

place spoke the French language, and so salutations on both sides were confined to an occasional nod. The girl, who could not speak good English, and who knew nothing of any other tongue, kept discreetly silent and carried out her part of the contract with a vim while her director was wrapping mysteries around her, getting her talked to in the daily papers and preparing in other ways for her success.

PRESS AGENTS' ROUND TABLE.

In the theatrical business a man who was no one yesterday may easily be a great artist today, and it is because of this that many of the best-known people on the road can read excellent notices on themselves. John Morgan, who will play Storm tomorrow night in "The Christian," had a hard time of it during his earlier life, between ambition and reality. While still a novice, his energy carried him, however, into the desire for a chance to do something worthy of him. But, unfortunately, such matters were not easily adjusted for a player who had yet much to do before reaching the first rung of the ladder of fame. Mr. Morgan had never been especially successful in anything, and his record faced him every time he began a search for employment.

Accordingly, leading man-to-be, he set up all one night writing favorable notices of himself and on the next day he took them to a neighboring printer with instructions to strike off a hundred or so. This was done and shortly after Mr. Morgan and his bogus bits of notoriety visited a well-known manager. A conversation of some import followed and, after a brief period, the anxious man was asked to leave his clippings and he himself to his home, there to await an answer to his quest. This he did and spent three hours in feverish worry regarding his looked-for engagement. Finally he heard from the manager and opened the letter with trembling fingers. To his horror the clippings were not the bits with which a note that might mean much—that did. Mr. Morgan looked at it, read and reread the lines. His eyes flashed in particular over one sentence: "The next time you endeavor to counterfeit newspaper notices you would do well to remember that such notices are printed on both sides of the sheet," and read the rest. And now, distant as the incident is, the player says he never eats pickles without the fear of awakening in the night from a dream of the minutes following that experience.

Creston Clarke's press agent is telling an amusing story of an adventure he had the other day in a theater in which his star was appearing. Two girls were sitting directly ahead of him busily engaged in munching chocolate and talking over various and sundry things. Finally, however, the attention of the older was turned to a curtain wrenging act on the proscenium. It was a fire-proof affair and across its surface was painted a picture of an old hunting scene with the word, "Asbestos," in large letters. "That represents Asbestos," said one. "So I see," replied the other and then, after a moment's silence she remarked, "Say, Anne, who was Asbestos?" Anne turned aside with a look of indignation, and shortly after she remarked, "Kate, I thought you knew that. Why, Asbestos was a Greek god." And they returned to their chocolates.

Johnstone Bennett, who is at present assuming the title role with Blaney's "Female Drummer," has features of a decidedly masculine order, and her dress and makeup so add to this effect that frequently she is the victim of any number of laughable mistakes in towns where theatrical names are not bywords. Only a few months ago the organs of the New York Herald and the New York Tribune, in their respective villages and was rewarded by the presence of a very fair house at its performance in a hall over the headquarters of Lee, who is at present the press agent of "A Female Drummer," says that there were nearly a hundred persons present, all of them gathered in a sort of group in the middle of the floor. The piece was vociferously applauded, Miss Bennett being especially honored, and when the final curtain had descended the audience seemed loath to leave. It made a prodigious noise—numbers considered—and finally succeeded in having the drop re-lifted. And then, as the company was standing before the house, one long-haired, every looking giant high top man, who had evidently been selected as the spokesman for the crowd, stepped to the front and, after humming and hawing a moment, remarked, "Well, I securely hope, folks, that this 'yer crowd has been 'lowing one way an' 'nother for a long spell, an' now they want me ter say yer that young gentleman there is a good theater a woman." Miss Lee says that it was only after the stage manager had satisfactorily explained matters to his delegation of one that the audience left the hall.

NEXT WEEK.

A new farce by Du Souchet, who wrote "My Friend from India" and "The Man from Mexico," will be the offering at the Columbia Theater Monday evening, October 2, on which occasion the piece is to have its first production. Rehearsals are now in progress in New York, and Messrs. Du Souchet, Smyth and Rice, under whose management it will be presented, are very sanguine in regard to the outcome. The play was finished and performed a few times last season, but it is said to have been entirely rewritten and re-acted, and that all intents and purposes is a new and original work. It is called "A Miffed Marriage," and the chief incident about which the humorous complications cluster is a wedding where the groom is joined, by mistake of the judge who performs the ceremony, to the mother of the intended bride.

