

The United States than anywhere else. The American girl generally is ambitious, and always in possession of a desire to look as charming and graceful as possible. One does not have to protest against the slouchiness that is a part of the nature of the lower class of Germans and Italians who since well, at the New York. Not infrequently the woman who stands in the back row and warbles "All Hail" is doing so with the idea of accustoming herself to the stage, that afterward she may embrace a higher line of parts. Such people generally come of good families, have carefully trained voices, and in every way are as brainy and satisfactory as could be wished. But even the poorer chorus girls one gets in Gotham are contentedly superior to others. They are bright and energetic. They do not have to be taught vivaciously.

England, which has produced and retained great actors, dramatists, and managers, seems never to have brought forth a really clever man of my profession. A London ensemble too frequently files on the stage, formed into a V-shaped line, and stands motionless until time for an exit. There is no animation in the individuals and no ingenuity in their placing. I attribute a large portion of the success of "The Belle of New York" to the magnificent chorus of the company. Every person in that aggregation was as much interested in what was going on as though she had been the feature of the show. The interest of the principals were carrying through an absorbing conversation. I have seen the minor folk doing a talk in "Jumbo show" that would have been credited as from Elmer-Moria. All this was new in England. The dash and snap and "ginger" charmed. And "The Belle" was a hit.

Despite the superiority of the American girl, the task of the director is not as easy as might be thought. Devising figures that are new and effective in due course of events becomes a considerable task. The days in which a chorus could wave its hands from side to side with a certain cadence and be applauded have gone. The stage manager must dispose of his thirty or forty people so that they will look like a hundred. He must form them into an enticing background for the cast. He must keep them in sight and out of the way. Above all, he must take care that they always are employed with bits of odd business and that their movements are graceful and yet precise. This, of course, is exclusive of his labor in teaching steps and so on. In everything, details of period and place should be looked after, combinations of color and arrangement observed. I have seen a girl's hair streaming out noisily for production. A chorus may profitably amount almost to a fine art and it is coming nearer that mark daily.

Mr. Edwards spent Monday in putting finishing touches to his work on "The Princess Chic" and Tuesday he returned to New York.

MISS STACEY'S ROUND TABLE. The same peculiarity of the English language that renders punning so easy as to have called forth Dr. Johnson's celebrated remark is responsible for many mixtures in speech and writing. Most people who have heard of the German who was afraid to say that his wife was a rare woman for fear that she would be thought a raw one, while the tale of the individual who looked out when he should have looked in shares a place with the alphabet in general remembrance. It would be difficult, however, to imagine a more laughable example of the kaleidoscopic nature of the tongue than lies in an anecdote related on James T. Powers, who is coming to Washington in "A Runaway Girl."

As nearly everyone knows, there was a time when Mr. Powers was not singing "Follow the Man From Cook's" to large and enthusiastic gatherings at a goodly salary. In fact, not many years ago, this clever comedian was engaged in playing the smaller variety theatres of the country, and the condition of his purse was such that, when misadventure separated him from his partner, neither could get to the other. Both continued to look for work, though, the first in the morning, the second present feature of the "Gid" company in his. The aforesaid partner finally secured a contract and wired Mr. Powers to "come on immediately." The little fellow, quite as anxious to leave from whence he came, went to the office, and found a letter of a sufficient amount to pay railway fares and was about to leave, when he discovered that a heavy rain had made a break in the road and that it would be impossible for him to reach his destination in time for the scheduled performance. Being a lion-hearted personage, he resigned himself to his fate and telegraphed: "Can't start. Washout on line." Then he returned to his lodgings.

He was sitting on the chest belonging to the luckier entertainer when a bell jangled and a maid brought a note which developed. Mr. Powers had no friends save this partner and he knew that the message must be from that source. It might be bringing consolation or it might tell of his release from the team. Verily, between hope and despair, "Jimmy" Powers tore off the cover and read. The wire was from the expected place and it gave his own story from the beginning to the end. The partner had answered merely: "Nonsense. Break open my trunk and get a shirt." Under the circumstances, it is pleasant to add that eventually the road was repaired and that Mr. Powers was able to join his trunk without borrowing linen.

