottie Dimple Wirth (Marie Dressler) and Worthington Wirth, jr. (John C. Rice). Miss Dressler's role is that of a very successful actress, whose hand is sought in marriage by Worthington Wirth, jr., a scion of a wealthy New York family. The mother of the young man, however, is opposed to what she calls a mesalliance of the future perpetuator of the name of Wirth, and the machinations which she sets on foot finally lands the young married couple in a divorce court, where, through the sympathy elicited by the dashing actress' appearance before the presiding judge, they are convinced that they do not seek a separation, and the blessings of the heretofore irate parents is secured.

Opportunities for splendid comedy situations are extensively offered in the plot which Mr. McNally has devised, to enhance the value of which he has allowed the introduction of an unlimited quantity of catchy musical selections, together with novel and unique specialties. These are contributed by the several members of the Rich and Harris Company, which includes, besides Marie Dressler and John C. Rice, such careful players as John G. Sparks, Billy Clifford, Jacques Kruger, Oscar Figman, Clare Palma, Agnes Milton, Maude Huth, Sally Cohen, Damon Lyon, Blanche R. Verona, John Frees, Harry Ertheiler, Fanny Briscoe and Blanche Ward.

Not the least interesting feature of an evening spent with "Courted Into Court" is found in the musical selections referred to. Many of these constitute the singing of new negro songs. One of these is introduced at the finish of the first act and is contributed by Clifford and Huth, with the assistance of the entire company. It is entitled "If That Ain't Winning a Home, I Don't Know," and the cake walk accompaniment is said to be one of the funniest things introduced in farcical comedy productions recently. Another coon song for which this organization is said to be receiving much acclaim is contributed at the beginning of the second act by Miss Dressler, Mr. Rice and company. It is entitled "Susie, Dis Coon Hab Got de Blues," and still another at the finish of this act is entitled "Ram-a-Jam, I Want That Man." There are many other catchy songs in "Courted Into Court," notably a song rendered by Mr. Rice, entitled "Why I Became a Sailor;" another one, contributed by Miss Dressler, entitled "Miss Modesty," and still another by Dressler and Rice, entitled "Taking a Chance." The engagement of "Courted Into Court" at the Columbia is to be for one week, with the usual Thursday and Saturday matinees, and the indications are that the management of that theater will not complain of the patronage accorded it, if one may judge by the large advance sale already recorded.

LAFAYETTE SQUARE OPERA HOUSE.—"The Girl From Paris" will begin its engagement at the Lafayette Square Opera House Monday night, and theatergoers may look forward to an evening of exceptional enjoyment. This merry musical comedy which Mr. Edward E. Rice presents, has scored one of the strongest successes of present theatricals, and has crowded the Duke of York's Theater, London, England, for more than one thousand nights, the Herald Square Theater in New York city for more than three hundred nights, and comes from the Chestnut Street Theater, Philadelphia, where it has delighted large audiences for fifty-six performances, who laughed hilariously at the witty dialogue and laughable complications and incidents. It is a performance that has everything possible in its makeup to amuse, besides being a presentation with a story that is always consistent with the happenings. Its dialogue is crisp and of an up-to-dateness that is entirely unconventional. Many of the musical numbers have become very popular and the strains of "Sister Mary Jane's Top Note," "So Take You A Warning," "The Battersea Butterfly Shooters," "I'm All the Way From Gay Paree" and "Somebody," will undoubtedly be heard, hummed and whistled in Washington after Monday night. Scenically and in costuming "The Girl From Paris" is one of the most magnificent of Mr. Rice's offerings. The chorus he has selected is one of the most attractive that could be gathered, and a special feautre will be a largely augmented orchestra, under the direction of Mr. Max Knauer. The company comprises many well known and prominent artists, including the Misses Josie Hall, Cheridah Simpson, Ollie Redpath, Phoebe Coyne, Anita Willson, Millie Willson, Ida Rock, Venie Bennett, the Messrs. Alexander Clark, Jas. T. Sullivan, Frank Smithson, Edwin Chapman, Banjamin Howard, Harold Vizard and a number of others of equal importance. The usual matinees will be given Wednesday and Saturday.

