WHAT IT WILL COST

Figuring on the Expense of a Trip to Paris This Summer.

TEN DOLLARS A DAY NONE TOO MUCH

Though One Might Manage to Get Along on Less.

MARKED RISE IN PRICES

Special Correspondence of The Evening Star.

PARIS, March 7, 1900.

In October, 1889, J. P——, then a tourist, now the proprietor of one of the most prosperous American hotels in Paris, came, with his wife, her sister and two children, to the Paris exposition of that year. Arriving at the Gare Saint-Lazare at 8 p.m. they lived the next five hours in cabs. Then they secured two "bath rooms" in a little hotel off the Boulevard. Next morning Mr. P—— and his wife had coffee; the sister and the children had a meat breakfast, and by 3 p.m. they had found rooms. They asked the proprietor of the two "bath rooms" for his bill. "Three hundred francs," was his reply, and "I can get it" his excuse. "Now I am going to get that money back this year!" says Mr. P——, who has become hotel keeper in his turn.

"Can you?" I asked, somewhat skeptical of the great profits that so many talk of making.

"Do you remember that room at the top of the house you had in 1897?" he inquired gently. "Well, it has been already engaged at $10 a day. I put in an extra bed and the electric light. I have rented No. 12, on the first floor, for August at 75 francs a day, No. 14 for 90 francs, and so on all through the floor. No one will get in the house at less than $5 a day, full board and lodging. Why," continued this enthusiastic one, "when we went to the La Fond in 1899, after leaving the two 'bath rooms,' we paid $18 a day for rooms that had been bringing $6 a day before the exposition opened!"

Want Cheap Accommodations.

Evidently every one is not of his opinion, because there are persons advertising now in the gay capital for full board and lodging at $8 a week.

"WANTED—For two weeks in July, in pensions or hotels, Paris or suburbs, rooms with board, for 150 American women; about 6 francs a day. Address A. D."

"A. D." will be lucky if he is not obliged to build tents yet for his 150 American women. This is exactly what a kind of English Chautauqua Association is having done for the accommodation of its members. On the heights of Meudon, near Bellevue, they are raising airy little sheds with handsome corrugated iron roofs, capable of sheltering any number of English women. They will come in parties. Employes will lead them to the river boats from the railway station. Darting through the water, they will have a first view of the exposition free of cost from the decks of "the swallows of the Seine." A lunch of ham and eggs and Dundee orange marmalade and a glass of milk will be waiting in the big tent with a view of the Meudon vale and the great Babylon in the distance. Soup, joint, vegetables, cheese and fruit in season, with a carafon of red or white wine or a cup of tea, will be announced at 7 p.m. The beds are camp cots. There are no mosquitoes in this land. An armed guard will warn off tramps. And at many suburban restaurants the boarders will find ample facility to supplement the food. The management hopes to do it all for $2 a day. "Are you committed to this figure?" I asked. "No, not committed," was the answer.

Surely you are certain to get three meals a day when your contract calls for full board; but the great inconvenience is where will you be at lunch time? Where at dinner time, too, for that? The picture of 300 British women footing it to Meudon from the exposition grounds is not reassuring. A young man who has come over from Philadelphia to make pictures of the show is living with a French family, in the Latin quarter, at seven francs ($1.40) a day, everything included except fire and light. "I think it is too much," he had the innocence to tell us, "considering that I am so often away from lunch."

On Seven Francs.

"Why, man," we answered, "seven francs a day in Paris is the cheapest board we ever heard of for foreigners. Count it up yourself. The cheapest habitable room—and a poor one at that—will cost you 50 francs a month, with fifteen francs for service, making forty-four cents a day. Your morning coffee will always cost you 15 cents a day for coffee, rolls and butter. You can have lunch in a Duval for 40 cents, if you choose carefully. There are fixed-price restaurants, fairly good ones, in the Latin quarter for 30 cents. Let us say 30 cents. Your dinner will be at least 40 cents. Now even this adds up $1.30 a day, with no place to sit of evenings. Of course, nobody with money in his pocket ever managed to keep his meals in Paris restaurants down to 30 and 40 cents a apiece. Hunger intervenes. And now add at least 20 per cent to this $1.30 for the exposition rise, and you will find you cannot possibly 'live around' for less than $1.60 a day."

The plan usually adopted by the great agencies for handling their provincial French visitors gives to them a choice of two regimes—(1) Room, morning coffee and dinner, with the right to buy their own lunch where they find themselves; (2) a personally conducted guide-around, which has interesting features.

Hotel Prices.

"A sleeping car company" having built a whole street of hotels near the Trocadero makes these prices for one person: One week (seven days and six nights), $32; two weeks, $62; three weeks, $93, and four weeks, $124. For this they give local transport in Paris to and from the railway station, full board and lodging (three meals with wine), fourteen entrance tickets (weekly) to the exposition, one day's carriage trip (weekly) around Paris with guide, discount tickets (as many as you please, I fancy) for buying in several of the big shops like the Bon Marche and the Louvre and an accident insurance policy to the limit of $2,000, good during the entire stay in Paris. Both this feature and the transport to and from the station have their value. In 1889 the cabbies grew so insolent that the extortion of $2 fares was not uncommon. As for possible accidents, one has only to consult the map of the exposition grounds. In the long, narrow strips along the river there are opportunities for panic crushes, unexampled, as they say.

The project of the "sleeping car company" is valuable as a standard for comparison. Appealing almost exclusively to provincial French visitors, its great hotels being built expressly for the exhibition trade, its prices may be taken to stand for first-class upper middle-class accommodations, new furniture, good beds, conventional railway dining car meals and mechanically honest dealings. These hotels offer full board and lodging, light and service for $2.80 a day, or $2.40 without lunch. For rooms alone they want $1.20 a day, light and service included. After the minute French fashion, every possible combination is provided for, two adults occupying the same room, three adults occupying the same room, one adult and one child, two children, two adults and one child, and so on till the mind grows weary, each with its small reduction. From all this it would appear that the single visitor may count on getting fairly high-class accommodations, equivalent to the ordinary European pension, for $3 a day, and this in hotel form.

Where to Live.