Mr. Hart. "I'm proud to have been the fellow to put you in the line of doing your duty."

"Thanks," replied Mr. Gibbs, laconically. "Don't you feel better," quoth Mr. Hart, "now that you know you have assisted in hitting a great man to a great office?" "I do," said Mr. Gibbs. And he poured himself another glass of champagne. "He is a great man," observed Mr. Hart. "At least a clever man," commented Mr. Gibbs.

"A great man," repeated Mr. Hart. "George Washington was no greater than 'Bill' McKinley," said Mr. Gibbs. "Than 'Bill' McKinley," said Mr. Hart, cheerfully. "Great Scott!" exclaimed Mr. Gibbs. "Did you vote for McKinley?" "Of course, I voted for McKinley! Why?" "Nothing," replied Mr. Gibbs, quietly. "I voted for Bryan."

The gentleman responsible for the tale says that it took Mr. Hart three minutes to realize that, in his eagerness to gain another, he had canceled his own ballot. The experience cost just \$12, but the comedian had the worth of his money in strong language. That's all.

To combine the subject of the language with that of railways—Deia Stacey, of "A Bachelor's Honey-moon," was making a trip from New York to Schenectady the other day when she met a particularly self-confident brakeman. Neither she nor her companion had ever been over the line before and, each being afraid of missing her station, both sat close to the door in order that they might bear the names of the towns called. This position proved of little avail, for the official, like many of his class, mumbled his words so that it was impossible to distinguish what he was saying. Fortunately, Miss Stacey knew that her destination was not within an hour of Gotham and, consequently, during her first fifty miles she did not worry her. As the train sped on, however, and still she found straining for the announcements in vain, she grew nervous and confided her cares to the friends. When next the man entered the car both determined to catch his speech. The fellow opened his mouth wide and screamed: "Umpah-uah-uah-uah!"

Miss Stacey looked at her companion, and they settled back in their seats. There was no "ville" to Schenectady, and each felt safe for a bit. Ten minutes passed and the locomotive slowed down. The brakeman came in again. The girls listened intently and made out that the place had a name not unlike "Yaomagsawahwaser." Miss Stacey leaned over and touched the man on the shoulder. "What was that?" she asked. "Yaomagsawahwaser," was the reply. "Are you sure," said Miss Stacey, "that this isn't Schenectady?" The brakeman nodded and the car started. Within a half hour the episode was thrice repeated. The two women were on the verge of hysteria. The younger kept catching her neck in search of the depot signs. Finally the word-mixer gave voice to a designation that Miss Stacey felt certain must be that of her burg. She gazed at the attention of the speaker and queried: "Would you mind repeating that?" "Parepapadeticavey!" screamed the fellow.

Miss Stacey looked puzzled. "Once more," she asked. "Parepapadeticavey!" "What?" asked Miss Stacey. "Parepapadeticavey," answered the man, absolutely. Miss Stacey smiled. "You'll excuse me," she said, "but is this Schenectady?" The brakeman shook his head violently. Then he turned to Miss Stacey's chum. "Your friend is a furrer, isn't she?" he remarked. "She don't seem to understand English very good."

COMING EVENTS. In view of the claims made by managers whose stars have been in New York throughout the season, it is interesting to note the experience of a Washingtonian who went to Gotham a month ago. This gentleman, who is remotely connected with the theatrical profession, called on a well-known bill-poster there, and was asked if he would like to spend an evening at the play. He replied in the affirmative, and his friend drew forth a great package of free tickets. "Where would you prefer going?" was asked. The localite returned that he should enjoy seeing Mrs. Fiske in "Becky Sharp." "Well," quoth the tender, "that is not the attraction in town for which I am not authorized to help all the houses. The story is vouched for on good authority, and, whether wholly true or not, undoubtedly is partially so. The long run of Langdon Mitchell's drama at the Fifth Avenue proved profitable in every way. Mrs. Fiske will present the piece here during the week of January 22 at the Lafayette Square Opera House.