The scene is laid in New Orleans, and the action takes place on Mardi Gras day, when fun and frolic are rampant in the quaint old city. The company engaged to present the new farce includes such favorably-known performers as Max Flegman, Henry Herman, Clayton White, Malcolm Bradley, Iva Hammer, Katherine Mulkins, Millie James and others.

the front ranks of metropolitan favorites. After a highly-successful season at Koster & Bial's Music Hall she was especially engaged for the part of the vivacious French maid in "Gayest Manhattan."

A romantic play of some pretension is Stanley Weisman's fascinating drama "Under the Red Robe." After its phenomenal run of two seasons at the Empire Theater, New York City, it will be produced here on Monday, October 2, at the Lafayette Square Grand Opera House, with all the stage effects with which it was seen in the metropolis. The company, headed by William Morris, is said to be an unusually strong one, and will, we are assured, meet all the requirements of the piece. Edward Rose's dramatization is in four acts. The scene of the first is Zaton, in Paris, where Gil de Beraut is accused of cheating at cards, and places himself under the ban of the cardinal by fighting a duel. Then and there he accepts a mission, the successful fulfillment of which is to save his neck. The incidents of act second and third occur at the Chateau de Cochefort, the exciting adventures in the mountains, at the inn, and in the forest being faithfully portrayed. Beraut shows as a spy in the house he intends to destroy, and is unmasked. He succeeds in his mission in spite of the king's soldiers, commanded by a fop, Capt. Laroche. The last act shows Beraut's renunciation of his trust. For the sake of the woman, he gives Cochefort liberty. At the palace of the cardinal, on the day of Dunes, he receives his reward.

BRIEFLY TOLD.

Charles Frohman's new Madison Square Theater Comedy Company will make its first public appearance on an stage at the Lafayette a week from tomorrow night, presenting, for the initial time in America, a play by Alexander Dumas, the title of which is "On and Off." Mr. Frohman is now in control of the historic Madison Square Theater, New York City, and he purposes devoting it to a series of light comedy productions. The company he has gotten together as an organization that will probably become noted for its individual and collective talent and suitability. The French original of "On and Off" began its Parisian career about two hundred and fifty nights ago, and it is still running. Its author will be remembered as the parent of "The Masked Ball" with which John Drew began his stellar work, and which also served for the popular comedian, Lulu Glaser, in the role of Jacqueline, never looked prettier. She sang delightfully and was really a most attractive feature of the performance. Denis O'Sullivan, a baritone, and Lillian Berri, new members of the company, were given a special curtain call. Mr. Wilson's chorus this year is larger and better than ever. The scenic effects and costumes are handsome and appropriate. At the close of the second act the star makes one of his characteristic before-the-curtain speeches.

Down at the Fourteenth Street Theater a young actor, whose stage name is Paul Gilmore, has been making a name for himself in a drama called "The Dawn of Freedom." Paul is what the girls call a "pretty boy," but for all that he is not fully equipped in the profession. One day he was asked to play a part in a play, and he was backed by a wealthy wagon maker of Peoria, Ill. I am afraid that before many moons the actor will be a faded name, and his money and less money. However, the "Dawn" is nicely staged, and is exciting mild enthusiasm among the patrons of Manager Rosencrans's house. As a play I have seen worse.

The regular season began at Koster & Bial's Monday night with a new and very much undervalued play, an American in Gotham. The piece is a series of local and familiar scenes strung on the thinnest thread of a plot. One of the sets shows a well-known department store on Sixth Avenue. I have seen it a few times, but up to date have failed to notice any of the shoppers or "salesladies" who are the chief characters in the piece. I understand that he is backed by a wealthy wagon maker of Peoria, Ill. I am afraid that before many moons the actor will be a faded name, and his money and less money. However, the "Dawn" is nicely staged, and is exciting mild enthusiasm among the patrons of Manager Rosencrans's house. As a play I have seen worse.