It goes without saying that the increase of prices will be felt most in the exposition neighborhood, around the Boulevard and in the fashionable quarters. Indeed, it would be hard to imagine prices shooting up in the eastern suburbs or even the eastern center. Now, is not this a precious indication for the economical? Apart from the annoyance of congested travel (and why not walk and see the Paris streets?) there is no reason why Americans should not explore Vincennes, Belleville or Caronne, all in built-up Paris. In these outlying quarters the great exposition will be a vague echo. I would guarantee to find board and lodging (lunch excepted) there during the exposition as cheap as 200 francs ($40) a month, and these fit for a lady. It is in the small and dirty hotels on side streets off the Boulevard, in the neighborhood of the Gare Saint-Lazare, behind the Opera, and as far down as the Rue de Rivoli that visitors will be the most cruelly gouged. I can see them now as they leave the station, walking to save cab fare, with their valises in their hands to proclaim their forlorn condition. If one is rash enough to come without rooms taken in advance I would advise arriving in the morning early.

Personally, I would much prefer to have a room (by the month) in the part of Paris between the Boulevard Haussmann on the north, the Arc de Triomphe on the west, the river on the south and the Rue Drouot on the east. It is the great lively center of the town, where to move in the street is to amuse one's self. A good room in this neighborhood ought to be had for $1 a day, if taken by the month. These rooms would be in the upper floors of great apartment houses—not hotels. A speculator or the owner of the house or a struggling widow lets them. As a rule the concierge expects to do the service and furnish the morning coffee. Then I would "eat around," never at the fixed-price establishments, whose food somehow makes one ill. I hope, indeed, to eat all through the exposition at an average of less than 4 francs a meal (80 cents). Unhappily, there is no free lunch in the French capital, and no one should come counting on it. Except at the Sir Richard Wallace fountains it is impossible to have even a drink of water gratis. Light lunch concerns (called cremeries) are cheap, though too infrequent.

But There Are Extras.

And thus, were man to live by bread alone, there would be ease, freedom and good rations for $3 a day again, and not in a hotel this time. Helas and cab fares, the afternoon aperitif, the afternoon game of nap, or manille, washing, exposition tickets, side shows and the evening's entertainment. All these are as truly expenses as board and lodging, and the visitor forced to economize on them is in an unhappy plight. The cheapest evening recreation, sitting on the terrace of a boulevard brasserie behind a half pint of Munich beer, while the great variegated crowd sweeps by like a mighty river, will cost anywhere from 15 cents up.

The cab controversy is now at its hottest point. The protests of the cabbies themselves are in the hands of M. Waldeck-Rousseau, who now, as in the Creusot controversy, will act with impartiality. It remains to be seen whether the great companies will consent beforehand not to charge the men exorbitant rates during the exposition. If they resist, a serious strike may be expected. At present the cocher is certainly badly used, for with the "averages" of 18 francs a day to pay before they touch a penny of their own the temptation to extortion is great. If the companies raise their averages to 24 francs a day, as they did in 1889, cab fares will come high for strangers.

Within the Grounds.

The entrance tickets to the show itself will be hawked around the streets for 15 cents apiece, as they were in 1889. Already an immense number of these "tickets," as they call them, are in people's hands, as coupons attached to the exposition bons, on which so many millions were raised for the first expense. People bought the bons for the lottery attachment. True, the side-shows will be expensive: but, in general, the expense will be found in Paris, not the exhibition grounds. The theaters, in particular, are going to be exploited pitilessly. At the present moment the whole fraternity of managers, on the point of bankruptcy, has united to make an appeal to the great public heart. Their special grievance being the 10 per cent tax on gross receipts levied in favor of the poor of Paris, they propose calling public attention to this inequality of taxation by adding, legibly, the 10 per cent to the price of each ticket "Let the public pay the tax awhile," the managers say. "There are men among us who have paid 10,000,000 francs out to the poor, and who are poor themselves after ten years of management." Another theatrical nuisance sought to be abolished for the exhibition, this time by certain enterprising papers, is the systematic ticket speculation winked at by each management. One source of these curbstone ticket sellers' stock in trade is the right of the playwright to twelve tickets nightly. The author sells them to the speculators. When the opera populaire offered the societe to pay cash instead of issuing these twelve tickets nightly, they were refused on the ground that money owing to a playwright may be seized by creditors, but not tickets, which are a personal privilege. The real evil is in the practice of the management to "stand in" with the big speculators, all of whom make fortunes. Beware of the theaters.

On $10 a Day.

In this way I would set down an imaginary day's extraordinary expense for the ordinary exhibition visitor: Starting out early in the morning he would surely walk to the grounds. Entrance, 20 cents. One side show before lunch, 60 cents. Refreshments, 25 cents; printed matter (catalogues, etc.), 25 cents. Deception with respect to the price of lunch, 80 cents more than we have calculated. He is still in the grounds. Two side shows in the afternoon, $1.50. Refreshments, 50 cents. Transportation in the grounds, 20 cents. Warned by his overcharged lunch, he will be careful at dinner, and run over our calculations, say, only 30 cents. Coffee and liqueur at a boulevard establishment (anything to rest), 30 cents. Music hall promenoir, $1. Tobacco during the day, 30 cents. Glass of something at night, 25 cents. Home (in a cab, because too tired to walk), 60 cents. This, which is indeed modest, comes to $7. Adding the $3 of our estimated living expenses, it comes to $10 a day.

Will it, then, cost $10 a day to see the Paris exhibition? Certainly not. Have we not calculated that the real cost of living need not be more than $3 a day? True, it is supposing no mistakes or extras. The man who escapes the one will he escape the other? Every man thinks he knows his own temperament. Add, then, from the extras list to the $3 such items as you feel you would succumb to, adding largely for the item of errors—errors of judgment, of ignorance, of misplaced confidence, and of temptation. To err is human. If your wife is divine, she will forgive you. I think a good man might get through on $4 daily. Let him, however, have his ticket home secured beforehand. STERLING HEILIG.

OHIO'S BIRTHDAY.

The State's Great Difficulty in Deciding on the Date Thereof.

From the Chicago Tribune.

Ohio finds itself in a peculiar dilemma. The state intends to celebrate the centennial of its admission to the Union, but, unfortunately, the date is not known. The United States census report gives November 29, 1802, but this is not final authority, nor, indeed, is it generally regarded as correct in Ohio, inasmuch as most people there favor holding the centennial celebration in 1903.

