JULIA ARTHUR.

Julia Arthur is one of the most thoroughly individual of American actresses. She is not only a beautiful woman, of an unusual, almost Oriental, type, but she is a student and an artist. Her dramatic career began when she was hardly more than a child, and she has never ceased, from that day to this, to study, to observe, and to strive for absolute perfection in her art. Even when she has made a decided success in a role she does not rest on her laurels, as too many actresses are prone to do. She is never satisfied until she has brought out all the possibilities of that role. She does not hesitate to employ new methods in the place of the hackneyed stage traditions. She will sacrifice, if necessary, theatrical effect to dramatic effect, momentary applause to true realism. She is entirely devoted to her art.

Miss Arthur is Canadian by birth, her native place being Hamilton, Ontario. It is not generally known that her real name is Lewis, and that when she went on the stage she took for her stage name the given name of her brother, Mr. Arthur Lewis, who is now her manager. She is of Welsh and Irish parentage, and in her temperament

the dreamy and intense idealty and fine sensitiveness of the Celt are blended with a practical cleverness which fully realizes an ideal once perceived. Her dark and sumptuous beauty is another heritage from her Celtic ancestors, and as now and then happens among the people of Ireland and the Highlands of Scotland, the raven hair, deep, lustrous eyes, and rich voice suggest the orange-gardens of the South and the soft sun-heated winds of the East, rather than Canadian snowbanks or the green fields of Ireland, or any other Northern land. Her talent developed early, her first public appearance being at the age of eleven, in an amateur performance of "The Honeymoon," in which she took the part of Zamora, and in "The Merchant of Venice," as Portia. When she was thirteen she decided to apply for a fessional engagement, and recited before Bandman, who at once engaged her for three years. She was given at first a small part, but within four months was leading lady of the company, to the utter astonishment of people who did not know her. She played some extraordinary roles for so young a girl, and showed even then the careful, painstaking work, the fire and emotional power, which have marked her later years.

During her girlhood she played in "The Two Orphans," "Woman Against Woman," "Captain Swift," "The Colleen Bawn," "Arra-na-Pogue," "Jim, the Penman," "The Private Secretary," and a good many other popular plays. Then, while she was still a young girl, she made her first great hit in "The Black Masque." The leading dramatic critic of New York at that time happened to be in the house and before the audience had finished their first round of enthusiastic applause he decided that he had discovered a new star. The next morning there was a glowing tribute in his paper to the beauty, magnetism, and dramatic genius of the young actress, and it was not many weeks after that that she received a tempting offer from A. M. Palmer, and played under him, the parts of Jeanne, in "A Broken Seal," Lotty Fletcher, in "Saints and Sinners," and Lady Windermere, in "Lady Windermere's Fan." Her next triumph came in the title role of Thomas Bailey Aldrich's play, "Mercedes." In this brief tragedy she found a character peculiarly suited to her personality, and played it to perfection. She afterward played Rose Woodmere, in "The Prodigal Daughter," Drusilla Ives in "The Dancing Girl," Vera, in "Moths," and Constance Belmore, in "One Touch of Nature." Then came her engagement in England, where, in Sir Henry Irving, she found a master in sympathy with all her ideals, and under whom she won laurels in every part which she undertook. She played Sophia, in "Olivia," and Queen Anne to Sir Henry's Richard the III;

she was the Rosamond of his "Becket," and during Ellen Terry's illness she appeared as Imogen in "Cymbeline." Seldom has a career of nine years shown such a variety of work, and creditable work as this.

During all this time Mr. Arthur Lewis was quietly working toward his own end, that end being to occupy precisely the position which he now does—his sister's manager and partner. His faith in her genius was unlimited, and even in the early days of her dramatic success, he was laying plans for the time when he should be able, as her manager, to help her realize her ideals of dramatic art. He has been engaged in several theatrical ventures, but so quietly that his name has not been familiar to the theatrical world. The companionship between the brother and sister has been close and delightful, in spite of the exigencies of theatrical life, and Miss Arthur has always been influenced by her brother's advice in her work. After her great success in "The Black Masque," in New York, she received many flattering offers from different managers, but refused to undertake a star role until the time when she should appear under her brother's direction. It was due to his advice that she went to England, her object being to perfect herself more fully in her art.