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Wilson's Opera House
"The Little Corporal" Produced at the Broadway.
KOSTER & BIAL'S REVIEW
The Dewey Theater Opened—Lillian Russell Sued for Divorce—William Gillette, Dennan Thompson and Stuart Robson Leave New York—Items.

New York, Sept. 21.—Francis Wilson, in a new opera, "The Little Corporal," is the most important theatrical event of the week. Monday night saw the Big Broadway Theater packed to the doors by admirers of the comedian, and it is safe to say that in all his career he has never made a more solid and emphatic hit. Harry B. Smith is the author of the book, and Ludwig Engländer, responsible for the music of the piece. Both have done their work well, and have turned out something really worth hearing. The first act is laid in Brittany, 1797. Peitpas (Wilson) is the son of a noble, Andre, one of the dignitaries of the village, and a royalist. Napoleon's Egyptian expedition is decided on, and to the Breton village there comes a detachment of the emperor's army to drum up recruits. Peitpas and Honoré are compelled to enlist. In the second act Peitpas assumes the character of Napoleon in order to save his master's life. The deception is complete and here some of the best scenes of the play are exploited. To say that Mr. Wilson was funny in this scene doesn't half tell the story. The audience fairly shrieked with laughter, and at the end of the act there were at least a dozen enthusiastic curtain callers for the popular comedian. Lulu Glaser, in the role of Jacqueline, never looked prettier. She sang delightfully and was really a most attractive feature of the performance. Denis O'Sullivan, a baritone, and Lillian Berri, new members of the company, were given a special curtain call. Mr. Wilson's chorus this year is larger and better than ever. The scenic effects and costumes are handsome and appropriate. At the close of the second act the star makes one of his characteristic before-the-curtain speeches.

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Pitou reports a very large advance sale of tickets.
"Chauncey Gbott in 'Sweet Innocence' is going the Columbus. He comes to the Fourteenth Street Theater in January with a new play."
Sam Bernman has made a success at the Bijou Theater in "The Marquis of Michigan."
It is reported here that William Blaidell and Clara Lavinia have made hits in Charles H. Yale's "Evil Eye," which reaches town in December.
NANCY SYKES.
MATE LEE, ADVANCE AGENT.
The Second Seven-Days-Ahead Woman in Stage History.
"Mate Lee" is, in its dual simplicity, a rather singular, not to say sudden sort of a name. There is a masculine sound to it which suggests a hero of one of Clark Russell's sea tales. But on the register of the Hotel Regent, where it precedes the title, "Advance Agent," it stands for one of the most interesting and at the same time most interesting young women that ever undertook to manage the business end of a theatrical venture.

Mate, of course, is a nickname, but she prefers it to Mary Manning, which was bestowed upon her in early youth, Miss Lee, herself, is quite as remarkable in some respects as her front name. In the first place, she missed, by just one predecessor, being the pioneer woman advance agent. Both women, according to theatrical annals, was the first "Seven days ahead" woman, and since her experience there has been none until the appearance of Miss Lee. She differs from the main type of the genus advance agent, as she does from a great many women. She is very quiet, very business-like, and does not take up the dramatic editor's time telling funny stories about the star. She wears a shirt waist, a standing collar, and a club tie, and a natty white fedora hat.

In general appearance she is not at all unlike the dramatic editor's wife, the personality of Miss Johnstone Bennett, the principal member of the cast of "A Female Drummer." And she declares that because she wears a shirt waist, a fedora hat, and a high collar, and does work which men do, she has been called masculine.

"Of course I love the sweet, dainty things that women wear," she says, "but she said to a Times man, 'but ruffles and lounces would not be at all suitable to my work. I have to get around a good deal and long skirts, dragging across dirty, wet pavements, would be a serious inconvenience. Besides, I'm a believer in the germ theory; the hygienic side of a short skirt appeals to me as well as the conventional side.'"

When Miss Lee was asked to relate some of her experiences she looked very much as though stage fright extended even to her end of the business.