Ohio was like Topsy: it had no birthday, and it might almost be said that, like Topsy also, the state "just growed." Either a distinct act for admission or provision for admission on proclamation by the President was made by Congress in the case of each state except Ohio. The act of May 7, 1800, set off that part of the Northwest territory now included in Ohio as a distinct territorial government, and the rest was organized as the Territory of Indiana. The act of April 30, 1802, authorized the people of Ohio to form a state government, and a convention held at Chillicothe on November 1 to 29, 1802, agreed upon a constitution, which went into force without approval by popular vote. This constitution was submitted to Congress in January, 1803, and on February 19, 1803, the President approved the first act which recognized the new state. This act of 1803 did not purport to admit the state, but declared that it "has become one of the United States of America," and provided for the extension of federal laws to the new state.

Ohio historians differ as to which date should be recognized, but the opinion is that the later day, February 19, 1803, is the date if the precedent in admitting other states is to be recognized, but the act of that date asserts that Ohio was then a state, and hence it must have been one on November 29, 1802. The question is one of those upon which agreement is impossible, although the date decided upon for the centennial will make one or the other in some degree official.

Running the War.

From the Chicago News.

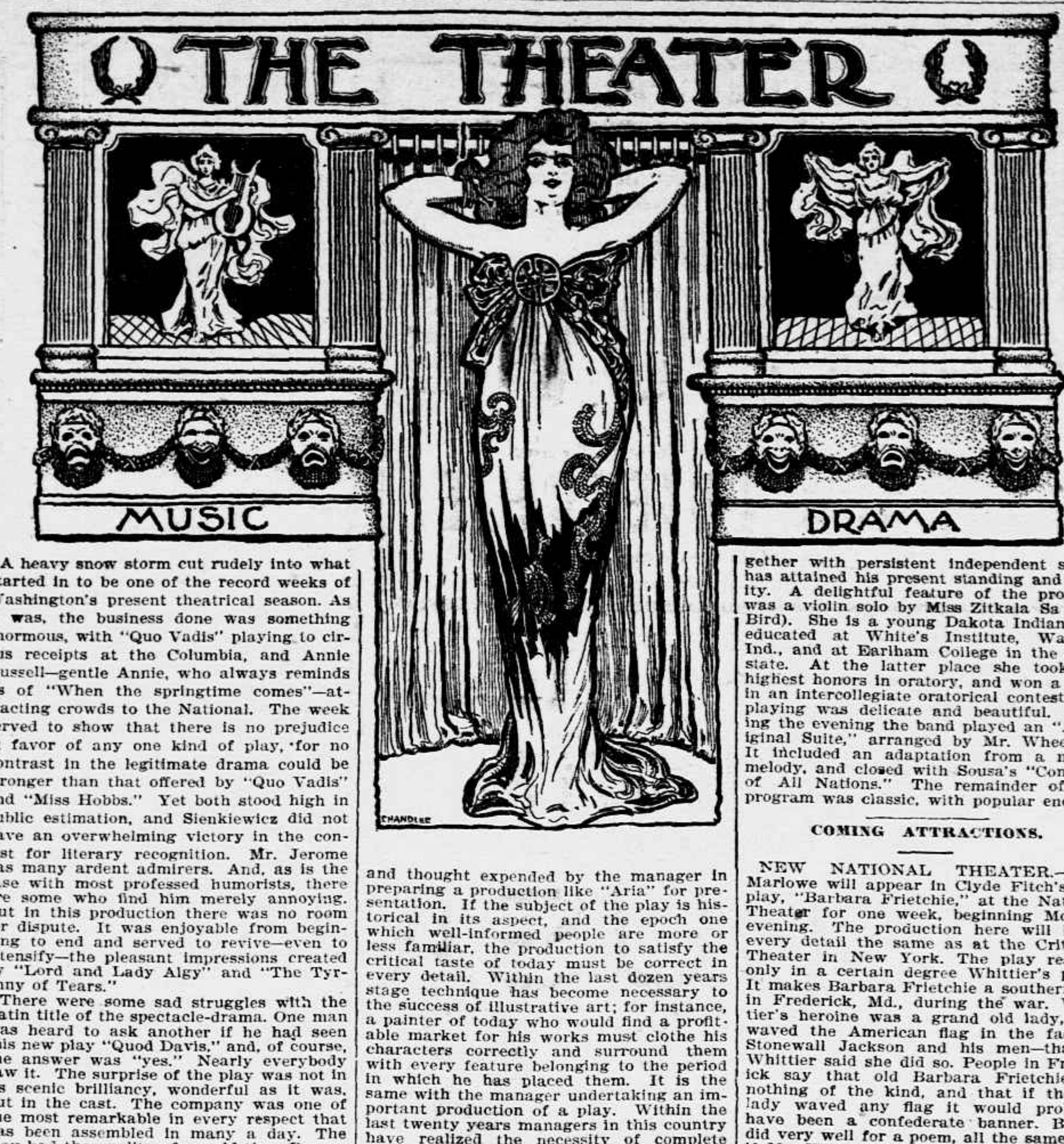
"Tell me who is responsible for the South African war?" shouted the excited customer in Rock's general store.

"The United States, sir!" spoke up the starch-box diplomat.

"The United States?"

"Yes, sir! The Boers buy cargoes of our beef, while the British depend on us for mules. Without these indispensables how long could either side hold out?"

For the last ten years there has been an increase of 2,000 annually in the number of Great Britain's insane.



A heavy snow storm cut rudely into what started in to be one of the record weeks of Washington's present theatrical season. As it was, the business done was something enormous, with "Quo Vadis" playing to circus receipts at the Columbia, and Annie Russell—gentle Annie, who always reminds us of "When the springtime comes"—attracting crowds to the National. The week served to show that there is no prejudice in favor of any one kind of play, for no contrast in the legitimate drama could be stronger than that offered by "Quo Vadis" and "Miss Hobbs." Yet both stood high in public estimation, and Sienkiewicz did not have an overwhelming victory in the contest for literary recognition. Mr. Jerome has many ardent admirers. And, as is the case with most professed humorists, there are some who find him merely annoying. But in this production there was no room for dispute. It was enjoyable from beginning to end and served to revive—even to intensify—the pleasant impressions created by "Lord and Lady Algy" and "The Tyranny of Tears."