"Seven Days Ahead" Dunn writes from the Strand has scored an unqualified hit with "Oliver Goldsmith." The comedy is the work of Augustus Thomas, who is responsible also for "Alabama," "In Mizouza," "The Hoosier Doctor," "Arizona," and "The Meddler," and is said to have all the salient humor for which that author is famous. Mr. Robinson is assisted in his rendering of the piece by what appears to be an excellent cast. This aggregation includes "Adonis" Dixey and Florence Rockwell, who formerly was leading woman with Sol Smith Russell. The entire presentation, which is to be seen shortly at the Columbia, promises to be sufficiently enjoyable for the Washington engagement to be classed as an event.

There is a local newspaper man who is going to lose just \$20 a week from Saturday. The gentleman suggested an article of the Grand that sum in an effort at supporting his belief that Ching Ling Foo, the celebrated Chinese magician, will not receive \$1,000 for his engagement at the vaudeville house. Manager Chase heard of the matter and promptly informed the skeptic to see Ching paid his salary. Inasmuch as Mr. Keith and all other persons—two others—were put to this expense in securing the Celestial, the probability is that the Washington Journalist will find his bet rather costly. Ching Ling Foo is a remarkable fellow, and well worth what he draws.

DULL DAYS IN NEW YORK. Only now at the year 1900 and folk of the metropolis at last deem themselves in the century with which they have classed themselves for so long. But the lights of the theatres flame out and the cabs hurry across Herald Square and Oscar Hammerstein continue to build palaces as though we had not changed three figures on our stationery. Perhaps, next time these figures are changed the lights will still flare and the cabs still hurry and palaces still be built, though not by Mr. Hammerstein. A hundred seasons is not much to the world.

Leaving his irrelevant subject, I wish to chronicle that on last Monday but one production of consequence was made in New York. That production, which took up the boards of the Victoria, was John Philip Sousa and Glen Macdonough's "Chris and the Wonderful Lamp," which, in the course of its travels, already had reached Washington. This fact renders it unnecessary for me to say much of the offering.

"Chris" is beautifully staged, the costumes and scenery being exceptional. The chorus includes all styles and forms of pretty girls. John Philip Sousa's music is catchy and full of color. But it is difficult to understand how even Glen Macdonough could get so little out of a subject as fertile as that used. The ordinary author might take a character like that of the up-to-date Genji and fill it with comical incidents and incidents of the first importance, while their chief assistants are Ethel Irene Stewart, Mabel Baker, Johnnie Pace, and Nellie Lynch.

The coming week is not quite a deal of shifting here and, resolutely, the day after tomorrow will mark the first of a line of notable presentations. Primrose & Doelssader, who have just finished a big fortnight's engagement at the Herald Square, give way to David Belasco's new farce, "Naughty Anthony."

Allice Nielsen and "The Singing Girl" leave the Casino after this evening's performance, and will be followed by the extravaganza, "Little Red Riding Hood," while the New York stage will be held by the burlesque, "Broadway to Tokyo," Julia Harlowe terminates her run in "Barbara Fritchley" at the Criterion, her successor being Maude Adams in "The Little Minister." Augustus Pitou's melodrama, "The Gunner's Mate," reaches the Grand Opera House. Then, too, next week will be the final one of Richard Mansfield's appearances at the Garden. "Arms and the Man," "Cyrano de Bergerac," "Prince Karl," "A Parisian Romance," "Bent Brummel," "The Devil's Disciple," and "Dr. Jekyll and Mr. Hyde" will take up his time. On January 15 the place that knew him once will belong to Mrs. Langtry, a woman whose theatrical reputation seems to rest chiefly on her reputed lack of much other. Mrs. Langtry will be seen in "The Degenerates."

There now are two stars on the road who have achieved triumphs of such magnitude that they are signifying their desire to get into New York. One of these two is Fanny Rice and the other is Tim Murphy. Miss Rice's comedy, "A Wonderful Woman," has been received heartily everywhere, and Manager Purdy expects to secure dates for it in New York. Murphy's Chicago hit in "The Carthagener" has convinced him that he should capture Gotham also. Accordingly, he is going to try. It is to be hoped that he will succeed, for he is a good fellow, and a clever comedian.

The "Children of the Ghetto" people are here from London with very dismal tales to tell of the fate the piece met in that metropolis. There is a general complaint against English brutality. At the end of the drama, on its first night at the Adelphi, the audience yelled for instant reprisals until the manager and cast-calls. Such behavior does seem needless and distinctly condemnable. But it proves that London did not take kindly to the "Children of the Ghetto."