Then Mr. Lewis quietly gained possession of the manuscript of "A Lady of Quality," while some of the most influential managers in New York were trying to secure it. He went to England and secured the release of his sister from Irving's company, and the two planned the drama, detail by detail, engaged actors, and made all the preparations for a production which should be artistically perfect. Until the fire in Detroit, however, the magnificence of the scenery and costumes was not generally known. The play had not been exploited as a twenty-thousand-dollar affair, because the object of the twenty thousand dollars was to form a suitable background for the actors. It is nevertheless true that Mr. Arthur Lewis has spared no pains to have every scene and every costume artistic and beautiful.

The rest of Miss Arthur's career has been told in the daily papers of the last few months. "A Lady of Quality" achieved an instant and brilliant New York success, and the New York manager was very reluctant to lose it, and so were the company to go. But other places refused to allow any change of contract, and so the New York engagement was terminated considerably sooner than was in any way profitable.

Bijou.

At the Bijou Theater this week Frederick Hallen, late of the farce comedy starring team, Hallen and Hart, and Miss Mollie Fuller, the well-known comedienne, will present their new musical comedy sketch, "A Fair Exchange." This is their first appearance in vaudeville, and Manager Grieves has taken a long step forward in securing such an attraction at the regular prices of admission. Several other high-class teams also appear in the bill. Ramza and Arno, two of Koster & Bial's European importations, with their burlesque donkey Blondin, will make their initial bow to a Washington audience. Mrs. Hattie Stewart, the champion feminine boxer of the world, in conjunction with Tommy Gillen, the well-known lightweight, in a good comedy sketch, will give a characteristic specialty. Charles and Jennie Walsh, a clever couple, will appear in a comedy of their own peculiar funmaking. Danny and Marti Collins, comic vocalists and dancers, will be on the bill, and Miss Alice Carmelo and several other people of ability will fill out a program second to none that the Bijou has given this season. The matiness will be given daily, as usual.

Kernan's Lyceum.

Lovers of burlesque and vaudeville entertainments certainly have a feast in store for them this week at Kernans Lyceum Theater, where Robie's Bohemian Burlesquers will be the attraction. This organization will appear presenting "On Board the Yacht Bohemia." Everything is entirely new and original and each act is richly costumed, while the scenery, scenic and electrical effects are the most beautiful and costly in existence. The entertainment embraces the best features of burlesque, comedy, vaudeville and extravaganza. The specialties are all high class, new and funny. Prominent among them are Billy B. Van and Vevi Nobriga, and their Komedy Koons; Jere Mahoney, Flo Jansen, W. H. Smith, late of the original Big Four; Martiere Sisters and Fields and Woolley. The closing burlesque, "The Hobo Prince," serves to introduce the full strength of the company, in medlies, marches and popular songs.

Lafayette Square Opera House.

Most people know that Klaw & Erlanger's "Jack and the Beanstalk" is a potpourri of songs, dances, and pretty girls. Some more definite information, however, may be interesting. The production is the apotheosis of the modern extravaganza. The plot is not its strong point, but that does not matter. The music, the ballets, and the costumes are enough. The melodies are rhythmical and strongly marked, and the first chorus, for men's voices, is especially so. It is sung by the Forty Thieves, and is in six-eight time, allegro. After this comes a topical song by Sindbad, in two-four time, and then Jack appears with a song "I've Sold the Cow," in six-eight, with waltz refrain. Little Miss Muffet and Sindbad then sing a duet which is a fine example of melodious polka, and another charming duet of the first act is "Love's Ecstacy," partly in three-four time, andante, with a good waltz melody for refrain. There is a mixed chorus and a drinking song in act two, and in the third act comes a dainty gavotte, "Once There Lived a Pretty Maid," sung by Mary, the Contrary, (Miss Maud Hollins.) A catchy waltz melody, written for the words, "Mistress Mary, Quite Contrary," is given first as a solo by Jack (Miss Lessing), and later taken up as a finale, with obligato for Jack. Two of the ballets are especially taking and pretty. One is the electrical ballet, "The Birth of the Firefly." The stage is at first in dense darkness. Then numberless little lights appear, in all possible colors, and develop gradually till the exquisite outlines of a bevy of beautiful girls are revealed, moving to the sound of music. The development continues till the dancers are a whirling maze of many-colored lights, dazzling, brilliant and exquisite in effect.