NATIONAL THEATER.—Joseph Jefferson will begin a week's engagement at the New National next Monday, November the 8th, and remaining the week, appearing every evening and at the Saturday matinee, Mr. Jefferson only plays a limited number of weeks each season, and is, therefore, restricted to the larger cities, and we should consider ourselves lucky that we are one of the few. On this visit Mr. Jefferson will present: Monday, Tuesday, Wednesday and Saturday evenings and Saturday matinee, his famous creation of Rip Van Winkle; Thudsday and Friday evenings there will be a double comedy bill, "A Cricket on the Hearth" and "Lend Me Five Shillings." Mr. Jefferson's position on the stage is claimed to be so far above his contemporaries that it is stated that for real importance and deep intellectual enjoyment the bill at the National will offer greater inducements than any other attraction that has appeared so far this season.

ACADEMY OF MUSIC.—Walter Fessler's new melodrama, "The City of New York," will give its first Washington production Monday night at the Academy of Music. It is said that this play appeals strongly to those that love the stirring in theatricals, and that it contains plenty of that touch and go element that is so large a part of successful plays. Part of the scenes are laid in the great metropolis, and the latter half of the play is laid in Montana, where amid the fastnesses of the mountains the villain's schemes are balked and the wrong done comes to his own. There is in the play a railroad wreck, with a train crashing through a trestle bridge, and a wild slide for life down a mountain lumber flume. The Bowery is shown in a realistic manner, as is the tomb of General Grant, at Riverside Park. During the action of the play numerous up-to-date and novel specialties will be introduced, for some of which real originality is claimed. The cast is headed by Pauline Train, a clever little soubrette, and Walter Fessler, the author, who will present a role that is old, with new beauties, in such a manner that he will certainly win approbation. Others in the cast are J. Hay Cossor, Porter J. White, James Vincent, Grace Gaylor and Olga Verne. The engagement promises to be a successful one.

BOSTON SYMPHONY ORCHESTRA.—It has grown to be an accepted fact in the cities visited by the Boston Symphony Orchestra, that the lovers of the best in music are largely dependent upon this organization. Everybody interested in the success of these concerts will be in attendance at the Lafayette Square Opera House next Tuesday afternoon, at 4:15 o'clock, when the following attractive program will be rendered: Brahms' Symphony No. 3; Goldmark, two movements from concerto for violin (first time at these concerts); Chabrier, rhapsody for orchestra, "Espana" (first time at these concerts); Weber, "Invitation to the Dance," arranged for orchestra by Felix Weingartner (first time at these concerts) Mr. Franz Kneisel for the past decade, the concertmaster of the orchestra, will play in his own finished and flawless style two movements from Goldmark's beautiful concerto for violin. Those inclined to criticise the average program as ultra classical, will rejoice in the fact that the last two numbers on the program are waltzes, orchestrated and elaborated to an extent to make them worthy of an appearance on a symphory program. Chabrier's beautiful rhapsody for orchestra, "Espana," will readily be recognized by a majority of the patrons of these concerts, although the prediction is ventured that such a rendering of the familiar melody they had never heard before Those who recall Weber's exquisite "Invitation to the Dance,'" with its charming orchestration by Berlioz, which was played at these concerts last year, will have an excellent opportunity to hear the same beautiful theme orchestrated in an entirely unique and brilliant manner by Weingartner, who ranks today as one of the leading orchestral conductors in Europe.

Season tickets for the five matinees and single tickets for the first matinee, next Tuesday afternoon, are now on sale at the box office of the Lafayette Square Opera House.

