THEATRICAL

Continued from Page 14.

pear in a new one-act play at the Comedy Theater.

It is said that a romantic drama dealing with the Carbonari, written by Mr. Lothrop Stoddard, will be produced soon in London.

The new spectacular piece, "Pamela," the latest production of Sardou, will be produced in Paris as soon as Mme. Bejane, who plays the heroine, has returned from Russia.

Among the novelties which are in course of preparation for the Comedie Francaise in Paris are the "Tristan et Yseult" of M. Armand Silvestre, and "Le Mariage" by Richepin.

Mr. J. T. Daly's play, "The Fanatic," which has just been produced in London, does not seem to have won any striking measure of success. The general opinion seems to be that the leading character is at once exaggerated and feeble.

E. E. Rice last Monday produced "His Little Dodge" in New Haven. This comedy was given by the Columbia Stock Company last spring. Its recent production did not make much of an impression. Henry Bergman was in the cast.

Annie Irish has this year succeeded Effie Shannon as the leading woman with W. H. Crane, and Mary Shaw has succeeded Annie Irish as leading woman with Mrs. Fiske. Effie Shannon is playing opposite to Herbert Kelcey, whereas Mrs. Leslie Carter was doing likewise last year, and so it goes.

Actors are prone to fads. Prima donnas collect poodle dogs, grand opera baritones collect heavy colds and leading men collect perfumed letters. J. E. Dodson, character comedian of the Empire Stock Company has a collection of one-night-stand dramatic criticisms in which the writers allude to the company as a "show" and the actors as "artists."

Cleo de Merode has gone home. She was a last failure as a dancer and as a beauty. It is doubtful if she will ever look positively from the magazines any more. It will be a lesson to the New York sensation importers. Anna Held's balloon of popularity has been punctured. She failed in opera and will buy her homeward-bound ticket presently.

In connection with the official announcement that Charles Warner, the English melodramatic actor, intends to come to this country next season, to star in Charles Reade's "Drink," it may be worth noting that the part of Gapot, with which Mr. Warner is identified in England, was originated in America by Thomas W. Keene. Mr. Keene has been intending to revive the piece, and it is not at all certain that the advent of Mr. Warner in the role with which Mr. Keene has been associated will disturb the American tragedian in his plans.

Much feeling seems to have been aroused by Beerbohm Tree's offer to Ada Rehan of the part of Katherine in "The Taming of the Shrew," with which Tree opened the season at Her Majesty's Theater, London, on Monday. Augustin Daly says: "I could not have considered it possible that Mr. Tree would send me such an unmanagerial, coolly insulting proposition as to separate Miss Rehan from her companions and ask her to descend to play in an emasculated version of Shakespeare's play, after she has established her renown in the production with which she is distinguished."

There does not appear to be anything very startling or original about Mr. Carton's new play, "The Tree of Knowledge," which has just been produced at the St. James' Theater in London by Mr. George Alexander. It tells the old story of the wicked adventuress who marries the simple young heir only to discover that his fortune is impetiled, whereupon she resolves to desert him for a richer lover, being foiled, of course, by the virtuous hero. But the scenes are skillfully laid, and the dialogue is bright and effective, while the principal characters seem to afford excellent opportunities to Mr. Alexander and his company, and the success of the representation seems to be assured.

William Gillette is never idle, and he is miserable unless he is working on a play. One would think that acting every night in "Secret Service" on tour, with occasional rehearsing, he would be glad to have his days to himself—at least to recover from the excitement of meeting the Prince of Wales in London last summer. But no, he has started in again adapting a comedy for the American market as a successor to "Too Much Johnson." The original is a French piece at the Vaudeville in Paris, written by Bisson and Lecercq, and called "Jealousy." George Edwardes and Charles Frohman will produce the adaptation in London, and the latter manager will present it in this country.