"You see, I've only been in the business eight weeks," she said, "and in that short time one can have had only a limited number of experiences. Before I was in the newspaper business, in Pennsylvania. I was born in Pittsburg, how long ago? Well, for the purposes of this interview you'll have to guess."

"I've been a great chasteographer, and I know some people in the profession. One young actress, who is in the cast of 'A Female Drummer' and I were very good friends, and when she heard Mr. Blaney say something about possessing the Werner bird, and they went into another 'Ye damned insolent' buster, it's a shame you're not a grade yet, you know. 'Take that,' shouted the policeman, and hurled his club at the two parrots. They flew away with a torrent of curses and abuse, and made the policeman's hair stand on end."

These two parrots went to the home of Augustus Spence, at No. 85 Prospect Street, and induced his parrot to escape and come with them. Since then the three birds have been terrifying the people by holding vulgar and profane conversations in the tops of trees. No place is safe for the good little children of Flatbush.

The police have been asked to take a hand in the matter and bring the offending creatures either to justice or an early death. There are some unfeeling citizens in Flatbush who hope the parrots will choose the latter alternative.

TALL CHIMNEYS.
Some That Are Higher Than Spices and Monuments.
(From the Loggia Monthly.)
The honor of possessing the highest chimney in the world belongs to Glasgow, where there are two stacks of colossal proportions. One of these—the Townsend stack at Port Dundas—has a total height of 468 feet, with a diameter at the base of thirty-two feet and at the top of thirteen feet four inches. The structure weighs about 500 tons. The other stack—that at St. Rollox, Glasgow—has a total height of 465 feet 6 inches, and with a diameter at the base of fifty feet and at the top of thirty feet six inches. The managing director of Joseph Townsend (Limited), Mr. Oliver C. Townsend, has been good enough to give me the following particulars of their shaft: Founded in May, 1857, coping laid October 6, 1859; bent by storm of September 3, 1859; restored to perpendicular by sawing from September 21, 1859, to January 1, 1859. Total height, 468 feet; from surface to top of cope, 454 feet; outside diameter at foundation, 50 feet; at surface, 32 feet; at top of cope, 12 feet 6 inches; height of lightning conductor at top of chimney, 20 feet; There is a chimney at Cologne which is 441 feet high, with a diameter at the square base of 23 feet, and at the round top of 11 feet 6 inches. Its weight is about 5,000 tons. Another towering chimney on the continent is that at the Royal Smelting Works, near Freiberg, in Saxony. It is built up to the top of a hill, which it stands isolated, and is 460 feet high. The most costly chimney in the world is in Bradford, at the famous Manningham Mills. The shaft is a remarkable structure, architecturally, and is the most prominent feature in the landscape in that part of Yorkshire. It is 254 feet 6 inches high, and 21 feet square. It contains 8,000 tons of material, and cost rather more than £10,000. A peculiarity of this shaft is that it is as broad at the top as it is at the bottom, but the interior is wider at the summit than at the base, the dimensions being 13 feet and 10 feet, respectively. In addition to possessing the most expensive chimney, Bradford has the gloomy distinction of having experienced the most terrible chimney disaster on record—that of the Newlands Mills.

"I know how to get that bird of yours back," quoth Patrick Hegeman to Delgan, "but I don't see how you can get it." "Get the bird and you'll get your money," retorted Delgan. "Like hell you will," interrupted Delgan, "you'll get your money, but you'll get your money." "Get the bird and you'll get your money," retorted Delgan. "Like hell you will," interrupted Delgan, "you'll get your money, but you'll get your money." "Get the bird and you'll get your money," retorted Delgan. "Like hell you will," interrupted Delgan, "you'll get your money, but you'll get your money."

"To hell with your cracker!" observed Werner's parrot. "Oh, the cop!" squealed Delgan's parrot. "Oh, say, monner, buy me one." Both birds roiled on their perches in paroxysms of high-keyed laughter. "Police! Police! Help!" yelled

AMUSEMENTS.
National Theater.
TOMORROW EVENING. ALL THE WEEK.
MATINEES SATURDAY ONLY.
Formal Debut as a Star.
Viola Allen
As Glory Quail in HALL CAINE'S Adaptation of His Famous Novel.
Supported by an Exceptionally Talented Company:
Edward J. Moran, John Mason, R. J. Dillon, James Lee Finney, George Woodard, Myron Calico, Mervyn Dallas, Edgar Norton, Frank J. Keenan, Guy Nichols, Max George Davidson, Edith Merrilee, Carrie Merrilee, Bessie Dunn, Perdita Hodspeth.