The other ballet is the blackbird ballet, which comes about after this fashion: The forty thieves are the henchmen of a giant, and the giant anticipates eating the four and twenty blackbirds which were baked in the pie. When the pie is opened, however, four and twenty pretty girls, dressed to resembled their feathered namesakes, appear, and proceed to dance one of the most picturesque, dainty and fluttering dances ever seen on the stage. It is said, by the way, that before the youth and beauty of this organization was gotten together, Messrs. Klaw & Erlanger had gone through more trials and tribulations than the average manager ever dreamed of, for they had set their standard high, and it was not easy of attainment. There had to be over fifty young, pretty and slender girls in the cast, and the hunting of this game was an arduous and painstaking business. But the thing was done. Some idea of the task may be obtained from the fact that before the eight pretty maids who accompany Mistress Mary could be assembled for business, over one hundred applications had been made. Besides the chorus and the leading characters, there will be seen Jack and Jill, Jack Horner, Red Riding Hood, and Mary with her little lamb, Miss Muffet, and nearly every other dear familiar friend of one's childhood, walking about, as Chimmie Fadden would say, "on top er de stage."

Maude Hollins, in "Jack and the Beanstalk."

The Saengerbund.

The attention of the public is called to the concert to be given tonight at the Columbia Theater by the United Singers of the Saengerbund and Arion Clubs, for the benefit of the German Orphan Asylum. A most attractive program has been arranged, consisting of choruses by the United Singers, numbers by a picked orchestra of thirty pieces, and vocal and instrumental solos by well-known artists. This concert is especially interesting from the fact that it is the first occasion on which the Saengerbund and the Arion have joined hands, and because of the noble charity for which it is given it should receive the cordial support of everyone. The chorus will consist of seventq-five voices, and, with the orchestra, will be under the direction of Mr. Henry Xander, leader of the Saengerbund. The soloists for the occasion are Mrs. Kittie Thompson Berry, soprano; Mrs. Ernest Lent, pianist, and Mr. Frederick H. Weber, of Baltimore, tenor. The advance sale of seats has been a large one, and a house packed to the doors should be present.

Columbia.

Ward and Vokes have been touring the country for three years with that fun-making production, "A Run on the Bank," but this time they have something new. It is "The Governors," by "Happy" Ward and Fred. S. Gibbs, and deals with Western life, politicians, gold mining and woman's suffrage—all very interesting subjects to the average person, and especially the average Washington person. There is a large company, and an amount of wardrobe and scenery seldom seen in anything so unpretentious as a farce comedy company. Lucy Daly, a little lady who has been the unquestioned star of the New York Casino productions for several years; Margaret Daly Vokes, the accomplished wife of Harry Vokes; Johnny Page, a clever acrobatic comedian; Gus C. Weinberg, John Keefe, Hal S. Stephens, James Cherry and the Troubadour Four are among the people who assist in the entertainment. A musical farce, with the right kind of people to sing the songs and do the specialties, and supply the vim and snap and sparkle which one associates with musical comedy, is one of those things that cannot be spared from life, and the work of Ward and Vokes is to be placed under that head. They will be promptly on hand at the Columbia tomorrow night. The usual matinees will be given Wednesday and Saturday.

Grand Opera House.

"The Woman in Black," by H. Grattan Donnelly, is the attraction at the Grand Opera House this week, and is one of those New York melodramas which are so realistic that they are almost startling. One of the especially interesting scenes is on Broadway, opposite the Hoffman House, on the night of a big election, and will show election returns thrown by a steropticon upon a screen. There have been hypnotic plays, and there have been political plays, but this one is a combination of the two. "The Woman in Black" supplies the hypnotic part of it, for the benefit of the politician who supplies the political part of it, and the combination is very exciting. The production is by Jacob Litt, whose plays are always carefully staged, and acted with spirit. The scenic artist is John H. Young, of the Broadway Theater, New York.

Academy of Music.