"The Telephone Girl," which is described as a very frothy comedy with musical environments, is going to have its first production upon any stage at the Columbia Theater, this city, on Monday, November 29. The principal people who will be seen in "The Telephone Girl" are Louis Mann and Clara Lipman, who commenced rehearsals with that organization in New York city yesterday. Mr. Mann will possibly be remembered as the creator of the funny German bookkeeper in the "Girl from Paris," and the originator of "It is to laugh," while Clara Lipman's portrayal of Jolie Pon Bon in the "Girl from Paris" during the run of that play in New York stamped her as the cleverest thing seen on Broadway in many a day.

"The Sporting Duchess" is announced for production at the National Theater during the week beginning Monday, November 22. A special matinee will be played on Thanksgiving Day—Thursday, November 25. The great all-star cast which has made this play renowned will again be given. Of the six principal characters, each one is played by an artist who has in the past been a star. Everyone remembers the extraordinary array of talent which presented this play in Washington last season. All of the great scenes which were presented here formerly will be given, new and brilliant costumes will be used, and the thoroughbred race horses seen in the original production, including Clipstone, which will again compete in the great Derby race for the blue ribbon of the turf.

De Wolf Hopper and his splendid company, in Sousa and Klein's brilliant musical comedy, "El Capitan," will return to this city and will again present the opera on Monday evening, November 22, at the Lafayette. The comedian deserves every whit of the success which he enjoyed everywhere last season. He does not rely solely upon his own popularity to attract the attention of the multitude. He has always surrounded himself with the best talent to be secured in the light comic opera field, and his productions have always been of the highest order possible. It is for these reasons that the coming of De Wolf Hopper is always hailed with evident pleasure by the theatergoers everywhere. The sale of reserved seats opens at the box office on next Thursday morning.

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ON THE STAGE IN GOTHAM TOWN.

New York City, Nov. 13.—This has been a week of changes. Some of them were manifest in the new bills put on at the beginning of the week; others will be in evidence tonight, when several long runs come to an end. The principal chain of changes on Monday was the coming of John Drew in Sydney Grundy's adaptation of "A Marriage of Convenience," from the French of Dumas, to the Empire, which crowded Maud Adams and "The Little Minister" down to the Garrick, crowding out "A Stranger in New York," who has gone to Hoyt's, where "The Proper Caper" proved to proper, but properly up and died. "The First Born" was chilled to death and "Miss Francis of Yale" went in. The first of the Klondike plays was seen at the Star. It is called "The Heart of the Klondike" and is a Davis & Keough production. "The Geisha" was revived at Daly's and E. H. Sothern restored his pictorial romance, "An Enemy to the King," to the Lyceum stage. Over at the Third Avenue Theater Ed Harrigan reappeared in "The Grip," an old comedy of his.

Tonight will witness the end of Sol Smith Russell's run at the Garden. It has not been profitable. Henry Dixie begins at this house next week a new chapter of his diversified career. He will make his bow as a magician, using the tricks and paraphernalia of the late Frederick Bancroft. "What Happened to Jones" is on its last week at the Bijou, where Jolly May Irwin comes next with her new comedy, "The Swell Miss Fitzwell." Tonight "The Belle of New York" pirouettes before us for a final flip before she goes to you. Her place at the Casino will be taken by "1999." Richard Mansfield takes off "The Devil's Disciple," after his most profitable run since "Beau Brummel." He plays his familiar repertoire during his next and last week.

John Drew's new play, "A Marriage of Convenience," is an adaptation by Sydney Grundy of a play by Alexandre Dumas, entitled "Un Mariage sous Louis XV." The original play was first presented in Paris in 1841. An English adaptation of it was made long ago by Planche, and there was a later one by Dion Boucicault, entitled "Love in a Maze," which was played in London some forty years ago. The story is about a man and a woman who are married through the arrangements of their relatives, being barely consulted or not consulted at all about it themselves. The wife is afterward on the verge of an indiscretion with a man who would fain be her lover, and there is talk of a divorce. But the husband and wife suddenly discover that they love each other, and there is no divorce. It was accorded unanimous praise, which extended to Mr. Drew and Miss Irving who is filling Miss Adams' place as leading lady.

