# THE THEATER

THE struggle for novelty this season has not been a conspicuous success. Before the first faint snows had announced that autumn was through and winter on the way a number of enterprises which were glowing with promise had met their fate and it looked as if the season would be left desolate. New York was dismayed by the paucity of attractions available, and the strange situation presented itself of the great producing metropolis scouring the country for productions for its theaters. This condition has been remedied and there are now many substantial successes scoring New York runs.

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But the prospect seemed scant for the city whose theatrical amusement is provided by touring companies. The prophet who revels in the perennial prediction that the old stock company system will eventually predominate had his inning. One big production after another fell down and it began to look as if the various cities might have to call in their local amateur talent to provide theatrical entertainment. In some cases it mightn't have been so much worse.

But the public has been amused and in the same old way. The successes of former seasons proved the successes of this. We went back a few pages and found the old chapters full of interest and charm, despite their familiarity.

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"On the Quiet" and the "Prince of Pilsen" are both old friends. The Collier farce (for although written by Agustus Thomas, it is more Collieristic than Thomaseque) antedates the German comedy-opera by several seasons. It was hard luck in a way that caused its revival, for it was resurrected to replace a piece which had not scored. It turned out to be good luck for the laugh lovers. It is a sane little comedy and yet thoroughly amusing. When Mr. Thomas wrote "On the Quiet" he was inspired entirely by the desire to produce a work that the public would find acceptable and diverting. He was not allowing himself the luxury of sociological or metaphysical opinions and trying to introduce them unbeknown into the consciousness of his auditor under a sugar-coating of fun. It is a very competent company that surrounds Mr. Collier and in one respect an exception to the rule. Ordinarily the family affair is a dangerous thing in the theater. Nepotism is bad enough in politics. In art it is regarded as positively deadly and producing managers have often insisted on keeping people out of parts to which they seem eminently adapted for no other cause than a fear of the complications of kinship. It is under such circumstances that the "He-said-that-she-said Club" attains its greatest facility in rendering the anvil chorus. But the Collier company includes the star's sister, Miss Helen Collier, in stage life, and Mr. Tom Garrick, his brother-in-law, both in responsible parts which are well portrayed. There is also associated with Mr. Collier George Nash, who has been a member of every Collier cast for years, not to mention the faithful personal attendant Matsuho, who is as devoted to his employer in private life as he is painstaking on the stage. And it is one of the most prosperous and harmonious companies on the road. It will be missed from America when it goes to Australia a week or so hence.

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Jess Dandy, who in the fountain scene of the "Prince of Pilsen" (where again our old friend the seltzer siphon turns up, modified and magnified, as a certain laugh producer), was an object of much unwarranted solicitude. The sight of a man splashing about in water in midwinter, exposed to all sorts of drafts seems to clamor again for the establishment of a society for the prevention of cruelty to actors. A laugh to a comedian is precious above all things and worthy of any physical sacrifice, and the public still has enough of the old Roman instinct left to enjoy seeing as much discomfort as one of these martyrs of Momus can endure. The less refined audience shouts with glee as one variety comedian plasters another's face with soapsuds in the mimic barber shop, or blows his eyes and nostrils full of flour. It rises to hysterical hilarity when one man advances and time and again slaps another man's face with his bare hand with resounding smacks, whose genuineness cannot be mistaken. It is something of the same instinct that make people enjoy seeing a lot of utterly fagged out human beings staggering around the track in an endurance bicycle race. Mr. Dandy was far from being a martyr. It is true he is drenched with real water, but he is a good stalwart specimen of humanity and declares that the diurnal bath is a luxury rather than a hardship, especially as the water is carefully regulated in temperature from the engine room of the theater. And the drink which follows the episode is none of your property cold tea affairs, but a genuine concoction with stiff and stimulative ingredients. The fact that Mr. Dandy has played the part for several seasons with no serious results is sufficient assurance of the wholesomeness of the performance.