GRAND OPERA HOUSE.—Francis Wilson's annual engagement in Washington is always a pleasant subject for comment. He will appear in "Half a King" for six nights and Saturday matinee at the Grand Opera House next week. "Half a King" is not unfamiliar to Washington theater goers, as it was most successfully renedered for one week last season. It has been called the best vehicle for Mr. Wilson's peculiarities since the days of the "Merry March." This plot is well knit, and the interest is always fairly sustained. Mr. Wilson will make his presence felt in Washington with those who have a liking for comic opera in its most artistic and cleanest form, and with the public in general whose sympathies are always with him and whose desires for good and wholesome fun he is ever endeavoring to appease. Mr. Wilson is always greeted in this city by audiences of the highest class, and is always applauded to the echo. "Half a King" in some respects may be very like some Wilsonian favorites that have preceded it, though the story is sufficiently elaborate and interspersed with surprises to keep the auditors looking all the time. Such matters as costuming, stage setting, light effects and elaborate properties are always beyond cavil in Mr. Wilson's productions. There has been a very large demand for seats in advance, and it looks as though Mr. Wilson's engagement will not be even remotely affected by the antagonism of a so-called theatrical trust which exists somewhere or other, and for some purpose or other of which the average theater goer knows little and cares less.

KERNAN'S LYCEUM THEATER.—Papinta, the mirrorial danseuse, will be seen with Hopkins' Trans-Oceanics at Kernan's next week. Papinta is of Spanish descent, but was born in San Francisco. She is a niece of Senator Mitchell and cousin of the Duchess de la Rochefoucauld, whose guest the famous danseuse always is when she visits Paris. During the few brief years she has been on the stage Papinta has traveled over Great Britain and the continent. She is a shapely and handsome young woman. It is not claimed for this artist that her dancing is the greatest ever seen, but she is considered by competent judges to be in every respect a very artistic danseuse, while the light effects and other accessories introduced to add effectiveness to her movements have never been equaled before. She dances in the recess of a large V-shaped mirror, which reflects every movements of the graceful dancer, as well as creating the optical illusion of fifteen Papintas dancing. The lights are again extinguished, and in a few seconds once more flash upon a billowy mass of drapery that is describing eccentric circles in unison with the music, amid the varying tints of opalescent flame. This is repeated several times, and with these multiplied reflections, swirling and sweeping robes and bewildering changes of lights and positions, a perfect phantasmagoria is mirrored upon the mind. Others in the company are Will H. Fox, the Sidmans, Morton and Revelle, Leona Lewis, Genaro and Bailey and Henry Kessler. There will be matinees Tuesday, Thursday and Saturday.

"SIGN OF THE CROSS."—"The Sign of the Cross," Wilson Barrett's remarkable religious drama, that is playing to crowded houses at the Academy of Music in Baltimore, will appear at the New National Theater Monday evening, November 15. The engagement is positively for one week only. The costumes, scenery and appointments are exact copies of those used when the piece was brought out by Wilson Barrett at the Lyric Theater, London, three years ago. Charles Dalton, the handsome young English actor, who made such an impression as Marcus Superbus the Roman prefect wherever he appeared with the company last season, is still the leading man. Miss Gertrude Boswell, a young American girl who created the part of Stephanus, the boy martyr, is in the company, and her powerful and at the same time child-like acting of the difficult role, have been highly praised wherever the company has appeared. Miss Irene Rooke, a well-known English actress, who is a stranger to this country, but who has been playing in the piece for the past eighteen months in London, is the leading woman. She has received the highest praises of the New York and Boston critics.

CHARLES COGHLAN.—Mr. Charles Coghlan, the eminent English actor, will present his latest play, to which he has given the unique title of "The Royal Box," for the first time at the Columbia Theater Monday, the 22d instant. Mr. Coghlan withholds the story, plot and incidents of the new piece for revelation at the first night. It is known, however, that it is a costume play, the action of which takes place just before the Prince of Wales, son of George III, became regent. Mr. Coghlan's part is that of an eminent actor of that day. The piece will be staged with Mr. Coghlan's usual elaboration as to scenery, costumes and effects. His support will, it is said, be an excellent one.

BIJOU FAMILY THEATER.—Milton and Dollie Nobles will be the great attraction at this popular theater next week. This engagement will suffice to show amusement lovers that the manager of the Bijou "does certainly mean business." Two reputable stars like Mr. and Mrs. Nobles, in addition to the long array of high-class vaudeville acts presented to the public for next week, will surely be appreciated. Mr. Nobles, who, by the way, is author of several accepted plays, will present his new one-act comedy-farce, "Bilgeville Junction," assisted by his charming and talented wife and able support. Besides these two headline stars, an extremely strong high-class vaudeville bill will be given, with such artists as Fredo and Dale, a frontage team of musical artists just from the London musical halls; James Bingham, the curious human phonograph; Messrs. Hart and Irving, the wonderful transformation artists; Jonathan Brock, the Celtic syndicate; Miss Katie Bingham, an excellent vocalist and dancer; Messrs. Harlan and Marsh, the Washington favorites, will remain one more week with the Bijou Comedy Company in a local farce, "On the Other Side." Usual prices, 10 and 20 cents.