William Barry is an old favorite among our comedians, and he will be at the Academy tomorrow night, and for five succeeding nights, in "The Rising Generation." Mr. Barry's name in this play is Martin McShane, and he is an Irishman, with a brogue and a dudeen. The Irishman lives in and about New York, where, after Ireland, his nation is most at home, and during the course of the play he finds himself rich, and the fun begins. His attempts to adapt himself to his fortune are amusing, and several people, notably Miss Eva Vincent as Johanna McShane; James H. Manning, Samuel Forrest and Joseph Davis help on the good work of making the evening entertaining. The musical numbers and specialties which Mr. Gill, the author, found he must have for the proper development of his idea, are all lively and up to date, and the scenery, which represents, among other things, Battery Park and Herald Square, in New York, is realistic and attractive.

Sousa Tonight.

The only Sousa, in his concert at the Lafayette Square Theater tonight, will present one of the most captivating things ever written by him, called "Over the Footlights in New York."

As may be seen from the synopsis, it is a melange of the music in vogue in New York at a favorable time for making such a collection. It is the cream of all the theaters, from grand opera to vaudeville. It is his own idea, of course, and nobody else would ever have combined these selections in just the sparkling and tuneful way that he has. It will do much to make the twelfth annual tour of Sousa and his band a grand success. The following is the program for tonight's concert:

Mr. John Philip Sousa.....Conductor
Miss Maud Reese Davies.....Soprano
Miss Jennie Hoyle.....Violiniste

PROGRAM.

1. Overture, "Carneval Romain"..Berlioz
2. Ballet Suite, "Love Alone Magic" (new).....Lassen
3. Divertimento, "The Feast of the Lanterns" (new).....Glover
4. Soprano solo, "Linda di Chamounix." Donizetti
   Miss Maude Reese Davies.
5. (a) Ride of the Valkyries.....Wagner
   (b) Cossack Dance (new).....Tschakoff
6. Second Hungarian Rhapsody.....Liszt
7. (a) Intermezzo, "Love in Idleness" (new).....Macbeth
   (b) March, "The Stars and Stripes Forever".....Sousa
8. Violin solo, "Rondo Capriccioso," St. Saens
   Miss Jennie Hoyle.
9. Sketch, "Over the Footlights in New York" (new).....Sousa

Paderewski at Carnegie Hall; "El Capitan," at the Broadway Theater; "Lucia," at the Metropolitan Opera House; "The Belle of New York," at the Casino; "The Girl From Paris," at the Herald Square Theater; "Anvil Chorus," at the Academy of Music, and Sousa's Band at Manhattan Beach.

Mr. E. R. Reynolds.....General Manager
Mr. Frank Christianer.....Assistant Manager
Mr. Geo. Frederick Hinton..Business Manager

ON THE STAGE IN GOTHAM TOWN.

New York, Jan. 15.—One of the things over which this city has been excited lately is the simultaneous appearance of two Rosalinds during the same week. Julia Marlowe played the part at one theater and Ada Rehan at another. The two impersonations are as different as any two things can be. They are no more alike than a big, sumptuous, red garden rose is like a delicately tinted orchid, or the flavor of a Welsh rarebit like that of a bunch of hot-house grapes.

Miss Rehan's Rosalind was lauded to the very clouds some years ago, and until Julia Marlowe appeared on the scene nobody else had any chance to play the part. Miss Rehan's particular, pet, private success in the part is the way in which she says Shakespeare's funny things. They sound so spontaneous that one stops to think whether they are really in the original text, or merely an interpolation out of the overflowing, bubbling, buoyant good-nature of the player.

Julia Marlowe's Rosalind is a dainty, sprite-like, picturesque little maiden, who has to trespass somewhat on the imagination of the audience when she declares that she is "more than common tall"—it is so very evident that she isn't. The charm of her rendering of the character lies in the airy, evenescent, poetic quality which she gives to it. She is full of life and innocent fun, yet always girlishly sweet and simple, and the boy Ganymede is, as she imagines him, one of those mischievous youths who are privileged characters, favorites with everybody, rather than a young man of "a swashing and a martial outside."

In her scene with Orlando there is never the least touch of consciousness. Her maidenly feeling is instinctive, hardly acknowledged even to herself, and when, in her talk with him, she takes occasion to wrap herself in her mantel so as to conceal her boy's dress, it is done so unobtrusively that only those in the audience who are on the lookout for artistic effect would be likely to notice it.

The ideal Rosalind has hardly been seen in this decade. The combination of spirit, beauty and delicacy—and the beauty must be of a peculiar style—which are required for this part are rare. But now and then—perhaps once in two or three generations—the Rosalind of Shakespeare appears, the Rosalind whose bright image was his favorite, tradition says, among all his dreams of fair women.