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The "Prince of Pilsen" has an element of permanency for which it is not easy to assign a cause. In plot it is as light as the lightest of musical comedies, but it is gratefully free from a lot of the localistic twaddle by which New York usually puts its brand on a musical production. It ranges across the continent from coast to coast in its "song of the cities" and in this way produces one of the best topical numbers that it has been the fortune of any comic opera to secure. There is no one bawling to be taken back to dear old Broadway or wailing to be rescued from the wilds and restored to civilization, as exemplified by the rathskellers in the neighborhood of Herald square. It is comfortable to see a theatrical company content to be singing and dancing its way through the provinces without pining to be where it can be hit by stray rocks by a dynamite blast or suffocated in the subway. This affection for dear old Broadway is one of the psychological mysteries. In New York the actor awaits engagement and unless he is one of the favored few awaits it with more or less suspense. His real home is usually somewhere else. It is here that he meets friends who are also awaiting engagements. It is here that haughty producers with cruel candor present reasons why demands for salaries should be modified. On the road the player is sought out as a superior being. In New York the manager of a successful theater thinks twice before passing a member of the profession upon which his own success depends. Yet this love for New York is universal and supreme. To one who has once been touched by the spell, compared with the rows of one-story buildings and sky scrapers heterogeneously hitched together to make "the Rialto," the boulevards and palaces of other cities are as the wilderness. It is only because Mr. Pixley, the author of the "Prince of Pilsen," happens to be a Chicago man that he does not join in the usual cant about Broadway, but the general public obviously welcomes the change.

PHILANDER JOHNSON.

MARCEL JOURNET, BASSO.—Marcel Journet was born in Paris, France, in the year 1869. He inherited the artistic temperament from his mother and a passion for music from his father. As a boy he disclosed talents of an uncommon order. These gifts were recognized by his parents, who wisely determined that they should be cultivated in an intelligent way. When a young man Journet matriculated in the Conservatoire of Paris. Here he pursued with success a full course. His progress was rapid, and his acquirements were sure. Ere he quitted this institution he was a broadly cultivated musician, whose singing already had attracted considerable notice.

One of the first of the celebrities to hear Journet sing was Calabresi, who engaged him for a season of grand opera in the Theatre de la Monnaie, Brussels. So successful was this engagement that it was made three times as long as was originally intended. Five years ago Journet made his first visit to America, coming over as a member of the Maurice Grau Opera Company. His success here was as pronounced as it had been on the other side of the Atlantic.

"BLUE JEANS" HIS SALVATION.—Fiske O'Hara has had a somewhat varied career in the few years that he has been upon the stage. He started in a small repertoire company that played every piece "under the sun," and a different one every night. Like all companies of its kind, it gradually drifted along until one day Mr. O'Hara found himself stranded in Chicago, without the wherewithal for a week's board. He tramped from one agency to another without any material results and one day took time by the forelock and called upon the manager of a well-known stock company.

The manager was in a perturbed state of mind, as his leading man had just been taken ill and he had no one to play the part. He asked O'Hara if he had ever played Perry Bascom in "Blue Jeans." O'Hara said: "Only about five hundred times."

"Good! You can go right on."

And without more ado Mr. O'Hara went on and played the part and was forthwith hired for the rest of the season.

He possessed a good tenor voice, and he used to sing ballads between the acts. He played with the company a couple of seasons, when he attracted the attention of Mr. Barnabee of the Bostonians. He joined that famous organization, and was with it for two seasons, afterward playing the lieutenant in "The Isle of Spice," where Mr. Blaney, his present manager, saw him and signed a contract with him to star in Irish comedy for five years.

WHY "MONNA VANNA" WAS FORBIDDEN.—The performance of Maurice Maeterlinck's play, "Monna Vanna," was not permitted in England because of the edict of the play censor, Mr. Redford. Just what Mr. Redford found objectionable in "Monna Vanna" has not been made clear, but his decision in the matter aroused such indignation among the prominent literary people of London that they formed a society and presented the play privately. Among the prominent writers who were concerned in this private production were Thomas Hardy, Mrs. Craigie (John Oliver Hobbes), William Archer, Frederick Harrison, Maurice Hewlett, Henry Arthur Jones, George Meridith, Lawrence Alma-Tadema and W. B. Yeats.

In connection with this action of the British censor of plays a funny story is now being whispered about London. According to the story, it appears that the worthy censor is a bit uncertain in his French, and when he came to the stage direction for Monna Vanna's entrance in Prinzivalle's tent—when she comes clad only in her mantle, in obeyance to the orders of the Florentine general—he made a laughable mistake. The stage directions are: "Monna Vanna entre, nue, sous un manteau." Unfortunately the censor read "sans" for "sous," and, closing the book with a virtuous shudder, he gave the order that has made the presentation of Maeterlinck's masterpiece in England impossible.

