

Lellan's drama, "Leah Kleschna." Its characters—Mrs. Fiske playing the title part—will be assumed by Charles Cartwright, the noted English actor, who, on this occasion will mark his American debut; John Mason, George Arliss, William B. Mack, Etienne Girardot, E. J. Donnelly, Monroe Salisbury, R. V. Ferguson, Cecelia Radelyffe, Emily Stevens, and Frances Welstead.

"Leah Kleschna" is a play of the present, with scenes laid in Paris and Neustadt, Austria. The title character is that of a girl who is the daughter of a notorious Austrian criminal. Her mother was a peasant, and the father, a man of great originality and courage, has trained his daughter in his criminal career, she being a prominent figure in all his projects. To the point of her life illustrated at the beginning of the drama, Leah has proceeded passively and unresistingly; but now, just as she is engaging in a startling adventure of crime in Paris arranged by her father, her moral sense, which has lain dormant, is awakened by her contact with the hero of the story, a Frenchman of noble and noble last to understand the degradation in which she has been reared. From this moment she is rebels against her mode of life, and is triumphant in her new course, although it is pursued after strikingly violent and dramatic scenes. The end of the play, which is remarkable for its force and originality, is happy and logical.

Coming Attractions.

"The Other Girl." Augustus Thomas' "The Other Girl" was first presented at the Empire Theater, New York, where it ran for three months, was carried to the Criterion Theater for nearly two months, only to be pushed on to the New Lyceum Theater, where it finished the season. "The Other Girl" is a comedy in three acts, and is presented by Lionel Barrymore, Frank Burbeck, Ralph Deimore, Frederick Raymond, Wallace Edinger, Joseph Whiting, Francis Burns, Richard Bennett, Mabel Rebeck, Grace Henderson, Lou Middleton, Maggie Fielding, and others. "The Other Girl" comes to the Columbia next week, opening with a matinee on Christmas Day.

Crane in "Business Is Business." Apart from the fact that William H. Crane is to appear in it, "Business Is Business," the new play which Charles Frohman is to present at the National Theater a week from Monday, is certain to command a great deal of attention. The drama comes from the "Comedie Francaise," in Paris, is the work of Octave Mirbeau, who ranks as a playwright and man of letters with Sardou and Rostand, and contains no bids for laughter.

"Business Is Business" centers around the character of Isidore Lechat, a man who, in this country would be termed a captain of industry. To him business is everything. For it he sacrifices his daughter, and everyone that he ought in the nature of things to hold dear. He has no soul above money and its making. No matter what were the reasons that prompted the actor to assume the role, he has scored in it to a greater extent than in any other play he has had in many years. Charles Frohman, who owns the American rights to the play, is said to have staged in elaborate.

"Buster Brown." At the Lafayette Christmas week, December 23, with matinee Monday, Wednesday, and Saturday, Melville B. Raymond will present "Buster Brown." The funny little boy Richard P. Outcault has created for the readers of the Sunday papers will be impersonated by Master Gabriel. His dog Tike will be represented by that animal impersonator, George All. Some seventy-five people are engaged in the performance, including a group of "American Beauties," clad in the latest and most gorgeous garments.

Another Belasco First Night. After two weeks of uncertainty David Belasco now announces that he will positively produce his new play, "Adrea," at Convention Hall in Washington, the week of December 23. Mrs. Leslie Carter will appear as the star, as in "Zaza" and "Du Barry"—other plays which Mr. Belasco first produced in Washington—and the role is said to suit her talents exactly.

Convention Hall is being practically remade for this production. The footlights will cross the hall about half way down, leaving less than half the seating capacity for the audience, and giving generous space for dressing rooms and

RISK AND PROFIT IN "LUNNON'S 'ALLS"

"Male Patti" Talks on Conditions on English Vaudeville Stage—Americans in High Favor.

Stuart. "The Male Patti," at Chase's this week, is an American, but for a number of years he has been absent in Europe. In speaking of professional conditions, so far as they interest theatergoers, on the other side of the Atlantic, in a recent interview, he said: "American managers and agents are just about getting all the foreign performers of prominence for engagements in America. As if to balance this outflow or exodus, there is a great influx of American artists.

"When I left London I noticed about fifty American acts billed in the London and provincial halls, which are all well booked up for months—some of them, in fact, for two and three years; but there are many American turns idle, with no immediate prospect of getting away from the sidewalk of the English Rialto (Leicester Square), as they arrived in London with no time booked, and, as they put it, 'came over on 'spec.'"

Little Sympathy for Stranded. "Some of them are short of funds, and it is no joke to be broke in England, where poverty-stricken American artists receive little sympathy from their prosperous brethren. They have over there what they call the 'Music Hall Benevolent Fund,' but the unfortunate American performer can expect little or no aid from that source, as they have all their eyes turned in caring for their own.