There were some sad struggles with the Latin title of the spectacle-drama. One man was heard to ask another if he had seen this new play "Quod Davis," and, of course, the answer was "yes." Nearly everybody saw it. The surprise of the play was not in its scenic brilliancy, wonderful as it was, but in the cast. The company was one of the most remarkable in every respect that has been assembled in many a day. The play had the quality of an old-time Roman tragedy when an actor was expected to take off his dress coat, get down to underwear, and work for his applause. The burning scene, one of the most impressive incidents of the production, was a very harmless affair and the visions of theater fires which arose in the minds of the timid entirely uncalled for. Pipes were connected with the steam boiler to secure the semblance of smoke. The blaze was produced by red fire and the sparks were bits of tinsel blown into the air with bellows. Tigelenus came near meeting an inglorious fate on Thursday night, in spite of the Christian forbearance of Vinicius. He stood a little too far front and was required to display some unclassic agility to escape being caught by the descending curtain.

Joseph Haworth leaves the city buried in bouquets, metaphorically speaking. Yet perhaps the most picturesque role was that of Petronius. His character is a fine study, a picture of the man of the world at that particular period of history when life in the sunshine of power meant the possession of rare wit and the sacrifice, if need be, of every noble impulse. Strictly speaking, he could scarcely be called a Christian martyr. His sacrifice of life itself was due rather to his devotion to his friends than to his religious sentiment. But he died for the sake of his Christian associates, and died like a gentleman. His atonement for a past that was worse than questionable was so nobly made and his self-sacrifice so complete that it is difficult to disassociate the act from the faith of those about him who inspired so fine a moral exhibition. To have missed "Quo Vadis" is something of a misfortune. It will probably be many a day before its like is seen again.

The Strakosch Opera Company met with approbation in familiar and always acceptable music. The Academy of Music had Henshaw and Ten Broeck in a farce-comedy skit that presented a humorous plot with vaudeville embellishments—the embellishments being rather better than the comedy. Henshaw makes a fine appearance, and his methods in the more refined portions of his work somewhat resemble those of Roland Reed. Ching Ling Foo wrought magic inside the New Grand, while at the outer portals the theater management was doing a little presto change work with the assistance of Major Sylvester, and giving a much applauded exhibition of the disappearing ticket speculator. The stand taken by Major Sylvester in this matter is much appreciated by all the theater managers here, who have exerted themselves on all occasions to protect their patrons from these pestiferous financiers.

Next week Mr. Charles Frohman will present Miss Julia Marlowe; Mr. Jack Sanford will present Miss Mildred Holland; Mr. Edgar Strakosch will present standard opera; Mr. Gus Hill will present "Man's Enemy," and Mr. P. B. Chase will present polite vaudeville. At the houses which permit the fragrance of tobacco smoke to mingle with mirth and music, Mr. Phil Sheridan will present "The City Sports" and Mr. Eugene Wellington will present Sam Adams and the stock company.

The career of "Aria" has been so brief that its presentation at the Columbia next week will have almost the interest of a first production. The play is a relief from the monotony of French importation, and goes to the German classics for its source. The Teuton may quarrel with us over the traffic in meats and vegetables, but there is absolute free trade in poetry, and the adaptation has the sanctity of Schiller's name associated with it. As a poet Schiller is mentioned by the German lover of poetry with something of the same rhapsodic devotion manifested by the dialect comedian in "The Rounders" who on hearing the name of the composer of the Walkure mentioned turned his eyes heavenward and exclaimed, "Wachner! Ach, Gott!" The play "Intrigue and Love," the original of "Aria," was written while Schiller was in hiding from his people, who on his running away from a military academy had him arrested, and undertook to extract from him a promise that he would write no more poetry. Its present adaptation to the American stage is a matter of substantial interest.

An actor who has attracted considerable attention during the present week is one whose name does not appear on any of the play bills. He is a walking advance notice for "Man's Enemy," which opens at the Academy on Monday night. Dressed in ultra-fashionable attire, he parades the streets, a thing of sweetness and light, daintily fingering an immense jewel-studded cane and gazing languidly through a monocle. The gentleman's name is Glenister, and he turns his histrionic talents and his six feet one to good account. When not impersonating a dude Mr. Glenister enacts the role of a Rube Hayseed, dodges electric cars, barely escapes being run down by trucks and wagons, and is finally gathered in by a philanthropic policeman who fears that he may come to an untimely end. When he becomes tired of police interference Mr. Glenister becomes a dude again for rest and change. He was originally a monologue artist who was secured by a tobacco firm for street advertising purposes, and he has developed the character until it has become more remunerative than anything he could do in the legitimate, although his fine appearance has secured him several flattering offers in the stage hero line.

Mr. Fulton Gardner, the author of "Man's Enemy," has emulated Mr. Charles Frohman, who does not hesitate to say that he considers "The Girl From Maxim's" the finest farce he has ever produced and otherwise inform the public of his opinions concerning his own plays. Mr. Gardner has this to say of "Man's Enemy," and every lover of the drama will hope that his estimate is correct as well as candid: "This play is an exposition of those laws the observance of which can alone make the drama great. It contains technical beauties which you will see and appreciate. It is an interesting story that touches humanity at all points. The scenic effects are realistic, the illusion is complete, the situations powerful, and they cohere with character and plot."

The general public who sit in judgment at a play have a meager idea of the labor and thought expended by the manager in preparing a production like "Aria" for presentation. If the subject of the play is historical in its aspect, and the epoch one which well-informed people are more or less familiar, the production to satisfy the critical taste of today must be correct in every detail. Within the last dozen years stage technique has become necessary to the success of illustrative art; for instance, a painter of today who would find a profitable market for his works must clothe his characters correctly and surround them with every feature belonging to the period in which he has placed them. It is the same with the manager undertaking an important production of a play. Within the last twenty years managers in this country have realized the necessity of complete stage representation, and from year to year the advance in this direction has been very marked. Stage art has increased. What the presentations of a decade ago contained would not be accepted today. The necessary accessories governing a production entail months of work. For instance, the costumes are a great essential, the design must be as to the period; they must be graced with the modiste's art in every particular. The furniture must be built according to models by expert cabinet makers; carpenters must build the scenery and have men with ability to apply the brush.

The shoemaker is an important person as well, as he must have the fit for each individual member of the cast. All these little details are taken from designs of the period of which the play treats, and the manager is the unfortunate individual whose responsibilities are so many. And again, he is fortunate in a pecuniary sense if the subject matter, the play he is presenting, is a success financially. That is what he is looking for from a commercial standpoint. The thing well done on the stage of today is usually rewarded, and it is said that Manager Edward C. White has a success in reward for his indefatigible efforts in promoting Mildred Holland in the big production "Aria."