A GROWN-UP PICKANINNY.—There were no pickaninnies in that first company which produced "In Old Kentucky." They did not become part and parcel of the play until the formation of the company which was to tour the country with the play, which was originally produced by a stock company in St. Paul. And they really made the fortune of the melodrama and placed Jacob Litt on the solid and sure way to immense wealth. Since the original little band entered the company its individual members have changed from time to time, age making men of the boys and the cares of the life taking them from the ranks of the "picks," but one of the troupe has remained faithful. John Powell, who is now the leader of the band, and who is referred to as the "Colored Sousa" by his admiring compatriots, was one of the smallest of the boys when Jacob Litt selected the band. He grew older, but not much taller, and although he has "spread" a bit he is still capable of hopping about in lively time in the rush of the second act of the play. Powell is very proud of his band, and the greatest triumph of his career—a thing to which he refers with swelling breast—was when his boys played against the Hawaiian band and won in the contest.

These small colored boys see a great deal of America in the course of years, and in Indianapolis, where most of them live through the summer, and where John Powell trains them for each coming season, they are the lions of their set.

IN THE GOOD OLD DAYS.—Sam Bernard, the comedian, was telling the other day of the hardships of his profession, and recalled the olden days in a story of personal experience.

"I had a friend," said Bernard, "who sailed for Europe recently on one of the big German liners. I went over to Hoboken to bid him bon voyage. On my way back to the New York ferry I passed an old building, the sight of which recalled the most amusing experience of my twenty-two years on the stage, and, likewise, my first engagement for real money. It was called the 'Kronheim Varieties.' Admission to the theater was to be had for the small sum of 10 cents, and, instead of giving you back a trading stamp in exchange, as is the modern tendency, they gave you a brass check, which entitled you to a glass of beer.

"The entertainment consisted of five acts. Each performer was supposed to contribute two acts. My brother Dick and I, inasmuch as we were young and ambitious, were allowed to do two double turns and a single. In other words, we were to do the entire bill of five acts. Dick first went on and gave an imitation of Pat Rooney. Twen I went on and we did an Irish and Dutch team act, and then a blackface act. And then we made another change and did another act on the line of Harrigan and Hart, and also were prepared to put on two sketches, 'The Little Fraud' and 'The Lackawanna Spooners.' Of course, the two acts depended on the encouragement given us by the audience. The man who ran the piece was a very odd character, and, instead of having a performer sign a contract, he would have him sign his name in a book and the salary he would receive immediately beneath it. This served in lieu of a contract.

"He asked me my salary, and I, thinking he meant myself alone, put on a brave front and said, 'Twenty dollars.' 'Put it in the book,' said he, meaning that I should write my name and salary. Whereupon I wrote 'Bernard Brothers, $40.' He didn't look at the book. 'Now go to work,' said he.

"My wardrobe was homemade. We knew nothing of strings and latches. Consequently, in order to make the quick changes we had to rip our clothes off and each night sew them up again. My brother Dick had bought a trunk down on Canal street for ninety cents. It had attracted his fancy on account of the artistic manner in which straps had been painted on it. We had carried this over to Hoboken, as we did not have money enough to hire an expressman; in fact, we were broke when we paid the ferry fare going over.

"Our dressing room was in a garret over the theater. A broken mirror, a single candle and a wobbly table kept it from looking gaunt. We were hard at work making up, when suddenly the air was rent with such wild noises as to make us think for the moment the place was on fire.

"In rushed the manager. 'Who wrote it in the book?' he screamed. 'Who wrote it in the book? Forty dollars! Forty dollars! I can get two bootblacks for seven dollars what can do better. Get out of my place.'"

"My brother was almost scared out of his wits, but I put on a brave front and said, 'You've got to give up something. It's a matter of principle with us. We've been put to some trouble and expense, and we're going to stay here unless you give us something.'

"So, after considerable argument, a compromise was effected. We accepted a trade dollar and made our departure, carrying the trunk between us. We arrived on the New York side at 11 p.m. We had about fifteen blocks to walk to get home, but it took us until 4 o'clock in the morning to do those fifteen blocks. Every policeman we met made us open that trunk and show what we had in it before he would let us go on."

