AS SEEN BY SANS-GENE

Lilliputians Return to America as "Merry Tramps."

"EVANGELINE" AGAIN

New York Productions for Monday Night Include "Secret Service."

New York, Oct. 3.—This week has been a relief from the gadabout chase the fast and furious openings have led me during the past weeks. It seemed lonesome to have but two openings, each on a different night from the other, and one of them a warm-over. So in the interval I've been making up on my mending.

The Lilliputians held sway over the critical coterie last Monday night through the proscenium arch of the beautiful Star Theater. These little people are as wise as they are artistic. For several seasons they delighted us with the exquisite daintiness of their miniature humors, but even as the best of things they finally began to pall upon the public, just as too much plum pudding is as bad as not enough crackers and cheese. So the little people spread their sails and returned to Fatherland and gave us an interim of forgetfulness. It made their return all the more welcome.

The medium of return to the local stage was a spectacular burlesque, by some one or other with music by someone else, called "Merry Tramps." On the strength of the approval received Monday evening, the Lilliputians may remain for a long season. They are finished artists, every one of these little people. Few companies of big players can point to a trio of comedians equal in finished humor to Zink, Ebert and Ladwig Merkel.

Several attractive ballets were introduced. Two of particular originality and splendor were the dance of the lamps and lace ballet. But the harvest festival in the first act, in which the dancers each represent a fruit or flower from the field, was equally attractive. Everything suggests the utilization of old German fairy tales, deliciously magical and refreshingly far fetched. The critics are all advising the full-grown comedians to go down to the Star and study the elfs.

EVANGELINE REVIVED.

To remember "Evangeline" would be a distinct confession of age. I do not remember it. I have heard that at some time in the remote past it was on the stage, and achieved historic fame in theatrical annals, but it was before my time. When I went over to the Garden on Thursday evening it was to see a performance entirely new to me. I liked it. It is beautiful to the ear, the eye and the senses generally, for I imagined there was a fragrant odor about it, and the pretty girls looked like candy models it would be pleasant to taste.

An elderly person next to me told me all about its production years ago, and how the present production compares with it. He was very enthusiastic and pointed out that while much of it was to memory dear the scenic artist, costumer, music maker, and joke machine were all of the latest type, and the result was, as I could well appreciate myself, that "Evangeline" is better than it could ever have possibly been before.

Among the novel features is Mlle. Yvonne De Guerre, a celebrated harp soloist, from Paris, who appears as Evangeline's sister and incidentally introduces her solos. Therese Vaughan, the sweet singer of "1492," has been cast for the title role. Cheridah Simpson plays Gabriel, and May Baker, Felician. The interesting character of the Lone Fisherman is intrusted to Henry E. Dixey. Charles A. Bigelow has been specially engaged for Capt. Dietrich, and Fred Solomon plays Le Blanc. Others of the cast are Charles Seagraves, the King; Thomas Kierns, Hans Wagner; Ed Chapman, Basil; Sherman Wade, the policeman.

The Garden Theater is now under the management of Charles Frohman, who also controls the Empire, Hoyt's and the Garrick.

GILETTE'S "SECRET SERVICE."

Albert Chevalier folds his crimson hangings at the Garrick tonight and quietly steals away to the "provinces." He will be succeeded on Monday evening by William Gilette in his new play, "Secret Service." This play is not of the order of "Too Much Johnson." It is a war drama of military intrigue and spectacular effect. Gilette will play one of the characters himself. It was produced in Philadelphia last year, with some success, but in the meantime the author has rewritten it, and Monday's play is practically new.

On the same evening a little farther down the street, at Palmer's Miss Georgia Cayvan will make her stellar debut in a new play. Miss Cayvan served a long term as leading lady and principal factor in all the Lyceum Theater stock successes. She played the principal part in "The Wife," "Sweet Lavender," "The Charity Ball," "Old Heads and Young Hearts," "'Squire Kate," and others. The medium of her debut is a play which London has seen. It has the delightful meaning title "Mary Pennington, Spinster." Lionel Barrymore, a son of Maurice Barrymore, and a grandson of Mrs. John Drew, makes his metropolitan debut with Miss Cayvan. He is a tall, lithe young man about twenty years old.

On Tuesday evening it will be our privilege to pass on DuSouchet's comedy, "My Friend from India," which comes into the Bijou. I believe you have seen it in Washington. Bond, Abeles, Marion Giroux and the original cast, as you saw it, are with the company as we shall see it. The opening was postponed until Tuesday evening, so that the critics might attend.