ANTHONY HOPE'S READINGS.—Mr. Anthony Hope Hawkins is announced to appear in Washington on Monday, November 15, for two readings from his own writings. "Anthony Hope," as he is known to the whole English-speaking world, has gained a literary position so peculiarly his own, and, though still a young man, has achieved a success so brilliant that in announcing his appearance in Washington the management feel justified in anticipating for him a very cordial reception. A graduate of Oxford and a member of the English bar, he has a trained and fluent delivery, and that he is not less happy with his tongue than with his pen is evidenced by his reputation as one of London's most wittiest and graceful speakers. His programs will be made up of selections covering a wide range, from such delicate and airy sketches as "Comedies of Courtship," the Dolly Dialogues and "The Heart of Princess Osra" to the powerful and dramatic scenes of "Phroso," "A Man of Mark" and "The Prisoner of Zenda." The sale of seats will open Wednesday morning at the Columbia Theater box office.

"THE SECRET ENEMY." — The days of the bear, explosion, bridge jumper, tank diver, grind organ, fire engine, freak melodrama is past, and the audience of today demands a more wholesome and intellectual theatrical diet. Recognizing this the firm of Liebler and Miner have determiner to produce only such plays as will demand respect. Their first offering is a romantic play entitled "The Secret Enemy," by the joint pens of Elmer Grandin and Eva Mountford. No expense has been spared in any department to make the production an artistic success, such was the indorsement it received in Boston recently, where it enjoyed a big business. It will be seen at the Grand Opera House week after next.

SOLDIERS' HOME DRAMATIC COMPANY.—Next Thursday evening the Soldiers' Home Dramatic Company will present, at the Soldiers' Home Theater, the second play of its series, the bright three-act comedy, "Number 728," as played by Daly's company in the west. The characters for this play have been assigned as follows: William Hutchinson, as Frederic Salmon, the old gentleman, who is always "done" by the crafty Dr. Pollock, who will be portrayed by Mr. English; Miss Grace Ross, as Rosa Salmon, the original of portrait No. 728, and around whom the play centers; Miss Eichelberger, as Mrs. Salmon; Miss Buckler, Madd; Mr. Conner, Paul Turbot; Mr. Daly, Herbert Grayling; Miss Owen, Minna; Mr. O'Connell, Crab, and Mr. Test, the role of Signor Pescatore, attendant of the Italian prince. The play will be mounted and staged in the same manner that made "The Conspiracy" such a success.

A Startling Fact.

Johnson Brothers, coal, coke and wood at summer prices. Large orders special prices. "Lee" mine coal. Call for 1898 calendars. 1206 F st.—Advt.

Record-Breaking Post Office Sales.

From the New York Herald.

The post office has profited as a result of the strange political mix-up. The office sold 6,000,000 stamped envelopes during October, breaking all records. The total sales of stamps, stamped envelopes and postal cards for October amounted to $730,748.59, an increase of $39,664.11 over the corresponding month last year. It is an ill wind that does no one good.

AMUSEMENTS.

Columbia F. B. & O. S. Metzerott, Mgrs. Nixon & Zimmerman, Directs.
TONIGHT—LAST TIME—
THE WORLD'S GREATEST ACTOR-MUSICIAN,
AUGUSTE VAN BIENE,
AND HIS SPLENDID COMPANY,
Presenting the Great Success,
A MUSICIAN'S ROMANCE
Next Week—Marie Dressler and John C. Rice in "COURTED INTO COURT." no1

COLUMBIA F. B. & O. S. Metzerott, Mgrs. Nixon & Zimmerman, Directors.
MONDAY, November 8.
ONE WEEK. MATINEES THURS. AND SAT.
Rich & Harris'
SPLENDID PRODUCTION OF JOHN J. McNALLY'S GREATEST COMEDY SUCCESS,
COURTED INTO COURT.
A SYNTHESIS OF FARCE, COMEDY AND MUSIC, NOT EQUALED IN THE PAST DECADE.