MAGNIFICENT SPECIAL SCENERY.
Next Week—Gleeful Plenty Drama! "WHY SMITH LEFT HOME."
WAR-GRAPH.
1110 F St., adjoining Columbia Theater. Spanish-American war, as it was fought, vividly reproduced by the moving pictures taken at the seat of war.
Afternoon, 4.30. Evening, 8.00.
Admission, 50c. Children, 25c.

BASEBALL
TO-MORROW.
BALTIMORE VS. WASHINGTON.
GAME CALLED AT 4:15 P. M.
ADMISSION, 25c. AND UP.
Next—New York, Sept. 29, 30, Oct. 1.
PARK BICYCLE TRACK.
Thursday, Oct. 6, at 3 P. M.
National Circuit Championships.
All the crack riders will be here.

EXCLUSIONS.
OYSTER ROAST AND EXCURSION
TO
COLONIAL BEACH, CLIFTON BEACH, SOMERSET BEACH.
Tendered Manager A. F. Wurach. Steamer Jane Mosely, SATURDAY, SEPT. 24, 6:30 P. M. SUNDAY, SEPT. 25, 9 A. M. Oysters served at Colonial Beach, Sunday, Sept. 25, 3 o'clock p. m. For tickets and statements apply to GUZMAN, 222 Pa. av. Free list suspended.

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Arlington and Return,
On Sunday.
Electric trains leave 12:12 and 2 p. m., every 45 minutes.
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TO-NIGHT—CONCERT—ISHAM'S OCTOROONS.
WEEK COMMENCING MONDAY MATINEE, SEPT. 26, MATINEE DAILY.
American Burlesquers,
HEADED BY THE CELEBRATED COMEDIAN,
W. B. WATSON,
THE KLONDIKE HEBREW.
New Music. New People. New Scenery. New Acts.
WATSON and DUPREE, MONROE SISTERS, PERRY and BURNS, THE KUMINS, LESLIE and CURDY, MILDRED MURRAY.
26—AMERICAN BEAUTIES—26
40—PEOPLE—40
THE YEDDISH BURLETTA,
KOSHER! KOSHER!
The Adventures of a Hebrew General.
NEXT WEEK... HARRY MORRIS'S "LITTLE LAMBS."
GLEN ECHO
.. Today ..
Grand Balloon Ascension
AT 6 P. M. MUSIC BY
Mascari's Italian Orchestra.
CAFE A LA CARTE.
F. W. PORTER Manager.
COLUMBIA THEATER, LAFAYETTE
Evenings at 8:15. Matinees at 2:15
Week Commencing Monday, Sept. 26, WED. AND SAT. MATINEES.
THIS WEEK.
Popular Annual Regular
Matinee, Tour Matinee
Thursday, 50c of Saturday.
THE BIG BOSTON SUCCESS.
CHARLES E. BLANEY'S
Latest Musical Comedy,
A FEMALE DRUMMER.
"Wouldn't That Jar You?"
The most stupendous production and the most expensive cast ever in farce comedy.
JOHNSTONE BENNETT,
George Richards, Eugene Canfield, Willis P. Sweetman, Nellie O'Neill, Tony Williams, Helena Salingar, Oscar Figgan, Payson Gramme, Charles A. Burk.
25—Prima Donne—25
IMPERIAL QUARTET.
50 People in the Cast.
"Blaney has a veritable gold mine in 'A Female Drummer'—Boston Globe.
"Never in the history of farce comedy was there ever a cast such as there is in Blaney's 'A Female Drummer.'—Dispatch.
"The biggest success Boston ever had."—Boston Post.
Next Week—"OFF AND ON."