Without doubt, England is the greatest country in all the world from the vaudeville standpoint, simply because there are more theaters devoted to variety than to the legitimate, and the music halls are always full, no matter what the conditions are in the business world. "It is almost impossible to obtain im-

stage. This necessitated a replating of the seats, which the Belasco forces accomplished so quickly that the tickets will be on sale next Tuesday morning.

"Adrea" will be the fifth play produced by Mr. Belasco in Washington for the first time on any stage. The others are "Zaza," "Du Barry," "The Darling of the Gods," and "Sweet Kitty Bellairs." As Mr. Belasco has himself said, "The best New York could do was to endorse Washington's opinion."

Christmas Vaudeville. Chase's Christmas bill will include: the eight Vassar girls, in a varied and brilliant offering, terminating with a ballet, "The Garden of the Fairies"; the Ten Toozoon Arabs, in their thrilling Oriental trampling tableaux; Georgie Gardner, Joseph Maddern & Co., in a comedy by Will M. Crossby, "A Rise in Rye"; Raymond and Caverly, comedians; Howard brothers, with "the flying banjoes"; Poulton and Doley, the bicycle rider and the merry tramp; Carlos and his acting dogs, and motion pictures of "The Lost Child."

"The Way of the Transgressor." "The Way of the Transgressor" is the underline for the Academy for the week of December 23.

Will Play Ibsen.

Stanley Olmsted and Good Company Will Perform "Master Builder."

When Stanley Olmsted, pianist, was toured on a Southern Lyceum circuit, a few seasons ago, there was featured on his recital programs a composition, then absolutely novel, but since widely popularized—Richard Strauss' "Enoch Arden." For assistance in this work a reader was, of course, engaged by the management. During the tour this reader fell ill. No other was to be procured, and concert dates were booked for each night. In the dilemma Mr. Olmsted offered to read as well as to play the work, and actually did so, with great effect and success, delivering the rhythmic lines to his own accompaniment. The incident had quite faded into retrospect when Robert Hickman, in a

mediate time there, and it is next to suicide for an American to go over, no matter who he is, or what he may have to offer, and expect to get early bookings.

Peripatetic Performers. "One of the disadvantages is that if a performer isn't strong enough for a 'feature' he cannot land what is known as an 'exclusive' engagement in London. An 'exclusive' engagement calls for the act of the performer in one theater. If he doesn't class with the featured performers, and is to get, say, £20 (\$150) weekly, he gets what is known as a 'turn' engagement, at £10 (\$50) a turn. "He must, therefore, perform three times a night at three different theaters to make his full salary. The work, however, is not as hard as it would seem, for turn engagements do not call for more than a ten-minute act in each theater, and as the halls are not far apart, the engagement can be filled with no great amount of inconvenience.

"If the performer uses special scenery or special props, they must be duplicated, one set for each hall.

"Get on the Water Wagon."

"Another excellent thing to do on arriving is to sign the pledge and obtain a firm seat on the water wagon. Liquor is very cheap and excessive drinking is so common that an American stands a good chance of being lost. With whiskey at three and six cents a glass, and ale and stout at six cents a bottle, one may become filled with effervescent joy a trifle too cheaply.

"Taking everything into consideration an engagement in England is a delightful experience, providing one starts in right and is willing and capable of adapting himself to the requirements, and makes good.

conversation with Mr. Olmsted, made an off-hand proposition that he let himself be featured in a series of special literary matinees.

"But I have no technical training," said Mr. Olmsted.

"You have the mental and the subconscious training, which is better," replied Mr. Hickman, "and you know your Ibsen. I will put you through your up-and-down-stage sprouts in short order."

As a result, Mr. Olmsted is to make his initial appearance in Washington at the Lafayette Theater, January 23, in Ibsen's "Master Builder." He is to assume the title role, having already demonstrated his temperamental fitness. Miss Haywood, a really gifted actress, formerly of the "Everyman" company, in which she was understudy to Miss Matherson, will play opposite Mr. Olmsted, in the role of Hilda. The cast also includes Mr. Hickman himself and Miss Myrtle Olmsted, who has likewise already "made good" on the professional stage.

Notes of the Stage.

In honor of Ethel Barrymore and her friends as a matinee of "The School Girl" was given at the Herald Square Theater.

Augustus Thomas reached New York last Saturday. He is returning to stage his latest play, "Mrs. Leffingwell's Boots," which will be given an early production.

Fred C. Whitney, who has been dangerously ill with pneumonia at his home, is slowly recovering and his attending physicians say that he is practically out of danger.