## Coming Attractions.

### Belasco Theater.

Tomorrow evening at the Belasco Theater Bertha Kalich will make her first appearance in Washington, presenting Maurice Maeterlinck's drama, "Monna Vanna." During the run of the play at the Manhattan Theater, in New York, and later in Chicago and other cities, both the star and the play received high praise from the critics and the public. The action of the play takes place in Pisa, Italy, at the close of the fifteenth century. The city is besieged by the Florentine army, under the leadership of Prinzivalle, and the Pisans have been brought to a state of famine. The commander of the garrison, Guido Colonna, driven to desperation, has sent his aged father, Marco, to make terms with the enemy. Marco, scholar and philosopher, returns from his mission with the astounding message that if Giovanna (Monna Vanna), the beautiful wife of Guido, goes to the tent of Prinzivalle at nightfall, clad only in her mantle, and remains there until dawn, the siege will be lifted and provisions in abundance will be instantly sent to the starving citizens of Pisa. Vanna, in order to save her people, consents to sacrifice herself. Upon arriving at the tent of Prinzivalle she finds in him one who has been her playmate in youth, and he, leaving her unharmed, returns to Pisa with her to find refuge from his enemies in the council of Florence. On their arrival at Guido's palace the heroine is disbelieved by the multitude whom she has saved; but her declaration of innocence is disbelieved by her husband. These circumstances lead to a scene of extraordinary emotional conflict. In mounting the play Mr. Harrison Grey Fiske has spared no pains or expense to make the scenes, costumes and accessories absolutely accurate to the time, as well as beautiful.

"Monna Vanna" will be presented every evening during the week and at the Wednesday matinee. On Saturday afternoon Mme. Kalich will appear for the first time in a new English version, by Harrison Grey Fiske, of Emile Zola's greatest play, "Therese Raquin." Mme. Kalich will be supported in "Monna Vanna" by a company including Henry B. Stanford, Henry Kolker, Frederick Perry, Leonard Shepherd and Joseph O'Meara. In the presentation of "Therese Raquin" all of these players will appear, and several other artists—among them Jennie Eustace and Grayce Scott—have been specially engaged for the production.

### National Theater.

"The Catch of the Season," which will open at the National tomorrow evening, with Edna May as the star, is described as a pretty, sentimental English musical play. The catch of the season is the young duke of St. Jermyns, whose majority birthday is to be celebrated with a ball. All society is agog over the event, and every marriageable young lady's heart is in a flutter over the prospects. Mr. Gibson is on hand with his ten beautiful, statuesque daughters, and vainly spread their charms before the duke. Ambitious Lady Crystal is quite sure that the duke will be unable to resist the fascinations of her two daughters, Honoria and Sophia. But the one who unconsciously attracts him is the neglected stepdaughter of Lady Crystal, who has been told by her stepmother and her stepsisters that she could not attend the ball, but must remain at home. No sooner had they departed for the scene of gaiety than the fairy godmother, incarnated by an ambitious and worldly aunt, appears with a suite of milliners and dressmakers, who quickly transform her into "a thing of beauty and a joy forever," and auntie whisks her twentieth century Cinderella off to the duke's dance, having christened her for the occasion Molly O'Halloran of County Clare, Ireland. At the ball the duke recognizes his Cinderella, with whom he had eaten bread and butter and drank tea that afternoon, and he at once becomes more infatuated with her than ever, and all ends happily with a wedding. Miss May's support includes the comedians Farren Soutar, Fred Wright and George Frothingham.

### Columbia Theater.

The Korean comic opera cocmpany, "The Sho Gun," is announced as the attraction at the Columbia this week. This piece is the first joint effort of George Ade and Gustav Luders. That there has been much to commend "The Sho Gun" to the attention of playgoers is attested by the fact that for six months it was the attraction at Wallack's Theater, New York; the Studebaker Theater, Chicago, housed it for five months, and at the Tremont Theater, Boston, it remained four months. In the book and lyrics of "The Sho Gun" Mr. Ade gave his best efforts. The wit for which he has been noted is ever present in the dialogue and in the songs. Mr. Luders' music is catchy and pleasing. John E. Henshaw, in the leading comedy role of William Henry Spangle, a promoter from "near Cedar Rapids;" Agnes Cain Brown as Princess Hunni Bunn; William C. Weedon as Tee To Kamura; Douglas Ruthven, May Ten Broeck, in the role of the Dowager, Hi-Faloot; Thomas C. Leary as Hanki-Pank, the wise man; Genevieve Day as the widow, Omee-Omi; E. P. Parsons as Gen. Kee-orori; Isabelle D'Ormond as Mazoo-May; Ditman H. Poppin as the Sho Gun, and Lawrence Coever as Lieut. Beverly Dasher. The chorus is said to be distinguished not because of its personal appearance alone, but also because of the vocal attainments of the men and women who comprise it. The production is one of the most complete Mr. Savage has ever made. As may be judged from the title the locale of the Sho Gun is in Japan. The work is described as a "treatise on unionism, our government policy of expansion and other matters of interest today." Matinees will be given on Thursday and Saturday.