Some comment has been aroused because Clyde Fitch has made a new character for the name "Barbara Frietchie." Here is what Mr. Fitch has to say on the subject:

"I really have taken no license or liberty with Whittier's poem, unless it be my using in my own way the fictitious episode which Whittier secured from Mrs. Southworth and himself first used in his own way. The legends and facts of a country are the happy hunting grounds of its authors to be used, if past time is our precedent, over and over again. I tried to idealize the fact and legend of Barbara Frietchie so as to revivify the spirit and manner of the old war days and revivify them in the spirit of true sentiment and patriotism. Whittier's poem is practically as false to the truth as my play; he made Barbara stronger than she was; I made her younger (I wonder if she would have so much objection to that as some of my critics). I felt I had the right to idealize the facts in my own way if I could make a successful play, and the true facts of Barbara Frietchie are as follows:

"At the time when Stonewall Jackson marched through Frederick Barbara was ninety-six years old and, besides, bedridden. She hadn't the strength to have waved the flag if she had wished. She did not see General Jackson, nor did Jackson see her. I have all of this from one of General Jackson's staff officers, and at present living in Hagerstown, who was with Jackson every minute of the time he was in Frederick, and marched out with him. I only regret to add that I have it also on the authority of Barbara Frietchie's relatives that her loyalty was strongly open to question, and that if she had waved any flag in face of the rebel troops it would most likely have been the confederate banner.

"Now, these facts are free to the dramatist to idealize in his way, as well as to the poet, are they not? I think the history of any country's literature will uphold me. Had Whittier's poem been an historical document that would have been a different thing.

Julia Marlowe was chatting with a party of friends the other evening and was led to remark that an audience assists an artist greatly in gaining effects in certain scenes. "I'll explain," she said. "I have had people say to me, 'How you must have suffered in that scene! Why, actually your face turned gray with fear—was it a calcium effect?' Of course, my face did not change color, but they expected that in such a situation it should do so and to their hypnotized vision, it did."

The conversation turned to the oft-mooted question of how much an actor feels of the part he is playing. One of the party told a pat story.

Ben Jonson once asked a critic if he believed that David Garrick really felt all the villainy he portrayed in "Richard III."

"Yes, undoubtedly," said the critic.

"Then he ought to be hanged every time he gives the performance," remarked Jonson.

Miss Marlowe admitted that she never loses her personality, even in the most impassioned scenes. Yet, she cries through poor Barbara's woes and can't stop crying for several minutes after she leaves the stage in the third act. She asserts that an actress possesses a dual consciousness on the stage.

"Because I have achieved success with the New Grand and extended my vaudeville operations to the Lyceum Theater, Baltimore, which I have leased and will manage in conjunction with my home theater, said P. B. Chase, certain newspaper men have gone me one or two better and have without authority or tact to support them, credited me with plans and ambitions undreamed of by me. In the first place, I have not leased the Duquesne Theater in Pittsburg or any other theater there, nor have I negotiated with any one or planned any like project in that city. In the next place, I am not conspiring with a certain Quaker city manager, as wrongly stated, to form a vaudeville trust to include a score of theaters. Thirdly, I have not concluded an arrangement with Mr. Hashim of the Philadelphia Grand Opera House for the exchange or sharing of attractions."

CARLISLE INDIAN SCHOOL CONCERT.—The concert given last evening by the Carlisle Indian School Band, composed of fifty-four members, specially selected from twenty-three tribes, and including the best Indian student musicians in the country, proved a novel and entertaining success. The music rendered by these cultivated descendants of the red man was exceptionally well executed. In technique and coloring the Indians showed both careful training and an inherent love for something more inspiring in melody and symphony than the dull boom of the tom-tom. The leader of the band, Mr. Dennison Wheelock, an Oneida, has never attended any school of music, but by a remarkable natural gift, together with persistent independent study, has attained his present standing and ability. A delightful feature of the program was a violin solo by Miss Zitkala Sa (Red Bird). She is a young Dakota Indian girl, educated at White's Institute, Wabash, Ind., and at Earlham College in the same state. At the latter place she took the highest honors in oratory, and won a prize in an intercollegiate oratorical contest. Her playing was delicate and beautiful. During the evening the band played an "Aboriginal Suite," arranged by Mr. Wheelock. It included an adaptation from a native melody, and closed with Sousa's "Congress of All Nations." The remainder of the program was classic, with popular encores.

COMING ATTRACTIONS.

NEW NATIONAL THEATER.—Julia Marlowe will appear in Clyde Fitch's new play, "Barbara Frietchie," at the National Theater for one week, beginning Monday evening. The production here will be in every detail the same as at the Criterion Theater in New York. The play realizes only in a certain degree Whittier's poem. It makes Barbara Frietchie a southern girl in Frederick, Md., during the war. Whittier's heroine was a grand old lady, who waved the American flag in the face of Stonewall Jackson and his men—that is, Whittier said she did so. People in Frederick say that old Barbara Frietchie did nothing of the kind, and that if the old lady waved any flag it would probably have been a confederate banner. But it did very well for a poem, all the same, and if Mr. Whittier took liberties with history Mr. Fitch takes the liberty of revising Mr. Whittier's story for dramatic purposes. Mr. Fitch has rejuvenated Barbara, and instead of being an old lady over ninety she is a pretty young girl in 1862, who is about as desperate a flirt as ever lived in Maryland. She is a confederate at heart, but fails in love with a handsome young northern officer, who, with his troops, comes to Frederick. Barbara's father is a devoted southerner and insists upon parting the lovers. Like the good old Maryland girl that she is, she, of course, only loves him the more and consents to elope with him. The period of the play, 1862, and the locality provide opportunity for a quaintness of costume that was very attractive in "Trelawney of the Wells" and a picturesqueness of scene that provides some charming stage pictures. Miss Marlowe's supporting company this season includes J. G. Gilmour, Annie Clarke, Alice Leigh, Norah Lamison, Arnold Daly, Mary Blyth, Dodson Mitchell, Katherine Wilson and Donald MacLaren. The only matinee of the Marlowe engagement will be on Saturday.