You know all about "Miss Francis of Yale," for that feminine bit of masculinity was with you last spring. Etienne Girardot made a hit in his original part, and the piece goes well.

The Society of Musical Arts, which is to hold forth at the Astoria this season, is certainly determined to provide the variety which is the spice of musical and dramatic life. On December 6, at the first of its eight entertainments, we shall have an opera comique, "Le Chalet," to be given in French, followed by a ballet, after which comes Mr. Victor Capoul's pantomime, "Blanc et Noir." In the ballet Mme. Pilar-Morin and Mme. Alexa will appear, and a "young society girl," says the manager's press notice, "a pupil of Mr. Capoul," under the stage name of Marguerite Biondia, in the opera comique Mlle. Louise de Brelor, of the Theater de la Monnaie, Brussels, and M. Charles Morel, a Parisian barytone, make their local debut.

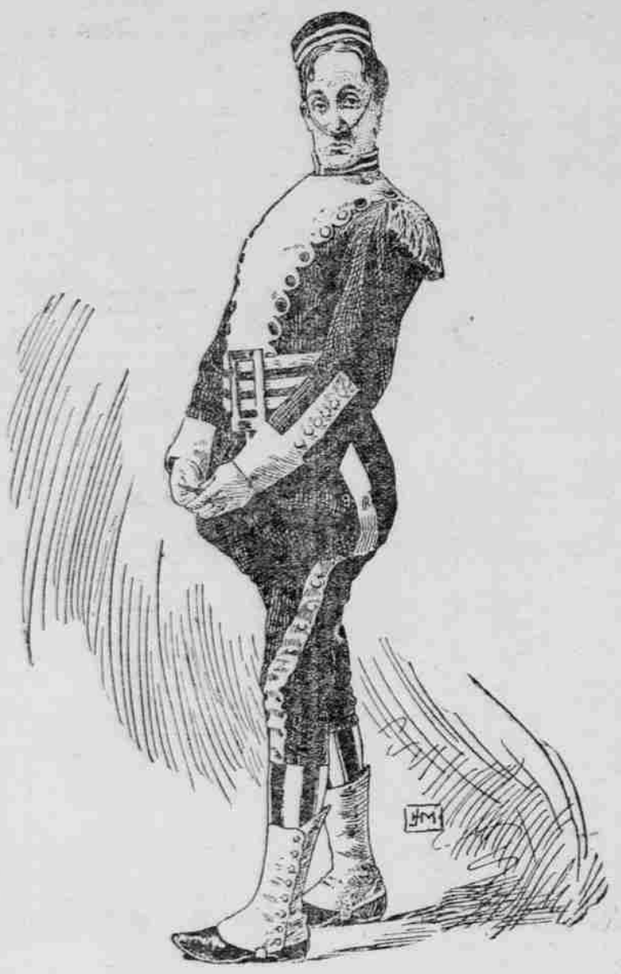
At the second entertainment, December 13, Massenet's opera, "Le Portrait de Manon," will be given. It has never been heard here, by the way. A ballet is also on the program, Chaminet's "Callirhoe," with Mlle. Consoli. At the third entertainment Massenet's "Eve" is to be performed, with Mme. Burch, Messrs. Max Heinrichs and Ellison Van Hoose, a chorus of 300 and an orchestra under Mr. C. Mortimer Wiske. The Oriental fad, which started in this season with "The Cat and the Cherub" and "The First Born," crops up again here in a Japanese pantomime by Vance Thompson called "In Old Japan," with Mme. Pilar-Morin in the principal role. There will be four other entertainments in January and one in February.

Mr. Theodore Moss, of Wallack's Theater, is always anxious to add to the comfort of his patrons, and he has just introduced quite an innovation—an innovation that certainly will please the ladies. The orchestra at Wallack's plays now only the music incidental to the performance. Between the acts a Hungarian band gives a concert in the foyer. The result is that the ladies in the audience, instead of remaining in one cramped position all the evening, have an excuse—an excuse of which very many of them avail themselves, too—for going out into the lobby and strolling around while they listen to the music. Mr. Moss is also considering the advisability of having coffee and ices in the lobby for those who may desire them. It is pretty generally admitted that it is to the ladies that theater managers must look for their chief support, and it would appear that Mr. Moss is making a clever play in providing these little additional comforts for them at his house. Why don't the other managers follow suit?