A HUSTLING WOMAN.

America's premiere woman manager is Elizabeth Marbury. Miss Marbury is a play-broker, but this year she will also manage Beerbohm Tree's American tour. She returned a few days ago from abroad, where she met her old cronies, Bernhardt, and Sardou. She has a lot to tell.

Some of the unbosomings came as revelations a day or two old from the lips of Miss Marbury, such as the news that Bernhardt is to chisel a bust of Sardou for the coming Paris exposition.

But as a sure evidence of good faith and the magnetic attraction that the Marbury personality had exerted over the French actress, Miss Marbury showed with an air of fine triumph a complete copy of Bernhardt's "Duchess Catherine," the first attempt of the divine one at dramatic authorship.

"Bernhardt read it to me," said Miss Marbury, proudly. "Its female role is magnificent. Its full of powerful situations. Above all, it is wonderfully characteristic of the Bernhardt genius. She intends to appear in it at the Odeon about the first of October. Why does she not bring it out in her own Theater de la Renaissance? Because the French law does not allow dramatic authors to produce new pieces from their own pens in theaters where they have a proprietary interest. It is another instance of the interest that the French lawmakers take in their native drama."

Further than "Duchess Catherine," Miss Marbury brings back the rights for a new play by Sardou, which has not been baptized. De Courcelles and Armand Artois have made a sparkling comedy from Paul Bourget's "Tragic Idyl." It will be seen at the Paris Gymnase next month, and Miss Marbury expects to get it on in New York not long afterward. "Boys Together" has also fallen to her repertoire. It is an elaborate melodrama by Haddon Chambers and Comyns Carr, now on at the London Adelphi. Another is "Blind Marriage," which is now absorbing all London with its clever episodes.

HEARD ON THE RIALTO.

Marie Jansen is engaged to play the leading role in "A Florida Enchantment," which is the girl who is changed into a boy. In this case Miss Jansen will find herself in the unique position of being both leading woman and leading man of the company.

Paul Kester, author of "Nelle Gwynne," "Zamar," "Countess Roudine" and other romantic plays, is critically ill at his home here with congestion of the brain.

"Sue" will have to leave Hoyt's in a week to make room for another attraction. Mr. Frohman wants to put it in another local theater, but if he fails it will go on tour. I commend it to you. It is beautiful and good through and through.

Mr. Oscar Hammerstein contemplates making some radical changes in the arrangement of the attractions at the Olympia. "Santa Maria" has drawn such large audiences since its production that he thinks it would be well to have a larger auditorium to accommodate them, so he is getting ready to transfer the opera from the theater to the music hall. When this change is made—it will be within two weeks—the vaudeville show now in the music hall will be transferred to the roof garden, which is being enclosed and will be thoroughly heated. As for the theater, that will be occupied by some outside attraction not yet decided upon.

Mr. Doson, the comedian, tells a good story of the elder Dumas. When his son thought of turning the novel "Camille" into a play he went to Alexandre the Great, and asked his advice. Old Dumas said: "Make your first act as good as you possibly can." "Yes," said the son. "And then? "And then," replied the father, "make all the others better." SANS-GENE.

COMING TO THE THEATERS.

Great interest is being manifested in DeWolf Hopper's forthcoming production of John Philip Sousa and Charles Klein's admirable comic opera, entitled "El Capitan," tomorrow night at the Lafayette Square Opera House, not only from the fact that the performance of the now famous opera will be its initial one in this city, but also owing to the great popularity enjoyed by both star and composer.

John Philip Sousa's name in the brief space of five years has become a household word, which is not surprising, for his admirable march compositions are today played in every city and town in this country, and by all of the leading military bands and large orchestras in Europe. At the head of his superb band, he has toured the country, from the Atlantic to the Pacific, as well as from Canada to Mexico. The clever leader and his band was one of the great features at the World's Fair, the Midwinter Fair, held in San Francisco, and also at the Cotton Exposition, recently held in Atlanta.

The presentations of "El Capitan" here is promised the same gorgeous scenic environments by Mr. Hopperand his managers in every detail that made the opera's remarkable success at the Broadway Theater, New York City, during its brilliant run of sixteen weeks at that house, will be utilized here. The company, which is larger and more complete than ever, includes pretty Edna Wallace-Hopper, Nella Bergen, the new prima-donna of the organization; Alice Hosmer, a native of Washington; Edmund Stanley, Alfred Klein, and others. The engagement is limited to six nights and a matinee performance on Saturday afternoon.