Miss Marlowe's new play "The Countess Valleska," has won some widely different opinions. It seems to be one of those plays which are liked or disliked according to the mood of the critic. He may have eaten a late supper the night before, when he goes to criticise that play, and the play accordingly suffers. He may have had some happy adventure with the lady of his heart or the editor of his copy; in that case everything is rose-colored. At any rate the play has to do with a struggle between love and patriotism, and it is one of those dramatic dramas of which we have had several lately.

The Countess is of Polish birth. Her lover is a Prussian officer. As the French say, "Behold all!" The officer is involved in a conspiracy to murder Napoleon and the Countess finds this out. She has a stormy scene with him, and decides finally to reveal the conspiracy to her compatriots. Then she wishes she had not, and stands between him and their bayonets, and that is the end of it. The play is adapted from the German. Frankly, it is not one of the plays over which the public is likely to go wild, even with Miss Marlowe as the Countess.

Somebody might feel inclined to ask what earthly chance the "Heart of Chicago" would have in the heart of New York, and at first thought it really seems very much like the cardiac organ of the Bruce carried into the thick of the battle by that faithful Scotchman of his. But the play really had a crowded house, and though it is claimed that it is full of "heart interest"—that phrase has been overworled—it has some effective scenery and is keeping five companies busy in this country and England.

During this month a new play by Paul Kester, of "Gypsy" fame, is to be produced. Mr. Kester is a very young man to have done so much successful work as he has, and his book, "Tales of the Real Gypsy," gave the impression of a good deal of reserved power which would be likely to show itself at some time. The play is called "What Dreams May Come," which is rather a piquant and interesting title. More will be heard of it in course of time.

Next week grand opera begins in New York, and it will be about equally interesting to society people, who consider it a season for social display, and for musical people, who regard it as a feast of the gods. Melba and Nordica will be upon the stage, and during the fifteen evenings and five matinees of the season nearly all the great operatic compositions will be sung. The operas to be performed are: "Faust," "Romeo et Juliette," "Les Huguenots," "Traviata," "Cavalleria Rusticana," "Manon," "Rigoletto," "Carmen," "Lohengrin," "Tannhaeuser," "Die Meistersinger," "Tristan and Isolde," "Das Rheingold," "Siegfried" and "Die Goetterdaemmerung."

It is a glorious program, and the big Metropolitan Opera House will be packed with beatified people. By the way, there is a little story floating about town, concerning a member of the Vanderbilt family, who was asked how much it cost him to take his wife and daughters to grand opera. He said he never had counted it up exactly, but their gowns cost $20,000, and then he believed there was a trifle for the box.

THE STORY OF "A LADY OF QUALITY."

The part of Clorinda Wildairs, in "A Lady of Quality," is one of the most difficult ever staged. Clorinda is a girl who has been brought up as her father's companion, that father being one of the roistering, hard-riding, hard-drinking old blades of Queen Anne's time in England. She is a spirited, fearless, merry-hearted creature, full of life and freedom, and her father has brought her up in boy's clothes. At sixteen she bids farewell to her boyish girlhood and becomes the belle of the county. While yet hardly more than a child she is wronged by a young villain, Sir John Oxon, under promise of marriage, and discovering his real character, she treats him with contempt. She is then wooed by a man to whom her whole heart goes out, who is in every way worthy of a woman's devotion. On the very day of her betrothal to him Oxon returns, taunts her with the past, and begs her to marry him, threatening, if she does not, to tell her lover. She blindly strikes at him with a riding-whip which lies on the table, the loaded handle strikes his temple, and he falls dead. Guests are momentarily expected, and she is forced to conceal his body beneath a divan, and receive the chattering and smiling people with courtesy and calmness. She afterward confesses to her husband the truth, and endeavors with all her heart to make reparation for the evil she has wrought.