COLUMBIA THEATER.—Considerable local interest is being manifested in the coming production which will occur next Monday evening at the Columbia Theater. The play, a romantic drama called "Aria," was written by Theodore Kremer especially for Miss Mildred Holland, who is favorably and successfully known here in several bright characterizations, chief of which is the remarkable boy part of Fan-Fan in "The Two Little Vagrants," the said play having contributed to her success for several seasons past. "Aria" is a story of Austrian life and has for its basis a classic of the German dramatist, Schiller. Mr. Kremer, the author and adapter of the well-known story, "Kabale und Liebe," has created a striking play, not a tragedy, but a romantic, picturesque and interesting drama of the period covering the intrigues and the love interest in the latter days of the eighteenth century. The scene of the play is laid in a small province in Austria. Aria is the daughter of a musician, and she comes in contact with the son of the president of the principality, with whom she falls in love. An imperious and unscrupulous duchess, who is also in love with the son of the president and with two or three personages in the court, who are adept at scheming, endeavor to repulse Aria for her firm convictions of the heart, and the complications are many to unravel a deep and designing plot. There are a great many characters involved in "Aria," therefore a big cast has been engaged to interpret it. Included in the principal members of the company may be found actors who have received recognition in Washington. A. S. Lipman, who has been seen here with most of the big stars, has also adorned the stock companies assembled here during the summer season. Miss Bertha Creighton, late leading lady with Sol Smith Russell, is cast for a part in "Aria" that is wholly in a different line of work from which she has formerly been seen, that of juvenile heavy part. The company also includes Miss Frances Brooke, Miss Annie Wood, Robert McWade, George Paxton and about thirty others for the minor roles. "Aria" is to be very big scenically, and the picturesque settings have been liberally bestowed by Homer Emens and P. Dodd Ackerman. The music throughout the play has been composed specially for "Aria" by John J. Braham.

LAFAYETTE SQUARE OPERA HOUSE.—Two grand operas will be given by the Strakosch Opera Company at the Lafayette next week, and, if artistically done, as may be anticipated, the house should be crowded at every performance. The fine, old English opera, "Maritana," by Wm. Vincent Wallace, will be comparatively new to the present generation of Washington theater goers, as, except by the Castle Square Company, it has not been sung here in twenty years. In the title role of this opera, the theme of which is a romantic story of the court of the amorous Charles II of Spain, Miss Clara Lane has achieved a signal success, and the opera abounds in tuneful melodies, which afford opportunities to all the members of the company for a display of their vocal abilities. The period in which the opera is laid allows of elaborate costume and scenic effects, and the management has taken especial pains to insure perfection in this regard. In marked contrast to "Maritana," although equally as strong in its presentation, will be the other offering by the company for next week, viz: Bizet's charming opera, "Carmen," which is very popular with lovers of fine music and dramatic action. Madam Strakosch will sing the title role, alternating with Miss Lane, and Mr. J. K. Murray will fill the role of the Torreador. The scenery and stage settings for "Carmen" have been especially painted for the production by this company, and everything to insure a correct production provided. Week after next will be the last of the Strakosch company at the Lafayette, and they will present the two popular operas, "Fra Diavolo" and "The Bohemian Girl."

ACADEMY OF MUSIC.—There is probably no company playing at popular prices which contains so many excellent actors as that which is to be seen at the Academy next week. Featured above all the other artists is Theodore Babcock, whose leading work in many of America's best companies has made him well and favorably known. Possessed of a handsome physique, youth, power and intelligence, there is little wonder at his success in his chosen profession. The part of Harry Stanton gives scope for the fullest display of his powers, and all critics have verified the public verdict of his excellent delineation of the young man struggling against the curse of alcohol, the traditional and hereditary foe of his family. The story of "Man's Enemy" is built around this idea and is forcibly and graphically told, without "preachiness." A strong strain of what is called "heart feeling" is everywhere current, while the comedy feature is not at all lacking. More than cursory mention is due the scenery and accessories of "Man's Enemy," which are rich and costly. Each bit of furniture is carried by the company and some of the sets are elaborate in the extreme. Nor has Gus Hill sought the "penny wise, pound foolish" experiment of surrounding his star with an inferior supporting company. Each of the names on the program has been identified with good companies in the higher-priced houses. Theodore Hamilton, Duncan Preston, Herman Hirshberg, Thad Shine and Osborne Searle are the best cast of the men, while Dorothy Rossmore, a very pretty woman, has the role of the adventuress, a thankless part well played. Others of the feminine coterie are Pauline Willard, Agnes Carlton and Celia Clay. Two matinees will be given as usual.

NEW GRAND OPERA HOUSE.—A big and costly polite vaudeville bill will be given at the Grand next week. It numbers eight acts. Heading it is Ezra Kendall, whose appearance will be one of the most entertaining comic events of the season. Mr. Kendall's work ranks him as a genius, and his shafts of wit never fail to reach home. His style is distinctly his own and it furnishes effective means of delivering his humorisms. Next in order are Dolan and Lenharr, whose sketch, "A High-Toned Burglar," has reached the high-water mark of popularity. A rare degree of pleasure also is expected from Kudara's trained Japanese dogs, which have but recently returned from Mexico and Cuba, where they were the recipients of much admiration. Another foreign attraction of magnitude is Miss Tola Kudara in her remarkable double trapeze act, which cannot be duplicated by any other foreign or American artiste. The Waka-Hama trio of Japanese midgets also will appear in their acrobatic and contortion act, which has never been surpassed here. Little Alice Lewis, a mite of a girl, will appear in a specialty made up of imitations, songs and dances. Mlle. Olive, another European importation, is the latest feminine juggler to claim popular approbation. Maude Gage, the talented whistler, will present an offering always liked here Harding and Ah Sid, a clever clown and a merry Chinaman, will conclude the bill.

"BROWNIES IN FAIRYLAND."—On Monday the advance sale will open for "Brownies in Fairyland," the unique new fairy extravaganza by Palmer Cox and Malcolm Douglas, which will have an elaborate production at National Rifles' Armory on Thursday and Friday nights of the coming week, with a Saturday matinee. Brownies have a potent attraction for both young and old, and this latest stagework of Mr. Cox and Mr. Douglas, which shows the Brownies in a new series of comical adventures, is said to be the most successful that they have done. In Chicago, New York and Boston it has drawn packed houses, and at the big Academy of Music in Brooklyn two weeks ago it turned away people at three performances, so that an extra matinee was given to standing room only. Catchy music, unique specialties and charming dances are crowded into the spectacle, and there are beautiful stage pictures in abundance to please the eye. There will be a full orchestra, rich costumes, special scenic and electrical and calcium effects.

All the Brownies and Fairies will be portrayed by clever Washington boys and girls, who have been rehearsed by the composer of the spectacle, Malcolm Douglas. Edith Luckette will be seen as "Queen Flora," and "Prince Aldebaran" will be played by William Newton. Carl Harbaugh will be the Brownie dude, and "Aesthetica" will be in the hands of Medora Hunter. The cast is a large one, and the rehearsals all indicate that the performance will be surprisingly clever.