Carl A. Haswin's elaborate production of Shirley and Landeck's "A Lion's Heart" comes to the Grand Opera House Monday next, and will no doubt be favorably received by all lovers of melodrama.

The story is based upon the machinations of a scoundrel who enticed away the wife and child of a worthy man, a lion tamer in a circus, who, upon discovering his loss, swears vengeance, in the pursuit of which he is unjustly sentenced to the French penal colony in New Caledonia, and there after twenty years meets the betrayer of his wife and the destroyer of his happiness, finding there also the daughter, whom the same villain caused to be sent there falsely accused of crime because he could not accomplish his heinous designs upon her as he did upon the mother. The story of this play is inscribed upon the criminal records of the court of the fourth arrondissement of the city of Paris, and it became known to the playwright through the President of France pardoning the wronged husband. They have endowed this play with many strong and startling situations.

The scenes of the play being laid near Paris, in Switzerland, the Isles of Devonshire and at New Caledonia, permit of much picturesque and romantic embellishment, all of which Mr. Haswin has given to it, and he has also a cast of great capability and strength. This play will surely realize all that is expected from it, and should please the Grand's appreciative audiences.

"An Innocent Sinner," an American play of great promise, will be given at the National Theater this week. It is the work of Lawrence Marston and Lillian Lewis. The latter is also the star. The play is described as a comedy-drama and was produced a few weeks ago, and the reports are that it is a worthy addition to the American stage. The scene is laid among the Blue Ridge mountains of Tennessee. It has the elements which made "The Old Homestead" and "Trilby" successful. The characters are true to life and are quaint and original. Hypnotism plays an important part, and this difficult feature is skillfully handled.

The first act is a peach orchard in full bloom, rows of peach trees are in the foreground, and so excellent are the perspective and detail that one sees a seemingly interminable grove extend away to where the peaks of the Blue Ridge Mountains meet the horizon.

There is every reason to believe that it will please the audiences at the National Theater. The company is a superior one, in fact, is much better than usually seen here. The stars, Miss Lillian Lewis and Mr. Lawrence Hanley, are artists of ability and their support includes such well-known and talented players as Eleanor Carey, Ida Burrows, Mrs. Frank A. Tannehill, Theodore Hamilton, Lawrence Marston, J. P. Keefe, Harry Clifton and H. Coulter Brinker. "An Innocent Sinner" will be given throughout the week and at the Wednesday and Saturday matinees.

Murray and Mack, the well and favorably known Irish comedians, will be the attraction this week at the Academy in their latest success, "Finnegan's Courtship," a bright, plausible Irish comedy from the pen of George H. Emerick, the author of their previous success, "Finnegan's Ball." They come this season with the most pretentious company they have ever carried, both in numbers and quality, and with a scenic investiture rarely ever seen on tour with a farce comedy.

The specialties that have made Murray and Mack famous, will be introduced, namely, their burlesque on skirt dancing and glove contests, their original sidewalk talk and a brand new novelty, entitled "A Burlesque Circus," or "P. T Barnum and Adam Forepaugh out on a Lark." The other members of the company will each contribute a novelty. Foremost among the principal support may be mentioned Delmore and Wilson, the Sisters Deane, Grace Cummings, Trumbull sisters, Fred LeNoe, Charlie Lamb, Kittie Wolf, Clara Howard, Mayme Taylor, Madge Taylor, Frank Nevins, Hubert Allen, Andrew Bode, and the Misses Hall, Gray and Cox.

Concerning this week's attraction at the Bijou Family Theater, the Wilkesbarre News-Leader has to say: "The house was packed from pit to dome and it was a critical audience at that, but "Old Dan Tucker" cheered up the nimbilities of all and the result was that every auditor was convulsed in side-splitting laughter. Especially was this the case in the last act when Sherman and his partner, Henry Morrissey, do their wonderful contortionistic and acrobatic song and dance, funny walk around, and their unparalleled mid-air burlesque trapeze act. These specialties have no equal and are the funniest that could be originated, while Sherman and Morrissey are the only people that can do them so as to keep an audience wild with laughter and cheers.

"The other members of the company are Miss Ray Vernon, a very clever, winsome and capable soubrette; Miss Fannie Bernard, an attractive widow; Miss Bertie Stanley, the eldest daughter; Harry Winchell, as "Old Dan Tucker;" Harry Belmont, as the tramp, has few equals; H. Hart, the Hebrew; Frank Elmer, a bashful beacon, and Thomas H. Walsh, the latter formerly of Wilkesbarre, a clever circus manager."