AMUSEMENTS.
National Theater.
TOMORROW EVENING. ALL THE WEEK.
MATINEES SATURDAY ONLY.
Formal Debut as a Star.
Viola Allen
As Glory Quail in HALL CAINE'S Adaptation of His Famous Novel.
Supported by an Exceptionally Talented Company:
Edward J. Moran, John Mason, R. J. Dillon, James Lee Finney, George Woodard, Myron Calico, Mervyn Dallas, Edgar Norton, Frank J. Keenan, Guy Nichols, Max George Davidson, Edith Merrilee, Carrie Merrilee, Bessie Dunn, Perdita Hodspeth.

MAGNIFICENT SPECIAL SCENERY.
Next Week—Gleeful Plenty Drama! "WHY SMITH LEFT HOME."
WAR-GRAPH.
1110 F St., adjoining Columbia Theater. Spanish-American war, as it was fought, vividly reproduced by the moving pictures taken at the seat of war.
Afternoon, 4.30. Evening, 8.00.
Admission, 50c. Children, 25c.

BASEBALL
TO-MORROW.
BALTIMORE VS. WASHINGTON.
GAME CALLED AT 4:15 P. M.
ADMISSION, 25c. AND UP.
Next—New York, Sept. 29, 30, Oct. 1.
PARK BICYCLE TRACK.
Thursday, Oct. 6, at 3 P. M.
National Circuit Championships.
All the crack riders will be here.

EXCLUSIONS.
OYSTER ROAST AND EXCURSION
TO
COLONIAL BEACH, CLIFTON BEACH, SOMERSET BEACH.
Tendered Manager A. F. Wurach. Steamer Jane Mosely, SATURDAY, SEPT. 24, 6:30 P. M. SUNDAY, SEPT. 25, 9 A. M. Oysters served at Colonial Beach, Sunday, Sept. 25, 3 o'clock p. m. For tickets and statements apply to GUZMAN, 222 Pa. av. Free list suspended.

Only 15 cents
Arlington and Return,
On Sunday.
Electric trains leave 12:12 and 2 p. m., every 45 minutes.
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the Werner bird, and they went into another "Ye damned insolent' buster, it's a shame you're not a grade yet, you know. 'Take that,' shouted the policeman, and hurled his club at the two parrots. They flew away with a torrent of curses and abuse, and made the policeman's hair stand on end."

These two parrots went to the home of Augustus Spence, at No. 85 Prospect Street, and induced his parrot to escape and come with them. Since then the three birds have been terrifying the people by holding vulgar and profane conversations in the tops of trees. No place is safe for the good little children of Flatbush.

The police have been asked to take a hand in the matter and bring the offending creatures either to justice or an early death. There are some unfeeling citizens in Flatbush who hope the parrots will choose the latter alternative.

TALL CHIMNEYS.
Some That Are Higher Than Spices and Monuments.
(From the Loggia Monthly.)
The honor of possessing the highest chimney in the world belongs to Glasgow, where there are two stacks of colossal proportions. One of these—the Townsend stack at Port Dundas—has a total height of 468 feet, with a diameter at the base of thirty-two feet and at the top of thirteen feet four inches. The structure weighs about 500 tons. The other stack—that at St. Rollox, Glasgow—has a total height of 465 feet 6 inches, and with a diameter at the base of fifty feet and at the top of thirty feet six inches. The managing director of Joseph Townsend (Limited), Mr. Oliver C. Townsend, has been good enough to give me the following particulars of their shaft: Founded in May, 1857, coping laid October 6, 1859; bent by storm of September 3, 1859; restored to perpendicular by sawing from September 21, 1859, to January 1, 1859. Total height, 468 feet; from surface to top of cope, 454 feet; outside diameter at foundation, 50 feet; at surface, 32 feet; at top of cope, 12 feet 6 inches; height of lightning conductor at top of chimney, 20 feet; There is a chimney at Cologne which is 441 feet high, with a diameter at the square base of 23 feet, and at the round top of 11 feet 6 inches. Its weight is about 5,000 tons. Another towering chimney on the continent is that at the Royal Smelting Works, near Freiberg, in Saxony. It is built up to the top of a hill, which it stands isolated, and is 460 feet high. The most costly