Miss Adams left behind her at the Empire the most remarkable record in the history of that theater. The success of this young star during her first engagement here as the head of her own company is certainly phenomenal. No such receipts as have steadily flowed in since her local debut have been known at the Empire. Neither Mr. Drew in his most popular role and in his best week, nor the "Secret Service" company in its remarkably successful engagement, nor the stock company in the plays that drew some extraordinarily large houses, have touched the box office figures that this young woman has drawn in "The Little Minister." When Mr. Drew had $11,000 written down as a single week's receipts at the Empire he was thought to have made a wonderful record, but the stock company once went him $200 better. The "Secret Service" top notch was $9,400. But along comes Miss Adams, who has steadily played to more than "record" figures, and during the last week set the mark at $13,600.

When you consider the size of the Empire, which is smaller than some other theaters in New York, the business done during Miss Adams' engagement is equivalent to a packed house at every performance and a lot of standees into the bargain. At the larger Knickerbocker Mr. Goodwin has played during his present engagement to nearly $10,000 during one week. But Miss Adams has apparently the right to fly the championship pennant when all things are considered.

To be sure, there was a week at the Knickerbocker (then Abbey's) when Henry Irving was reported to have drawn $20,000, but the house was then a novelty, the engagement was a special attraction and prices were raised to $3 and $5. If you were to calculate Irving's house at present Empire prices, it is not unlikely that the young woman's record would "down" even the famous Irving figures during that wonderful engagement at Abbey's.



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For Gaithersburg and way points, week days, 8.00, 9.00 a. m., 12.05, 2.00, 4.30, 4.33, 5.30, 5.35, 7.05, 11.40 p. m. Sundays, 9.00 a. m., 1.15, 4.33, 7.05, 10.15 p. m.

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3.40 P. M. CHICAGO AND ST. LOUIS Express—Sleeping Car Washington to St. Louis, and Sleeping and Dining Cars Harrisburg to St. Louis, Nashville (via Cincinnati) and Chicago.

7.10 P. M. WESTERN EXPRESS—Pullman Sleeping Car to Pittsburg, Chicago, and Harrisburg to Cleveland. Dining Car to Chicago.

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7.50 a. m. for Kane, Canandaigua, Rochester and Niagara Falls, daily, except Sunday.

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7.10 p. m. for Williamsport, Rochester, Erie, Buffalo and Niagara Falls daily, except Saturday, with Sleeping Car, Washington to Buffalo.

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For Baltimore, 6.25, 7.00, 7.50, 8.00, 9.00, 10.00, 10.50, and 11.00 a. m., 12.15, 12.43, 12.50, 2.01, 3.15, 3.40 (4.00 Limited), 4.20, 4.36, 5.40, 6.15, 6.50, 7.10, 10.00, 10.40, 11.15, and 11.35 p. m. On Sunday, 7.00, 8.00, 9.00, 9.05, 10.50, 11.00 a. m., 12.15, 1.15, 2.01, 3.15, 3.40, (4.00 Limited), 4.20, 5.40, 6.15, 6.50, 7.10, 10.00, 10.40, and 11.35 p. m.

For Popes Creek Line, 7.50 a. m. and 4.36 p. m. daily, except Sunday. Sundays, 9.05 a. m.

For Annapolis, 7.00, 9.00 a. m., 4.20 and 4.36 p. m. daily, except Sunday. Sundays, 9.00 a. m. and 4.20 p. m.

Atlantic Coast Line—Express for Florida and points on Atlantic Coast Line, 4.30 a. m., 3.46 p. m. daily; Richmond only, 10.27 a. m. week-days; Atlanta Special, via Richmond and Seaboard Air Line, 4.40 p. m. daily. Accommodation for Quantico, 7.45 a. m. daily, and 4.25 p. m. week-days.

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