The vitascope will be retained as an added attraction, and there will be daily matinees throughout the week.

Kernan's Lyceum Theater is in the center of the stream, and its sails are catching the gales of popular favor. The great audiences that come to see all the leading attractions are certain to be pleased with Hyde's Comedians, embracing among other artists, Miss Helene Mora. She is really the one woman who sings a full barytone, and she sings melodiously and with dramatic art and spirit. Her descriptive songs, telling complete stories in themselves are the best that have been here on the vaudeville stage and have not been surpassed even by Dyllin.

The company is composed of the best artists to be found in the realm of variety and the program is arranged to open well and to be progressively interesting. Among the names appearing on the roster are Conroy and Kitchie, the Celtic wits; Harris and Walters, refined sketch artists; the Newsboys Quintet; Thorne and Carlton, in repartee and up-to-date witticisms; the Four Cohans, in many novel eccentricities; Billy Carter, a 16 to 1 shot," and Johnny Wild, late of Edward Harrigan's Company, who will introduce his laughable comedy, entitled, "Sunday in a Bowery Barber Shop." There will be matinees Tuesday, Thursday, and Saturday.

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Greenroom and Foyer.

LAFAYETTE OPERA HOUSE—DeWolf Hopper in John Philip Sousa and Charles Klein's comic opera, "El Capitan."

NATIONAL THEATER—Lillian Lewis and Lawrence Hanley in "An Innocent Sinner," by Lawrence Marston.

GRAND OPERA HOUSE—Carl A. Haswin in the melodrama, "A Lion's Heart."

ACADEMY OF MUSIC—Murray and Mack in the Irish comedy, "Finnegan's Courtship."

BIJOU FAMILY THEATER—Dan Sherman in "Old Dan Tucker."

KERNAN'S LYCEUM—Hyde's Comedians and Helene Mora.

LAST week passed off quietly in the theaters. The most notable incident was the cyclone Tuesday night, which ripped off a portion of the roof of the Academy, tore the tower off the Grand, and plunged it through two floors into the Fifteenth street lobby, and disabled the Bijou in so general a manner that Manager Whitesell was obliged to close his house.

"On Broadway" has no place on Lafayette Square, or anywhere else. Maggie Cline is a clever vaudeville entertainer of more than common art and her dramatic capacity shone above the demands of Mary Brady, but her place is clearly at Kernan's.

"Chimmie Fadden" has a problematical future before it. Have theater-goers out of New York enough interest and sympathy with a distinctly local type to crowd to see him in paying numbers? What will Dayton and Dubuque, Mobile, and Minneapolis do about him. They will probably flock to see him on the first night because he was a New York success, and if they don't fancy him they will remain away and place another stroke in the score against that terrible imposition "the New York success." But Washington liked Chimmie for his own sake and the good play and excellent players.

One can scarcely think of what is before us without the rat-a-ta-tat of the two-step animating our feet and the blast of Pryor's trombone splitting our eager ears. Sousa's opera is coming to town. "El Capitan" and De Wolf Hopper will doubtless duplicate the receipts of the memorable "Trilby" week at the Lafayette. Nearly everybody is whistling the march from "Capitan" already, but there are several other little tuneful gems which will pucker the lips involuntarily.

At the National, Lillian Lewis will present a new play, "An Innocent Sinner." In the absence of any definite knowledge of this recent production it is well to remember that her company promises to be very excellent. It includes Lawrence Hanley, Theodore Hamilton, who is spoken of as the probable "Pudd'nhead Wilson," and Elenor Carey. Hypnotism plays a prominent part in the story.

At the Grand, lovers of melodrama are promised a thrill in every line of "A Lion's Heart." The Academy presents a team of Irish comedians, Murray and Mack, in "Finnegan's Courtship." Hyde's Comedians in the Lyceum's offering and popular Helene Mora is the star. The Bijou is to have "Old Dan Tucker" presented by Dan Sherman.

NEW York is not monopolizing the new plays. Within the fortnight past a number of original productions have been made with felicitous results. In a couple of instances the hits were instantaneous and complete. This happy state of artistic affairs not only corresponds with the prosperous business which the profession is enjoying, but one is inclined to believe, inspires it. The public in good times or bad are ready to patronize a thoroughly good performance of a thoroughly good play.