COURT SCENE.
THE PERFECT CAST OF FARCEURS INCLUDES
Marie Dressler
John C. Rice,
AND A SUPPORTING COMPANY OF COMEDY PLAYERS NEVER DUPLICATED.
The Songs They Sing:
"Susie, Dis Coon Hab Got De Blues," "Miss Modesty," "Ram-a-Jam, I Want That Man," "Taking a Chance," "I Ain't Obliged to Stand No Niggar Foolin'," "Why I Became a Sailor," "If That Ain't Winning a Home, I Don't Know," "I'm the Daughter of the Leader of the Band," "O'Dooley's First Five-o'clock Tea."
The Most | Complete, Elaborate, Perfect, Delightful, Irresistible | Comedy Production Extant.
1t

COLUMBIA SUNDAY EVENING NOV. 14
Lecture by Rev. Dr. D. J.
STAFFORD
Benefit of Carroll Institute. Subject:
"The Moral Lesson of Macbeth."
Admission, 50c. Reserved seats, 75c. and $1. Sale begins at Metzerott's Monday morning, November 8, at 9 o'clock. no6-7t

—ONLY APPEARANCES IN WASHINGTON—
Anthony Hope
AUTHOR OF "THE PRISONER OF ZENDA," "PHROSO," "A MAN OF MARK," "THE DOLLY DIALOGUES," ETC.
IN READINGS FROM HIS OWN WORKS.
MONDAY, NOVEMBER FIFTEENTH. | MATINEE AT 4:15. IN COLUMBIA THEATER. | EVENING AT 8:15. IN UNIVERSALIST CHURCH.
Prices, including reserved seat, 50c., 75c., $1 and $1.50.
Seat sale opens Wednesday morning at Columbia Theater box office. 1t

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Autumn Meeting
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Washington Jockey Club
BENNING RACE COURSE
Saturday, Nov. 6,
TO
Saturday, Nov. 20.
HURDLE AND STEEPLECHASE EVENTS.
First Race at 2:15.
Special trains, direct to track, leave 6th street station at 1 and 1:40, returning immediately after last race.
no6-tf

TRINITY PARISH HALL, 3D ST. AND IND. AVE., TUESDAY, NOVEMBER 9, 8 P.M.
Third Illustrated Lecture on Church History, "Result of the Scandinavian Conquest;" 52 views.
Music, quartet of St. Andrew's Church, under direction of MR. HERNDON MORSELL.
Artists—Soprano, Miss A. B. Fisher; contralto, Mrs. H. Morsell; tenor, Mr. H. Morsell; basso, Mr. C. H. Zepp; accompanist, Mr. C. E. Doyle. Admission, 25 cts. Coupon tickets of 6 admissions, $1. Stereopticon in charge of Prof. Murray. 1t*

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Boston Symphony Orchestra | JOSEFFY
Mr. EMIL PAUR, Conductor.
FIRST MATINEE TUESDAY, NOV. 9, AT 4:15.
PROGRAM:
BRAHMS.....Academic Overture
SCHUMANN.....Concerto for Pianoforte
HAYDN.....Symphony in C major, "L'Ours" (The Bear)
(First time at these concerts.)
CHABRIER....Rhapsody for Orchestra, "Espana"
(First time at these concerts.)
WEBER.....Invitation to the Dance"
Arranged for Orchestra by FELIX WEINGARTNER.
(First time at these concerts.)
Boxes, $40, $45 and $50 each; season tickets, $7 and $5 each, and single tickets for the first concert now on sale at box office.
F. R. COMEE, Asst. Mgr. C. A. ELLIS, Manager.
no5-3t

TRADES BAZAAR,
NATIONAL RIFLES' ARMORY,
G STREET BETWEEN 9TH AND 10TH N.W.
November 9 to 19 inclusive,
Under Auspices of the Methodist Union
And
Managers of Methodist Home for the Aged.
Lunch (European Plan) served from 12 to 2 p.m.
Dinner served from 4 to 7 p.m.—25 cents.
Season tickets (10 admissions).....50 cents
Single admission.....10 cents
no1-12t

Choice of Evils.