It will be easily seen that a character such as this, daring, strong, exceptional, presents unusual obstacles to the actress who undertakes it, and would, in fact, be impossible to most women. In the first act Clorinda appears in boy's clothes at a feast given by her father to his friends, on her sixteenth birthday. The chaplain of a neighboring castle, coming in with a message, takes her for a boy. In this scene the actress must out-Rosalind Rosalind; she must behave in such a way as to make the chaplain's impression inevitable, yet never display traits which will make the after-development of her womanly character improbable. This Miss Arthur does, and at the end of this scene, disappearing from the room, she returns in the garb of a woman, and makes a picture never to be forgotten. The second act takes place in the famous rose-garden, where Clorinda shows her contempt for the despicable character of Oxon. In the third and fourth acts the plot is developed, and the climax is at the end of the fourth act, in which the murder occurs. The fifth act is hardly more than an epilogue, and is very brief. In fact, the play might almost be called a prologue, three acts, and an epilogue. The modern plan of ending with a strong scene was never employed by the old dramatists, who always brought their plays to a climax during the third or fourth act, and added an after-scene to pick up the scattered threads of the plot. That is the plan of this play, and it is not only made necessary by the action, but is effective as a relief from the intense emotional strain of the other scenes.

The play has been dramatized by Mrs. Frances Hodgson Burnett and Stephen Townsend, and was staged by Mr. Naple Lothian, jr., who, until the retirement of Mary Anderson from the stage, was her stage director and assisted in the production of "The Winter's Tale," in which Miss Anderson won her greatest fame. The time of Queen Anne was one of gorgeous costumes, rich fabrics, and picturesque architecture, and the costumes and furnishings of the time have been reproduced with the utmost accuracy. The scene in the rose garden is particularly exquisite in its effect, the moldering dial, the terraces, and the roses forming a beautiful background for the figures which move in the distance, and the action of Clorinda and Sir John Oxon in the foreground.

The company includes many well-known actors. Mr. Edwin Arden, the leading man, was last season leading man for William H. Crane, and starred for several seasons in his own play "The Eagle's Nest." Mr. Scott Inglis was last season leading man for Potter and Bellew; Mr. George Woodward was leading man for Stuart Robson for several years; Mr. Robert McWade won favorable remembrance in "Rip Van Winkle;" Mr. Joseph Allen is from the Frohman company; Mr. Laurence Miller, from Olga Nethersole's company; Miss Florence Conron was last year leading woman for Georgia Cayvan, and Miss Ethel Knight Hollison was last year the heroine in "The Cherry Pickers."

One remark which is to be found in the notices of the advance man is especially worth remembering. People who come late will not be seated during the fencing scene at the beginning of the first act. If more actors would make such a rule it would be a good thing. There is nothing much more provoking than to find, during the breathless pause before the entrance of the star, an opaque human body obtruding itself between one's eyes and the stage. If people are not willing to take pains to be on time they should be willing to stand at the back of the theater until their entrance will disturb no one.

Do you know that you can have The Morning, Evening and Sunday Times—the only COMPLETE newspaper published in Washington—served to you by carrier for fifty cents a month?

IMPORTANT MUSICAL EVENT.

A Series of Concerts By Prominent Artists Arranged for February.

Washington is slowly but surely taking its place in the foremost rank of American artistic centers. Up to a few years ago its political and social aspect had been of overwhelming importance, and art and music were more or less neglected or passed over. Now, however, through the untiring efforts of a comparatively small band of interested and enthusiastic workers, we have enjoyed grand opera; it is true, at rather large prices, but that can only be remedied by time, and a fair number of delightful concerts and recitals by the greatest artists of the world. This leads up quite naturaly to a series of concerts announced to be given at Rauscher's in February under the direction of that indefatigable manager, Mrs. Berman, of New York. These concerts will include such artists as Mr. Walter Damrosch, Mme. Gadski, Mr. David Bispham, Mr. and Mrs. Henschel, Henri Marteau, and Theodor Bjornsten, and it is hoped the mere mention of these names will be sufficient to insure the success of so deserving an effort.

The concerts are under the patronage of the Cabinet ladies, ambassadresses and leading society women of Washington. A list of the patronesses, which follows, will give a fair indication of the magnitude of the enterprise. Tickets of admission can be had from the patronesses only.