KERNAN'S LYCEUM THEATER.—Manager Kernan will present to his patrons next week at the Lyceum the "City Sports" Big Show, an organization which has become very popular with the lovers of burlesque and vaudeville. It has a roster that comprises many of the shining lights of the vaudeville stage, among whom are Crissie Sheridan and Fannie Lewis, with illustrated songs; Miss Alice Leslie, the dashing soubrette; Moulerie Sisters, triple horizontal performers; Mr. Phil. Mills and Mr. Billy Hart, the originators of the Irish and Dutch cake walk; the Brothers Lowell, England's comedy grotesques; McLeod and Carr, men of music and comedy; Miss Ruth Beecher, singer; Miss Gertie Collins, the graceful acrobatic dancer; the Baileys, the pride of the 400, and Mlle. Aronildi, with the latest Parisian sensation, "The Imps' Ballet," which had such a long run at the big music halls in London, with all the scenic and electrical effects. Two very laughable skits are given at each performance, "A Rube's Visit to the Theater Francais" and the "Four Married Men, or a Night of Jollity," with the entire company in the cast. This is considered the best road show that Phil. Sheridan has ever had.

BIJOU THEATER.—For the week of March 19-24 the Bijou will offer an all-star list of vaudeville performers to the number of seven distinct acts. The big program will include Tom Lewis and Sam J. Ryan, fun makers, who until recently were members of the Primrose and Dockstader corps. Jess Dandy, the best of all the Hebrew impersonators, and a general favorite in Washington, will amuse his many friends with new parodies and witty monologues. The Patterson brothers, marvelous performers on the horizontal bars, have been engaged, and the Musical Johnsons will extract melody from all sorts of string, brass and reed instruments. The petite Tyson sisters, also play a return date. Roger and Belle Dolan, in their refined domestic sketch, entitled "Marriage by License," will close the bill. The Bijou stock will open the performance with a burlesque, whose title is "The Three Judges."

MAY IRWIN IN "SISTER MARY."—Miss Irwin is one of the most popular actresses on the American stage. Audiences are proverbially fickle, and American audiences are no exception to the rule, but with Miss Irwin the tide of popular approval has never turned. Each recurring season she returns to the cities she plays yearly and receives enthusiastic welcome. She has a keen intuition of the wants of an audience, and from the time she made her first appearance on the stage has believed in conscientious work. Plenty of this has been put on her production of "Sister Mary," which will be seen at the National Theater on Monday, March 26, and which is said to be about the greatest success of her career. It is replete with humorous dialogues, comical situations, catchy songs, pretty melodies, a bevy of beautiful girls, an atmosphere of wholesome hilarity.

FRANK DANIELS IN "THE AMEER."—The Frank Daniels Comic Opera Company will play its annual engagement at the Columbia Theater the week of March 26, producing its latest comic opera success, "The Ameer." The book is the work of Kirke La Shelle and Frederic Ranken, and the score has Victor Herbert for composer. The company will come here from a successful tour of New England, three weeks of which was spent in Boston, where the audiences were so large as to test the capacity of the theater at every performance. Mr. Daniels will be seen here with the same large company which supported him during his run last winter at Wallack's Theater. Helen Redmond remains the prima donna of the Daniels company, Kate Uart the contralto, and Norma Kopp the soubrette. Will Danforth is still the basso, and in addition to him there are Will Corliss, Geo. Devoll and Owen Westford. The engagement at the Columbia will be for one week, with a Saturday matinee only.

A SOUSA CONCERT.—Sousa is returning from one of the most prosperous tours he has ever had. In Kansas City, at Conventional Hall, Sousa played to 21,000 people at a matinee and evening concert, and receipts have been larger than ever before at every place visited. Another thing has added interest, and that is the rare amount of new music Sousa presents in his programs on the tour now closing. The soloists also have made their mark, and altogether nothing seemed lacking to make the entire tour remarkably successful. Sousa and his band will play a return engagement here on Sunday evening, March 25, at the New National Theater, with program especially selected and altogether different from the one previously heard. The box office will be opened Monday morning for the reservation of places.

THE MARTEAU VIOLIN RECITAL.—The celebrated French violinist, Henri Marteau, will be heard at the Columbia Theater Monday, March 19, at 4:15, in recital. Mr. Marteau will have the assistance of Miss Lotta Mills, pianiste. Marteau has not been heard in Washington for several seasons, but the impression made by this artist when last here was most positive, and lovers of violin music may anticipate a most satisfactory recital. Miss Mills is known to many for the excellent work she is doing in the musical world. This, and the fact that she has not been heard here, her home, in recital work, will attract all of her many admirers. The program will be the following: Sonata (Quasi Fantasie), Schonefeld, Miss Mills and Mr. Marteau. Aria, Bach; Arioso, Cui; Mazurka, Ter Auiin, Mr. Marteau. Allegro broiso (from Sonate op. 52), Ludwig Schytte, Miss Mills. Fantasie-stuck, op 27, Sjogren; Legende, Scherzo Tarantelle, Wienawski, Mr. Marteau. Prelude (from Suite Moderne), McDowell; Le Tambourin, Rameau; Valse Caprice, Scutt; Miss Mills. Suite, Scutt, Miss Mills and Mr. Marteau.

SAENGERBUND CONCERT.—The second public concert given by the Washington Saengerbund occurs tomorrow night at the National Theater. The Saengerbund, under the direction of Mr. Xander, will provide the concerted numbers, the solo numbers being furnished by metropolitan favorites. Mme. Clementine De Vere of the Metropolitan Opera Company, soprano; Mr. David Mannes, violinist, and Mr. S. Munroe Fabian, pianist, are the artists announced. These names on a program are a guarantee of an enjoyable and artistic concert. The following program is offered:

Chorus, "Wacht auf, es taget!" Kirchl, Saengerbund; piano solos, a, "Nocturne," b, "Polonaise," Chopin, Mr. S. M. Fabian; soprano solo, recitative and Cavatina from "Linda di Chamounix," Donizetti, Mme. Clementine de Vere; violin solos, a, "Adagio," b, "Perpetuum Mobile," Ries, Mr. David Mannes; choruses, a, "Das alta Mutterchen," b, "Heimkehr," Gelbke, Saengerbund; piano solos, a, "Andante and Rondo Capriccioso," Mendelssohn, b, "Valse," N. Rubinstein, Mr. S. M. Fabian; soprano solo, Valse Arietta from "Romeo and Juliet," Gounod, Mme. Clementine de Vere; violin solos, a, "Adagio Pothetique," Godard, b, "L'Abeille (The Bee), Schubert-Sitt, c, "Mazourka" (The Fiddler), Wieniawski, Mr. David Mannes; chorus, "Die Ehre Gottes," Beethoven, Saengerbund.