From the Chicago Record.

"Why did the late Mr. Jubbs order banjo music at his funeral?"

"I think he was afraid they would get the girl next door to sing."

AMUSEMENTS. | AMUSEMENTS.

GRAND OPERA HOUSE,
KERNAN & RIFE, Managers.
WEEK OF NOVEMBER 8,
ONLY MATINEE SATURDAY AT 2 O'CLOCK.
Francis Wilson
AND COMPANY,
IN THE BEST OF ALL PRODUCTIONS,
HALF-A-KING.
ADAPTED BY HARRY B. SMITH. MUSIC BY LUDWIG ENGLANDER.
THE FOREMOST ORGANIZATION IN AMERICA. ORIGINAL COMPANY, ORIGINAL SCENERY, PROPERTIES, COSTUMES AND LIGHT EFFECTS. THE MOST SUCCESSFUL COMIC OPERA SINCE "ERMINIE."
An Increased Orchestra of Twenty Pieces.
Last Appearance in Washington of Mr. Wilson in "Half-a-King."
Prices for This Engagement: Reserved Seats, 50, 75c., $1.00 and $1.50. Admission, 25 and 50 cents.
NEXT WEEK—ELMER GRANDIN AND EVA MOUNTFORD IN "THE SECRET ENEMY." 1t

NEW NATIONAL THEATER.
ANNUAL ENGAGEMENT OF THE FAMOUS
BOSTONIANS
THIS (SATURDAY) EVENING,
Special Request Performance of
ROBIN HOOD.
Next Week—Seats Selling—
JOSEPH JEFFERSON.
1t

EXTRA—NEW NATIONAL.
WEEK OF NOVEMBER 15,
WILSON BARRETT'S REMARKABLE PLAY,
THE SIGN OF THE CROSS,
PRESENTED BY WM. GREET'S LONDON COMPANY, INCLUDING
CHARLES DALTON,
DIRECT FROM THE LYRIC THEATER.
RESERVED SEAT SALE
1t WILL OPEN THURSDAY, NOV. 11.

EXTRA—NEW NATIONAL. BEGINNING NEXT MONDAY,
JOSEPH JEFFERSON.
Monday, Tuesday, Wednesday and Saturday, and Matinee Saturday,
RIP VAN WINKLE.
Thursday and Friday,
Cricket on the Hearth.
Lend Me Five Shillings.
RESERVED SEAT SALE NOW OPEN.
Prices—$1.50, $1.00, 50c. and 25c. no4-3t

ACADEMY. 25c., 50c. and 75c. Wed. and Sat. Mats.—25 and 50c.
HUMAN HEARTS
Next Week—The Best Melodrama of the Year,
"The City of New York."
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ACADEMY.
Prices always 25, 50 and 75 cents.
Monday Night and Rest of Week.
Matinees Wednesday and Saturday.
FIRST TIME IN THIS CITY OF
WALTER FESSLER'S
NEW PLAY,
THE CITY OF NEW YORK.
SOUL-STIRRING, THRILLING, EXCITING, HIGHLY SENSATIONAL, INTENSE IN HEART INTEREST. NOVEL SPECIALTIES.
STAGED MOST MAGNIFICENTLY.
Enacted by Popular Artists, Headed by Walter Fessler and Pauline Train.
NEXT ATTRACTION | THE FARCE COMEDY EVENT OF THE SEASON, MARK MURPHY AND JOHN T. TIERNY IN "McSORLEY'S TWINS." no6

FOURTH WEEK OF THE
BIOGRAPH-WILLARD HALL
Special Exhibition
FOR THE BENEFIT OF
FIRST CONGREGATIONAL CHURCH,
SATURDAY, NOV. 6.
Exhibitions—2:30, 4:30 and 8:15. no4