Lady Pauncefote.	Mrs. Hitt.
Mrs. Hobart.	Mrs. Reed.
Mrs. Harlan.	Mrs. Miles.
Mrs. Gray.	Mrs. Sternberg.
Mrs. Peckham.	Mrs. Hammond.
Mrs. Fuller.	Mrs. Biddle.
Mrs. Alger.	Mrs. U. S. Grant.
Mrs. Lodge.	Mrs. Ward.
Mrs. Boardman.	Mrs. McKeever.
Mrs. Westinghouse.	Mrs. Weeks.
Mrs. Barney.	Mrs. Livingston Hunt.
Mrs. Thomas Nelson Page.	Mrs. Luquer.
	Mrs. Hoffman.
Mrs. Halliday.	Mrs. McKee.
Mrs. Johnston.	Mrs. Bailey.
Mrs. Leiter.	Mrs. R. H. Warner.
Mrs. Mackay-Smith.	Mrs. Wylie.
Mrs. Radcliffe.	Mrs. Glover.
Mrs. Geo. W. Childs.	Mrs. Bradley.
Mrs. Ffoulke.	Mrs. Richardson.
Mrs. Stilson Hutchins.	Mrs. Percy Morgan.
Mrs. McLanahan.	Mrs. Story.
Mrs. Wolcott.	Mrs. McMillan.
Mrs. Stanley Matthews.	Mrs. Perin
	Mrs. Dean.
Mrs. Whittimore.	Mrs. Albertini.
Mrs. Lowndes.	Mrs. Satterlee.
Mrs. Wadsworth.	

COMING TO THE THEATERS.

The attraction which is promised at the National one week from tomorrow night is Frohman's "Never Again." The company is headed by E. M. Holland, and Grace Kimball is the leading lady. The play was adapted from a French play, "Le Truc de Seraphin," which Mr. Frohman saw in Paris. His alert mind at once perceived its possibilities; he secured it, had it rendered into English by Henry Guy Carleton, and the outcome was "Never Again." And never again, probably, will he make a better hit. The comedy has had a run of two hundred nights in the Garrick Theater, New York, and has since been on the road.

Another Hoyt farce, "A Stranger in New York," is on the way to us, and will begin a week's engagement at the Lafayette Square Opera House January 24. When one thinks of the exquisitely funny ideas which the thought of a stranger in New York must have called up in the mind of Mr. Hoyt, one smiles and considers which evening will be most convenient to go.

"Shannon, of the Sixth," is coming to the Academy January 31. The play was here last season, but it is said to have been materially strengthened by some changes in the company.

During the week of January 31 "A Paris Model" will be here. Mlle. Pilar-Morin, who takes the leading role, is a Frenchwoman, but the scene is laid in New York.

THEATRICAL NOTES.

Mr. Arthur Lewis, business manager for Julia Arthur, yesterday signed contracts whereby Miss Arthur will play three months in New York next season. It will be remembered that Miss Arthur was forced to leave New York this season on account of other contracts which had been made for her outside of that city. In April, at the close of the present season, it is the intention of Miss Arthur to return to New York and take up the run of "A Lady of Quality" where its metropolitan career had been cut short. If successful, this will be the first time on record that a successful run has been repeated in that city.

One of the prettiest of the remarkably pretty bunch of girls with "Jack and the Beanstalk" is a dark-eyed, dark-complexioned young miss who thinks the Cubans are too much pitied by a good deal, and who presumably hasn't an exalted opinion of Miss Cisneros. She is Senorita Rosita Adelaide Eulalia Rivera, daughter of Mariano Riviera, Spanish vice-consul at St. Louis.

Miss Annie Sutherland is resting in this city for a few weeks prior to the resumption of her professional duties in the latter part of March. She will be the leading lady with Mr. Joseph Jefferson in his spring tour. Her many friends in this city will find her at the residence of relatives, No. 300 Sixth street southeast.

A Freakish Fraud on Uncle Sam.

(From the Baltimore News.)

"Cash paid for old postal cards uncancelled," is the unique announcement through which an enterprising firm is building up a profitable business. Two million of these singly insignificant bits of Uncle Sam's pasteboard have been reclaimed. Four hundred thousand have been found in Philadelphia, and now out-of-the-way corners are being searched throughout Baltimore in the hopes of bringing to light unexpected assets of this sort which had been written or printed upon, whether one or both sides are involved, provided they have never been run through the postoffice.

About two months ago a man in New York discovered a preparation which will remove ink without leaving behind the slightest trace. The idea occurred to the New York man to clean the numberless spoiled postal cards. He feared to patent his preparation, and if anyone can find out its component parts it may be freely used.

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