### Chase's Theater.

Chase's patrons have an opportunity this week to welcome Joseph Hart and Carrie DeMar. This popular team of funmakers will put on their latest hit, "The Other Fellow," which is said to be the "busiest" comedy, so far as songs and dances go, that the pair has ever presented. Staley and Birbeck in their transformation novelty, "The Musical Blacksmith," is another feature. Jack Norworth, in songs and monologue; the Kita Banzai troupe of oriental acrobats and equilibrists; Harry Edson, with his canine musical comedian, "Doc;" Mullen and Corelli and Milt Wood, the wooden shoe buck dancer, will also be seen on the bill. The chief motion picture subject will be "The Ruffians of Paris."

### Majestic Theater.

"Mr. Blarney from Ireland" is the title of the new comedy drama written by Charles E. Blaney, in which he will introduce his new star, Fiske O'Hara, at the Majestic tomorrow afternoon. Blarney, a graduate of Dublin College, comes from Ireland to America in accordance with an agreement made years before between Nicholas Murphy and Blarney's father. Murphy is a wealthy real estate owner and manufacturer, and the young Irishman enters Murphy's employ. Blarney is a tender-hearted fellow who keeps himself busy trying to help other people out of trouble. In the third act there is a stirring political fight in which Blarney eventually wins the office of alderman through the aid of friends, but in doing so he blasts Murphy's hopes of the senate. He also proves the robbery of Murphy's safe, of which he had been accused, to have been the work of a discharged superintendent. In the fourth act he clears all the remaining mysteries and brings the play to a happy ending. During the play Mr. O'Hara sings a number of songs written by himself for this production. A special souvenir matinee will be given at the Majestic tomorrow afternoon, when every lady attending will be presented with a photograph of Mr. O'Hara, with his autograph.

### Academy of Music.

A notable example of a successful play of American life is "In Old Kentucky," which will be the attraction at the Academy all this week. "In Old Kentucky" was originally produced in 1892. The story of the play tells of a feud between the Brierlys and the Lindsays, two families in the mountains of Kentucky, which resulted some years before the opening of the piece in the treacherous killing of the father of Madge Brierly and of one Ben Lorey by Lem Lindsay. Frank Layson, a rich young man from the blue-grass, falls in love with Madge and arouses the jealousy of Joe Lorey, a moonshiner, who is determined to find and kill Lem Lindsay, the murderer of his father. The plots of Lindsay to ruin Layson keep up the interest in the piece. A band of singing and dancing pickaninnies constitutes a feature of the play. The heart-interest is strong, the situations stirring, and the comedy is said to be infectious.

### Kernan's Theater.

Cliff W. Grant's production, "The London Gaiety Girls," will be seen at the Lyceum Theater this week. The comedy will be furnished by Pat White, the Vedmars, Ferguson and Watson, Bissett and Scott, Adams and Swinburn, Jeannette Martella, Grace Dean and others. The chorus, containing thirty singing and dancing girls, will be seen and heard to advantage in burlesques. The scenery and electrical effects are all new.

### Season of Grand Opera.

Immediately after the completion of the present season of grand opera in New York city the entire company from the Metropolitan Opera House will leave by special train for Baltimore, where the tour will begin Monday evening, March 19; thence the company will proceed to Washington, where it will give four performances: "Queen of Sheba," Thursday, March 22; "Lucia," Friday; "Tosca," matinee Saturday, and "Haensel and Gretel," Pagliacci, Saturday evening. The next city visited will be Pittsburg, where for the first time in the annals of the company an entire week will be devoted to the interpretation of works in the repertory. Chicago will follow. There again the company will appear for an entire week, repeating the program already presented in Pittsburg. Continuing on their road westward, the company will branch off to St. Louis, where four performances are announced. Proceeding once more to Kansas City, where it will appear twice, and thence without pausing make the 2,000 miles' journey to San Francisco, where on Easter Monday, April 15, it will open a two weeks' engagement at the Grand Opera House. The last city which will be visited is Los Angeles, where two performances will be given, and upon which occasion the New Auditorium will be dedicated.