GRAND OPERA HOUSE.
KERNAN & RIFE, Managers.
MATINEES Wednesday and Saturday.
WEEK COMMENCING NOV. 1.
A New and Domestic Drama.
In Four Acts, Entitled
"SHALL WE FORGIVE HER?"
WITH
Marie Wainwright
And an Excellent Company.
POPULAR PRICES.
Nov. 8—Francis Wilson in "HALF A KING."
Sale of seats now going on. no1

Bijou Theater. EVERY DAY, 2 P.M. EVERY NIGHT, 8 P.M.
HIGH-CLASS FAMILY PERFORMANCE.
Chas. T. Ellis Co.
10 Other Big Acts.
10c., 20c., 30c. Matinees, 10c., 20c. no2-5t

KERNAN'S LYCEUM THEATER.
Matinee Tuesday, Thursday and Saturday.
ALL THIS WEEK.
NEW YORK STARS
—AND—
Steve Brodie
COMPANY.
Next Week—HOPKINS' TRANS-OCEANICS. n1-6t
no1-6t

LAFAYETTE.....TONIGHT AT 8.
LAST TIME HERE OF
Mr. Herbert Kelcey and Miss Effie Shannon in
A COAT OF MANY COLORS
BY MADELEINE LUCETTE RYLEY.
Company includes Wm. J. Lemoyne.
NEXT WEEK: SEATS ON SALE.
E. E. Rice's Immense Success,
THE GIRL FROM PARIS.
no6-tf,20

Lafayette Sq. Opera House
J. W. Albaugh, Manager.
Nixon & Zimmerman, Directors.
WEEK BEGINNING Monday, Nov. 8.
EDWARD E. RICE'S PRODUCTION OF THE LATEST LONDON NOVELTY
THE GIRL FROM PARIS
Comes to Fascinate Washington after her brilliant triumphs.
1,000 Nights in London. 300 Nights in N. Y. 56 Times in Phila.
Brilliant Scenic Pictures, Gorgeously Gowned. Large Chorus. Augmented Orchestra.
It Has a Remarkable Record.
It is the Popular Fad.
Regular Prices:
EVENINGS, 25c., 50c., 75c., $1.00 and $1.50.
MATINEES, 25c., 50c., 75c., and $1.00.
NEXT WEEK.
N. Y. CASINO'S GREATEST SUCCESS,
THE BELLE OF NEW YORK.
1t

Lafayette Sq. Opera House.
SPECIAL!
MONDAY, NOVEMBER 15.
FIRST TIME HERE! DIRECT FROM THE N. Y. CASINO!
THE GEO. W. LEDERER CO'S.
Geo. W. Lederer.....) Managing
Geo. B. McClellan.....) Directors.
GORGEOUS PRODUCTION OF
The Belle of New York
With Its Unrivaled Cast of Casino Celebrities, Spirited Choruses, Enchanting Ballets and Magnificent Scenic Appointments! OVER 100 PEOPLE In the Stage Action! A Beautiful Immensity Unprecedented in Magnitude and Conception!
SALE OPENS THURSDAY.
Book by Hugh Morton. Music by Gustave Kerker. Staged Under the Personal Direction of George W. Lederer.
The Trio who Produced the Great Casino Successes, "The Lady Slavey," "In Gay New York," "An American Beauty," "The Whirl of the Town," etc.
1t

LECTURES.

Lecture on Alaska.
Mrs. SAM'L L. BEILER will describe her recent journey in Alaska (Yukon River, Klondike), at ST. PAUL'S M. E. CHURCH (Dupont circle), TUESDAY EVENING, November 9. Admission, 25c. 1*

EXCURSIONS, ETC.

ORIENT DE POTTER'S FIRST-CLASS EXCURSIONS TO MEDITERRANEAN, EGYPT, HOLY LAND, TURKEY, GREECE, sail in January and February. Also one to the MEDITERRANEAN, ITALY, RIVIERA, FRANCE, inclusive cost. Superior escort. Unequaled advantages. Programs FREE. Also SELECT SPRING AND SUMMER EXCURSIONS FOR 1898. Established 1879.
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For Arlington, Fort Myer and Falls Church—Take the F