It is announced that Charles Frohm will import all save two of the original cast when he brings "Hearts Are Trumps" to the Garden from the Drury Lane. S. Miller Kent, an American, who is being gaged to play the leading juvenile role and Edwin Stevens, a home-made comedian, will have the part of the Jew. Otherwise the membership of the prima organzation will not be disturbed. All the scenic and mechanical effects used at David Garrick's old house will be shipped here. These things must be exceptionally elaborate, for the stage at the Garden already has been propped and enlarged in anticipation of the production. "Hearts Are Trumps" bids fair to be as great a success here as it was abroad.

Jane Grey, a society girl of Troy, has shattered the romances of countless matinee girls by marrying that handsome young fellow, Charles Richmond, of Danzig. Frohm's stock company. The marriage was made on New Year morning, at St. George's Church, in the presence of a few personal friends. Mr. Richmond just now is working opposite Annie in "Miss Hobbs," and doing exceedingly well.

Sarah Truax, who is to make her debut as a star next season in this city, has received the rights to "Naughty Anthony," and may use that Sardon comedy for a vehicle. Miss Truax is a charming girl and her friends predict that her vogue will be second only to that of Julia Marlowe. The new aspirant formerly was leading woman for Olin Skinner.

THE NEW GRAND. The Joseph HART Vaudeville Co. DIRECTED BY WEBER & FIELDS, AND COMING FROM A TRIUMPHANT PERIOD AT THEIR NEW YORK MUSIC HALL. Miraculous Moments made by Merry Men and Women.



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LAFAYETTE. Popular Ladies' Matinees, Wednesday and Saturday, 25c and 50c. WARDE & SACKETT'S COMEDIANS. Presenting John Stapleton's Hilariously Entertaining Farce, "Sides of the audience ached with laughter."—San Francisco Call. Hear DELIA STACEY Sing All the Latest Popular Songs.

A BACHELOR'S HONEYMOON. A Company of Unusual Strength. The Laughing Success of the Season. NEXT WEEK—Strakosch Opera Co. in Repertoire. Columbia Theatre. Sunday Evening, JAN. 14. HALEY'S BAND Seats 25c and 50c. On Sale Wednesday.

LAFAYETTE. Absolutely Fireproof. Electric Elevator to Balcony and Gallery. One Week, Commencing Monday, Jan. 15. MATINEES WED. and SAT. The Artists: Milton Clara Lane, Avery Strakosch, Florence Wolcott, Marion Lippold, Amelia Fitch, M. M. Albert Marzani, Grafton Baker, J. K. Murray, John Reed, Fred Frazar, and others. REPERTOIRE: Monday and Friday evenings, grand double bill, "CAVALLERIA RUSTICANA" and "THE FORE." Tuesday evening and Wed. matinee, "SAXONS." Wed. Eve. and Sat. Matinee, "CARMEN." Thursday Evening, "TROVATORE." Saturday Evening, "MILADO." CHORUS OF 40. FULL ORCHESTRA. Regular theatre prices. Evenings, 50c, 75c, \$1.00, \$1.50, \$2.00, \$2.50. Matinee prices, 25c, 50c, \$1.00, \$1.50, \$2.00. The sale of seats begins next Thursday at the Box Office.