The Tabers make the first of this conspicuous group of productions. They opened in Milwaukee with a dramatization of George Eliot's "Romola," made by the scholarly Elwyn Barron. The papers sent by the management presumably contain the most flattering accounts of the productions. They seem conservative and discriminating. The success appears to be much on the same order as that achieved by their "Henry IV" last season. Julia Marlowe Taber is credited with her capacity for infinite sweetness and delicacy in unfamiliar scenes, and the scenery and costumes are of unexcelled splendor. "Romola" will take its place in the Taber repertoire.

Another Milwaukee production of recent date was the initiatory performance by Sol Smith Russell of Martha Morton's play "A Bachelor's Romance." The comedian has evidently capped all his previous triumphs and Martha Morton's work places her in the unique position of being the only dramatist who has never had a failure. The critics were fulsome in their praise of everybody and everything connected with "A Bachelor's Romance." One writer says: "Nothing which this actor has produced approaches his present play;" another: "It were difficult to conceive a more finished piece of acting." Mr. Russell's success is particularly gratifying to citizens of Washington on account of his association with our Melas-fingered neighbor, Fred G. Berger.

Chicago passed on two pretentious productions last Monday night. Otis Skinner, a romantic actor of consummate art, who has not been to Washington since he delighted our play-goers some three or four years ago as the father in "Magda," the king in "Henry VIII," and shylock in "The Merchant of Venice," with Modjeska, placed "A Soldier of Fortune" upon the stage for the first time. It is a picturesque play of the sixteenth century. It was successful to an encouraging degree. Mr. Skinner is an actor whom it is a delight and a privilege to see at any time. It is to be hoped that some local theater will introduce him to Washington as a star. He has been most successful in Western territory, notably in Chicago, whose play goers crowded his theater by the month.

It was in Chicago on the same evening that those two prime artists, E. M., and Joseph Holland produced Henry Guy Carleton's new play "Two Men of Business." There could be no failure with these two artists in the same cast. They have in the new play a worthy successor to "A Social Highwayman."

The only recent Eastern production of note outside of New York city was made in Boston last Monday evening. Robert Hilliard was seen in "The Mummy," a farce of English manufacture, which had a long run in London. The piece is better than last year's farce performed by Mr. Hilliard. It will, from all accounts, keep the stage through the season.

Other productions are mapped out for other cities than New York which seems to have no monopoly on premises. In managerial plans Washington was scheduled for at least two first nights. "Brian Boru," the new Irish opera in the hands of the Whitney Company, was to have been sung for the first time on any stage at the New Columbia next Monday night. This production has been transferred, and Baltimore will have first sight of it, as the opening of the Columbia is necessarily postponed several weeks. But Washington will be sponsor for Maurice Barrymore's success or failure as a star in his own play, "Roaring Dick & Co." It is an early attraction at the National. Other first nights are in abeyance, and we will surely have our full quota before spring. Washington is known as a mascot. The only difference in an actor's mind between a mascot town and a dog town is that productions that fail mark the producing point a mascot in distinction from the towns that turn out nothing but failures. We are peculiarly fortunate in our first nights. "Heart of Maryland" and "Lady Slavey" went from here last year to become the successes of the New York season. This year is young. Speaking of productions, William H. Crane has denoted Chicago as the birthplace of his new play, "Fortune's Fool," and its birthday will happen along in a few weeks. Tomorrow night in Cleveland will be produced "The Mandarin," a new opera by DeKoven and Smith, the authors of "Rob Roy" and "Robin Hood." Another notable to be made away from the metropolis is the first performance on October 15 of J. M. Barrie's "A Man and His Wife," in Chicago by the Empire Stock.

THERE is frequent and unnecessary quibbling over Washington attractions. As a matter of fact there's not a city in this country, not even excepting New York, Boston, Chicago or San Francisco, which can boast such distinct advantages for playgoers as the Capital. One of them is that it is a "one week" stand, the other that it is a producing point in a limited fashion only. New York, always speaking from the playgoers' standpoints, is cursed with the qualifications of long runs and frequent productions. In Gotham a success means a run of from three months to a season's length. Some theaters on Broadway do not have more than four changes of bill in an entire winter. The result is that the compass of choice is distinctly limited. A playgoer may see everything worth paying for in six or seven visits and then he must begin to repeat or remain at home without novelties until a new play is put on. But a new play is always problematical. In New York, by ways that are devious as the devices of Bret Harte's heathen Chinee, the real merit of new plays are screened for weeks. Money spent on a play less than three weeks old is gambled.