### Philadelphia Orchestra Concert.

Washington is to hear for the last time this season at the Columbia Theater Tuesday afternoon, February 27, that capable aggregation of musicians under the direction of Fritz Scheel, the Philadelphia Orchestra. The conductor announces an interesting program. The young Polish pianist, Arthur Rubinstein, is to be the soloist. The program will be as follows: (1) Beethoven, overture, "Leonore, No. 3;" (2) Franck, symphony, D minor; (3) Saint-Gaens, concerto for piano and orchestra, G major; (4) Liszt, "Les Preludes."

Her Scheel's interpretations of the Franck symphony is considered as authoritative and convincing. It is reported that the Philadelphia Orchestra will give five concerts in Washington next season.

### "The Choir Singer."

At the Majestic Theater for the week beginning March 5 "The Choir Singer" will be the offering. This is a comedy drama by Carroll Fleming, author of "Sis Hopkins." The comedy is said to be bright and the dramatic situations full of interest.

### Concert at the Belasco.

The management of the Belasco Theater announces another concert for tonight. The musical program will include three songs by a well-known contralto. These songs will be illustrated. The moving pictures by the Miles Bros. will be continued.

### Marsh's Concert.

At the Majestic Theater tonight an entirely new program of pictures will be given. Each week special features are added in connection with the pictures. As an extra attraction tonight Mr. Joseph P. Cullen will introduce novel banjo playing.

### "The Pit."

"The Pit," which comes here at the New National Theater week of March 12, is wholly a Chicago play and deals entirely with Chicago people. Wilton Lackaye will play the part of Curtis Jadwin, who came very near to losing the love of a wife while he lost a fortune in grain. It has been definitely settled that this will be Mr. Lackaye's last season in "The Pit."

### "The Rollicking Girl."

The attraction at the New National Theater beginning Monday night, March 5, will be Sam Bernard in "The Rollicking Girl," which had a run of six months at the Herald Square Theater, New York. Mr. Charles Frohman has surrounded Mr. Bernard with a company of over eighty people, including Miss Hattie Williams. Bernard in his latest role of Schmaltz, the theatrical wig maker, has made a hit. The production comes to the New National in its entirety as it was produced in New York.

### "The Clansman."

"The Clansman" will be seen at the Columbia Theater next week. The play is by Thomas Dixon, jr., and it deals with the reconstruction period in South Carolina and the fight for white supremacy by the Ku Klux Klan. It is said to be dramatically thrilling and relieved by humor of the old plantation sort.

### "Before and After."

The Belasco Theater a week from Monday evening will materialize a week of mirth, to be inaugurated by the presentation of "Before and After," Leo Ditrichstein's latest play in three acts, which, after a very successful run of 107 nights at the Manhattan Theater in New York, will here begin its tour of the principal cities of the country. In the cast of characters appear Leo Ditrichstein, Fritz Williams and Katharine Florence, George C. Boniface, jr., Georgie Lawrence, John Flood, Kenyon Bishop, John Daly Murphy, Jean Newcombe, Chapman Ford and Minette Barrett.

An elaborate scenic equipment is provided for "Before and After."

### Circus Carnival.

Among Chase's attractions next week will be Leon Marris' mammoth circus carnival, direct from a two years' run at the Apollo Theater, Dusseldorff, Germany. The bill will also include the burlesque "From Zaza to Uncle Tom," by W. H. Murphy, Blanche Nichoys and company, and Bert Levy, assisted by Miss Dorothy Vernon, in "The Artist and the Model."

### "Confessions of a Wife."

For the week of March 5 the Academy offering will be A. H. Wood's melodrama, "Confessions of a Wife."

### Shepard's Moving Pictures.

Archie L. Shepard promises one of the best exhibitions of moving pictures at the Academy tonight that he has given this season. "The River Pirates," a twenty-minute subject, tells a vivid story involving murder and the theft of a small safe. "The Escape From Sing Sing" is another feature.