BRIEFLY TOLD. Maude Courtney is ill. "The Middleman" is being pirated. "Shore Acres" will be acted in London. Harry March has returned from a vacation in Ohio. Primrose and Doelssader's misadventure is going to England. Luckett & Dwyer's "In Paradise" Company has been closed. Henry Arthur Jones is writing a play for Charles Wytham. Ada Rehan's starring tour has been deferred until next season. Hasdon Chambers' latest comedy will be called "The Awakening." Fanny Rice's most recent production, "A Wonderful Woman," is a hit. Marie Walworth has withdrawn from the organization exploiting "Mile. Pifi." Herr Millocker, composer of "The Beggar Student," died last Sunday in Vienna. David Belasco may build a New York theatre in which to stage his own attractions. Fred Shepard, of the musical team of Wood and Shepard, died last Monday in London. Charles and Daniel Frohm have purchased the American rights to "The Rose of Persia." Lillian Burkhardt has recovered from her recent indisposition and is back on the circuit again. Madge Ellis, who once was well known to habitués of the variety theatres, is dangerously ill. Roland Reed is said to be improving in health and the chances for his recovery are much better. J. J. Rosenblatt's latest farce, "Hello, Bill," will begin its season on January 22 at New Haven, Conn. Manager Rapley is not publishing the receipts of Sir Henry Irving's engagement at the National Theatre. Weber & Fields have refused an offer to appear in London, and will try a two-month tour of this country. H. P. Seymour's much-talked-of Filipino band now is on its way to San Francisco, and soon will begin its overland trip. "Coralie & Co.," the new Palais Royale farce, is said to be obscure. Which probably means that it will be imported before long. Joe Hart, who is at the Grand, is writing a companion piece to "Naughty Anthony," which he will call "Saucy Cleopatra." John Blackwood of this city, is devoting a deal of his time to play construction, having already produced several successful sketches. Mrs. Langtry, "the Jersey Lily," has reached the United States and will follow Richard Mansfield at the Garden Theatre in "The Degenerates" weekly. The Wagner theatre, at Regent's, Germany, has been condemned as unsafe, and its use next summer has been prohibited by the local authorities.

National Theatre. Baltimore Symphony Orchestra THURSDAY, JAN. 11, at 4:15 PRECISELY. MR. ROSS JUNGHEKEL, CONDUCTOR, SOLOIST. The Famous Russian Violinist, PROGRAMME: Tchaikovsky's Festival Overture, Opus 91 Schubert, Unfinished symphony in B minor, No. 8 Wieniawski, Violin Concerto in D minor, Opus 22 Brahms' Opus 25, No. 6, Symphonies of Beethoven, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Universalist Church, 13th & Sts N.W. MONDAY, JAN. 8, at 8:15. Pastoral Song Recital by R. WATKIN-MILLS The Celebrated English Bass. Seats, 75c, \$1.00, and \$1.50. All GUZMAN'S, in Droop's. ENTERTAINMENT AND INSTRUCTION. The Halls of the Ancients, 1212-1215 New York Ave. For Promotion of National Galleries. Illustrations Egyptian, Assyrian, Roman, and Sarcenic Art, Architecture, Manners, and Customs. Open daily from 9 a. m. to 10 p. m. on weekdays during the day will receive a RETURN ticket for the evening. Mr. FRANKLIN W. SMITH will speak in the different HALLS each evening, and illustrate with stereopticon, or as an assistant in his absence. Only 15 Cents Arlington and Return ON SUNDAY. Electric trains leave 13th St. and P. Ave. about every 45 minutes. Wash., Alexandria & Mt. Vernon Ry.

Special Matinee THURSDAY, 25, 50, 75, & \$1. Regular Matinee SATURDAY, 25, 50, 75, \$1, & \$1.50. Washington's Leading Theatre. This Week Regular Prices Prevailing. A WHIRLWIND OF MIRTH AND MELODY. THE BRILLIANT MUSICAL SENSATION.

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A stagefull of talented people. A chorus full of pretty girls, Gorgeous Costumes. Delightful Melodies. Wilson Barrett's Great Religious Drama, THE SIGN OF THE CROSS. Week of Jan. 22—STUART ROBSON, With HENRY E. DIXEY, Walter Hale, Florence Rockwell, H. A. Weaver, Jeffreys Lewis, Beaumont Smith, Ellen Mortimer, Clifford Leigh, Bessie Scott, and twenty other artists, in the successful Costume Comedy, entitled OLIVER GOLDSMITH, By Augustus Thomas. Presented with complete Costume and Scenic Investiture.

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Columbia Theatre. BURTON HOLMES Wine Merchant. 909 7th Street. Lectures. With Illustration in Color, TUESDAY at 4:35 p. m. Round About Paris. WITH EXTRA SERIES OF JAPANESE AND ELABORATE MOTION PICTURES. GRAND CANYON, January 12. MOKI LAND, January 13. Seats now on sale—25c, 50c, 75c, and \$1. No Branch Houses. Send for Price List.