On the contrary, in Washington there are three actively competing popular priced houses and, anticipating the Columbia, there are three standard priced houses. To only compare the latter three with the Broadway theaters our advantage is at once in evidence. We have three plays to choose from each week. With solitary exceptions the bill at each theater is changed each week, and the exceptions are more than counterbalanced by such stars as Marlowe, Nethersole, Mansfield, Rehan and others, who change their bill many times during the week. A season lasts practically from the middle of September to the middle of April. Here are thirty weeks. During this period the three theaters present ninety distinct attractions. Can New York equal it? There are few unknown quantities among them. The companies are on tour. This means that they are making money which leads to the direct inference that they are attracting people, and it does not call into play the deductive faculty of a Shakespearian clown to note that this means that they are worth seeing.

Gradations of merit there must be among so many companies. Occasionally a less worthy star, company or play steals in, but not unaware. The roster of the profession is an open book, and if investors in orchestra chairs were as discriminating in testing themselves on certain attractions' standing as they are in other investments, there would be few disappointments. But in the season's entirety Washington sees all the best and greatest stars and plays in the world and few of the poorer ones. In New York city at present there is not playing, other than John Drew, a single play or player which will not visit the Capital this winter if merit and its corollary, success, sustains it sufficiently long. Sothern, "Sue," "The Geisha," Jefferson, De Angelis, Francis Wilson, Chevalier, and "Lost, Strayed and Stolen" are all coming before Lent.

THOSE who were participants of Messrs. Nixon & Zimmerman's hospitality in Baltimore the early part of last week, on the occasion of the opening of the New Academy of Music, declared unanimously that the profession cannot point to any other similar occasion of equally lavish entertainment. To the last detail every phase of the arrangements was perfect. These managers were cheered by the thousands of Baltimoreans as they came to the floodlights, for it was appreciated that enterprising business men were associating themselves with their city. Messrs. Nixon & Zimmerman will presently repeat in Washington the Baltimore entertainment on the occasion of the opening of the new Columbia Theater. The managers and journalists of the other coast cities will be invited to the Capital.

One of the happiest features of the Baltimore festivities was the presence of Mr. De Wolf Hopper. The merry monarch of comic opera sat at the head of the banquet table and rained its excruciating polysyllables. The company had spent the three hours previous in laughing at the antics Charley Klein had designed for him in "El Capitan," but they found the long comedian with the voice of misery a fellow of abundant native wit, fluent and funny every moment. Perhaps never before, indeed he so announced, had De Wolf Hopper ever recited the Casey epic twice in one set of twenty-four hours. He accomplished this feat at the banquet in Baltimore, as the guests, owing to their numbers and the limitations of the dining hall, were separated and seated on two floors. When the cheers for Hopper came from the upper chamber he arose, smiling blandly with his all-embracing smile, and excused himself. "I must go do my turn on the upper stage."

By his side through the night sat his pretty and petite little wife, Edna Wallace Hopper. "Look pleasant, my dear," said the devoted De Wolf, "or they'll think I'm cruel to you." Mrs. Hopper was led to tell how she first entered the Empire Stock Company, for she was leading ingenue of the leading theater of America before she became a light in comic opera. "I just went to Mr. Charley Frohman," said Mrs. H., "and told him I had never been an amateur, I had never acted Juliet and didn't think I could, but I could act. You should have seen him look at me. But I never flinched in my determined stare. I must have been terribly fierce. It was the power of the human eye that did it. He engaged me." Doubtless her fascinating eye did it but she might have clinched the bargain with her bewitching smile.

A PITTSBURG paper of alleged respectability had the assurance to print in its theatrical columns the following direct advertisement of the obscurity of a performance appearing in a suburb to the Smoky City, with the exception that the names appeared in full:

"Still retaining its suggestive disrobing scene, is to remain this week at the —— Theater, in Allegheny. The people are breaking their necks to get front seats to see an otherwise artistic performance marred by the purposely suggestive exposure of a beautiful woman making her bedtime toilet. Manager Edwin Young and Mlle. —— ——, unmoved by the threatened onslaught of injunctions, police, etc., announce that there will be no change in the production of "—— ——" this week. Every afternoon and evening Mlle. —— will go through her immodest pantomime, aided by a company of clever people, and abetted by throngs of men and women who stand high in the circles of society. The same luxurious settings and magnificent costumes will be employed in the piece and the beautiful piano accompaniment rendered by Monsieur —— ——, will be repeated at every performance.