LAFAYETTE COLLEGE CLUBS.—The combined musical clubs of Lafayette College will give their second annual concert at Rifles' Hall on Saturday, March 31. They made their initial bow to the Washington public last year, when they made a splendid impression and set a high standard. Their friends and the public will no doubt look forward to this concert with considerable pleasure and they can rest assured that the clubs will maintain the standard created last year. Of all the college concerts given none surpassed that given by the Lafayette boys. In their preliminary work none are more conscientious, which alone in a measure accounts for their success. In their recent concert at Easton, Pa., it was generously acknowledged by public and press that it was the best concert they had ever given. In number the clubs are not as large as other college clubs, as no dead timber is carried. Every one is compelled to work, and the result is that their friends are never disappointed. The sale of seats begins at Guzman's on the 24th instant.

BISCHOFF CONCERT.—The next Bischoff Concert will take place Tuesday night at the First Congregational Church. The program will consist of favorite songs and ballads with two organ solos by Dr. Bischoff. There will be an unusually large number of participants, the list including the following: Miss Virginia P. Goodwin, Miss Mattie V. Wade, Mr. J. W. McMichael, Miss Helen E. Rowe, Miss M. Adelaide Lynham, Miss Elizabeth Wahly, Miss Edna Scott Smith, Mr. Douglass G. Miller, Mrs. J. K. Depue, Miss M. B. Farrell, Mr. J. Walter Humphrey, Miss Rae Rennells, Mrs. Henry Bacon, Miss Elizabeth A. Stuart, Miss Alice Kimball, Mrs. Elsie Bond Bischoff, Dr. J. W. Bischoff, the All Souls' Church quartet, composed of Mrs. H. Clay Browning, Mrs. J. F. Oyster, Mr. Horatio Wrench, Mr. J. Henry Kaiser.

KNEISEL QUARTET.—At the concert of chamber music on Tuesday afternoon at the Hotel Raleigh Mr. Kneisel has arranged a program of more than usual interest. The first number is the admired quartet of the Norwegian composer, Grieg, illustrating, as do all of his works, the Scandinavian folk-spirit in music. This is followed by a single movement, theme and variations from one of Beethoven's earlier quartets, and the concert closes with the quintet by Brahms, in F minor. Those who keep watch of the current of today's musical thought know how surely it is setting toward the works of this great master. It is not often that they are heard in Washington; his followers are among the musically elect. But it is from these that the gathering at the Kneisel Quartet is brought together and a beautiful performance and an appreciative audience are certain to meet at this concert.

Aside.

"The Runaway Girl" is to be put on in New York for a spring run next April.

Stuart Robson will terminate his season at the close of his New York engagement.

Ethel Barrymore may be seen next season in Rosina Vokes' playlet, "My Milliner's Bill."

A new play is being written by Augustus Pitou for Chauncey Olcott. It will be produced next season.

Lulu Glaser is to go to Berlin this summer with the intention of studying for grand opera.

"Aunt Hanna" has been withdrawn in New York, and will be rewritten with a possible view of sending it on tour.

May Martelle, wife of Fred. A. Bigelow, has been confined by illness to her home in Boston for the past six weeks.

Madame Camilla Urso, the famous violinist, is making a great success in vaudeville in New York and Boston.

It is reported that David Bispham will seek fame on the dramatic stage should his voice fail him at any time.

"Ben Hur" will go to Chicago at the close of its New York engagement, where it will remain five or six months.

Timothy D. Frawley is to have a new theater in San Francisco and is to call it the Frawley Theater.

Alice Neilson is said to be twenty-four years of age, and, it is added, this is her real, not her stage age.

Henry Irving and his company carried away $75,000 as the result of his three weeks in Chicago.

"The Belle of New York" will be played in Berlin by an American company during the summer.

Ibsen's next play will be published simultaneously in Norwegian, English, German and French.

A new theater for the performance of plays in Yiddish is to be built in the East End of London.

Helena Modjeska will probably sail for Europe in May, and may be seen as Hamlet while visiting her native country, Poland.

A divorce was granted in New York last week to Mrs. Sallie Canfield from her husband, Francis R. Canfield (Eugene Canfield).

Eugenie Blair has secured the exclusive rights for next season of "A Lady of Quality," and will give that play in the eastern cities.

George Rignold has announced his intention of visiting this country. Before leaving Australia he will appear in Sydney in his most popular character, "Henry V."

Kyrle Bellew has bought the English rights to Henry Hamilton's new version of "Monte Cristo," and will soon produce the play in London.

William Dean Howells has written a new playlet for the vaudevilles, entitled "Room 42." It deals with the humorous side of hotel life.

Sousa is busy writing a new march, which is to be played for the first time at the unveiling of the Lafayette monument in Paris the Fourth of July.

"Sporting Life" is to be produced for the last time in Chicago April 1. At that time the company, which has been together for over two years, will disband.

Bolossy Kiralfy, who was charged in Paris with converting properties belonging to the Columbia Theater, and who was exonerated by the court, is suing for 10,000 francs damages.

"Women and Wine," a melodrama that has met with much success in England and Australia, will be produced in New York, following the close of Anna Held's engagement in that city.

James A. Herne is to go to London after his next New York engagement, which begins next September. He will produce "Sag Harbor," "Shore Acres" and "Margaret Fleming" in the London metropolis.

Walter Perkins, who has been so long identified with "My Friend from India," will probably be seen after this season in a dramatization of Mary E. Wilkins' New England story, "Jerome—A Poor Man."

Cora Urquhart Potter has reiterated her determination not to return to this country. Haddon Chambers is writing a play for her, which she says she will produce in London "when the right time comes."

A cablegram from Paris announces that Sarah Bernhardt has scored a great triumph with Rostand's "L'Aiglon," the play being presented in that city for the first time last Thursday night.

Marcia Van Dresser, it is reported, will leave the Bostonians at the close of the present season because she objects serious-