There are three high-salaried actors in the "Mother Goose" company whose faces have never been seen by the audience. Their names are Dawes and Seymour and Walter Stanton. They are all animal illustrators and have been for years members of the company of the Theater Royal, Drury Lane, London.

George Ade himself is able to contradict the rumor that he is seriously ill. He has had nothing to do since the middle of last week but remain in his

apartments at the Holland House and drink spring water, the sole article of diet in the "starvation treatment" prescribed for him by his physician. This treatment is the antidote for indigestion, from which Mr. Ade has suffered. He has also been resting in preparation for a simple operation for the removal of a polypus from his nose that will be performed today.

Joseph Cartwright, of "Mother Goose," will be starred next season by Klaw & Erlanger in a big musical production, the work of native librettists and composers.

Blanche Bates broke down and shed tears of joy when called upon for a speech at the completion of her phenomenal run of 150 performances at the Imperial Theater, St. Louis, on December 2. She received hundreds of congratulatory telegrams and was literally stormed with flowers. The actress is said to have played to \$2,500 during her season in St. Louis.

John H. Barnes, the English actor, who is to take a character part in "A Wife Without a Smile" (soon to be produced by Charles Frohman), arrived on the Eturia last week. Mr. Barnes first came to this country with Adelaide Neilson, and afterward appeared with Risler, Mary Anderson, and others. He is now a professor in Beerbaum Tree's recently established Academy of Acting in London.

The name of the premiere of the Grigolais troupe of aerialists in "Mother Goose" who makes the flight over the heads of the audience is Fraulein Ellie Eigel, a striking name for an aerialist.

Douglas Critchton, a well-known London journalist, who has been for a considerable period the interviewer, special article writer, and "chief commissioner" of the "Era," resigned his position on that paper at the beginning of November, and was immediately secured by the proprietors of the new illustrated theatrical and music hall weekly, "The Playhouse." Mr. Critchton, who, by the way, has interviewed and is personally known to a good many American managers and artists, and has written several popular tales, and is now engaged upon a new novel, which is to be dramatized and produced in London next year.

In all his plays with the exception of "The Moor of Venice," Mr. Shea is well and favorably known here. His "spelling" marks a triumphant step in his progress and has met with high and critical acceptance wherever he has appeared in it this season. New York and Brooklyn called it his greatest success, and in Boston it received high praise. Mr. Shea is an actor whose sturdy independence and individuality when reinforced by his own study, deserves well of our people.

Longed for Violin.

Miss Van Studdiford's Early Ambition Was Not Vocal. Grace Van Studdiford once aspired to be a violinist, and undoubtedly she would have become one had not her vo-

cal talents developed wonderfully. When a very young girl she heard an eminent violinist perform. Her voice had not then formed, but the music was just as much in her soul then as now. She was fired with enthusiasm and made up her mind then and there to be a violinist. She saved all her spending money with the object in view of purchasing a violin.

But money was scarce in those days and her voice was discovered before she managed to save the amount necessary for a good instrument. But for this violin episode she might not have been so fascinated by music. Naturally, the violin gave way to the voice, but the memory of her early days still clings to her, and now there is not an instrument in the world that she prefers to the violin. Wherever she sees a young girl just beginning to master this most difficult of all instruments she is always sure to give whatever encouragement she can.

TELEPHONE ETIQUETTE.

A prominent society woman of Walnut Street was entertaining an English woman recently. In the latter's country telephones are not as much in use as in America, and where they are installed in private houses the servants usually answer the phone. It is different in this country, as the mistress of the house never considers it beyond her dignity to talk over the phone, and attends to much of her shopping and business duties in that way.

The English visitor was much interested in the convenience of the telephone. One day her host was out, and the bell rang, and she thought she would answer the phone. The first word she heard over it was "Who are you?" The question was asked so abruptly and sounded so harsh to the gently-bred woman that she instantly dropped the receiver with indignation, and called a servant. When the hostess returned her visitor described what she considered was a very discourteous phone message, and the former had quite a time explaining the abrupt messages necessary in using the phone. However, they both came to the conclusion that for some one to write a book on telephone etiquette, and the author should make it imperative that the person called up should be the first to answer with "I am so-and-so," and thus the lady can whisper her pretty name and the courtesies of life be unbroken.—Philadelphia Press.

LECTURING A LECTURER.

One of the superintendents of evening lecture centers went to Dr. Leipsig one day complaining that the center to which he had been assigned was not to his liking. "I can't stand those people—they are so common! Unless I am put somewhere else I shall have to resign," he said. "Do so at once—yes, right here," said the supervisor; of that department. "It is a shame to subject you to contact with such influences. That will do; thank you. Now, sir, when the Astor and Vanderbilt families call on me for free lectures at their homes I'll put you in charge.—New York Press.

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