JOHN W. McKINNEY, last week in the city, arranging the details of the coming of "El Capitan," has been associated with the management of De Wolf Hopper for a number of years. Mr. McKinney is one of the most extensively known and best liked theatrical men in the country. He is the pride of two Portlands, Maine and Oregon, Montreal claims him as a Canadian, and in New Orleans he owns everything he mentions in his limpid French. He speaks French with a lisp which is a Creole's original. In Washington and Virginia Mr. McKinney keeps himself a recluse. This is easily understood when you see him. The dromios were not more alike than are he and his cousin, ex-Governor Phil McKinney, of Virginia. Some time ago Mr. McKinney took advantage of his engagement in Washington to visit Mount Vernon. It soon became evident to him that for some reason he was the focus of a number of eyes. He examined his conscience and his apparel, but found no reason why he should be conspicuous. Finally the superintendent, Mr. Dodge, came to him and asked him to make himself quite at home, the freedom of the grounds and mansion were at his disposal. To put it mildly, Mr. McKinney was surprised. He thanked Mr. Dodge, but acknowledged himself at a loss as to why he was thus singularly complimented. Mr. Dodge laughed confidentially and replied: "Oh, we know you, Governor, it is no use for ex-Governor Phil McKinney to come to Mount Vernon incognito." Then explanations were made.

WITHOUT speculating upon the reason of being, it is accepted that the English actors of note are the richest men of their profession in the world. However, the American brother may top him in art, he is second to him in pounds and dollars. The richest of the English actors is Bancroft, the tragedian, and Mrs. Sara Lane is probably the richest English woman on the stage. Bancroft is easily worth $2,000,000. He owns the Haymarket Theater and refuses to play to the public again. Mrs. Lane is the goddess of the blood and thunder drama, and she reigns at the Brittania Theater, Hoxton. Her theater, which is nightly packed in every part, holds only $500 at most. This has, however, been going on for half a century and her personal check is worth nearly a million. "Charley's Aunt" has packed one London theater for four years. Actor W. S. Penley is the fortunate owner of this piece of property, and his earnings stand him for a one-time millionaire.

If good Sir Henry Irving had been less charitable he would have been less loved, but he would have been a richer man, perhaps the Croesus of his profession. His annual charities to his less fortunate brothers and sisters of the stage foot up into the thousands. Wilson Barrett excepted, unfortunate actors have not a more willing friend than the knighted histrion. Though his productions frequently cost $50,000 to raise the first curtain, they are rarely financial failures, while his tours, both English and American, have brought him enormous profits. His first two tours here cleared for him a sum above $450,000, and his last trip topped in clear gain $300,000.

Mr. and Mrs. Kendal have also made large fortunes here, where they have always met with greater success than at home. By two trips taken in 1889 and 1890 they cleared $600,000, which they have increased considerably by "doing the provinces" in England. J. L. Toole, in spite of his popularity in London, has never made any very big sums out of his metropolitan productions. In Australia and in the provinces, where he is even more appreciated than in London, he has had great financial prosperity. His Australian tour six years ago put $85,000 into his pocket, and his fortune is now said to exceed $300,000.

George Conquest, whose right name is Oliver, inherited from his father $350,000, which he is said to have doubled during the many years he has run the Surrey Theater in London, with such conspicuous success. His yearly pantomimes, although costing enormous sums to produce, have always added largely to his bank account.

Charles Wyndham has made a considerable fortune since he first took the Criterion Theater in London eleven years ago. His productions have always been more or less successful and the exhibition of a board announcing "House full" outside the coziest theater in London is an almost nightly occurrence, which, coupled with the fact that the Criterion holds $1,000 speaks well for the financial position of the actor. Mr. Tree is another actor who has been enormously successful, but the exact amount of his fortune is not known. It is, however, freely acknowledged to be very large. The fact that he has cleared sufficient out of "Trilby" to defray the expenses of building a theater for himself opposite the scene of most of his successes, speaks volumes.

WHO is the richest American actor? Probably Joe Jefferson. He has played for years with no royalties to pay, no scenery to buy or carry, and small companies of inferior actors to support. On the "Rivals" tour his share probably approached $40,000. He would be much richer if he played larger seasons, but his tours are limited to only a few months each winter.

Sol Smith Russell stands a good second, in spite of an ill-advised and disastrous investment in the publishing business. Sol is wiser now and buries his earnings in Minneapolis real estate. Sol has not until the past two years been burdened with a company to break his financial back. Scarcely a week of the thirty-odd that he plays during the winter season that his gross receipts do not reach $5,000. Oftener they are from $7,000 to $10,000. Manager Berger has a shrewd sliding scale in his contracts, and it is seldom that a local manager's share is more than a third. He is allowed the half of the first two thousand, a third of the next thousand and a fourth of the next. In this way the star's profit on the bulk is usually two-thirds. Paying $1,500 for company and current expenses weekly Mr. Russell and Mr. Berger divide every Monday about $2,000 net. This happens thirty Mondays during the season. It has been a regular thing for several years. Figure for yourself.