## Playhouse Paragraphs.

Ethel Barrymore will play at the National Theater the week of April 23.

Raymond Hitchcock in "The Galloper" is doing a big business in New York.

Rose Coghlan is playing in vaudeville in a piece called "The Ace of Trumps."

Viola Allen says that her marriage will not mean her retirement from the stage.

W. A. Brady's new Indian play is to have as one of its features a band of real Indians.

When "The Prince of Pilsen" reaches Baltimore it will have completed a 15,000-mile trip.

Edgar Selwyn is to appear himself in his own farce, "It Is All Your Own Fault." It is to be produced next month.

Lee Harrison has been engaged by Joe Weber to help out in the burlesque "The Squaw of the Golden West."

Charlotte Walker has left the cast of "The Embassy Ball," and her place has been taken by Grace Goodall.

An idea in New York for entertainment suitable for the Lenten season is the revival of the old miracle plays.

Next season James K. Hackett will have control of the historic Daly Theater in New York, where he will make productions.

Nell Burgess is going to revive "The County Fair," and next season will produce a new play with original mechanical effects.

A stock company in New York produced "The Little Minister," with James Young in the title role. Amelia Bingham played Lady Babbie.

Pauline Frederick, Stephen Grattan and Amy Ricard have been engaged for the company to present "The Little Gray Lady" in Chicago.

David Warfield in "The Music Master," will probably remain in New York for a third season run, so successful have been star and player.

The Liebler Company plans to erect six theaters in as many cities of the west, in which it will establish stock companies to play in repertory.

Daniel Frohman has gone to Europe to arrange for several English productions on this side. He will see, among other things, a new play by Pinero.

Robert Edeson is going to build himself a summer home on Long Island, to be named "Soangataha," after the name of the Indian hero of his play "Strongheart."

Marie Touhey, a former Casino favorite, who was married to Thomas A. Edison, jr., two years ago, died last Saturday night in New York city, after a two days' illness.

It is thought that Johnstone Bennett will recover her health sufficiently to go on the stage next season. She will be the guest on her trip east of Edna Wallace Hopper.

Chrystal Herne has returned from Europe, whither she went after the stormy experiences of "Mrs. Warren's Profession," and will rejoin Arnold Daly as his leading lady.

Ethel Barrymore is entering on her third month in "Alice Sit by the Fire."

It is said that the elder Salvini has refused an offer of $32,000 for an American tour of forty performances, alleging his health as a reason for refusing the fatigues of the trip.

The collections of "frat" pins acquired by Gertrude Quinlan, Frances Ring, Dorothy Tennant and Lida McMillan of "The College Widow" company have run up into the hundreds.

E. H. Sothern holds a record of a peculiar kind. At a performance given for the Actors' Home a number of years ago he appeared in ten different acts from ten different plays.

Mabel Tallaferro, who has been doing a variety of things lately, and who seems to be in constant demand, is to accompany William Collier on his Australian trip as his leading lady.

A street car conductor in Cincinnati has written a play, which is to be published in New York. He says his position has given him exceptional opportunities for the study of human nature.

The English actor and author, Charles Cartwright, will act as the general producer of Eleanor Robson's repertoire during her all-season engagement in New York, starting next fall.

Montgomery and Stone, the famous Scarecrow and Tin Woodman of "The Wizard of Oz," are to star next season in a new musical play written for them by Henry M. Blossom and Victor Herbert.

Andrew Mack, the Irish comedian, owns a beautiful home near the Jefferson and Cleveland villas at Buzzard's Bay. The actor was often a companion in the fishing trips of his two great neighbors.

The novel, "Four Feathers," has been dramatized by its author, A. E. Mason, under the name of "Margery Strode." Ethel Barrymore is spoken of for the role of the heroine when the play is produced.

William A. Brady has issued an attractive and artistic little booklet, setting forth the business done by his various attractions, including Grace George, Wilton Lackaye, Wright Lorimer, Robert Mantell and "Way Down East."

The news came out in Cleveland last Thursday that Mayme Remington, who is well known on the vaudeville stage, and H. M. Quimby, a wealthy citizen of Detroit and one of the publishers of the Detroit Free Press, were married February 11, at Buffalo.

Miss Isabelle Underwood, a society girl of Belleville, Ill., who has been playing Prince Charming in "Beauty and the