No one will say how rich Mansfield is. Though he is periodically sold out in bankruptcy, he is a shrewd, though eccentric gentleman, and it is safer to count his purse long and stout, than small and thin. A good story is told of Mansfield's methods, which may do the man's intentions an injustice, but it is "a new way of paying old debts." It may come to your attention occasionally that Mansfield sells out at auction. It is said to be effected in this fashion.

Richard goes to the finest stores in New York and selects their costliest furniture, rugs, bric-a-brac and vertu. Then he says, "I'm not going to pay you a cent for these." Eccentric Richard! Shrewd Richard! He lets the contemptuous ire of the vulgar shopman spend itself then explains; "I shall take these home, my friend. I shall keep them for several months, so long as I remain in New York. At the end of that time my press agent will quote me in a lamentation on the inappreciative Americans who permit their own great artists to languish in mortifying penury, while Irving and the other Britishers cart away our gold. He will announce that a heavy mortgage on all my valued possessions has been foreclosed, and all my furniture and furnishings will be sold at auction. Crowds will come. They will pay $100 for a table worth $10, because Richard Mansfield has written on it. A bed on which I have taken my morning chocolate and studied new parts will bring treble value. A dagger or two, which I have (not) used, will bring fancy prices. Do you see? I will divide the profits. You can take one half for your rent." Beautiful inventiveness, is it not? And poor, unappreciated Mansfield goes on packing the theaters.

Lotta Crabtree is the richest American actress. She is worth millions. No other woman of the profession approaches her except Fanny Davenport, whose bank account is bulky and comfortable. There are men, and women, too, on the American stage who have made fabulous fortunes, but they have spent them as fast as they make them. John Drew is making money fast, and he is provident. He will retire rich.

Much Too Smart.

"I see you haven't your clerk any longer," said the store loafer.

"No," said the grocery-and-general-store man. "A woman came in and asked for a stove-lifter——"

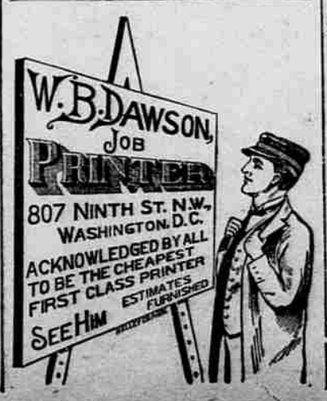
"And he told her she wanted a lid-lifter?"

"Nope. He handed her a pint of kerosene."—Indianapolis Journal.

One of the Languages.

"Nature speaks a various language," quoted Mrs. Hiland, who is of a poetic temperament.

"Then I suppose the winds use the Gaelic," replied her husband, who likes to get down to details.—Pittsburg Chronicle-Telegraph.



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Matinees Wednesday and Saturday.

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Mr. CARL A. HASWIN'S
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First Time in This City.

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Evenings, 25, 50, 75c, $1.00. ACADEMY Telephone 552. Matinees, 25 and 50c.

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The Famous Original Comedians,
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Finnigan's Courtship.

BIGGEST Farce Comedy COMPANY on Tour.

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The Funny Man, DAN SHERMAN AS Old Dan Tucker.

Funny Show, Funny Comedians, Funny Situations, and
EDISON'S VITASCOPE,
WITH A CHANGE OF PICTURES.
Prices—Evening, 10, 20, 30 and 50c. Matinees—Balcony, 15c.
Entire Lower Floor Reserved, 25c. Bicycles Checked Free.
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KERNAN'S LYCEUM THEATER.
Oct. 5, One Week | Matinees—Tuesday, Thursday and Saturday.
ABSOLUTELY SUPREME.
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Introducing the highest salaried aggregation of Vaudeville Stars ever combined in one organization. Including
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The Phenomenal Female Baritone—the Sweet Singer.
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EVERY EVENING.
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AN INNOCENT SINNER.
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Next Week HOYT'S A TEMPERANCE TOWN.

COLUMBIA ACADEMY. The cycling craze. One of the sights of Washington. Cycling taught on a 12,000 ft. floor. Competent instructors. Charges small. Music every evening. 221 and F streets. J. Hart Brittain, Mgr. Take F street cars.

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Only Matinee Saturday.
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